

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 (could be songs from our listening list)
 - 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 (Julius Hemphill, Oliver Lake), 1 tenor, 1 bari (compared to traditional 1 soprano instead of second alto)
 - “Metamorphosis” from our listening list
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”
 - “All of you” from our listening list
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
 - “Passion Dance” from our listening list
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
 - Dramatic crescendos and very staccato attack
 - “Poncia” from our listening list
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
 - Also Hard Bop
 - Use of sequencing
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
 - “Chameleon” and “Maiden Voyage” from our listening list
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)
 - Collaborates with Gary Burton (Vibraphonist)
 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
 - One of the most original composers of the 70s

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
 - “Lonely Woman” from our listening list
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
 - Played with a pocket trumpet
 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
 - Focus on textures
 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
 - “Ghosts” from our listening list
 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
 - “Fables of Faubus” in our listening list
 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
 - Incorporated “Musique Concrete” - use of recorded sounds in performance (sampling)
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
 - Founded by Muhal Richard Abrams
 - 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

Jazz Fusion (Popular 1970s)

1. Mixture of jazz, rock, and funk
 - Similar to Hard Bop in that respect
 - Not trying to force the other styles into jazz though, rather changing jazz to fit in with the others
2. Differences in jazz, rock, and funk
 - Jazz tends to have longer phrase lengths than rock or funk
 - Frequency of chord changes (Jazz tends to be faster)
 - Jazz tends to be more harmonically complex
 - Jazz tends to have more improvisation
 - Biggest contribution from jazz to fusion is improv
 - Jazz tends to have less repetition of drum beats
 - Jazz tends to have less repetition of bass lines
3. Fusion musicians grew up in the 1950s/60s when rock was popular
4. Origin
 - Improvisational style of Coltrane and Tyner
 - Accompanying styles of Pop and R&B bands
 - Songs based on vamps
 - Popularity of the electric guitar, bass (Fender bass) and keyboard

- Popularity/desire to bring in auxiliary percussion instruments
- 5. Guitar had a leading role in most bands
- 6. “Older” generation of guitarists
 - John McLaughlin (Guitar/Leader, 1942-Present)
 - Solid body guitar
 - Virtuoso
 - First to take few breaks in his solo
 - One of the most prominent guitarists since Wes Montgomery
 - Leader of Mahavishnu orchestra (5 members)
 - i. Double Necked Guitar, Keyboard, Bass, Drums, Violin
 - Larry Coryell (Guitar, 1943-Present)
 - From Texas
 - Fused Jazz with Country
 - Equally rooted in Rock and Hard Bop
 - Classically trained as well
 - i. Influenced by Stravinski
 - Hollow body guitar
 - Pat Metheny (Guitar/Leader, 1954-Present)
 - Most influential Fusion guitarist
 - Notably used electronic effects (chorus effect)
 - i. Slightly delayed, slightly out of tune version of each pitch superimposed on the original
 - First album “Bright Size Life”
 - Pat Metheny Trio - Guitar, Bass, Drums
 - Hollow body guitar
- 7. “Newer” generation of guitarists
 - Hiram Bullock (Guitar, 1955-2008)
 - Originally a saxophonist
 - Member of the Late Show David Letterman band in the 1980s
 - Sideman for Miles Davis
 - Solid body Fender Stratocaster (same guitar as Jimi Hendrix)
 - John Scofield (Guitar, 1951-Present)
 - Played with Miles Davis, Joe Henderson, Herbie Hancock, Pat Metheny among others
 - Bass Desires
 - Arguably equally skilled in Bop, Fusion, Funk, Soul
 - Semi-hollow body guitar
 - Mike Stern (Guitar/Leader, 1953-Present)
 - Played with Miles Davis
 - 5 time Grammy nominee
 - Solid body guitar
 - Chorus effect
- 8. Joe Zawinul (Piano, 1932-2007)
 - One of the first to utilize keyboard
 - Came to prominence playing with Cannonball Adderly
 - Co-founded the group Weather Report

