

SADDLEBACK COLLEGE  
FINE ARTS DIVISION

**HISTORY OF JAZZ**  
**MUS 27**

COURSE SYLLABUS

Instructor: Joey Sellers **Ticket 16650**  
Phone: 949-582-4629; email jsellers@saddleback.edu Semester: **Summer 2009**  
Office Location: Fine Arts 104 No. of Programs: 15  
Contact Times: By appointment; telephone & email messages will be responded to promptly.

**NOTE:** Every student is assigned a college email account and pin number (password). Do not change your email address. If you prefer to receive email at another address, go to "MySite," click on "Email" and follow the instructions under "Web Email" to automatically forward your messages to the address of your choice.

**COURSE DESCRIPTION**

Explore America's only indigenous art form from Blues to Post-Modern. A study of the elements of jazz tracing the development and evolution of the styles and structures of jazz from its beginning to the present time.

**COURSE OBJECTIVES**

Upon successful completion of this course, the student will be able to:

1. Identify the unique sound of each musical instrument used in playing jazz.
2. Recognize various jazz styles.
3. Demonstrate the ability to differentiate between the popular song form and the blues form.
4. Demonstrate ability to discern a complete improvised chorus using the rules of form.

**STUDENT RESOURCES**

Textbook: **Jazz Styles History & Analysis**, by Mark C. Gridley, 9th ed.  
(includes Jazz Classics CD)

Contact the **BOOKSTORE** by telephone at **582-4715** or online at [www.saddleback.bkstr.com](http://www.saddleback.bkstr.com).

The textbook and CDs have been placed on reserve at the Saddleback College Library.  
(See "LIBRARY RESOURCES" section below for further information.)

## **LIBRARY RESOURCES**

You may listen to any of the 15 CDs for this course in the SADDLEBACK COLLEGE LIBRARY. Request the CDs at the AUDIOVISUAL DESK (582-4874) located on the second floor. Unfortunately, copyright laws prevent our copying the CDs for you.

### **Saddleback College Library Hours**

Monday through Thursday	8 am to 9 pm
Friday:	8 am to 4:00 pm
Saturday	11 am to 5 pm

Please call 582-4523 to verify hours.

**BROADCAST INFORMATION:**    **KSBR    88.5 FM**    Wed/Thu    8-9 pm with program  
#1 on 5/27 and #15 on 7/15

DATES: 5/27, 5/28, 6/3, 6/4, 6/10, 6/11, 6/17, 6/18, 6/24, 6/25, 7/1, 7/2, 7/8, 7/9, 7/15

**Students are responsible for accessing programs (Saddleback Library or Internet)  
in case of KSBR (88.5 FM) broadcast failure or errors.**

Lessons are available, at your convenience, online by going to <http://www.saddleback.edu>, click on "Distance Education," scroll to "Additional Links" and click on "Radio and Audio Courses." Scroll to MUS 27 and double click the lesson.

## **STUDENT/INSTRUCTOR CONTACT (INSTRUCTIONAL ENRICHMENT HOURS)**

Contact me by telephone or email when you need course information or assistance. For assistance which does NOT pertain to course content or if it is impossible to call me during my office hours, you may call my DIVISION OFFICE (582-4747) for assistance or to leave a message letting me know what time I can reach you and I will return your call.

## **CONCERT ATTENDANCE AND REPORTS**

Attendance at two live jazz concerts is required to pass this course and will be worth 25 points each. You may attend concerts, recitals, clubs, festivals, etc. Saddleback College performances are acceptable; high school and younger performances are not. *Improvisation must be an integral component of the performance.* **If the performance you wish to attend is questionable by these guidelines, request approval from me prior to attending the concert to ensure that you can receive credit.** In addition, a third evaluation, worth 2 to 10 points, may be turned in for extra credit.

