

Listening

*From Fundamentals of Jazz Improvisation:
What Everybody Thinks You Already Know*

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Active Listening

Jazz is not background music. Jazz is art music and art music requires attention to be appreciated. One way to get inside the music, to get something of value out of the experience, and to feel the beauty of it is to listen *for* something. That “something” might include elements as simple as instrumentation, dynamics, or tempo; or, it might include something more challenging such as harmonic motion, subdivision, or articulation. Whatever the emphasis or reason for listening, jazz promises a rewarding enterprise to those who apply sufficient effort.

1. Subdivision, Straight: *Maple Leaf Rag* (Scott Joplin)
2. Subdivision, Swing: *Maple Leaf Rag* (Jelly Roll Morton)
3. Beat emphasis, down: *The Man I Love* (Coleman Hawkins)
4. Beat emphasis, up: *Jordu* (Clifford Brown)
5. Beat emphasis, laid-back: *April in Paris* (Count Basie)
6. Beat emphasis, flat four: *West End Blues* (Louis Armstrong)
7. Beat emphasis, 2 and 4: *Jump, Jive, and Wail* (Brian Setzer)
8. Articulation, bebop: *Yardbird Suite* (Charlie Parker)
9. Articulation, fusion: *Snakes* (David Sanborn)
10. Interpretation, jazz: *What Is This Thing Called Love* (Cannonball Adderley)
11. Interpretation, classical: *What Is This Thing Called Love* (Elly Ameling)
12. Tempo/pulse, fast: *Koko* (Charlie Parker, Dizzy Gillespie)
13. Tempo/pulse, slow: *Lover Man* (Charlie Parker)
14. Instrumentation: *Itsbynne Reel* (Michael Brecker)
15. Rhythm section, mainstream: *Blue 7* (Sonny Rollins)
16. Rhythm section, Latin (bossa): *Song for My Father* (Horace Silver)
17. Rhythm section, fusion: *Gotcha* (Tom Scott)
18. Form (blues): *Empty Bed Blues* (Bessie Smith)
19. Motivic development: *Bag's Groove* (Thelonious Monk)
20. Continuous improvisation: *Shaw 'Nuff* (Charlie Parker)
21. Harmonic motion–slow: *Maiden Voyage* (Herbie Hancock)
22. Harmonic motion–fast: *Giant Steps* (John Coltrane)
23. Harmony, simple: *Eine Kleine Nachtmusik* (Wolfgang Amadeus Mozart)
24. Harmony, complex: *'Round Midnight* (Bill Evans)

Who's Who in Jazz

Recommended performers are listed by instrument and organized into style categories. Style sheets with time period, style characteristics, etc., are included later in this chapter.

Recognize that many players participate in more than one style. Dates for styles are when they were first introduced, but most styles continue to the present in one form or another. Likewise, styles have roots preceding their given dates.

Lists are not all-inclusive. Add notable performers as desired.

Soprano Saxophone

Style Period	Representative Performers		
Early Jazz	Sidney Bechet		
1920's			
Swing			
Bebop			
Cool			
Hard Bop: Mainstream	Wayne Shorter Ira Sullivan	Lucky Thompson	Steve Lacy
Hard Bop: Funky			
Modal	John Coltrane	Wayne Shorter	
Avant Garde	John Coltrane	Anthony Braxton	Sam Newsome Sam Rivers
Fusion	Wayne Shorter Grover Washington Jr. (Soul)	Mindi Abair	David Sanborn
Modern/Post Modern	David Liebman Branford Marsalis Wayne Shorter Ira Sullivan	Wayne Shorter Jane Ira Bloom John Stubblefield	Bill Barron Ravi Coltrane Eric Marienthal
Smooth Jazz	Marion Meadows Nelson Rangell	Najee Rasheed Eric Marienthal	Grover Washington Jr
Latin	Ed Calle		
Third Stream	Jane Ira Bloom		

Alto Saxophone

Style Period	Representative Performers		
Early Jazz			
1920's			
Swing	Johnny Hodges		
Bebop	Charlie Parker	Sonny Stitt	
Cool	Paul Desmond Lee Konitz	Art Pepper	Herb Geller
Hard Bop: Mainstream	Cannonball Adderley Phil Woods Herb Geller	Oliver Nelson Jackie McLean	Lou Donaldson Gigi Gryce
Hard Bop: Funky	Cannonball Adderley		
Modal	Cannonball Adderley		
Avant Garde	Ornette Coleman Eric Dolphy	Jay Beckenstien Marc Russo	
Fusion	Dick Oats David Sanborn Grover Washington Jr (Soul)	Brandon Fields Jay Beckenstien	Marc Russo Eric Darius
Modern/Post Modern	Dick Oats Richie Cole Bob Reynolds	Anthony Braxton Kenny Garrett	Bobby Watson Joshua Redman
Smooth Jazz	Kenny G	Grover Washington Jr	
Latin	Piquito D'Rivera		

Tenor Saxophone

Style Period	Representative Performers		
Early Jazz	Frankie Trumbauer (C melody)		
1920's			
Swing	Coleman Hawkins Lester Young	Ben Webster Don Byas	
Bebop	Dexter Gordon James Moody	Frank Foster	Lucky Thompson
Cool	Stan Betz Zoot Sims	Al Cohn	
Hard Bop: Mainstream	Sonny Rollins John Coltrane Sonny Stitt	Stanley Turrentine Hank Mobley Gigi Gryce	Johnny Griffin Benny Golson Lucky Thompson
R&B	Lee Allen Sil Austen Harold Batiste Rusty Bryant Sam Butera Earl Bostic Jimmy Cavallo Eddie Chamblee Arnett Cobb King Curtis Eddie "Lockjaw" Davis Maxwell Davis Danny Flores (Chuck Rio) Jimmy Forrest Grady Gaines Herb Hardesty "Blind" John Hart Tamingthesaxophone.com/blues-saxophone#la		
Modal	John Coltrane		
Avant Garde	John Coltrane Archie Shepp	Albert Ayler Dewey Redman	Sam Rivers
Fusion	Wayne Shorter Michael Brecker	Tom Scott Ed Calle	Michael Brecker
Modern/Post Modern	Joe Henderson Wayne Shorter Joe Farrell Joe Lovano Igor Buttman Ravi Coltrane	Lew Tabackin Michael Brecker Dave Liebman Bob Mintzer Ed Calle	Chris Potter Branford Marsalis Bob Berg Joshua Redman Jeff Coffin
Smooth Jazz	Jan Garbarek	Dave Koz	
Latin	Stan Getz (bossa) Ed Calle		

Baritone Saxophone

Style Period	Representative Performers
Early Jazz	
1920's	
Swing	
Bebop	
Cool	
Hard Bop: Mainstream	Pepper Adams Nick Brignola Gigi Gryce Ronnie Cuber
Hard Bop: Funky	
Modal	
Avant Garde	
Fusion	
Modern/Post Modern	Denis DiBlasio
Smooth Jazz	
Latin	Ronnie Cuber

Flute

Style Period	Representative Performers		
Bebop	James Moody	Frank Wess	
Cool			
Hard Bop: Mainstream	Bud Shank Yusef Lateef Bud Shank	Herbie Mann Rahsaan Roland Kirk Gigi Gryce	Jerome Richardson Frank Wess
Hard Bop: Funky	Rahsaan Roland Kirk		
Modal			
Avant Garde	Eric Dolphy Rahsaan Roland Kirk	Charles Lloyd	Yusef Lateef
Fusion	Nelson Rangell Moe Koffman Ali Ryerson	Sam Rivers Paul Horn (New Age) Tim Weisberg	Dave Valentin Jeremy Steig
Modern/Post Modern	Nelson Rangell Hubert Laws Joe Farrell Roland Kirk Paul Horn Sam Rivers Jeremy Steig	George Adams Steve Slagle Kent Jordan James Newton Lew Tabackin Jerome Richardson Ali Ryerson	Robin Kenyatta Dwight Andrews Jerry Dodgion Steve Kujala Eric Dolphy Paul Horn Holly Hoffman
Smooth Jazz	Nestor Torres	Najee Raheed	
Latin	Dave Valentin	Nestor Torres	
World Music	James Newton	Charles Lloyd	Paul Horn
Third Stream	James Newton James Walker	Hubert Laws	Moe Koffman

