

1. Extra Credit Paper
 - Just focus on one group if you go to the UCLA concert
 - Have fun with it
 - Relate it to class
 - Does anything sound familiar
 - Tell about the group (instrumentation, size)
 - How long are the songs
 - Does everyone improvise
2. Post Bop = After Bop, Cool, and Hard Bop

Avant Garde (Popular 1960s-1970s)

1. More of a change in mindset/approach to music
2. Literally “Out front”, “Ahead”
 - “New thing” is less egotistical
3. Lasting impact on non avant garde musicians
4. Questioning of accepted performance practices – melody, chords, time, etc.
5. Developed by Charles Mingus, Max Roach
6. Since there is not really a melody or chords, what did composers do
 - Not really clear
7. Vibrant scene in Chicago
8. World Saxophone Quartet (New York)
 - Elements of Free
 - 2 alto, 1 tenor, 1 bari (compared to traditional 1 soprano instead of second alto)
9. Make up new changes as the song develops
10. During Civil Rights movement
 - Musical militance

Free Jazz

1. Sub genre of Avant Garde
2. Music that is not tied to a traditional chord progression
3. Spontaneously generated chord progression or none at all
4. Tempo could also be free
5. Does not have a traditional catchy melody
6. Often involves collective improvisation
7. Sonic textures are more important than the melody
 - Unique blending of instruments
 - Could be playing an instrument in a different way (e.g. plucking piano strings by hand)
8. Drummers no longer just kept time, played melody

9. Frowned upon by traditional jazz musicians
10. Ornette Coleman (Alto/Trumpet/Violin/Composer/Leader, 1930-2015)
 - Mainly Alto
 - One of the most influential forces in the Avant Garde (some consider him as important as Charlie Parker)
 - Not a virtuoso
 - One of the most prolific composers of the Avant Garde (one of the most prolific post Bop composers)
 - The 5 Spot (New York)
 - Club popular among artists of the time
 - Ornette played there 4 months, 6 nights per week
 - “Free Jazz” Album
 - One piece filled both sides of the record
11. Don Cherry (Trumpet/Composer/Leader, 1936-1995)
 - Important sideman on almost all of Ornette Coleman’s earlier recordings
 - Influenced by Fats Navarro and Clifford Brown
 - Also influenced by Coleman’s musicianship and approach to improv
12. Cecil Taylor (Piano/Leader, 1929-Present)
 - Created an alternative to modern mainstream piano style
 - “Wild, turbulent”
 - Does not play with a traditional jazz swing feel
 - Incorporates syncopation
13. Albert Ayler (Tenor/Soprano/Vocals/Composer, 1936-1970)
 - Original yet unusual improviser
 - considered to have influenced Coltrane’s late career
 - Used the entire range of the tenor, utilized altissimo
14. Charles Mingus (Bass/Composer/Leader, 1922-1979)
 - Combined composition with improvisation while also creating accompaniment patterns
 - Could alter song during a performance, for instance letting a soloist go on longer
 - Multiple background sections to decide in the moment which to play
 - Small big band
 - Second only to Ellington in the complexity of his compositions
15. Eric Dolphy (Alto/Flute/Bass Clarinet/Composer, 1928-1964)
 - Considered a virtuoso on all 3
 - Also played Tonal jazz
 - Featured guest with John Coltrane Quartet
 - Unusual “mathematical” element to compositions
16. Rahsaan Rowland Kirk (Tenor/Flute/Clarinet, 1936-1977)
 - Also played various unusual woodwinds and saxophone derivatives
 - One of the first to explore circle breathing
17. Sun Ra (Piano/Composer/Leader, 1915-1993)
 - Much older than most avant garde musicians

- Interest in outer space, thought there was a link between his music and outer space
 - Open minded, forward thinking
 - Brought new types of instruments into his ensemble
 - Small big band
 - One of the most innovative orchestrators since Duke Ellington
18. AACM - Association for the advancement of creative musicians
 - Creative artists incubator
 - Could not financially sustain itself
 19. Art Ensemble of Chicago
 - One of the few Avant Garde ensembles to achieve prominence
 - Performed in African style costumes
 - Played not jazz but great black music (more of an artform)
 - Largest following was white college students in France
 20. Charlie Haden (Bass, 1937-2014)
 - Played with Ornette Coleman's Quartet