The Orange County Weekly, the O.C. Register and the KSBR website all have information regarding venues where jazz is performed. KKJZ, 88.1 FM, is a good source for information regarding the jazz community. There are at least five jazz concerts here at Saddleback. **The Jazz Studies Website** ([www.saddleback.edu/ap/fa/jazz](http://www.saddleback.edu/ap/fa/jazz)) **has pertinent information regarding performances.**

### **Jazz Concert Review Check List:**

- For examples of good critical writing, you should read the concert reviews in the Times and/or Register as a matter of course.

- As music is a part of the real world, spelling and grammar will count towards an acceptable grade.
- Each review should be between one and a half to two pages, double spaced and typed.
- Include the name of event, date, time and place.
- Type of performance, including number of performers, type of group, instruments used and estimated size of audience. Include the names of as many players and their respective instruments as possible.
- Include descriptions of at least three pieces: one at the beginning, middle and end of the performance. Did the pacing of the concert work?
- Supply a program and/or ticket stub of the concert.
- Describe and discuss **your emotions and reactions** to different aspects of the performance. Write thoughtfully and critically, explaining **WHY you liked or disliked** aspects of the performance. Describe the atmosphere and overall impression of the performance, and any other facets which were interesting. Incorporate the vocabulary and terms we have used in class.
- Give the performance a grade.

### **EXAM INFORMATION & SCHEDULE**

	<u>Day/Date</u>	<u>Time</u>	<u>Location</u>
<b>MIDTERM EXAM:</b> <b><u>(First Concert Report Due!)</u></b>	<b>Friday, June 19</b>	<b>6:30 PM – 8:30 PM</b>	<b>FA 103</b>

The Midterm Examination will cover Lessons 1 through 8.

<b>FINAL EXAM:</b> <b><u>(Second Concert Report Due)</u></b>	<b>Friday, July 17</b>	<b>6:30 PM – 8:30 PM</b>	<b>FA 103</b>
---	------------------------	--------------------------	---------------

The Final Examination will cover Lessons 1 through 15. **IF YOU ARE MORE THAN 10 MINUTES LATE, YOU WILL NOT BE PERMITTED TO TAKE THE EXAM.**

### **EXAMS ARE WORTH 100 POINTS EACH**

The MIDTERM EXAM will cover Lessons 1 through 8 and the FINAL EXAM will cover Lessons 1 through 15 with emphasis on Lessons 9 through 15. The format of the exams will be:

- Part 1: Known listening identification and questions.
- Part 2: Unknown listening.
- Part 3: Multiple Choice and True/False.

Please bring the following items to the exams:

- Scantron Test Form 882-E
- Two #2 pencils with erasers
- If you want to know your grade, please bring a self-addressed, stamped postcard.

**NOTE:** Scantron forms are available in the Saddleback College Bookstore. Be certain to purchase these items prior to exam day since the book store is generally not open immediately prior to the scheduled exams.

### **Exam Make-up Policy**

1. **EARLY EXAMS WILL NOT BE GIVEN.**
2. **MAKE-UP EXAMS WILL NOT BE GIVEN.** If there is a legitimate reason for missing the exam, you must contact the instructor **PRIOR TO THE EXAM**. If you do not take the midterm exam, and do not contact your before the instructor prior to the exam, you will be dropped from the class.
3. There is **NO EXTRA CREDIT** given in this class, other than the previously mentioned extra credit review.

**TOTAL CLASS POINTS** (out of 250; 100 each for exams, 25 for each concert report)

<b>A</b>	<b>=</b>	<b>225</b>	<b>-</b>	<b>250</b>
<b>B</b>	<b>=</b>	<b>200</b>	<b>-</b>	<b>224</b>
<b>C</b>	<b>=</b>	<b>175</b>	<b>-</b>	<b>199</b>
<b>D</b>	<b>=</b>	<b>130</b>	<b>-</b>	<b>174</b>
<b>F</b>	<b>=</b>	<b>0</b>	<b>-</b>	<b>129</b>

**\*\*\* IMPORTANT GRADE INFORMATION \*\*\***

The Family Rights and Privacy Act of 1974 restricts the release of certain student information such as grades. Therefore, please **DO NOT CALL FOR GRADE INFORMATION**. Your performance score/grade will be mailed to you if you provide your instructor with a self-addressed, stamped envelope or postcard at the Midterm and Final Exams.