- One of the leading fusion bands
- Co-founded by Wayne Shorter (Tenor Sax), Miroslav Vitous and Zawinul
- Shorter and Zawinul met in Maynard Ferguson's band
- "Birdland" on our listening list
- Co-founded the Zawinul Syndicate
- 9. Jaco Pastorius (Bass, 1951-1987)
 - Joined Weather Report in 1976
 - First virtuoso electric bassist
 - Played fret-less bass
 - Changes the sound of the instrument
 - Makes the sound richer and warmer, more like an upright bass

New Age Music (1980s-Present)

1. Hybrid between jazz and classical
2. Minimalist Classical music
 - Compositional style where composer purposefully limits themself
 - Not many abrupt changes
3. Piano dominated, similar to the music of Keith Jarrett
4. George Winston (Piano, 1949-Present)
5. Oregon
 - Ensemble
 - Ralph Towner, Paul McCandless, Glen Moore, Collin Walcott
6. Paul Winter Consort
 - Ensemble
7. Yanni (Keyboard, 1954-Present)

Smooth Jazz (1980s-Present)

1. Highly commercial genre
2. Background music (muzak)
3. Resulted from record label direction to try to sell more
4. Became the most popular adult radio format of 1980's (listeners > 35 years old)
5. Artists seeking to cash in
6. Forced mainstream jazz off of commercial radio
7. Greatly simplified version of jazz
8. Similar to Cool in that it tried to be more accessible to a broader audience
9. Criticized by musicians
10. Name made by radio station
11. Grover Washington (Saxophone)

- “Mister Magic” on our listening list
- 12. George Benson (Guitar/Singer, 1943-Present)
 - Forerunner of Smooth
 - Criticized for selling out
- 13. Bob James (Keyboard)
- 14. Kenny G. (Saxophone)

Soul Saxes/Contemporary Jazz (1980s-Present)

1. Area of influence for saxophone players
2. Merging of funk and soul saxophone traditions with classical
3. Emulates singing inflections on a saxophone
4. Inspired by:
 - Stanley Turrentine (Tenor, 1934-2000)
 - Hank Crawford (Alto, 1934-2009)
5. Grover Washington (Tenor/Alto/Soprano, 1943-1999)
6. David Sanborn (Alto, 1945-Present)
 - Hosted a late night TV show that featured musical guests like Turrentine and Crawford
 - Highly sought after sideman (session player)
 - Played with many famous and well known musicians, even outside of Jazz
 - Laser like sound
7. Michael Brecker (Tenor, 1949-2007)
 - Started playing in this style, but very important in a lot of genres
 - Pioneer of the EWI (electronic wind instrument)
 - Wind based synthesizer
 - Widely regarded as the most influential Tenor Saxophonist since John Coltrane
 - Inducted into Downbeat Magazine hall of fame in 2007
 - Brecker Brothers band

Latin Jazz (1940s-Present)

1. Latin elements have been a part of jazz forever
2. Similar to Mambo, Salsa, Bossa Nova
3. Jazz improvisation with Caribbean and or South American music
4. Usually expanded percussion (auxiliary), maybe not a traditional drum set
5. As early as the late 1940s, Dizzy Gillespie began to explore blending Latin American music with his Big Band and Stan Kenton used auxiliary percussionists
6. Chano Pozo (Percussion, 1915-1948)

- Played with Dizzy's big band, "Manteca"
- 7. Some musicians we've already covered: Horace Silver, George Shearing (Piano)
- 8. Cal Tjader (Percussion, 1925-1982)
- 9. Music not based on swing feel (straight), based on clave pattern
- 10. Eddie Palmieri (Piano)
- 11. Mario Bauza (Trumpet/Clarinet, 1911-1993)
- 12. Valdez Piano family
 - Babo (1918-2013)
 - Chucho (1941-Present), Babo's son
 - Chuchito (196 -Present) Chucho's son
- 13. Tito Puente (Timbales, 1923-2000)
 - Suspended drums similar to tom toms
- 14. Paquito D'rivera (Alto/clarinet, 1948-Present)
 - One of the youngest to receive "Jazz Master" award
- 15. Danilo Perez (Piano, 1966-Present)
- 16. Arturo Sandoval (Trumpet, 1949-Present)
 - Protégé of Dizzy
- 17. Surge in popularity in the 1980s