Clarinet

Style Period	Representative Performers		
Early Jazz	Alcide Nunez		
1920's	Barney Bigard	George Lewis (New Orleans)	Buster Bailey
Swing	Benny Goodman Artie Shaw	Woody Herman Jimmy Hamilton (Ellington '43)	Buddy DeFranco ('60s) Buster Bailey
Bebop	Buddy DeFranco		
Dixieland Revival (1930's to 1950's)	Pete Fountain Jimmy Hamilton	Acker Bilk	Barney Bigard
Cool	Jimmy Giuffre		
Hard Bop: Mainstream	Rolf Kuhn Tony Scott	Buddy DeFranco	John Laporta
Hard Bop: Funky			
Modal	Eric Dolphy		
Avant Garde	Eric Dolphy		
Fusion			
Modern/Post Modern	Eric Dolphy Bobby Jones Dick Johnson Victor Goines	Bill Easley Richard Stoltzman Anat Cohen	Putte Wickman Eddie Daniels Richard Stoltzman
Smooth Jazz			
Latin	Piquito D'Rivera		
World	Kinan Azmeh		
Third Stream	Eddie Daniels	Eddie Combs	Richard Stoltzman

Trumpet

Style Period	Representative Performers		
Early Jazz	King Oliver Louis Armstrong	Buddy Bolden	
1920's	Bix Beiderbecke	Louis Armstrong	
Swing	Roy Eldridge	Cootie Williams	Harry James
Dixieland Revival (1930's to 1950's)	Al Hirt		
Bebop	Dizzy Gillespie Miles Davis	Fats Navarro Red Rodney	
Cool	Chet Baker Bob Enevoldsen	Miles Davis	Shorty Rogers
Hard Bop: Mainstream	Clifford Brown Lee Morgan Blue Mitchell Bob Enevoldsen	Freddie Hubbard Woody Shaw Nat Adderly	Kenny Dorham Art Farmer Clark Terry
Hard Bop: Funky	Nat Adderly		
Modal	Miles Davis		
Avant Garde	Don Cherry Marvin Peterson	Lester Bowie Don Ellis	Bill Chase
Fusion	Randy Brecker Miles Davis	Freddie Hubbard (Soul) Bill Chase	James Morrison
Modern/Post Modern	Randy Brecker Tom Harrell Terrell Stafford Byron Stripling (Heritage) Nicholas Payton (Heritage) Claudio Roditi	Woody Shaw Brian Lynch Sean Jones Brad Goode Arturo Sandoval John Faddis	Wynton Marsalis Tim Hagans Terence Blanchard Roy Hargrove James Morrison Chuck Findley
Smooth Jazz	Chris Botti		
Latin	Claudio Roditi Brian Lynch	Arturo Sandoval	Claudio Roditi

Trombone

Style Period	Representative Performers		
Early Jazz	Kid Ory	Miff Mole	
1920's	Miff Mole		
Swing	Tommy Dorsey Dickie Wells J.C. Higginbotham	Jack Teagarden "Trickie Sam" Nanton Vic Dickenson	Glen Miller Lawrence Brown
Bebop	J.J. Johnson Kai Winding	Jimmy Cleveland	
Dixieland Revival	Turk Murphy	Freddy Assunto	J.C. Higginbotham
Cool	Bob Brookmeyer		
Hard Bop: Mainstream	J.J. Johnson Kai Winding Curtis Fuller Urbie Green	Bob Brookmeyer Frank Rosolino Carl Fontana Jimmy Knepper	Slide Hampton Jimmy Knepper Al Grey Jiggs Whigham
Hard Bop: Funky			
Modal			
Avant Garde	Albert Mangelsdorff	Grachan Moncur III	
Fusion	Fred Wesley	Trombone Shorty (Troy Andrews)	Robin Eubanks
Modern/Post Modern	Bill Watrous Jim Pugh Bob Brookmeyer Conrad Herwig	Wycliffe Gordon Bill Reichenbach Steve Turre Robin Eubanks	Steve Turre Robin Eubanks Andy Martin
Smooth Jazz			
Latin	Steve Turre	Conrad Herwig	

Guitar

Style Period	Representative Performers		
Early Jazz	Eddie Lang	Johnny St Cyr	
1920's			
Swing	Charlie Christian Freddie Green	Django Reinhardt	
Bebop	Barney Kessel Chuck Wayne	Billy Bauer Charlie Christian	Jimmy Rainey
Cool	Jim Hall Herb Ellis	Howard Roberts	
Hard Bop: Mainstream	Wes Montgomery Joe Pass	Kenny Burrell Tal Farlow	
Hard Bop: Funky			
Modal			
Avant Garde			
Fusion	Mike Stern Pat Metheny	Jimmy Hendrix John McLaughlin	John Scofield
Modern/Post Modern	Pat Marino Joe Beck George Benson Al Demiola Stanley Jordan	Ralph Towner Larry Coryell Pat Metheny John Stowell Kevin Eubanks	John Scofield Mike Stern John Abercrombie John McLaughlin
Smooth Jazz			
Latin			

Piano

Style Period	Representative Performers		
Early Jazz	Jelly Roll Morton Lil' Hardin (Armstrong)	Fats Waller	
1920's			
Swing	Earl Hines Art Tatum	Count Basie Teddy Wilson	Duke Ellington Mary Lou Williams
Bebop	Bud Powell Al Haig	Thelonious Monk	
Cool	Lennie Trisano Bill Evans	Dave Brubeck John Lewis	
Hard Bop: Mainstream	Tommy Flanagan Cedar Walton Bobby Tmmons	Red Garland Barry Harris Oscar Peterson	Wynton Kelly Horace Silver
Hard Bop: Funky			
Modal			
Avant Garde			
Fusion	Herbie Hancock Chick Corea	Joe Zawinul Keith Jarrett	
Modern/Post Modern	Herbie Hancock Keith Jarrett Cedar Walton	Chick Corea McCoy Tyner Cyrus Chestnut	Joe Zawinul Kenny Kirkland
Smooth Jazz			
Latin			

Vibes

Style Period	Representative Performers
Early Jazz	
1920's	
Swing	
Bebop	
Cool	
Hard Bop: Mainstream	
Hard Bop: Funky	
Modal	
Avant Garde	
Fusion	
Modern/Post Modern	
Smooth Jazz	
Latin	

Bass

Style Period	Representative Performers		
Early Jazz			
1920's			
Swing	Jimmy Blanton	Slam Stuart	Walter Page
Bebop	Oscar Pettiford Ray Brown	Charles Mingus	Milt Hinton
Cool	Percy Heath	Scott LaFaro	
Hard Bop: Mainstream	Paul Chambers Sam Jones Art Davis Reggie Workman	Ron Carter Jimmy Garrison Richard Davis	Buster Williams Eddie Gomez Milt Hinton
Hard Bop: Funky			
Modal			
Avant Garde	Dave Holland	Charlie Haden	
Fusion	Jaco Pastorius	Marcus Miller	
Modern/Post Modern	Stanley Clarke Miroslav Vitous Niels Henning	Jaco Pastroius Mark Johnson Orsted Pedersen	Brian Bromberg Steve Swallow
Smooth Jazz			
Latin			

Drums

Style Period	Representative Performers		
Early Jazz	Baby Dodds	Zutty Singleton	
1920's			
Swing	Joe Jones	Chick Corea	Gene Krupa
Bebop	Kenny Clarke	Max Roach	Buddy Rich
Cool	Joe Morello	Shelley Manne	
Hard Bop: Mainstream	Mel Lewis Art Blakey Elvin Jones Billy Cobham	Philly Joe Jones Buddy Rich Louis Hayes	Roy Haynes Albert Heath Billy Higgins
Hard Bop: Funky			
Modal			
Avant Garde	Paul Molian	Charles Moffett	Ed Blackwell
Fusion	Steve Houghton Peter Erskine	Dave Weckle	Steve Gadd
Modern/Post Modern	Steve Houghton Peter Erskine Billy Cobham Al Mouzon Mel Louis	Lenny White Teve Gadd Jack De Johnette Billy Hart Eric Gravatt	Eddie Gladden Tony Williams Ed Soph Louis Bellson
Smooth Jazz			
Latin	Steve Berrios Jack Costanzo Haracio Hernandez	Helcio Milito Naná Vasconcelos	Tito Puente Claudio Slon

