

Andrew Herriot

A Chronological e-Guide to  
**Jazz**

*Covering Three Centuries (Late 19th Century - 2015)*

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## Acknowledgements

My acquaintances in the world of jazz are very few and far between. I have not been fortunate enough to meet personally the 'legends' in jazz. I am not even in communication with the real professionals in the world of contemporary jazz music. Hence to obtain objective and knowledgeable responses and acknowledgements was virtually impossible. It is an encyclopaedic reference book.

However I do have contacts who, like me, are jazz enthusiasts. Don Lindale is one such buff from New Zealand, a friend of Cathryn, my wife. Here is what he had to say and advise:

*"Sorry it has taken for me to get back to you - I really love the idea, but you are creating a massive job for yourself and in book form it will be out of date the moment it is published (even before that). The e-version is certainly the way to go as it can be updated regularly on line. I see you have an item on Miriam Makeba and her former husband Hugh Masakela - I have met them both while in Liberia, Cathryn may remember them visiting, separately as Miriam was then living in Guinea. Perhaps you should also make mention of Dorothy Masuka who composed many of the songs which made a name for Miriam - I often had her perform at the Musiontunya Intercontinental, Livingstone Zambia. There was an item about her in an issue of Downbeat about a year ago."*

Another jazz buff friend is Miso Markovina, a professional sax/flute player who resides locally and sometimes he and I gig together. This is what he had to comment on, "I looked through your deeply involved compilation. Impressive, some 200 pages, lots of work went into it. It is neat, concise and professionally put together. It flows nicely within various jazz periods. As you can imagine how many similar publications are available in US and the rest of the world. Jazz history and Jazz Styles and Analysis are two important subjects taught at Jazz Universities around the world."

One more local jazz buff is Peter Harvey

*"This is a quick note to let you know that, although I haven't even read all of the notes below and excerpts from your book, I am extremely interested. My only jazz reference book to date is Gioia's History of Jazz (on your shelf, too, I see). I think you may have referred me to it on our first encounter. A quick reference, index-type book would be a huge boon. I confess I have not listened to much jazz recently although an occasional diversion from my current passions, Fado and Anoushka Shankar (sitar), is welcome. By the way, to my mind, much of Shankar's music delves into the jazz idiom. Who would have thought of Indian music in those terms? If you're not familiar with it, maybe you could give it a try."*

I did and thanks, Peter.

One other interesting Big Band Jazz Buff is Henry Holloway who lives locally in Caledon. He is extremely well known as a SA Broadcaster for over 40 years, recognised with USA's "The Golden Bandstand Award" in 2003 (the only SA awardee ever) – Big Bands & Glen Miller being his speciality. He wrote:

*"A brilliant concept. The final result should be marvellous".*

I am totally indebted to my musical associate who sings in our local Jazz Ensemble, The JazzFordians, Karen McKee, who is my Technical Editor. The advice given to me certainly strongly suggested that the E-Book route is the way to go. Karen has worked her digital magic on this book so that electronically the reader can access especially composers, bands and jazz musicians in 1st name alphabetical order from late 19th© to the very latest information in the early part of our 21st©. Thank you also to Catch Caccivio for the excellent graphic design of the cover and the back page of this book.

I dedicate this effort to my precious wife, Cathryn, who has had to deal with my swing moods!

## Introductory Comments

This is a Jazz Encyclopaedic Pictorial Reference Manual available in Hard Copy and E-Soft Copy for jazz enthusiasts and I invite you to join me on a journey beginning around 1865. It is not esoteric, eclectic, yes. It is for those jazz enthusiasts, researchers, after-dinner speakers, playlist compilers, events managers and students who have a bent for history and a large dose of innate laziness and curiosity especially if you are interested in the origins of jazz and what the genre means and how it came to be.

