

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)
 - 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
- 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
- 10. Kenny Clarke (Drums, 1914-1985)
 - Changed the way that drummers played, invented Bop style
 - Drummer in house band at Minton's Playhouse
- 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)
 - 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. 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
7. Miles Davis (Trumpet, 1926-1991)
 - Disliked the Cool label
 - New York musician
 - Album: "The Birth of the Cool" (1950)
 - Often mistakenly assumed to be the start of Cool
 - First of many collaborations with composer/pianist Ernest Gilmore "Gil" Evans
 - 9 piece group
 - Notably contained tuba, bass clarinet, french horn, flute
 - Lee Konitz as a side man
8. Stan Getz (Tenor, 1927-1991)
 - Disliked the Cool label
9. Modern Jazz Quartet (MJQ)
 - Disliked the Cool label
10. 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
- 11. 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
- 12. 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 continuing 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)