Male Voice

Style Period	Representative Performers		
Early Blues	Blind Lemon Jefferson	Huddie Leadbetter Robert Johnson	Big Bill Broonzy SonHouse
Chicago Blues	Muddy Waters Little Brother Montgomery Little Walter	Sunnyland Slim Sonny Boy Williamson St. Louis Jimmy	Memphis Slim Howlin' Wolf
Later Blues	"Lightnin'" Hopkins Buddy Guy Albert King Albert Collins	Otis Rush Taj Mahal Otis Spann	Robert Pete Williams B.B. King Leon Thomas
Swing, Blues, Boogie (30s)	Jimmy Rushing Jimmy Witherspoon Big Miller Joe Williams	Big Joe Turner "Champion" Jack Dupree Fats Domino	Professor Longhair Roosevelt Sykes Memphis Slim Otis Spann
Early Song Line	Louis Armstrong Hot Lips Page	Jack Teagarden	Woody Herman
Commercial (Jazz Roots)	Bing Crosby Frankie Laine	Perry Como Matt Dennis	Mel Tormé Nat "King" Cole
Instrumentalist Singers	Louis Armstrong Hot Lips Page Jack Teagarden Woody Herman	Johnny Hartman Bill Henderson Mark Murphy Mose Allison	Kenneth "Pancho" Hagood Dizzy Gillespie Jackie Paris
Bebop (40s)	Billy Eckstine Babs Gonzales Earl Coleman Joe Carroll	Kenneth "Pancho" Hagood Dizzy Gillespie Jackie Paris	Johnny Hartman Bill Henderson Mark Murphy Mose Allison
Cool	Chet Baker	Jackie Paris	
Hard Bob (50s)	Jon Hendricks Dave Lambert	Eddie Jefferson King Pleasure	
Modern Song Line	Mark Murphy Bob Dorough Joe Lee Wilson	Lou Rawls Ben Sidran	Tony Middleton Gil Scott-Heron
Latin	Antonio Carlos Jobim João Gilberto	Gilberto Gil Edu Lôbo	Caetano Veloso Milton Nascimeto
Modern/Post Modern	Al Jarreau	Bobby McFerrin	Kevin Mahagony
Soul	Ray Charles Otis Redding James Brown	Marvin Gaye Stevie Wonder	

Female Voice

Style Period	Representative Performers		
Early Blues			
Classic Blues (20s, North, Urban)	Ma Rainey Bessie Smith Alberta Hunter	Bertha "Chippie" Hill	Victoria Spivey Sippie Wallace Adelaide Hall
Later Blues	Helen Humes Dinah Washington Betty Carter	Ruth Brown LaVern Baker Etta Jones	Koko Taylor
Swing, Blues (30s)	Ethel Waters Ivie Anderson	Mildred Bailey Billie Holiday	Ella Fitzgerald
Bebob and Hard Bob (40s, 50s)	Ella Fitzgerald Sarah Vaughn Anita O'Day June Christy Carmen McCrae Betty Carter Helen Merrill	Chris Connor Jackie Cain Dakota Staton Ernestine Anderson Abbey Lincoln	Carol Sloane Nina Simone Nancy Wilson Sheila Jordan Kay Davis Betty Roché
Gospel (60s)	Mahalia Jackson Marion Williams	Dorothy Love Coates	Clara Ward Bessie Griffin
Blues and Rock (60s)	Janice Joplin		
Soul (60s, 70s)	Tina Turner Diana Ross	Chaka Kahn	Aretha Franklin
Fusion	Phoebe Snow Dee Dee Bridgewater Ricky Lee Jones	Bonnie Herman Marlena Shaw Ann Burton Jean Carn	Lorraine Feather Gale Moran Janis Siegel
Folk	Joni Mitchell	Judi Collins	
Latin	Flora Purim	Tania Maria	
Modern/Post Modern	Cassandra Wilson Dianne Reeves Diane Schuur Dee Dee Bridgewater	Carmen Lundy Michele Hendricks Diana Krall René Marie	Tiziana Ghiglioni Gabriele Hasler Maria Joao Roberta Gambarini
Vocal Groups	Hendricks, Lambert and Ross Hi-Lows Singers Unlimited	Manhattan Transfer Take Six New York Voices	LA Voices The Real Group Groove For Thought

100+ Most Historically Significant Recordings

Artist	Title
Adderley, Cannonball	Somethin' Else
Adderley, Cannonball	& Coltrane
Adderley, Cannonball	Know What I Mean?
Adderley, Cannonball	In San Francisco
Akiyoshi, Toshiko	Lew Tabackin Big Band
Ammons, Gene	Boss Tenor
Ammons, Gene	Boss Tenors
Baker, Chet	In Milan
Baker, Chet	Chet's Choice
Basie, Count	The Essential Vol. 1
Basie, Count	April in Paris
Basie, Count	Kansas City 7
Blakey, Art	A Night at Birdland Vol. 1
Blakey, Art	Moanin'
Blakey, Art	Ugetsu
Blakey, Art	A Night at Birdland Vol. 2
Blakey, Art	Moanin'/Remastered
Blakey, Art	Free for All
Blakey, Art	Mosaic
Blakey, Art	Africaine
Blakey, Art	Three Blind Mice Vol. 1
Brecker Brothers	The Collection Vol. 1
Brown, Clifford	Study in Brown
Brown, Clifford	Brown/Roach Inc.
Brown, Clifford	More Study in Brown
Brown, Clifford	Brown and Max Roach
Brubeck, Dave	Time Out
Brubeck, Dave	Jazz at Oberlin
Burrell, Kenny	& John Coltrane
Burrell, Kenny	Midnight Blue/Remastered
Burrell, Kenny	Guitar Forms
Burrell, Kenny	The Best of Kenny Burrell
Chambers, Paul	GO
Chambers, Paul	Whims of Chambers
Christian, Charlie	Genius of the Electric Guitar
Christy, June	Something Cool
Christy, June	The Misty Miss Christy
Clark, Sonny	Leapin' and Lopin'
Clark, Sonny	Sonny Clark Trio
Clark, Sonny	Sonny's Crib
Clark, Sonny	Cool Struttin'
Coltrane, John	Blue Train
Coltrane, John	Giant Steps
Coltrane, John	Mainstream 1958
Coltrane, John	A Love Supreme
Coltrane, John	& Johnny Hartman
Coltrane, John	Ballads
Coltrane, John	My Favorite Things
Coltrane, John	Coltrane's Sound
Corea, Chick	Now he Sings, Now He Sobs
Corea, Chick	Light as a Feather
Davis, Miles	Kind of Blue
Davis, Miles	Milestones
Davis, Miles	'Round About Midnight
Davis, Miles	Relaxin' with Miles

Artist	Title
Davis, Miles	Cookin'
Davis, Miles	Steamin' with Miles Davis
Davis, Miles	Birth of the Cool
Davis, Miles	Someday My Prince Will Come
Davis, Miles	Workin'
Davis, Miles	Seven Steps to Heaven
Davis, Miles	My Funny Valentine/+ 4 and More
Davis, Miles	Porgy and Bess
Davis, Miles	Sketches of Spain
Davis, Miles	Nefertiti
Davis, Miles	'58 Sessions: "Stella by Starlight"
Davis, Miles	Bag's Groove
Desmond, Paul	Pure Desmond
Dolph, Eric	Out to Lunch
Dorham, Kenny	Afro-Cuban
Ellington, Duke	Money Jungle
Ellington, Duke	Duke & John Coltrane
Ellington, Duke	The Intimacy of the Blues
Evans, Bill	Undercurrent
Evans, Bill	Sunday at Village Vanguard
Evans, Bill	Waltz for Debby
Evans, Bill	Intermodulation
Evans, Bill	Portrait in Jazz
Evans, Bill	Everybody Digs Bill Evans
Evans, Bill	Explorations
Evans, Bill	Bill Evans/Tony Bennett Album
Evans, Bill	Interplay
Farmer, Art	Modern Art
Fedchock, John	On the Edge
Fitzgerald, Ella	At the Opera House
Fitzgerald, Ella	At the Opera House
Fontana, Carl	The Great Fontana
Garland, Red	Groovy
Garland, Red	A Garland of Red
Garland, Red	Soul Junction
Garland, Red	Dig It
Garland, Red	Red Garland's Piano
Garner, Erroll	Concert by the Sea
Garrett, Kenny	Introducing K Garrett
Getz, Stan	For Musician's Only
Getz, Stan	Stan Getz & Bill Evans
Getz, Stan	and the Oscar Peterson Trio
Gillespie, Dizzy	Sonny Side Up
Gillespie, Dizzy	Jazz at Massey Hall
Gillespie, Dizzy	Duets
Golson, Benny	New York Scene
Gordon, Dexter	Ballads
Gordon, Dexter	GO
Gordon, Dexter	Dexter Calling
Gordon, Dexter	'Round Midnight (Sound Track)
Green, Grant	Feelin' the Spirit
Green, Grant	Born to be Blue
Green, Grant	Idle Moments
Green, Grant	Complete Quar. with Sonny Clark
Griffin, Johnny	A Blowin' Session