The emphasis and centre of gravity is largely Afro-American music but not entirely – there are references to Europe, South Africa, South America, Australia (Abe Romain), New Zealand, Canada, India and World contributions to the genre, all of which have been collected insanely quickly over the past year. You can begin at any page after reading the Preface and dip into the information and references using the headings and cross-indexing pointers. It is a Chronological and Alphabetical Compendium of dates, names, jazz styles, images and illustrative biographical notes largely drawn from authoritative texts and internet sources. The content choices are personal but a genuine attempt is made to be comprehensive and to steer you across two centuries (19<sup>th</sup> and 20<sup>th</sup>) and into a third.

To make good use of this Guide you would usefully need access to Internet but that is not absolutely necessary. The Guide can be used like a telephone directory for information. Refer to the indexes and content lists and search for a jazz name, song title, date of birth (dob), a date of death (dod), a style of jazz, a CD or LP tune or newly-released compilations, a musician, composer, singer, band, ensemble (the Hard Copy has an advantage here). The information is not 100% all-inclusive but it covers the period from late 19<sup>th</sup> © to the present day performers some as young as 20+, altogether about 360 entries (52 female, excluding Ivy Benson All-Girl Band).

In Part 1, jazz icons of note are listed in order of dob, decade by decade, including a variety of YouTube links and a note listing their main jazz styles.

In Part 2, those same jazz disciples are listed in alphabetical order of first names, thus complementing Part 1. Jazz styles through the decades from Scott Joplin's Ragtime through Blues, Swing, Bebop, Modern Jazz, Cool, Hardbop, R&B, Rock Jazz to Free Jazz, Modal and Avant-Garde are all briefly explained with Wikipedia images attached and YouTube suggestions (listening intelligently is axiomatic!).

In Part 3, you will find a series of articles written by the author about personalities, musicians and composers in the world of jazz that have made significant contributions to the development and history of jazz music. There are useful pointers, lists and indexes contained at the



Scott Joplin



Dave Brubeck

rear of this Reference Guide.

Every line, page and part of this Guide is packed with information which you, the reader, can interrogate using other parts of this Compendium and alternative sources of your choice. For example, if you have learned that Dave Brubeck's music is known for employing unusual time signatures, you can check more of his details by listening to the http links on YouTube, and also go to his dob (1920) on page 96 and discover that, fascinatingly, John Lewis from MJQ, vocalist Peggy Lee and the legendary Charlie (Bird) Parker were also born in that same year. This might set you off on another investigatory quest to find out if their music had a common denominator.

Certainly Modern Jazz Quartet (MJQ) was instrumental in developing what was known as Modern Jazz and the 'Bird' was powerfully instrumental in developing Bebop and beyond into a more improvisatory style known as Hard Bop. This is the unique value of a Compendium. You can explore the music, the musician, contemporary colleagues and the impact made by each and every performer, composer and author.



Cecile McLorin Salvant

You can also interrogate the Bibliography and the index of Selected Song Titles with some intensity. *Visions of Jazz* by Gary Giddins, when Googled, will lead you to many aspects within the compass of jazz which can be further pursued. You will quickly find out that Giddins' book is largely confined to Afro-American Jazz and that the contents are pre-1998. This Compendium takes Giddins' Jazz Century into the 'multifaceted jazz' Second Century and then you can read about the most recent fifth generation jazz musicians such as Shane Cooper, South African, (progressive jazz bass), b. 1987, Julian Lage (USA, jazz guitar), b. 1987, Kyle Shepherd (South African, progressive jazz piano), b. 1988, Mike Rossi (saxophone), b. 1960 and Cecile McLorin Salvant, French/USA, (jazz vocals), b. 1991.

As part of the package with this Manual, there are suggested DVDs of appropriately selected jazz performances which when LISTENED TO can lead you to further interrogate the Compendium and take your investigation to its ultimate resolve and purchase your own copy and thus build up your very own jazz collection. For me, this included the acquisition of fine jazz books to add to my increasing collection chosen from a wide range of literature.

### My Jazz Bookshelf

There is therefore a multiplicity of opportunities to follow up enquiries for those of you who are curious and seek more insights and awareness in a vast mind-boggling sea of information. You can also add to this Guide but including newly discovered information and enter your notes into the blank pages provided at the end of the Hard Copy of this Guide.