**IF YOU DECIDE TO DROP THIS COURSE . . .**

**YOU MUST GO TO THE OFFICE OF ADMISSIONS & RECORDS** in the STUDENT SERVICES BUILDING.

IF YOU DROP on 6-9-'09 no notation will appear on your records.

IF YOU DROP after 6-9-'09 or **BEFORE** 6-29-'09 you will receive a "W" on your academic record/transcript.

**IF YOU FAIL TO OFFICIALLY DROP** and do not complete the course, **YOU WILL RECEIVE AN "F" ON YOUR PERMANENT RECORD.**

**You may also listen to the lessons online by going to:  
<http://www.saddleback.edu> and clicking "Distance Education,  
then, under Additional Links,  
"Audio Lessons")**

## **COURSE OUTLINE**

### **Lesson No. Topics Covered**

- 1 Introduction: Elements of Music
- 2 Listening skills regarding jazz improvisation, routines, instrument identification
- 3 The Origins of Jazz, Ragtime, Blues, New Orleans Jazz, Stride Pianists
- 4 Jelly Roll Morton / Louis Armstrong / Bix Beiderbecke
- 5 Swing Era / Count Basie
- 6 Duke Ellington
- 7 Bop
- 8 West Coast & "Cool" with Guest, Ron Stout

### ***MIDTERM EXAM (see page 3)***

*First Concert Review Due*

- 9 50s Hard Bop
- 10 Miles Davis with Guest, Kai Akagi
- 11 John Coltrane
- 12 Ornette Coleman, Charles Mingus, Sun Ra
- 13 Latin Jazz
- 14 80s, Neo-Traditional, Post Modern, the Creative Now
- 15 Review of Jazz Styles

***Concert Review(s) due at Final Exam.***

## MUSIC 27 via Radio Mid-Term Study Guide

- 1) Jazz music originated in which of the following countries.  
a. Germany    b. Africa    c. Unites States of America    d. Spain
- 2) An improviser is expected to \_\_\_\_\_ and \_\_\_\_\_ at the same time.  
a. read ... perform    b. play ... repeat    c. compose... perform    d. arrange ... play
- 3) A blues chorus is defined as:  
a. a group of vocalists    c. playing melody, solos, melody  
b. one complete 12-bar progression of chords    d. a Broadway show
- 4) Improvisation is a key component of Ragtime music.  
a. True    b. False
- 5) African American influenced music is the single most popular music globally.  
a. True    b. False
- 6) Dancing was an important social function that helped shape and define the earliest jazz music.  
a. True    b. False
- 7) Creoles of Color in New Orleans were people of a mix of French or Spanish and \_\_\_\_\_ descent.  
a. American    c. Armenian  
b. African    d. Amerasian
- 8) Two major African American *musical* influences on the origins of Jazz music were:  
a. classical and opera    c. Chinese opera and gamelan  
b. ragtime and blues    d. Ragtime and brothels
- 9) The first group to record "jass" music in 1917 was:  
a. the New Orleans Rhythm Kings    c. The Original Dixieland Jazz Band  
b. The Austin High Gang    d. James Reese Europe
- 10) King Oliver played the:  
a. saxophone    c. trombone  
b. clarinet    d. trumpet
- 11) Although he was a great improviser, his cornet style was less dramatic and subtler than Louis Armstrong's style.  
a. King Oliver    c. Bix Beiderbecke  
b. Kid Ory    d. Miffy leBubba
- 12) Pianist \_\_\_\_\_ is cited as the first jazz composer and theorist.  
a. Earl Hines    c. Bill Evans  
b. James P. Johnson    d. Jelly Roll Morton
- 13) Classical French Impressionistic composers were an influence on Bix Beiderbecke.  
a. True    b. False