Griffin, Johnny	A Blowin' Session
Hall, Jim	Concerto
Hancock, Herbie	Maiden Voyage
Hancock, Herbie	The Prisoner
Hancock, Herbie	Empyrean Isles
Hancock, Herbie	Speak Like a Child
Hancock, Herbie	Cantaloupe Island
Hancock, Herbie	Maiden Voyage
Hancock, Herbie	Empyrean Isles
Hartman, Johnny	I Just Dropped by to Say Hello
Henderson, Joe	Page One
Henderson, Joe	Lush Life, Strayhorn Music
Henderson, Joe	In 'N Out
Henderson, Joe	Inner Urge
Henderson, Joe	Mode for Joe
Henderson, Joe	Page One/Remastered
Herman, Woody	Keeper of the Flame
Herwig, Conrad	Latin Side of Coltrane
Hill, Andrew	Point of Departure
Hodges, Johnny	Verve Jazz Masters 35
Holman, Bill	West Coast Jazz
Hubbard, Freddie	Hub Tones
Hubbard, Freddie	Hub Tones/Remastered
Jackson, Milt	Bags Meets Wes
Jarrett, Keith	Standards Vol. 2
Jim, Hall	Alone Together
Johnson, J. J.	The Eminent Vol. 1
Johnson, J. J.	The Eminent J. J. Vol. 2
Johnson, J. J.	Standards
Kelly, Wynton	Kelly Blue
Kelly, Wynton	Piano
Kenton, Stan	Duet
Kenton, Stan	Cuban Fire
Konitz, Lee	Meets Mulligan
Konitz, Lee	Subconscious-Lee
Krall, Diana	All for You
Marsalis, Wynton	Standard Time
Mehldau, Brad	Song: Art of the Trio Vol. 3
Mingus, Charles	Mingus Ah Um
Mobley, Hank	Soul Station
Mobley, Hank	Roll Call
Mobley, Hank	Third Season
Mobley, Hank	Tenor Conclave
Monk, Thelonious	with John Coltrane
Montgomery, Wes	Smokin at the Half Note
Montgomery, Wes	Incredible Jazz Guitar
Montgomery, Wes	Full House
Morgan, Lee	The Sidewinder
Morgan, Lee	Cornbread
Morgan, Lee	Search for the New Land
Morgan, Lee	Candy
Morgan, Lee	Rumproller
Morgan, Lee	Infinity
Nelson, Oliver	Blues & the Abstract Truth
Parker, Charlie	Now's the Time
Parker, Charlie	Bird & Diz
Parker, Charlie	Comp. Savoy Live Perf.
Pastorius, Jaco	Jaco Pastorius
Peterson, Oscar	Night Train

Powell, Bud	The Genius of
Powell, Bud	The Amazing, Vol. 1
Rawls, Lou	Stormy Monday
Rich, Buddy	This One's For Basie
Rollins, Sonny	Saxophone Colossus
Rollins, Sonny	Tenor Madness
Rollins, Sonny	Plus Four
Rollins, Sonny	Newk's Time
Rollins, Sonny	Volume 2/Remastered
Rosolino, Frank	Free for All
Rosolino, Frank	Fond Memories of
Rosolino, Frank	Frank Talks!
Sandoval, Arturo	I Remember Clifford
Shorter, Wayne	Speak No Evil
Shorter, Wayne	Adam's Apple
Silver, Horace	Song for My Father
Silver, Horace	Blowin' the Blues Away
Silver, Horace	Blowin' the Blues Away
Silver, Horace	The Cape Verdean Blues
Silver, Horace	The Best of Horace Silver
Silver, Horace	And the Jazz Messengers
Silver, Horace	Songs for My Father
Silver, Horace	Horacscope
Smith, Jimmy	Back and the Chicken Shack
Smith, Jimmy	Midnight Special
Smith, Johnny	Moonlight in Vermont
Stitt, Sonny	Stitt/Powell/Johnson
Stitt, Sonny	Soul People
Tyner, McCoy	The Real McCoy
Watrous, Bill	Bone-ified
Williams, Tony	Life Time/Remastered
Wilson, Nancy	with Cannonball Adderley
Young, Lester	President Plays/Peterson Trio

Style Period Descriptions

EARLY JAZZ

c. 1900-1920

Location: New Orleans

Roots: rag time, marching bands, Western European art music, creoles, Congo Square and Africa, Latin music, spirituals, gospel music, minstrel shows, rural blues American popular song

Instrumentation and Roles:

Front Line (refers to marching band placement):

Cornet/Trumpet: melody

Trombone: countermelody, important harmonic tones (3rds, 7ths)

Clarinet: technical passages, crossed ranges from trumpet to trombone

Back line (marching band placement, becomes “rhythm section”):

Banjo: chords/harmony

Tuba: foundation/bass notes

Drums: bass drum, snare (multiple players)

Venue:

Often portable: street corners, flat bed trucks, marching (instrumentation as above)

Clubs: use of piano and string bass

Composition: not common, improvisatory, composition beginning with Jelly Roll Morton

Harmony: triads, dominant 7th chords, diminished

Improvisation: group, collective, polyphonic

Rhythmic Feel: flat four (four fairly equal beats per measure)

Personnel:

Joe “King” Oliver

New Orleans Rhythm Kings

Original Dixieland Jazz Band

Sidney Bichet

Kid Ory

Jelly Roll Morton

c. 1915-1930

Location:

Chicago

New York

Influences: ragtime, urban blues, emergence of stride and boogie-woogie piano styles, club setting

Instrumentation:

Trumpet and Trombone continue

Saxophone begins to replace Clarinet

Guitar

Piano more common (clubs, no longer portable ensemble)

String Bass replaces Tuba
Drum Set

Venue: clubs

Composition: becomes more important, written backgrounds and other pre-planned material

Harmony: triads, dominant 7th chords, diminished

Improvisation: rise of the soloist (Louis Armstrong influence)

Rhythmic Feel: flat four still common, 2/4 emphasis

Personnel:

Louis Armstrong

Bix Beiderbecke

Frankie Trumbauer

Jack Teagarden

Red Nichols and the Five Pennies

Wolverines

Hot Five, Hot Six, Hot Seven

SWING

1925-1955

Location:

Kansas City: Benny Moten, early Count Basie

New York City: Fletcher Henderson, Duke Ellington

Influences: dance

Instrumentation: large ensemble

Horn/Wind Sections:

Saxophone Section: developed into standard five (alto 1, alto 2, tenor 1, tenor 2, baritone)
fairly early, some groups with other woodwind combinations

Trumpet Section: only two or three at first, developed into standard of four

Trombone: only one or two at first, developed into standard of four

Rhythm Section:

Acoustic Guitar (amplification by late 1930's)

Piano

String Bass

Drum Set

Venue: dance halls, large clubs

Composition:

More writing due to section instrumentation

Balance between written elements and improvisation

Glenn Miller more written, less improvisation

Count Basie more improvised (early)

Duke Ellington most balanced

Distinction between commercial bands and jazz heritage bands important today

Latin styles beginning to be incorporated in relation to popular dance steps

Limited length due to dance and recording length

Kansas City very riff (repeating melodic motif) and blues influenced

Shout chorus (full band, louder dynamic, dramatic climax usually after solo section and before reiteration of melody/head)

Harmony: triads, dominant 7th chords, diminished, experimentation with other chord qualities

Improvisation:

Limited solo space in most bands

Lyrical in nature, vocally conceived, singable, usually not angular

Limited range sometimes

Vertical (chord) or horizontal (scale) lines

Very melodic

Diatonic, not a lot of chromaticism

Articulation:

Down beat orientation, occasionally more articulation of down beats than upbeats and louder dynamic on downbeats

Slurring, not consistent with articulation of up beat notes

Some players and/or parts of solos tending towards bebop articulation style

Rhythm/Feel/Tempo:

Swing eighth notes (triplet subdivision)

Flat four most common

Occasional shuffle (heavy 2/4 influence, strong swing from boogie-woogie piano)

Tempos must be danceable (not too fast, not too slow)

Representative Personnel:

Soloists:

Lester Young (Lester Leaps In)

Coleman Hawkins (Body and Soul)

Johnny Hodges

Ben Webster

Bubber Miley

Cootie Williams

Roy Eldridge

Art Tatum

Bands:

Fletcher Henderson (arr. Goodman)

Count Basie

Duke Ellington

Benny Goodman

Harry James

Artie Shaw

Glenn Miller

Tommy Dorsey

Representative Literature:

Moten Swing (Basie)

One O'clock Jump (Basie)

Shiny Stockings (Basie)

Take the "A" Train (Ellington)

