

Gypsy Jazz in the 1970s

Since the 1970s further generations of Gypsy Jazz musicians have based their musical style on fundamental characteristics of Reinhardt's music, thus conserving a canon of musical characteristics that have defined the music as Gypsy Jazz. The similarities between the classical style and modern performance include a traditional approach to technique, repertoire and instrumentation. This crisis in tradition is a common reoccurrence seemingly throughout the history of Gypsy Jazz, even with classical pioneers such as Baro Ferret (uncle of Boulou and Elios). In the words of Antonietto, his *Swing Musettes* were, "long scorned by purists...he explored the swing waltz, a new rather controversial concept: how could a waltz (3/4) swing (4/4)?" This quotation further proves that these crises in tradition are evident throughout the history of the music, and the 1970s were no exception.

...This style echoes the concept of this album, namely, as the title suggests, a surreal or dream-like impression of classical Gypsy Jazz. Although a more recent recording from Elios Ferre, this is deliberately a conscious move back to the style of Reinhardt. This recording and album, although sharing musical similarities to the modern American Jazz music of the time, is perhaps a step back to a more classically inspired work. In comparison to 'La Gitane', this is a much slower and less rigid Gypsy Waltz.

Joseph Joseph

This piece is a traditional song ('Yossel Yossel') that was thought to have been performed extensively by Reinhardt and the *Quintette du Hot Club de France*, but was never recorded. It is a fast swing, and often used as an opportunity to demonstrate fast playing and virtuosic technique.

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Recital

Modern Gypsy Jazz arrangements in the style of the 1970s:

Joseph Perkins

06/06/14 City University Performance Space

Program

Rhythm Futur

The recital will begin with two contrasting compositions written by Django Reinhardt. Rhythm Futur was inspired by Reinhardt's first viewing of 'King Kong' in 1933. The extreme dissonance and fast tempo are certainly reflective of the film's terrifying nature! This piece was originally through composed, however I have included my own improvisation, similar to Gypsy Jazz guitarists of the 1970s, Boulou and Elios Ferre, where it is common to perform arrangements for just two guitars.

Nuages

Nuages is one of Django Reinhardt's best-known Ballads. Django recorded this piece fifteen times between 1940 and 1953. This is my arrangement of the classic Gypsy Jazz standard, with an improvised introduction for solo guitar, following the melody. This piece has become synonymous with the Gypsy Jazz style, and has also been performed extensively by modern guitarists of the style, including: Boulou and Elios Ferre, Bireli Lagrene and Frank Vignola.

P.S. I Love You

Gordon Jenkins wrote this song in 1934, around the same time that Reinhardt composed both Rhythm Futur and Nuages. Artists such as Billie Holiday and Frank Sinatra have covered this Jazz standard, as well as the American guitarists Frank Vignola and Bucky Pizzarelli. This song will be performed as a slow ballad with little improvisation, focusing more on the clarity of the melody in my own arrangement.

Papo Furado

Hermeto Pascoal wrote 'Papo Furado' for Airto Moreira's album 'Seeds on the Ground' in 1971. This is a great example of the fusion elements that influenced jazz in the 1970s.

La Gitane

Tchan-tchou Vidal was one of Django Reinhardt's near contemporaries, who first recorded in the 1960s and 1970s. There were a number of guitarists, including Vidal, who continued performing the style after Django's death. They were known as the 'Lost Generation' due to their lack of recorded material. This particular piece is a very traditional Gypsy waltz that undoubtedly took a lot of influence from French Musette. This is a good example of traditionalist Gypsy Jazz performance in the 1970s. I will be performing the piece as it was originally composed, without an improvisation to demonstrate the contrast to more modern arrangements.

Una Matika

This is a traditional Bosnian folk song, which has a very simple and beautiful melody and harmony. This is an exception in the performance program where the composition is not strictly Jazz, but my aim is to imitate fusion arrangements popular in the 1970s, such as 'Papo Furado'. I will include my own improvisation within the piece.

Gypsy Dreams

'Gypsy Dreams' was composed by Elios Ferre in 1979, and is a perfect example of a modern Gypsy Waltz. This composition is arguably more representative of Modern Jazz than of a Gypsy Waltz, and is characterized by a freer interpretation of classical Gypsy Waltz rhythm...

Boulou & Elios Ferre

It is possible that Boulou and Elios Ferre were the main exponents of the 'modern' style of Gypsy Jazz. Despite their often-radical negligence towards certain classical features, they are still firmly bracketed under the Gypsy Jazz label. Whether this is due to their inherent relation to Baro Ferret and Gypsy ethnicity, or musical character is debatable.