- 14) Rather than individual players, big bands were made up of instruments grouped in:
- a. sections
  - b. quartets
  - c. trios
  - d. impropriety
- 15) Rather than relying on memory of collective improvisation, big bands made much use of \_\_\_\_\_ to develop musical repertoire.
- a. conductors
  - b. rote practice
  - c. written arrangements
  - d. female vocalists
- 16) The most popular musician of the big band era was Benny Goodman. One of his first main arrangers was:
- a. Count Basie
  - b. Bill Finegan
  - c. Fletcher Henderson
  - d. Gil Evans
- 17) Often called the “father of the tenor saxophone,” he was considered the first important jazz tenor sax player.
- a. Coleman Hawkins
  - b. Fletcher Henderson
  - c. Johnny Hodges
  - d. Bill Harris
- 18) He has been described as the most creative and prolific American composer.
- a. Aaron Copland
  - b. Leonard Bernstein
  - c. Duke Ellington
  - d. Jelly Roll Morton
- 19) One of Ellington’s accomplishments as a composer/arranger was that he:
- a. never used the same tune twice
  - b. created extended jazz works
  - c. Only played the blues
  - d. always used a swing rhythm
- 20) Ellington often wrote passages for combinations of instruments from different sections of the band, a technique called:
- a. block scoring
  - b. angry writing
  - c. cross writing
  - d. call and response
- 21) A premier tenor saxophone soloist with Basie in the late 1930’s was:
- a. Coleman Hawkins
  - b. Lester Young
  - c. Harry Carney
  - d. Ben Webster
- 22) Count Basie’s arrangements often were said to be \_\_\_\_\_ arrangements, or head charts.
- a. riffing
  - b. block voiced
  - c. cross written
  - d. slow
- 23) Basie’s band was associated with \_\_\_\_\_ style jazz.
- a. New York
  - b. Kansas City
  - c. Chicago
  - d. Mission Viejo
- 24) The first “modern jazz” musicians, credited with being the founders of bop style, were alto saxophonist \_\_\_\_\_, pianist \_\_\_\_\_, and trumpeter \_\_\_\_\_.
- a. Charlie Parker/Thelonious Monk/Dizzy Gillespie
  - b. Johnny Hodges/Earl “Fatha” Hines/Bix Beiderbecke
  - c. Paul Desmond/Bill Evans/Chet Baker
- 25) One of the most important musicians in jazz history, he contributed most to the development of bop style.
- a. Lester Young
  - b. Johnny Hodges
  - c. Charlie Parker
  - d. John Coltrane

26) One of the first and most important **Bop** trumpeters, he was noted for unprecedented agility and startling harmonic skills.

- a. Roy Eldridge
- b. Louis Armstrong
- c. Dizzy Gillespie
- d. Bix Beiderbecke

27) This trumpeter and vocalist was the single most representative figure of the “Cool” school of jazz.

- a. Dizzy Gillespie
- b. Buddy Bolden
- c. Chet Baker
- d. Wayne Bergeron

28) \_\_\_\_\_ is a key element in *all* styles of jazz.

- a. Money
- b. Prohibition
- c. Racism
- d. Innovation

29) One common definition of jazz would be music that includes \_\_\_\_\_ and \_\_\_\_\_.

- a. drugs and alcohol
- b. improvisation and racism
- c. improvisation and swing feeling
- d. swing feeling and money

30) All jazz music swings.

- a. True
- b. False

### **Big Bands/Swing Era**

- Arranger assumes importance
- Sections: brass (trumpet and trombone) saxes (woodwind doubles), rhythm (guitar, piano, bass, drums)
- Saxophone more popular than clarinet
- Know the distinction between solis, ensemble or “tutti” passages, and stop time
- Generally, the rhythmic feeling is “smoother” than Early Jazz and New Orleans Jazz

### **Fletcher Henderson**

- Block voicing
- Brass vs. saxes-call and response
- Transition from early jazz to big band style
- Tenor sax – Coleman Hawkins “Father of the Tenor Saxophone”
- Armstrong with him from 1924 for about a year

### **Benny Goodman**

- “King of Swing”
- Popular small groups too – trio, quartet, and sextet, featuring African-Americans; pianist Teddy Wilson, guitarist Charlie Christian, and vibraharpist Lionel Hampton. One of the first to break the “color barrier” in performance
- Fletcher Henderson wrote arrangements for Goodman’s band
- One of the most popular figures in the music industry as a whole, not just jazz.

