

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, early 1960s and later
3. No period matching section on final (Most don't fit in a single period)

## 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 militancy
11. Piano Trio
  - Piano, Drums, Bass
12. Bill Evans (Piano/Composer/Leader, 1929-1980)
  - Rose to prominence in late 1950s as side man with Miles Davis on “Kind of Blue”
  - Viewed as most influential pianist since Bud Powell
  - Hard to categorize
  - One of the most influential Post-Bop pianist
  - Style based in Cool, developed his own original approach
  - Made use of new chord voices and modal harmony
    - Chord voice - How the chord is constructed, chords usually based in thirds
    - Bill Evans built chords in fourths, less determined major vs. minor
  - Redefined the piano trio
    - Traditional roles of instruments were changed

- Sometimes Bass would keep time/play melody
  - Emphasis of the beat was not present though time was still steady
  - “Floating” style
  - Avoided “obvious” accent points like first beat of a measure
  - Used 3/4 time much more frequently than most
  - Bill Evans trio
    - Scott LaFaro (Bass)
    - Paul Motian (Drums)
  - Adapted harmonies from Impressionist Classical composers
    - larger chords (4,5+ notes)
  - “Nardis”
13. McCoy Tyner (Piano/Composer/Leader, 1938-Present)
    - Still playing
    - One of the most influential piano players of the 21st century
    - Got his start with Benny Golson and Art Farmer’s jazztet in 1960
    - Part of Coltrane’s Quartet later in 1960
      - Left in 1965 when Coltrane’s music was becoming atonal and free
        - i. More percussion musicians were added
        - ii. Tyner didn’t have any feelings toward the music, just “noise” so left
    - Strong left hand
  14. Ahmad Jamal (Piano/Composer/Leader, 1930-Present)
    - Influence on Miles Davis, particularly his use of space
    - Known for incorporating vamps - repeating rhythmic figure, usually with a melodic component
    - “Poncia”
  15. Cedar Walton (Piano/Composer/Leader, 1934-2013)
    - Member of Jazztet, Jazz Messengers, briefly with John Coltrane (Giant Steps album), played with Charley Harrison
    - Started as a classical pianist
  16. Herbie Hancock (Piano/Composer/Leader/Keyboardist, 1940-Present)
    - Important to Jazz Fusion
    - Sideman of Miles Davis Second Great Quintet
    - Started career as child prodigy
    - Performed with Chicago Symphony as a featured soloist at age 11
      - Even more notable for an African American to do so in 1951
    - Refined the Bill Evans style
    - Influenced by Duke Ellington, Oscar Peterson, George Shearing
    - “Maiden Voyage” - first album
    - Pioneer in use of electronics
    - Won Album of the Year Grammy in 2007
    - Fusion band - The Headhunters
  17. Chick Corea (Piano/Composer/Leader/Keyboard, 1941-Present)
    - Influenced by Horace Silver, Bill Evans, Bud Powell, Thelonius Monk, McCoy Tyner
    - Classical influence as well

- Crisp, staccato style
  - Spanish, Latin American themes
  - Modern chord voicings
  - Fusion band - Return to Forever
    - Akoustic and Elektrik bands
  - Sideman for Miles Davis in late 1960's (start of Fusion)
18. Keith Jarrett (Piano/Composer/Leader, 1945-Present)
- Child prodigy
  - Played briefly with the Jazz Messengers
  - Briefly sideman with Miles Davis
  - Influenced by Bill Davis, Ornette Coleman
  - Avoided staccato type passages
  - Blend of funk, country, world music styles
  - Most successful solo concert pianist in Jazz history
    - First one to play in concert halls

## 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 record-

- ings
  - 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
  - "Pure energy" fueled his music
  - Would have "imaginary concerts" at night to a pretend audience in his apartment
  - Since he prepared for his concerts, the audience should too
- 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 art form)
  - Largest following was white college students in France
20. Charlie Haden (Bass, 1937-2014)
- Played with Ornette Coleman's Quartet