Caravan (Ellington)

Never No Lament (Ellington)

Stompin' at the Savoy (Goodman)

Sing, Sing, Sing (Goodman)

Opus One (Dorsey)

Woodchopper's Ball (Herman)

Begin the Beguine (Shaw)

In the Mood (Miller)

BEBOP

c. 1942-1955

Location:

New York City

Influences:

WWII: draft, gas and tire rationing (new developments not brought to the public)

Musicians: harmonic/melodic experimentation, desire for longer solos

Other: Cabaret Tax (tax on dance halls, less dance more concert, lead to smaller ensembles and un-danceable music), musician's ban (new developments not played on the radio, public not brought along with music)

Result: concert (club) music designed for an elite listening audience, music becomes more complicated/artistic and virtuosic

Instrumentation: small/chamber ensemble (combo)

Alto Saxophone

Trumpet

Piano

String Bass

Drums

(Other instrumentation: trombone, tenor or baritone saxophone, guitar, vibes)

Venue: small clubs

Composition:

New melodies based on pre-existing chord progressions from known tunes

Bebop Tune

Donna Lee

Hot House

Scrapple from the Apple

Lullaby of Birdland

Chord Progression Source

Back Home Again in Indiana

What is this Thing Called Love

Honeysuckle Rose

Love Me or Leave Me

Melodies like written improvisations

Ornithology, m. 1:



Melody played in unison

Structure: melody, solos, melody

Harmony:

Altered dominants (raised or lowered 5ths, raised or lowered 9ths)

Dominant 7, sharp 5



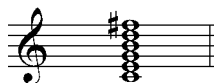
Dominant 7, flat 9



Extended chords (9ths, 11ths, 13ths)

Other alterations (#11 on dominant and major)

Major 9, sharp 11



Modal borrowing (1/2 diminished from minor supertonic used in major)

1/2dim (from minor mode), V7flat-9 (from minor mode), major tonic

D[♭] G7(b9) C Maj7

New scales to match new chords

Dominant 7, sharp 5

Dominant 7, flat 9

Chromaticism (additional 1/2 steps between diatonic pitches), bebop scales

Dominant

Major

ii V I common

Experiments with chord substitutions (i.e. the tritone substitution, the use of a chord whose root is a tritone away from the original chord, usually with dominant chord qualities)

C# TT from G
(C#7 instead of G7)

G7 C#7 CMaj7

tendency tones remain the same

root retains strong resolution
G cycles to C, C# down 1/2 step to C

Improvisation:

Expanded solo space

Extended range

Instrumentally conceived (not singable)

Virtuosity as a requirement (virtuosic players in the swing idiom but the music didn't require it)

Angularity

Articulation:

Standard to articulate upbeat, slur to down beat



Excerpt: Charlie Parker



Accents amidst legato articulation based on melodic contour

Excerpt: Charlie Parker



Bebop phrase endings (beginning and end of last note articulated)



Excerpt: Charlie Parker



Rhythm/Tempo:

Eighth note basis

Triplet subdivision (can vary from hard swing dotted 1/8th 16th to triplet to more straight division between 8th and triplet)

Faster and slower tempos

Flat four most common

Significant combinations of jazz and Latin (A Night in Tunisia, Manteca)

Representative Personnel:

Charlie Parker

Dizzy Gillespie

J. J. Johnson

Charlie Christian

Bud Powell

Oscar Pettiford

Kenny Clarke

Representative Literature:

Donna Lee
Scrapple from the Apple
Ornithology
Shaw 'Nuff
Thriving from a Riff
Blues for Alice
Hot House

COOL

c. 1949-1960's

Location:

East Coast (New York)
West Coast (Los Angeles)

Influences:

WWII: GI bill provides opportunities in education, including music

Classical influences

Influx of "white" musicians

Experimentations in bebop from musicians such as Claude Thornhill

Instrumentation: small/chamber ensemble (combo)

Addition of less common or non-standard instruments, including:

Flute

Flugel Horn

Tuba

French Horn

Trombone

Baritone Saxophone

Timbre (tone quality):

Classically influenced

Use of mutes (especially Miles Davis trumpet)

Venue: small clubs

Composition:

Orchestration

Arrangements include introductions, backgrounds, interludes, countermelodies, tags or codas

Irregular phrase lengths

Less use of the blues

Harmony:

Retention of harmonic concepts from bebop

Further experimentation (Lennie Tristano)

Polytonality

Improvisation:

Continuation of expanded solo length

Some improvised counterpoint

More restrained, introverted approach

Articulation: same principles as bebop but more constrained, smoother, less dramatic or "soulful"

Rhythm/Feel/Tempo:

Generally the same as bebop

Some players use a more straight approach to swing subdivision

Use of odd meters: 5/4, 9/8 grouped 2+2+2+3, etc.

Polymeters

Bossa nova embraced by some cool players (Stan Getz)

Representative Personnel:

Miles Davis Paul Desmond

Lennie Tristano Dave Brubeck

Gerry Mulligan Chet Baker

Stan Getz Modern Jazz Quartet

Lee Konitz

Representative Literature:

Lennie's Pennies

Take Five

Blue Rondo a la Turk

Boplicity

Django

Subconscious Lee

HARD BOP

c. 1954-mid/late 1960's

Location:

New York City

Philadelphia

Detroit

San Francisco

Influences:

Desire to bring jazz back to its African-American heritage (Horace Silver)

Two types:

 Mainstream: bebop and cool

 Funky: gospel, blues, jazz

Instrumentation: small/chamber ensemble (combo)

Trumpet/Flugel Horn

Tenor Saxophone

Trombone (sometimes)

Piano

String Bass

Drums

Timbre (tone quality): more expressive, fatter, more rough and less refined than Cool, emphasis on individuality but still with practiced focus

Venue: small clubs

Composition:

Arrangements are tight and include introductions, backgrounds, interludes, countermelodies, tags or codas

Irregular phrase lengths
More use of the blues
Combination of bebop and cool

Harmony:

Retention of harmonic concepts from bebop and cool
Further experimentation
Blues qualities (flat 3 in solo or melody line over chord with major 3rd, same with flat-5 and perfect 5th in chord)
Gospel influence in “funky Jazz” type of Hard Bop (as well as blues)

Improvisation:

Improvised solo still most important
Length sometimes greater than Cool
More expressive than Cool
“Funky” very expressive and “soulful”

Articulation: like bebop, less constrained than cool, more pronounced

Rhythm/Feel/Tempo:

Generally the same as bebop
Heavier swing than cool
Use of odd meters: 5/4, 9/8 grouped 2+2+2+3, etc., as in Cool
Polymeters
Some mixing with Latin (Nica’s Dream, samba in bridge)

Representative Personnel:

Horace Silver	Max Roach
Art Blakey	Charles Mingus
Sonny Rollins	Miles Davis
John Coltrane	Julian “Cannonball” Adderly
Clifford Brown	

Representative Literature:

Stable Mates	Four
Blue 7	Pent-up House
Work Song (Funky)	Giant Steps
Sack o’ Woe (Funky)	Nica’s Dream
The Preacher (Funky)	Ecaroh

MODAL

c. 1959-mid 1960’s

Location:

New York City

Influences:

Cool and Hard Bop

Instrumentation: small/chamber ensemble (combo)

Trumpet/Flugel Horn

Tenor and/or Alto Saxophone

Piano

String Bass

Drums

Timbre (tone quality): could have expression of Hard Bop but common to contain restraint of Cool

Venue: small clubs

Composition:

Same concepts as Cool and Hard Bop

Use of counterpoint (bridge to Maiden Voyage)

Harmony:

Most significant defining elements

Few chords

Long duration on each chord

Improvisation:

Improvised solo still most important

Length sometimes greater than Cool

More expressive than Cool

Experiments with creativity within a chord/scale constraint

Experiments with *side slipping* or playing *outside* where a tonality is established and the soloist plays outside the tonality then returns

Articulation: sometimes like Hard Bop, sometimes like Cool depending on composition

Rhythm/Feel/Tempo:

Similar to Cool but could be more like Hard Bop

Heavier swing than cool with players like Cannonball Adderly

Tempos not extremely fast, faster versions in later renditions of standard modal tunes

4/4, 6/8, some free or odd meters

Representative Personnel:

Miles Davis

John Coltrane

Herbie Hancock

Representative Literature:

Maiden Voyage

All Blues

So What

Alabama

A Love Supreme

Impressions

AVANT GARDE/FREE JAZZ

c. 1960-1980's

Location:

Los Angeles then New York City

Chicago

Influences:

Culmination of jazz improvisation philosophy

Freedom of 1960's social movement

Venue: small clubs

Instrumentation: small/chamber ensemble (combo)

Various combinations of Trumpet, Alto and Tenor Saxophone

Piano

String Bass

Drums

Acoustic (Ornette Coleman) or combined electric and acoustic (Miles Davis)

Timbre (tone quality):

Philosophy of no limitations

Unlimited choices: focused, unfocused, constrained, emotional, pleasant, unpleasant, loud, soft, smooth, harsh

New tonal colors

Visual effects: used by some groups, not required

Composition: could have variations of the following guiding principles

General road map

Philosophical principle

Melodic line

Motif

Chord Progression

Form and/or ordering of materials

Harmony:

Generally what the combined players are inspired to use at the time

Could have a general chord progress with other free elements

May be consonant or dissonant

Improvisation:

Most important principle

Music almost entirely improvised

Free, collective

Articulation: bebop standard most typical but may be anything

Rhythm/Feel/Tempo:

Players can play multiple tempos and/or meters

Often the avoidance of a *groove* is paramount

Representative Personnel:

Ornette Coleman

John Coltrane

Miles Davis

Eric Dolphy

Cecil Taylor

Charlie Hayden

Sun Ra

Association for the Advancement of Creative Music (AACM)

World Saxophone Quartet

Representative Literature:

Free Jazz (Coleman)

Faces and Places (Coleman)

Enter Evening (Taylor)

A Love Supreme (Coltrane)

Steppin' (World Saxophone Quartet)

FUSION

Mid-1960d to present

Location:

- New York City
- Los Angeles (prime center)
- San Francisco

Influences:

- Rock and Roll (1960's version at first)
- Mainstream jazz

Venue: Volume is the determining factor

- Larger concert sites
- Recording studio

Instrumentation: various combinations of the following

- Trumpet, Soprano, Alto, or Tenor Saxophone
- Electronic Wind Instruments (simulated after saxophone or trumpet)
- Electric Guitar(s)
- Keyboard(s) (synthesizers, samplers, electric pianos, controllers)
- Acoustic piano (sometimes)
- Electric Bass (horizontal or upright)
- Drums (acoustic, electric, or machine)
- Auxiliary Percussion

Instrument Roles:

- Horns: melody, occasional counterpoint, improvisation
- Guitar: rhythmic first, harmonic second
- Keyboards: harmonic first, melodic second, rhythmic punctuation third; when guitar present piano often lays sustained harmonic pads allowing the guitar to develop rhythmic interest
- Bass: harmonic foundation, achieved in a more melodic manner than jazz walking bass, interactive with drums
- Drums: groove created in conjunction with bass
 - Jazz: groove carried in hi-hat and ride
 - Fusion: groove carried in bass drum and snare (volume consideration/impetus)

Timbre (tone quality):

- Amplified
- Sampled
- Synthesized

Composition:

- Unison lines common
- Anything from previous styles is possible
- Arrangements and written/pre-determined elements are common

Harmony:

- Often modal-like, slow-moving chord progressions
- Rapid chord progressions possible; if used, usually periodic rather than constant
- Simple to complex harmonies depending on proximity to rock or jazz

Improvisation:

- Varies from minimal in commercial uses to extensive in more jazz influenced fusion

Often melodically based, horizontal
Seemingly non-complex until one tries to play it

Articulation:

Bebop standard most typical but may be anything
Often articulation principles are reversed

Rhythm/Feel/Tempo:

Straight 8ths
Some stereotypical rock rhythms
Rock drum beats often taken to high levels of complexity
Constant, unwavering tempo

Representative Personnel:

Miles Davis	Mike Stern	Return to Forever
Herbie Hancock	John McLaughlin	Steps Ahead
Chick Corea	Eric Marienthal	Mahavishnu Orchestra
Tom Scott	Pat Matheny	Brecker Brothers
David Sanborn	Joe Zawinul	Jeff Lorber Group
Michael Brecker	Keith Jarrett	Yellowjackets
Dave Weckle	Weather Report	Electric Band (Chick Corea)
Jaco Pastorius	Headhunters	

Representative Literature:

Bitches Brew (Miles Davis)
Chameleon (Herbie Hancock)
Watermelon Man (Herbie Hancock)
Birdland (Weather Report)
Some Skunk Funk (Brecker Brothers)
Snakes (David Sanborn)
Pools (Steps Ahead)

SMOOTH JAZZ/CONTEMPORARY

Precursors/developmental: 1970s to mid-1980s

Primary: mid-1980s through 1990s

Location:

New York City
Los Angeles
International

Influences:

Blues, jazz
Gospel
R&B, Soul, Funk
Pop, Rock
Hip-Hop and Rap

Venue:

Larger concert sites
Some smaller venues
Recording studio

Instrumentation: same as fusion, various combinations of the following

Trumpet, soprano, alto, or tenor saxophone
Electronic Wind Instruments (simulated after saxophone or trumpet)
Electric guitar(s)
Keyboard(s)—synthesizers, samplers, electric pianos, controllers
Acoustic piano (sometimes)
Electric bass—horizontal or upright
Drums—acoustic, electric, or machine
Auxiliary Percussion

Instrument roles:

Horns: melody, occasional counterpoint, improvisation
Voice: less common; may sing melody or backgrounds
Guitar: rhythmic first, harmonic second
Keyboards: harmonic first, melodic second, rhythmic punctuation third; when guitar present
piano often lays sustained harmonic pads allowing the guitar to develop rhythmic interest

Bass:

Harmonic foundation
Achieved in a more melodic manner than jazz walking bass,
Interactive with drums

Drums:

Groove created in conjunction with bass
May be complex but not convoluted or muddled—clear, distinct
Jazz: groove carried in hi-hat and ride
Fusion: groove carried in bass drum and snare (volume consideration/impetus)

Timbre (tone quality):

More mellow/constrained than fusion
Amplified
Sampled
Synthesized
Smooth, easy listening
Winds with no vibrato or shallow; some saxophonists use air vibrato

Composition:

More composed/arranged than fusion (further from jazz)
Commercial approach
Forms may be clearly defined or in varying sections, such as an AABA melodic form followed
by an 8-bar repeating section for solos on a different chord sequence
Some composers use voice for background color—pads or improvised fills within a melody or
instrumental improvisation

Harmony:

Often modal-like, slow-moving chord progressions
Some complex harmonies but not obviously so
Desire to appeal to the untrained ear

The image shows a musical score for a jazz piece. It consists of three staves. The top staff is the saxophone part, the middle staff is the piano accompaniment, and the bottom staff is a bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano accompaniment uses chords Eb7/G and G7b9. The saxophone part features a melodic line with eighth notes and quarter notes. The bass line consists of eighth notes and quarter notes.

Improvisation:

- Shorter solo space
- Often simple but not necessarily easy
- Pentatonics are important but not exclusive
- Occasional Bebop influenced motifs
- Articulation and inflection are imperative to the style
- In general, not overly complex but can have virtuosic moments
- Tend towards the high and dramatic—saxophones often use *altissimo*, requisite

Articulation:

- Same as fusion but restrained like Cool is to Bebop
- Bebop standard most typical but may be anything
- Often articulation principles are reversed—instead of two 8ths being long short, they may be short long
- Use of stylized inflections: falls, doits, scoops, bends, etc.; subtle application

Dynamics:

- High volume in large concert settings; not as loud as rock
- Less loud in smaller venues
- Dynamic nuance is characteristic of melodic interpretation—subtle tapers at ends of short sustains, increase and decrease over a short motif at times as well as over longer phrases, light articulations and accents, tapered ends and block stops

Rhythm/Feel/Tempo:

- Straight 8ths
- Some stereotypical rock rhythms
- Rock drum beats often taken to high levels of complexity but not overpowering
- Constant, unwavering tempo
- Slow/medium tempos (part of what makes the style *smooth*)

Representative Personnel:

Grover Washington, Jr.	Bob James	George Winston	Crusaders
George Benson	Earl Klugh	Gato Babieri	Hiroshima
Dave Grusin	Joe Sample	Dave Koz	Rippingtons
Nelson Rangell	David Sanborn	Eric Marienthal	Spyro Gya
Chris Botti	John Klemmer	Herb Albert	Kenny G
Chuck Mangione	Fourplay	Lee Ritenour	The Rippingtons
Sade Adu	Brian Culbertson	Norman Brown	David Benoit
Boney James	Peter White	Paul Hardcastle	Al Jarreau
Jeff Lorber	Anita Baker	Kirk Whalum	Patti Austin