### **Count Basie**

- Kansas City Style – “riffing” or “head” charts
- All American Rhythm Section (pages 123-5)
- One of the first “comping” pianists- light solos emphasizing simplicity
- Tenor saxophonist Lester Young’s importance, particularly in contrast to Coleman Hawkins, and his influence on the Boppers to follow

### **Duke Ellington**

- Arguably the most prolific and important American composer
- Longest lived and working big band
- Sidemen with him for long periods of time
- *Arranging techniques:*
  - Uses uniqueness of individual sounds and personalities
  - Cross voicing
  - Wordless vocal
  - Diversity of themes within a single piece
- Compositional diversity, see pages 118-119

### **“Blanton/Webster band” version of Ellington Orchestra, important sidemen (1939-41)**

- Johnny Hodges-alto sax,
- Ben Webster-tenor sax
- Barney Bigard - clarinet
- Harry Carney – baritone sax
- Cootie Williams – trumpet
- Tricky Sam Nanton – trombone (“ya-ya” or “growl” style)
- Juan Tizol – valve trombone (co-composer of much of the “jungle” or “exotic” style music)
- Jimmy Blanton – bass
- Billy Strayhorn – second pianist, arranger, composer, closest musical associate

### **Bop Era Musicians**

- Charlie Parker – alto sax
- Dizzy Gillespie – trumpet
- J. J. Johnson — trombone
- Thelonious Monk – pianist, composer
- Bud Powell – pianist
- Max Roach, Kenny Clarke – drums
- Dexter Gordon – tenor sax, Los Angelean, first *tenor* saxophonist to absorb and incorporate Bop vocabulary

### **“Cool” or “West Coast” style**

Lennie Tristano (NY) Dave Brubeck (Bay area) — Pianists

Lee Konitz (NY) Paul Desmond (w/ Brubeck) —Alto saxophone

Stan Getz — Tenor Saxophone

Gerry Mulligan Baritone saxophone, arranger, composer, one of first “Piano-less” quartets

Chet Baker — Trumpet/Vocal; single most representative figure of “Cool” school

Miles Davis – “Birth of the Cool” 1949

## Listening

### **Early Jazz**

#### **Show # 3**

*Maple Leaf Rag*, the distinction between Scott Joplin (10:15) and Jelly Roll Morton (15:01) These two versions compared: (17:50)

*Dixie One Step*, ODJB (41:42)

James P. Johnson, *You've Got To Be Modernistic* (53:12)

#### **Show # 4**

Jelly Roll Morton: *Black Bottom Stomp* (9:49) with voice over: (13:41)

Louis Armstrong: *West End Blues* (28:38) *Weather Bird* (32:29) *Potato Head Blues* (39:36)

Bix Beiderbecke: *Singin' The Blues* (48:05) *In A Mist* (52:37)

### **Swing Era**

Fletcher Henderson: *Wrappin' It Up* (7:07)

Coleman Hawkins: *Body And Soul* (12:10)

Count Basie: *Lester Leaps In* (17:05) *Taxi War Dance* (26:17)

Benny Goodman: *Ding Dong Daddy* (34:02) *Ridin' High* (38:04)

Art Tatum: *Three Little Words* (44:08)

Ella Fitzgerald: *Ticket a Tasket* (47:00)

Billie Holiday: *He's Funny that Way* (50:35) *These Foolish Things*

**Duke Ellington:** *Mood Indigo* (9:20) *Harlem Airshaft* (14:15) *KoKo* (25:07) *Concerto for Cootie* (29:15) *Warm Valley*(33:08) *Billy Strayhorn: Take The "A" Train* (37:52) *Majesty Of God* (46:45) *Blue Serge* (53:47)

### **Bop:**

Thelonious Monk: *Criss-Cross* (10:20)

