

General Knowledge

1. harmony = chord progression = chord changes = chords = changes
2. Jazz musicians tend to not follow a particular movement, but rather their own interests
 - They tend to dislike labels assigned to them
3. Side = Individual song on a record

Bop (1940s - Present)

1. Followed the Swing Era
2. Was a rebellion against the commercialization of jazz that had occurred
3. Started with jam sessions where musicians could branch out and be more creative
4. Combos more popular than big bands
5. Charlie Parker (Alto, 1920-1955)
 - Most influential Bop musician
 - Unique approach to improvisation
 - Used dissonance well
 - From Kansas City, Missouri (town known for blues)
 - Married at 16 (soon divorced to move to NY)
 - Became addicted to heroin at 17
 - Known as “Bird”
 - Later in life was committed to a mental hospital after passing out and setting his bed on fire
 - After getting out of the hospital, he formed a quartet containing Miles Davis
 - Hated the term “Bebop” – “It’s just music”
 - Very critical of his own work and shy about the praise he received
 - Loved all kinds of music
 - Known to listen to Country music
6. John Birks (Dizzy) Gillespie (Trumpet, 1917-1993)
 - Most influential Bop trumpet player
 - Known for great range
 - Name comes from his unpredictability
 - Would often dance during others’ solos
 - Public face of Bop
 - Broke many barriers
 - Hired a female trombonist and a Cuban bongo player for his band
 - Tied in jazz and Caribbean music
 - Tried to make Bop accessible to everyone
 - Failed to attract dancers
7. Thelonius Monk (Piano, 1917-1982)
 - Not very technically proficient

- Unique harmonic approach
 - Embraced dissonance
 - “Logical”
 - Resident pianist at Minton’s
 - Eccentric: Would dress oddly, speak very little, get up during a performance to dance
 - caused critics to dislike/dismiss him
 - Denied a cabaret card after refusing to testify against Bud Powell for possession of narcotics
 - Means he could not play in venues that sold alcohol
 - Spent 6 years writing music
 - Released an album that received great reviews which sparked new popularity for him
8. Tadd Dameron (Piano/Composer, 1917-1965)
 - Wrote many modern day jazz standards
 - Wrote Hot House (Our recording is by Dizzy Gillespie)
 - Led larger groups (7-10 musicians)
 9. John Lewis (Piano/Composer, 1920-2001)
 - Spanned many periods
 - Modern Jazz Quartet founder (Late in Bop, persisted through Cool)
 - Former members of Dizzy Gillespie’s band
 - Played in concert halls and wore tuxedos
 - Piano, Drums, Bass, and Vibes
 - Loathed the dissipation and drug use of Charlie Parker
 - Insisted that his music be played with dignity
 10. Kenny Clarke (Drums, 1914-1985)
 - Changed the way that drummers played, invented Bop style
 - Drummer in house band at Minton’s Playhouse
 - Kept time on the cymbal
 11. Minton’s Playhouse
 - Location for after hours jam sessions that gave rise to the Bop period
 12. Max Roach (Drums, 1924-2007)
 - Also known for hard Bop period
 13. Charles Mingus (Bass/Composer, 1922-1979)
 - Spanned multiple periods
 14. Ray Brown (Bass, 1926-2002)
 15. Oscar Pettiford (Bass/Cello, 1922-1960)
 16. Bud Powell (Piano, 1924-1966)
 - Brought Bop to the Keyboard
 - “Could outbird Bird and outdizzy Dizzy”
 - Debatably a better improviser than Charlie Parker
 17. George Shearing (Piano, 1919-2011)
 - Commercially popular
 - Worked with Mel Torme
 18. Oscar Peterson (Piano, 1925-2007)
 - One of the most admired pianists ever

- Incredibly technical
- 19. Dexter Gordon (Tenor, 1923-1990)
 - Bop Pioneer for tenor sax
- 20. Stan Getz (Tenor, 1927-1991)
 - Spanned multiple periods
 - Cool, Bossa Nova
 - Member of Woody Herman's Thundering Herd
- 21. Sonny Stitt (Alto/Tenor, 1924-1982)
 - Criticized for copying Charlie Parker
- 22. Fats Navarro (Trumpet, 1923-1950)
- 23. J.J. Johnson (Trombone, 1924-2001)
- 24. Woody Herman's Thundering Herd
 - "Four Brothers"
 - Named for the 4 saxophone players in the band
 - Big Band with some Bop music
- 25. Primarily developed in New York
- 26. Primarily African-American

Cool (Late 1940s - Present)