Acoustic Alchemy
Ramsey Lewis

Special EFX
Marc Antoine

George Howard
Joyce Cooling

Jeff Golub

Representative literature: precursors/developmental

Touch (John Klemmer, 1975)
Breezin' (George Benson, 1976)
One of a Kind (Dave Grusin, 1977)
Feels So Good (Chuck Mangione, 1977)
Touchdown (Bob James, 1978)
Morning Dance (Spyro Gyra, 1979)
Heart String (Earl Klugh, 1979)
Love Approach (Tom Brown, 1980)
Winelight (Grover Washington, Jr., 1980)
Voices in the Rain (Joe Sample, 1981)
Dreams of Tomorrow (Lonnie Liston Smith, 1983)
Diamond Life (Sade, 1984)

Representative literature: primary

She Likes to Watch (The Rippingtons, 1986)
Songbird (Kenny G, 1986)
Maputo (David Sanborn, 1986)
Mr. Chow (Acoustic Alchemy, 1987)
Cast Your Fate to the Wind (David Benoit, 1989)
Ballerina (Special EFX, 1990)
Through the Test of Time (Patti Austin, 1990)
Baby Come to Me (George Howard, 1991)
Homecoming: The Roxy (The Yellowjackets, 1991)
People Make the World Go 'Round (Ramsey Lewis 1992)
Kid Gloves (Larry Carlton, 1992)
A Little Bumpin' (Lee Ritenour, Harvey Mason, Bob James, 1993)
Closed Door Jam (Lee Ritenour, Larry Carlton, 1995)
Madrid (Marc Antoine, 1998)
Cruise Control (George Benson, 1998)
ReJoyce (David Benoit, 1999)
Droptop (Jeff Golub, 2000)
Crush (Richard Elliot, 2001)
Mm Mm Good (Joyce Cooling, 2001)
Roll With It (Richard Elliot, David Benoit, Jeff Golub, 2002)
Uncle Darrow (Richard Elliot, David Benoit, Jeff Golub, 2002)

MAINSTREAM/ECLECTIC

c. 1980-Present

Location:

New York City
Los Angeles
Washington DC

San Francisco

Influences:

Continuation of Bebop and Hard Bop
Hardening back to African-American roots
All available jazz types from Early Jazz to present

Venue:

Small club
Concert hall

Instrumentation:

Any combination of winds: trumpet, saxophone, trombone, or other
Guitar (sometimes)
Piano
String Bass
Drums

Current big bands may be placed in this category

Timbre (tone quality): Hard Bop mixed with modern instrument manufacture technology (ability to produce greater volume, better intonation, more focused tone, more responsive tone production)

Composition:

Similar to Hard Bop (intros, backgrounds, interludes, tags, countermelodies, etc.)
All jazz styles available from Early New Orleans to present
Possibilities from outside influences such as classical innovations with some types avoided such as Fusion, sometimes Cool, and the more commercial Swing period big band performance practices

Harmony: complex

Improvisation: emphasis on

Articulation: Bebop influenced

Rhythm/Feel/Tempo:

Swung eighths (triplet subdivision)
Generally flat 4 but may use 2/4 shuffle or other grooves
Extremes in tempo

Representative Personnel:

Wynton Marsalis	Kenny Garrett	Ernie Watts
Joshua Redman	Dave Liebman	Terrance Blanchard
Roy Hargrove	Joe Lavano	Nicholas Payton
Michael Brecker	Branford Marsalis	Bob Mintzer
Randy Brecker		

Representative Literature:

- Reinterpretation of standards
- 4 in 1 (Wynton Marsalis)
- Runferyerlife (Bob Mintzer)
- Istbyenne Reel (Michael Brecker)
- Invitation (Roy Hargrove)

CHARACTERISTICS: No single dominant stylistic trend has emerged in the 1980s or 90s. Instead, a continuation of previous styles, crossovers, and new styles derived from various sources are common. Some notable trends within this eclecticism seem to be: 1) a further sophistication of electronic jazz through the use of computers, 2) a resurgent neo-bop and neo-traditionalist movement (Neo-Classicism), 3) expanded instrumental & vocal techniques, 4) a greater involvement of women, and 5) the growth of European and "world music" jazz styles. IMPORTANT MUSICIANS: Pat Metheny Group (fusion band), Michael Brecker (tenor sax: also founding member of fusion group Steps Ahead), Wynton Marsalis (trumpet/composer: associated with Neo-Classic movement), Joe Lovano (tenor sax), Kenny Garrett (alto sax), Don Byron (clarinet/composer), Dave Douglas (trumpet/composer), Bobby McFerrin (voice), Steve Coleman (alto sax: associated with M-BASE movement), Cassandra Wilson (voice: associated with M-BASE movement), Dave Sanborn (alto sax), Chick Corea's Elektric Band (fusion band), John Scofield (guitar), Keith Jarrett Trio (piano/bass/drums acoustic jazz trio)

LATIN

c. 1940-Present (roots earlier)

Location:

- New York City
- Los Angeles
- Miami

Influences:

- Western Africa
- Cuba and Brazil
- American jazz

Venue:

- Small club
- Concert hall
- Dance hall

Instrumentation:

- Any combination of winds: trumpet, saxophone, trombone, or other; some styles emphasize orchestral instruments such as violins and flute
- Guitar and *tres* (three sets of threes strings or three sets of two)
- Piano
- Acoustic or Electric Bass (upright electric becoming favored)
- Drum Set

PERCUSSION: congas, bongos, timbale, maracas, guiro, cowbell, wood blocks, clave, cymbals and many other instruments

Timbre (tone quality):

Contemporary horn sounds

Layered percussion foundation

Composition:

Sections with even numbered measures according to *clave* pattern

Breaks between sections, odd or even measures

Odd measured breaks between sections to reverse *clave*

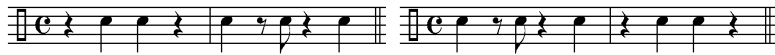
Form example: Intro., A (verse), B (bridge), C (coro [chorus]), D (montuno/solos), C (coro)
and/or A (verse), F (coda)

Characteristic sections like *coro*, *montuno* and *mambo*

Clave (a specific rhythm) functions to Latin music as meter functions to Western European art music

2+3 Clave

3+2 Clave



Use of other standard rhythms as points of departure such as *cascara*, *tumbao* and *martillo* in Cuba and *partito alto* in Brazil

Layering of rhythms is most significant compositional element; not usually written but understood by the performers

2+3 Son Montuno

The image shows a musical score for a 2+3 Son Montuno. It includes staves for Clave, Piano, Bass (Tumbao), Bongos (Martillo), and Conga (Tumbao). The Piano part includes chord symbols C, F, G, and F. The Bongos and Conga parts include rhythmic notation with letters (S, T, H, R, L) indicating specific drum strokes.

Harmony:

Can use same complex harmonies as jazz

Sections may use one chord or a chord progress in a traditional manner

Improvisation:

Rhythmic roles, such as the bongo *martillo* or the conga *tumbao*, are used as a foundation for variation according to the experience of the performer

Can have solos on any instrument, solo sections inserted between written sections

Articulation: Bebop influenced

Rhythm/Feel/Tempo:

Straight eighths most common, can have triplet subdivision

Most common meters are 2/4, 4/4, and 6/8

Any tempo depending on Latin song type

Dance music

Rhythmic layering

Representative Personnel:

Mario Bauza

Paquito D’Rivera

Dizzy Gillespie

Machito

Tito Puente

Arturo Sandoval

Mongo Santamaria

Cal Tjader

Chico Valdez

Poncho Sanchez

Antonio Carlos Jobim

Eddie Palmieri

Buena Vista Social Club

Irakere

Representative Literature:

Corcovado

Desafinado

The Girl From Ipanema

How Insensitive

Maha de Carnaval

Manteca

Meditation

One Note Samba

Oye Como Va

Para los Rumberos

Samba de Orfeu

Triste

Wave

Listening Log

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

Performer	Title	Style

CD Playlists

ACTIVE LISTENING

Active Listening 1

Maple Leaf Rag	Scott Joplin	Smithsonian Collection
Maple Leaf Rag	Jelly Roll Morton	Smithsonian Collection
The Man I Love	Coleman Hawkins	Smithsonian Collection
Jordu	Clifford Brown	Clifford Brown and Max Roach
April in Paris	Count Basie	Greatest Hits
West End Blues	Louis Armstrong	Complete Hot Five and Hot Seven
Jum, Jive, an' Wail	Brian Setzer	The Dirty Boogie
Yardbird Suite	Charlie Parker	Ken Burns
Snakes	Marcus Miller/Sanborn	Upfront
What is This Thing Called Love	Joe Henderson	Straight, No chaser
What is This Thing Called Love	Elly Ameling	Sentimental Me
KoKo	Charlie Parker	Jazz
Lover Man	Charlie Parker	Ken Burns