Bird, Diz and others: *Shaw 'Nuff* (13:05) *Salt Peanuts* (17:50) *Koko* (22:03) *Embraceable You* (29:25) *Crazeology*(38:22) *with Miles and J.J Johnson*)

Dexter Gordon: *I've Found A New Baby* (42:30)

Bud Powell: *Get Happy*(50:42)

Sarah Vaughan: *They Can't Take That Away From Me* (54:28)

**Cool:** Chet Baker & Gerry Mulligan *Line For Lyons* (15:05) Lennie Tristano *No Fig* (27:45), Chet Baker & Paul Desmond *Jeruvian* (22:05), Chet Baker *But Not For Me* (37:55) *Bee's Flat*(40:43)

## MUS 27 via Radio Final Exam Study Guide

Which of the following does **NOT** pertain to Jelly Roll Morton?

- stride pianist and composer of New Orleans Jazz
- considered the first jazz theorist and philosopher
- traveled infrequently
- Began his career playing in brothels in Storyville

The musician who made jazz a soloist's Art, and influenced every jazz musician who came after him. He is considered the first great improviser, story teller, and to have taught the world to "swing."

- Jelly Roll Morton
- Louis Armstrong

b. Duke Ellington

d. Bix Beiderbecke

Considered by many to be the most significant American Composer.

a. Duke Ellington

c. Maurice Ravel

b. George Gershwin

d. Count Basie

The leader of this Kansas City based band's "All American Rhythm Section" smoothed out the swing feel of jazz music, and sounded like a unified whole, swinging powerfully, and often softly as well.

a. Duke Ellington

c. Count Basie

b. Fletcher Henderson

d. Buddy Rich

This Swing Era tenor saxophonist played with Count Basie's band and had a smooth manner of phrasing which foreshadowed and influenced many Bop Era musicians.

a. Lester Young

c. Dizzy Gillespie

b. Charlie Parker

d. John Coltrane

This alto saxophonist is the preeminent Bop musician, and considered one of the greatest jazz musicians ever.

a. Lester Young

c. Dizzy Gillespie

b. Charlie Parker

d. John Coltrane

The house pianist at Minton's Playhouse, this musician is said to be largely responsible for developing the harmonic and melodic vocabulary of Bop in 1940. His compositions are beautifully constructed, and his solo and comping style was quirky and unique.

a. Bill Evans

c. Jelly Roll Morton

b. Thelonious Monk

d. Herbie Hancock

Miles Davis had a limited career which was centered mostly in the bop era.

a. True

b. False

Gil Evans was an arranger/composer whose style was very coloristic.

a. True

b. False

John Coltrane's densely packed placement of notes in his solos in the late 1950s came to be termed:

a. Sheets of Sound

c. Chariots of Fire

b. Blankets of Comfort

d. Makin' Whoopee

The term coined to describe Ornette Coleman's innovative approach to improvisation was:

a. Harmolodic

c. Primacy

b. Sheets of Sound

d. Babaganoosh

Most jazz musicians have little or no technical mastery of their instruments due to their generally poor education.

a. True

b. False

Most jazz musicians never practice because it inhibits their creative spontaneity.

- a. True
- b. False

Innovation is a key component of jazz music

- a. True
- b. False

Each new stylistic change in jazz had nothing to do with the preceding era.

- a. True
- b. False

Improvising might best be described as:

- a. Composing and performing simultaneously
- b. playing whatever you want
- c. breaking the rules
- d. always swinging

John Coltrane's style never really developed or changed after he left Miles Davis' Quintet.

- a. True
- b. False

Bop music developed new harmonic and rhythmic approaches to improvisation.

- a. True
- b. False

Jazz Fusion is a term describing the combination of jazz and

- a. Indian music
- b. rhythm and blues
- c. rock or funk
- d. classical music

In the Hard Bop style, the drummer is more intrusive and interactive with the soloists than he or she was in the Bop style.

