ÉPREUVE 1

COMPRÉHENSION ORALE

Jazz has dramatically evolved in recent years. The following interview explains the complexity of this genre.

Tips
- Pay attention to the number of voices. Try to identify who the journalist is.
- Guess how people are connected and whether what they say is similar or contradictory.

Fiche de méthodologie N°15 p. 290 Compréhension orale

EXPRESSION ÉCRITE

SUJET 1 In your opinion, will jazz be popular with teenagers in years to come?
OU
SUJET 2 Write an article explaining how jazz could enjoy a type of renaissance.

Tips
- Double-check verbs: are you writing about the past, the future or the present?
- Use adjectives that sound specific, not only adjectives like “important” or “big”!

Fiche de méthodologie N°20 p. 300 Expression écrite

ÉPREUVE 2

EXPRESSION ÉCRITE

SUJET 1 How can new musical genres emerge today? You can discuss jazz as well as other new trends and artists.
OU
SUJET 2 A young artist meets a jazz veteran who has played on the stages of many festivals. They discuss the evolution of music over the years.

Tips
- Find appropriate ice-breakers to start your dialogue: “How are you?”, “Where did you last...?”, etc.
- Think about interesting tips the jazz veteran can give the young musician: “I think you should...”

Fiche de méthodologie N°20 p. 300 Expression écrite
The British jazz explosion: meet the musicians rewriting the rulebook

For many of us, jazz has seemed like something other people listened to. But in the past few years, the genre has had a serious overhaul. When Kendrick Lamar released his landmark album *To Pimp a Butterfly* in 2015, one of its most extraordinary aspects was its liberal use of jazz, which dovetailed with hip-hop and opened it up for a new generation. Not only did it immediately feel more accessible, but played by the likes of strikingly cosmic character such as Thundercat and Kamasi Washington, it looked commandingly cool.

In the UK, a new and thrilling jazz movement has evolved. As with Lamar, Thundercat and Washington, it is born out of fresh experimentalism, is reaching far younger, more diverse audiences and doesn’t care for snootiness. Unlike in previous waves, these musicians are in their 20s and early 30s, come from diverse backgrounds and, as with grime, have created their own community outside of major labels and concert halls. Their music, meanwhile, pulls liberally from other genres, whether hip-hop, neo-soul, UK club sounds such as broken beat, or from the African and Caribbean diaspora. And it’s not just at gigs that you can hear it but, much like in the acid jazz days, nightclubs too. British DJs such as Bradley Zero and Floating Points have liberated jazz for the dancefloor to the extent that it’s now not unheard of for a 10-minute Pharaoh Sanders odyssey to be spun on the decks to an appreciative, twenty-something crowd.

Notable, too, is how prolific this wave is, with jazz musicians infiltrating summer music festival listings, signing to indie labels or taking their sound abroad. The sheer volume of talent is being recognised across the world. “Wherever I’m travelling, whether it’s in the States, Argentina, Japan, or all over Europe, everyone is talking to me about the British invasion,” says DJ and broadcaster Gilles Peterson. [...].

The movement hasn’t just sprung out of nowhere. In London especially there is the sense that today’s jazz musicians have come up together over the past few years. They are collaborative, constantly threading through one another’s projects, and jamming together at a number of DIY stomping grounds [...]. Broadcaster Teju Adeleye says: “The artists don’t feel like inaccessible superstars, they come to all the gigs and jam nights.”

Adeleye is one of the new crop of radio hosts who are supporting jazz’s rising stars on internet stations such as NTS and Worldwide FM. “Having affordable spaces where people can go and experiment in front of audiences is important,” she says. “It fosters something genuine in a city where so much is driven by corporate ventures.” [...].

Perhaps what’s most exciting, though, is the sense that this generation is wrestling jazz from its gatekeepers and making it their own. With this scene, says Adeleye, “not everyone is classically or formally trained”, and as a result “there’s an accessible, anti-hero energy that feels like sweet vindication for a music that should be for everyone, but has felt locked away and preserved only for a few. They’ve liberated the sound.”

† Kate Hutchinson, *The Guardian*, April 8, 2018

1. massive evolution 2. mixed 3. arrogance 4. independent 5. justification