Active Listening 2

Itsbynne Reel	Michael Brecker	Don't Try This at Home
Blue 7	Sonny Rollins	Saxophone Colossus
Song for My Father	Horace Silver	Song for My Father
Gotcha	Tom Scott	Gotcha
Empty Bed Blues	Bessie Smith	Greatest Hits
Bag's Groove (Take 1)	Miles Davis	Bag's Groove
Shaw 'Nuff	Dizzy Gillespie	Odyssey
Maiden Voyage	Herbie Hancock	Cantaloupe Island
Giant Steps	John Coltrane	Giant Steps
Eine kleine nachtmusik	W. A. Mozart	The Academy of Ancient Music
'Round Midnight	Bill Evans	Conversations with Myself

AEBERSOLD

Maiden Voyage Examples

Impressions	John Coltrane	Coltrane (Deluxe Edition Disc 2)
Empty Bed Blues (Bb)	Bessie Smith	Greatest Hits
Blue Bossa	Joe Henderson	Page One
Summertime	Miles Davis with the Gil Evans Orchestra	Porgy and Bess
Watermelon Man	Herbie Hancock	Cantaloupe Island
Song for My Father	Horace Silver	Song for My Father
Satin Doll	Duke Ellington & His Orchestra	Duke Ellington - Ken Burns Jazz
Maiden Voyage	Herbie Hancock	Cantaloupe Island
Cantaloupe Island	Herbie Hancock	Cantaloupe Island
Footprints (Excerpt)	Miles Davis Quintet	Miles Smiles
Doxy	Miles Davis	Bag's Groove
Autumn Leaves	Cannonball Adderley	Dizzy S Business
I Got Rhythm	Benny Goodman Quartet	Live at Carnegie Hall

STYLE PERIODS

Early Jazz, Swing, Bebop, Cool

EARLY JAZZ		
Dippermouth Blues	King Oliver's Creole Jazz Band	Smithsonian Collection
Black Bottom Stomp	Jelly Roll Morton	Smithsonian Collection
West End Blues	Louis Armstrong	Jazz, 8 th Edition
SWING		
Wrappin' It Up (Jersey Bounce)	Fletcher Henderson	Smithsonian Collection
One O'Clock Jump	Count Basie	One O'Clock Jump
Taxi War Dance	Count Basie	Jazz, 10 th Edition
Lester Leaps In	Count Basie's Kansas City Six	Jazz
Sing, Sing, Sing	Benny Goodman	Jazz Signatures
Body and Soul	Coleman Hawkins	Smithsonian Collection
Take the "A" Train	Duke Ellington	Greatest Hits
In a Mellow Tone	Duke Ellington	Greatest Hits
Perdido	Duke Ellington	Greatest Hits
BEBOP		
Salt Peanuts	Dizzy Gillespie	Groovin' High
Things to Come	Dizzy Gillespie's Bebop Big Band	Things to Come
Manteca	Dizzy Gillespie's Bebop Big Band	Verve Remixed
A Night in Tunisia	Charlie Parker	The Genius of Charlie Parker
Confirmation	Charlie Parker	The Complete Charlie Parker
KoKo	Charlie Parker	Jazz
COOL		

Take Five	Dave Brubeck	Time Out
Boplicity	Miles Davis	Birth of the Cool
Django	Modern Jazz Quartet	Django
Subconscious Lee	Lennie Tristano	Crosscurrents

Hard Bop, Funky Jazz, Modal

HARD BOP		
Jordu	Clifford Brown	Clifford Brown and Max Roach
Giant Steps	John Coltrane	Giant Steps
Oleo	Miles Davis/Sonny Rollins	Bag's Groove
Airegin	Miles Davis/John Coltrane	Cookin' with the Miles Davis Quintet
Room 608	Jazz Messengers	Horace Silver and the Jazz Messengers
Intermission Riff	Stan Kenton	Intermission Riff
Rhythm-a-ning	Thelonius Monk	Criss Cross
Tangerine	Oscar Peterson	The Jazz Soul of Oscar Peterson
FUNKY JAZZ		
Mercy, Mercy, Mercy	Cannonball Adderly	Mercy, Mercy, Mercy
Watermelon Man	Herbie Hancock	Cantaloupe Island
The Preacher	Horace Silver	Horace Silver and the Jazz Messengers
MODAL		
So What	Miles Davis	Kind of Blue
Maiden Voyage	Herbie Hancock	Cantaloupe Island

Avant Garde, Fusion, Mainstream Ecclectic, Latin

AVANT GARDE (FREE JAZZ)		
Una Muy Bonita	Ornette Coleman	Change of the Century
FUSION		
Birdland	Weather Report	Heavy Weather
Elektric City	Chick Corea and the Elektric Band	The Chick Corea Elektric Band
Snakes	David Sanborn	Upfront
Itsbyrne Reel	Michael Brecker	Don't Try This at Home
Make a Wish, Part 2	Chick Corea: Elektric Band	Inside Out
Never Alone	Michael Brecker	Now You See It
MAINSTREAM ECCLECTIC		
Hackensack	Wynton Marsalis	Marsalis Plays Monk
Hide and Seek	Joshua Redman	Freedom in the Groove
Yardbird Suite	Roy Hargrove	Parker's Mood
LATIN		
Pent-up House	Machito	At the Crescendo
Ran Kan Kan	Tito Puente	Oye Como Va
Afro Blue	Mongo Santamaria	Afro Roots
Havana Café	Paquito D'Rivera	Havana Cafe

Parker Analysis CD Sound Bites

1. Anthropology, m. 1-2
2. Anthropology, m. 2-4
3. Anthropology, m. 6-7
4. Anthropology, m. 14-16
5. Anthropology, m. 17-20
6. Anthropology, m. 21-25
7. Anthropology, m. 33-34
8. Anthropology, m. 34-39
9. Anthropology, m. 41-43
10. Anthropology, m. 44-45
11. Anthropology, m. 44-48
12. Anthropology, m. 58-59
13. Anthropology, m. 57-60
14. Anthropology, m. 61-65
15. Blues for Alice, m. 16-19
16. Blues for Alice, m. 20-24
17. Blues for Alice, m. 24-25
18. Blues for Alice, m. 26-27
19. Blues for Alice, m. 28-32
20. Blues for Alice, m. 33-36
21. Blues for Alice, m. 39-41
22. Blues for Alice, m. 41-44
23. Blues for Alice, m. 45-47
24. Confirmation, m. 32-35
25. Confirmation, m. 36-37
26. Confirmation, m. 38-41
27. Confirmation, m. 42-44
28. Confirmation, m. 45-49
29. Confirmation, m. 49-52
30. Confirmation, m. 57-59
31. Confirmation, m. 60-65
32. Confirmation, m. 66-69
33. Confirmation, m. 69-71
34. Confirmation, m. 72-73
35. Confirmation, m. 80-84
36. Confirmation, m. 85-91
37. Dewey Square, m. 27-29
38. Dewey Square, m. 30-32
39. Dewey Square, m. 33-35
40. Dewey Square, m. 36-39
41. Dewey Square, m. 43-50
42. Dewey Square, m. 51-55
43. Dewey Square, m. 56-59
44. Donna Lee, m. 31-33
45. Donna Lee, m. 61-67
46. Donna Lee, m. 64-67
47. Donna Lee, m. 69-74
48. Donna Lee, m. 82-84
49. Donna Lee, m. 92-95
50. Moose the Mooche, m. 49-50
51. Moose the Mooche, m. 51-55
52. Moose the Mooche, m. 57-58
53. Moose the Mooche, m. 64-67
54. Moose the Mooche, m. 67-69
55. Now's the Time, m. 28-32
56. Now's the Time, m. 44-46
57. Now's the Time, m. 49-51
58. Now's the Time, m. 53-56
59. Now's the Time, m. 71
60. Now's the Time, m. 76-81
61. Now's the Time, m. 84-89
62. Ornithology, m. 31-33
63. Ornithology, m. 40-46
64. Ornithology, m. 47-49
65. Scapple from the Apple, m. 35-36
66. Scapple from the Apple, m. 37-40
67. Scapple from the Apple, m. 41-42
68. Scapple from the Apple, m. 47-49
69. Scapple from the Apple, m. 51-58
70. Yardbird Suite, m. 36-40
71. Yardbird Suite, m. 44-49
72. Yardbird Suite, m. 60-64
73. Yardbird Suite, m. 65-68