- a. True
- b. False

Miles Davis' album "Kind Of Blue" was recorded in \_\_\_\_\_, and ushered in a style of jazz called:

- a. 1949/Bop
- b. 1969/Fusion
- c. 1959/Modal
- d. 1959/Free

Ornette Coleman's album "The Shape of Jazz To Come" was recorded in \_\_\_\_\_, and that style was called, for lack of a better term,

- a. 1949/Bop
- b. 1969/Fusion
- c. 1959/Modal
- d. 1959/Free

John Coltrane recorded his album "Giant Steps" in \_\_\_\_\_. The title track used a new chord progression that came to be called:

- a. 1959/Coltrane Matrix
- b. 1959/Matrix nine
- c. 1959/Keanu Reeves
- d. 1969/Matrixity

Ornette Coleman's music was greeted with nothing but positive accolades when first heard.

- a. True
- b. False

The drummer in Coltrane's classic quartet was

- a. Max Roach
- c. "Philly" Joe Jones

b. Roy Haynes

d. Elvin Jones

John Coltrane played only one instrument, the tenor saxophone.

a. True

b. False

John Coltrane's album "A Love Supreme" was dedicated to:

a. His wife

c. God

b. His daughter

d. His mother

The music and philosophical inclination of Wynton Marsalis, Artistic Director for Jazz at Lincoln Center, is considered:

a. Post Modern

c. Neo-traditional

b. Downtown

d. Forward thinking

### **Hard Bop** (Chapter 11)

- Drummer is generally louder, more active and very interactive with soloists
- "Funky Jazz" is a sub category of Hard Bop and often employs simpler gospel and blues tinged melodies and harmonies. Cannonball Adderley and Horace Silver are often associated with this style
- Important tenor Hard Bop tenor saxophonists: Sonny Rollins, John Coltrane, Wayne Shorter, Joe Henderson. It is important to note that all of these musicians began their careers in this era, but continued to develop beyond Hard Bop boundaries.

### **Miles Davis** (Chapter 12)

- Began career in Bop style, playing with Charlie Parker (1945-1947)
- 1949 — Recorded *Birth of the Cool* — said to have been influential in ushering in the "Cool" style of jazz
- Worked with his "First Classic Quintet" in the mid to late 1950s. Please know personnel
- Importance of Gil Evans association with Miles in late 1950s
- 1959 – Miles records *Kind of Blue* – said to have been influential in defining "Modal" jazz. Know its historical and musical importance. Know pianist Bill Evans influence and his work as leader of his own trio
- Worked with the "Second Classic Quintet" in the 1960s. Know personnel and importance of Wayne Shorter's compositions; also, important changes in the approach to improvisation and rhythm section accompaniment roles
- 1969 – "Jazz Fusion" we have discussed the album *Bitches Brew*

### **John Coltrane** (Chapter 13)

- One of his first important jazz gigs was with the "First Classic Quintet" of Miles Davis in the mid 1950s
- 1959 – His album *Giant Steps* introduces a harmonic progression that comes to be known as the "Coltrane Matrix" Also, the term "Sheets of Sound" is coined by a reviewer to describe his densely packed and unquenchably powerful solo style
- 1960 – Begins performing and recording with his quartet as a leader. Begins playing the soprano saxophone in addition to his tenor saxophone. Use of pedal points in his compositions and influence of Indian, African, and other non-Western based cultures.

- 1961-65 Coltrane's "Classic Quartet" considered to be one of the most influential, includes pianist McCoy Tyner, bassist Jimmy Garrison, and very importantly, Elvin Jones on drums
- 1964 – Records *Love Supreme*, a four movement suite dedicated to God. Considered by many to be the zenith of 'Trane's career.

### **Ornette Coleman** (chapter 14)

- Composer, band leader and alto saxophonist — a leading figure in "Free" Jazz an inaccurate term describing improvised music without any preset chord progressions. His emphasis on melody's importance over harmony and its use in improvisation came to be called the "harmolodic" approach
- His 1959 recording of *The Shape Of Jazz To Come* is very influential, and introduces us to his Quartet; Don Cherry on trumpet, Charlie Haden on bass, and Billy Higgins (or Ed Blackwell) on drums
- What was the public's response to his music?