Neo-Classic Jazz

1. Straight Ahead Jazz/Modern mainstream
2. Resembles Hard Bop
3. Does not use many electronic instruments
 - Acoustic piano and upright bass (still electric guitar but more traditional sound)
4. More of a movement than a style/period
5. Marsalis family
 - Ellis (Piano/Leader/Educator, 1934-Present)
 - Among the most respected pianists in jazz
 - Avoided the spotlight to focus on teaching
 - Encouraged students to make discoveries on their own through careful listening and experimentation
 - Branford (Alto/Tenor/Bari/Soprano, 1960)
 - Began with Art Blakey (not a messenger)
 - Showed many diverse instruments, not solely a jazz musician, played with Sting, Harry Conick Jr., Tina Turner etc.
 - Tonight Show band leader
 - Wynton (Trumpet/Leader/Composer, 1961)
 - Graduated from Juilliard
 - Got a record deal with Columbia Records (Branford played Tenor)
 - Named after pianist Wynton Kelly (sideman for Miles Davis)
 - Delfeayo (Trombone/Producer, 1965)

- Disliked “bass direct” recording technique
- Jason (Drums/Vibraphone, 1977)
 - Started playing with his father’s group at age 12
 - Known for incorporating polyrhythms
 - Influenced by Elvin Jones
- 6. Diana Krall (Piano/Vocals, 1964)
 - Originally from Canada
 - Started playing at 4
 - Went to Berklee college of music
 - Was “discovered” by bassist Ray Brown
 - Influence by Nat King Cole
 - One of the most internationally famous jazz artists today
- 7. John Clayton (Bass/Leader/Composer)
 - Clayton-Hamilton Jazz Orchestra
 - Taught at USC
- 8. Anthony Wilson (Guitar)
 - Son of famous Trumpet player Gerald Wilson (former teacher of Ethno 50b at UCLA)
 - Taught Jazz guitar at UCLA until he began to tour with Diana Krall
- 9. Michael Brecker (Tenor, 1949-2007) [Again]
 - Expanded the approach of playing outside the changes
 - Deliberately and carefully playing outside the harmony

Vocal Jazz (1950s-Present)

1. Incorporation of vocalese
 - Style of singing usually associated with jazz with lyrics written for melodies that were originally part of an all instrumental composition or improvisation
 - Difficult because some songs were not designed to have lyrics originally
2. Scatting
 - Improvisational tool for singers
3. King Pleasure (Clarence Beaks) (Vocals, 1922-1981)
 - First known vocalist to record in the vocalese style and have some popularity
4. Eddie Jefferson (Vocals, 1918-1979)
 - Important to the start of vocalese
 - Wrote some of the first lyrics
5. Kurt Elling (Vocals, 1968-Present)
 - “Athletic” type singer
 - “Jeannine” on our listening list
6. Karrin Allyson (Vocals, 1963-Present)
7. Vocal groups
 - Most common form of modern vocal jazz

- 8-12 members
8. Important vocal groups
 - Lambert, Hendricks and Ross (Dave, Jon, Annie) (Vocals, 1957-1962)
 - First vocalese group
 - “Sing a song of Basie” first album
 - Singers Unlimited (Vocals, 1971-1972)
 - Not solely a jazz group
 - Gene Perling founder/primary arranger
 - Manhattan Transfer (Vocals, 1969-Present)
 - More commercial after some time
 - New York Voices (Vocals, 1987-Present)
 - Utilized a capella
 - Take 6 (Vocals, 1980-Present)
 - Primarily a capella
 - 6 members (all male)
 - The Real Group (Vocals, 1984-Present)
 - A Capella
 - From Sweden, not very well known in America
 - Swing music
 - 5 parts (2 women, 3 men)
 9. Vocal jazz growth largely due to expansion of music education
 10. Sometimes looked down upon by more traditional jazz musicians because vocal jazz generally does not have as much room for improv
 11. A Capella
 - Without accompaniment