1. Easier to follow and softer than Bop
2. May be viewed as a reaction to Bop (Harrison doesn't think so though)
3. Primarily developed in L.A./west coast (vs. NY for Bop)
4. Primarily Caucasian (vs. African-American for Bop)
5. Synonymous with "West Coast Sound"
 - Really West Coast Sound contained in Cool
6. Dry, light, airy sound compared to harsher, stronger Bop sound
7. Lester Young (Tenor, 1909-1959)
 - Influenced both Bop and Cool
 - Known as a great swing era improviser
 - Played with Basie
 - Played at Minton's
 - Used dissonance to create new harmonies in solos (influenced Bop)
 - Legato phrasing (influenced Cool)
 - Uncharacteristic sound
 - Most other tenors at the time gravitated to the lower register
 - Lester approached it more like an Alto player would
 - Delicate, light
8. Miles Davis (Trumpet, 1926-1991)
 - Disliked the Cool label
 - New York musician
 - Album: "Birth of the Cool" (1951)
 - Often mistakenly assumed to be the start of Cool
 - First of many collaborations with composer/pianist Ernest

- Gilmore “Gil” Evans
 - 10 piece group
 - Notably contained tuba, bass clarinet, french horn, flute
 - Lee Konitz as a side man
- 9. Stan Getz (Tenor, 1927-1991)
 - Disliked the Cool label
- 10. Modern Jazz Quartet (MJQ)
 - Disliked the Cool label
- 11. Lennie Tristano (Composer/Band Leader/Piano, 1919-1978)
 - Largely overlooked
 - One of the main creators of Cool as a modern jazz alternative to Bop
 - Influenced by pianist Art Tatum and Lester Young
 - Also influence by Bach
 - Less “jumpy” than Bop, smoother
 - Not necessarily melodic though
 - Often overlooked because he did not release many records
 - Employed collective improvisation
 - Multiple soloists at once
 - Influence on Bill Evans (piano)
 - Nearly blind
 - Played with splayed fingers on right hand, but curved left
- 12. Lee Konitz (Alto, 1927-Present)
 - Was a student of Lennie Tristano
 - Later colleague and band mate
 - Some claim he could rival Charlie Parker
 - Very different sound
 - Konitz was dry, airy, light vs. Parker’s brittle sound
 - Preferred upper register
- 13. Big bands had mostly disappeared by this time
 - Some survivor’s were Woody Herman’s and Stan Kenton’s bands
 - Both moved to the West Coast
 - Many noteworthy musicians started as members of these bands before contonuing on to solo careers
 - Transition from dance bands to performance orchestra for a seated audience
 - More features and solos
 - More tempo changes (taboo for dance bands)
- 14. Warne Marsh (Tenor, 1927-1987)
 - Protégé of Lee Konitz
- 15. Chet Baker (Trumpet/Vocalist, 1929-1988)
 - Notably did not start in Woody Herman or Stan Kenton’s band
 - Started with Jerry Mulligan’s (Bari sax player) quartet
- 16. Shorty Rogers (Trumpet/Composer, 1924-1994)
 - Played with and wrote for both Woody Herman and Stan Kenton
- 17. Jack Sheldon (Trumpet/Vocalist, 1931-Present)
 - Also an actor

- Sang for School House Rock (“I’m Just a Bill” among others)
- 18. Art Farmer (Trumpet/Flugelhorn, 1928-1999)
 - Originally from Iowa
 - Early teens in Phoenix
 - Started with Lionel Hampton
- 19. Art Pepper (Alto, 1925-1982)
 - Started with Stan Kenton
- 20. Jimmy Giuffre (Tenor/Clarinet/Composer, 1921-2008)
 - Wrote for Woody Herman
 - Wrote “Four Brothers”
- 21. Paul “Dry Martini” Desmond (Alto, 1924-1977)
 - Notably did not play with Woody Herman or Stan Kenton
 - Played in Dave Brubeck quartet (only horn player)
 - Similar sound to Lee Konitz
- 22. Gerry Mulligan (Bari/Composer, 1927-1996)
 - Sideman on Miles Davis’ “Birth of the Cool”
 - As a result, offered a residency at an L.A. club causing him to move from New York
 - Uncommon combo instrument
 - Brought the lighter sound of Cool to the Bari
 - Jerry Mulligan’s Quartet
 - Notably did not have a piano (club probably didn’t have one)
 - Trumpet, Bari, Bass, Drums
- 23. Chico Hamilton (Drums, 1921-2013)
 - One of the relatively few African-American Cool musicians
 - Played for Stan Kenton’s Big Band and Gerry Mulligan’s Quartet
 - Ventured away from the ride rhythm
- 24. Shelly Manne (Drums, 1921-2008)
 - Played with both Stan Kenton and Woody Herman
 - Drummer for Henry Mancini (TV and Film Composer) (Pink Panther and more)
- 25. Jim Hall (Guitar, 1930-2013)
 - Mellow sound
 - Did not play very technically
- 26. Carl Fontana (Trombone, 1928-2003)
 - Played with Woody Herman
 - Considered second only to J.J. Johnson
 - Could be considered a Bop musician
- 27. Frank Rosolino (Trombone, 1926-1978)
 - Could be considered a Bop musician
 - The top west coast trombone player
 - Played with Stan Kenton
 - Some compositions were named after him (“Frank Speaking”)
- 28. Bob Brookmeyer (Trombone/Composer, 1929-2011)
 - Valve trombone
 - Easy way out to avoid the difficulties of a slide