### **Charles Mingus** (Chapter 14)

- Brilliant composer, virtuosic bassist and band leader
- Influenced heavily by Duke Ellington. Also, Jelly Roll Morton and Fats Waller among others
- A classically trained bassist, he began his career playing Bop, and continued growing and innovating throughout his life, his music defying categorization
- Compositions used different tempos, speeding up and slowing down, vamp/layering and different moods within a given selection.
- Compositions influenced by classical music, gospel, Mexican folk music, Bop, "avant-garde" and many other styles
- Dannie Richmond on drums and Jimmy Knepper on trombone are important sidemen.
- Was very politically aware and wrote music that reflected race problems in America and elsewhere

### **Sun Ra** (Chapter 14)

- Innovative composer and keyboardist, one of the first to use synthesizers
- Integration of group improvisation and written passages. Music sounded free, but was conceived with great compositional clarity.
- Concerts were multi-media experiences, including dancers, video, dramatic lighting, costumes and other extravaganzas
- Though born in Birmingham, Alabama, claimed he was from Saturn and was well read in history, science, numerology, and other disciplines

### **Latin Jazz**

- Understand the following: Clave, Montuno, and Tumbao
- The distinction between Afro-Cuban and Brazilian (bossa nova) influenced jazz
- Know American saxophonist Stan Getz's and Brazilian composer Antonio Carlos Jobim's successful musical relationship

### **The Creative Now** (Chapter 17)

- Understand the importance of Dexter Gordon's return to the states in the 1980s
- Know the distinction between Neo-traditionalist and Post Modern styles

- Know the influence of: Wynton Marsalis, John Zorn, and Bill Frissell
- Understand the use of the terms Downtown, Knitting Factory and the style of music associated with Jazz At Lincoln Center (“uptown”)

## **Listening**

### **Hard Bop:**

Sonny Rollins, Clifford Brown, Max Roach, *Pent-Up House* (9:03)

Sonny Rollins, *When You Wish Upon A Star* (16:55)

Horace Silver, *Doodlin’* (20:44)

Art Blakey and the Jazz Messengers with Wayne Shorter, *Free For All* (34:50)

Cannonball Adderley, *Work Song* (45:50)

### **Miles Davis**

*Boplicity* (7:14)

*I Loves You Porgy* (17:30) with Gil Evans Orchestra

*Flamenco Sketches* (23:48, listening guide page 217)

*Masqualero* (33:50, listening guide page 227)

*Miles Runs the Voodoo Down* (44:00 from *Bitches Brew*)

### **John Coltrane**

*Giant Steps* (4:38)

*The Promise* (23:45, listening guide page 249)

*Acknowledgement* (41:30, from *Love Supreme*)

### **Ornette Coleman**

*Lonely Woman* (4:45); *Chronology* (14:13)

### **Charles Mingus**

*Haitian Fight Song* (27:30); *Fables of Faubus* (33:09)

### **Sun Ra**

*We Travel The Spaceways* (47:50)

*Rocket Number Nine Take Off For The Planet Venus* (51:31)

### **Latin Jazz**

*Manteca* (5:03)

*Speak No Evil* (21:38)

*Desafinado* (49:18)

### **The Creative Now**

John Zorn *Bugsy’s Jazztet* (21:18)

Bill Frissell *Washington Post March* (31:55)

Listening will also include recognition of the following styles: **New Orleans Jazz** (Jelly Roll Morton’s *Black Bottom Stomp*, Louis Armstrong’s *Struttin’ with Some BBQ*), **Swing Era** (*Ridin’ High* by Benny Goodman Orchestra); **Bop** (*Shaw ‘Nuff*); **Cool** (*Boplicity*); **Hard Bop** (*Doodlin’*);

*Free For All*); **Modal** (*Flamenco Sketches*; *So What*); **“Free”** (Ornette Coleman, *Double Quarter*);  
**Latin Jazz, Post Modern** (*Washington Post March* by Bill Frissell)