29. Dave Brubeck (Piano/Composer, 1920-2012)
 - Leader of Dave Brubeck quartet
 - Most commercially successful Cool pianist
 - Popular among college students
 - Toured college campuses
 - “Jazz Goes to College” album
 - “Time Out” (our listening list)
 - Unusual time signatures
 - Take 5 (5/4)
 - Blue Rondo a la Turk (9/8)
 - i. Blue -> Early days of jazz
 - ii. Rondo -> Form of the song, alternating sessions but always returning to the original. ABACAD...
 - iii. a la Turk -> Tribute to Turkish musicians (Brubeck visited Turkey)

Bossa Nova (Popular 1958-1963)

1. Incorporation of Brazilian style
2. “Bossa Nova” = “New Trend”/“New Beat”
3. Antonio Carlos Jobim (Composer, 1927-1994)
 - Most popular Bossa Nova composer
 - Worked with Stan Getz
 - Very important in bringing Bossa Nova to the U.S.
 - “Desafinado”
 - From album “Getz/Gilberto”

Hard Bop (Mid 1950s-Present)

1. Julian “Cannonball” Adderly (Alto, 1928-1975)
 - Considered most influential saxophonist since Charlie Parker
 - Powerful but fluid sound
 - Sideman with Miles Davis
 - Later co-ran Cannonball Adderly Quartet with his brother Nat Adderly
2. Sonny Rollins (Tenor/Composer, 1930-Present)
 - The titan of jazz
 - Initially influenced by Charlie Parker
 - Stopped performing in the late 60s because he felt that he was not growing as a musician
 - Isolated himself
 - Would go to the Williamsburg bridge in New York to practice

- Artistic rediscovery
 - Released “The Bridge”
 - i. “Without a Song” on our listening list
- Became addicted to heroin
 - Worked as a day laborer for a year to get himself clean
- “Saxophone Colossus”
- 3. Gene Ammons (Tenor, 1925-1974)
 - Sometimes lumped in with the Bop musicians
 - Made a lot of recordings with Sonny Stitt
- 4. Benny Golson (Tenor/Composer, 1929-Present)
 - Early in his career played in Art Blakey’s group “The Jazz Messengers”
 - Co-led the Jazztet with Art Farmer
- 5. Joe Henderson (Tenor/Composer, 1937-2001)
 - “Song for my Father” – soloist for our recording
 - Daring improviser
 - Start simple and build to longer, more complex phrases
- 6. John Coltrane (Tenor/Composer, 1926-1967)
 - Emerged during the Hard Bop period
 - Played with Miles Davis
- 7. J.J. Johnson (Trombone, 1924-2001)
 - Evolved from Bop to Hard Bop
- 8. Curtis Fuller (Trombone, 1934-Present)
 - Sideman for many influential groups
 - Jazz Messenger
 - Art Farmer
 - Only trombonist to be a sideman with John Coltrane
- 9. All the following guitarists were directly influenced by the swing era guitarist Charlie Christian
 - Pioneer of the amplified guitar
 - Arch top guitar
 - Patterend after violins and cellos
- 10. Many jazz musicians would play for commercial recordings under pseudonyms
- 11. Wes Montgomery (Guitar, 1923-1968)
 - Possibly the most influential guitarist since Charlie Christian
 - Completely self-taught
 - Could not read music
 - Played with his thumb instead of a pick
 - Didn’t start playing until he was 19
 - Melodic improviser
 - Developed the octave technique
 - playing notes in octaves on a guitar
- 12. Kenny Burrell (Guitar, 1931-Present)
 - Director of jazz studies at the University of California, Los Angeles
 - Arguably equal in importance to Wes Montgomery
 - Finished top 5 in Downbeat magazine reader’s poll over 50 consecutive

- years
 - Influenced by Christian, blues
 - side man for Dizzy Gillespie for first recording
- 13. Joe Pass (Guitar, 1929-1994)
 - Solo guitar style
 - Chord melodies – playing chords on lower strings with melodic elements on higher strings
- 14. Grant Green (Guitar, 1935-1979)
 - Dead tone to the strings
 - Did not allow notes to ring
 - “Grant Stand” in the digital library
 - Strong sense of rhythm and syncopation
- 15. Pat Martino (Guitar, 1944-Present)
- 16. George Benson (Guitar, 1943-Present)
 - One of the great virtuoso guitarists
- 17. Jazz organ
 - Hammond B-3
 - Had a percussive attack for each note instead of the traditional organ swell
 - Organ trio – Organ, Drums, Guitar
- 18. Jimmy Smith (Organ, 1928-2005)
- 19. Jack McDuff (Organ, 1926-2001)
- 20. Jimmy McGriff (Organ, 1936-2008)
- 21. Miles Davis (Trumpet,)