## Preface

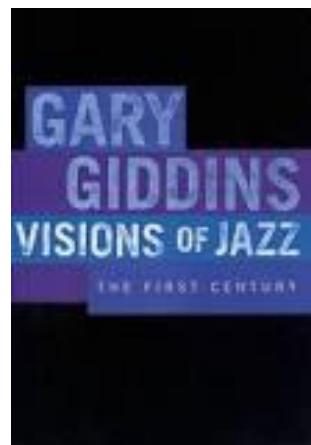
A brash new style of music emerged in America at the dawn of the 20<sup>th</sup> ‘Jazz’ century. The word *jazz* wouldn’t enter the vocabulary until 1912, but the music itself was first heard in New Orleans (‘The Band City’) a decade or more before it had a name’ (Ted Gioia). Jazz, for me, is a feeling; it’s a precious exhilaration; you hear it, you can see it in the performers indeed you can touch the very instruments that cause this feeling as your body and mind reacts sensorily and rhythmically in response.

I, therefore, decided that I needed to understand more about jazz, something of its historical development, its music derived from the early African plantation slaves and its musicians over the past 100 years or more including composers and writers and share it. Hence I began reading, researching and gathering information. I thought if I made lists and found images from Wikipedia, compiled a few paragraphs and listened to as much of the styles of jazz as I could, then I would have a better understanding which might help my own keyboard playing. My lists increased daily. The paragraphs became lengthier thanks to the free connected services of the World Wide Web and in particular Wikipedia (I am addicted to Wiki and deeply indebted to the free encyclopaedia, [Creative Commons](#)), but also thanks to the vast information available across the Internet accessed through a multitude of hypertext documents and not least the available hard copy books wherein I was able to embroider my text.

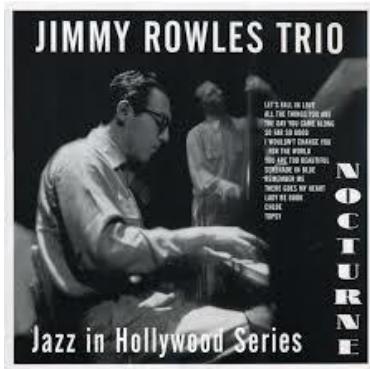
To gain maximum appreciation of this Guide you will, as mentioned, probably need access to the internet if you wish to listen to at best average quality YouTube versions of the tunes (my eBook makes it easy to click and download). In some cases you may have to view 4 seconds of adverts. Similar to any dictionary you can begin by referencing and cross-referencing artists’ names, their images, jazz styles, dates, recommended reading, page links and contents at any point in the various Parts, sequences and lists. Just follow the references and links.

There is very little factually that is entirely original in this compendium – the great writers in my Bibliography have already made pronouncements and should be referred to for authenticity. It does not claim to be authoritative, it is not outrageously plagiaristic (it is adaptive) nor is it scholarly, but it is comfortable. You will find academic texts about jazz in my Bibliography - some of my anecdotal musings however and the presentation of relevant information is different and even original. The links to YouTube became extremely numerous and they have served as the foundation of this Compendium and reference manual. My keyboard skills have in fact subsequently moved forward thanks to referring to and making use of web sites that included contextual insights and practice opportunities, such as Jamey Abersold ‘Jazz Play-Along’ at [www.jazzbooks.com](http://www.jazzbooks.com) and Dave Frank’s [Teach Yourself Improvisation](#).

More importantly I rejoice at an improved understanding and practice of jazz as a genre and a medium for musicians, having read and studied extensively from a wide range of texts which *are* authoritative. I have ploughed my way through Giddins (*Visions of Jazz*), many Downbeat Magazines, *The Great Jazz Interviews*, 1959; the All Music Guide to Jazz (Bogdanov, Woodstra, Erlewine, Eds, plus 300+ contributors), Ramsey and Smith, Eds (*Jazzmen*), Crowther & Pinfold (*The Jazz Singers*), and many others all to be found in the Bibliography.



I therefore wish to collectively thank and acknowledge all those sources of information which I have either quoted in my notes, not necessarily referencing, or where appropriate provided a paraphrased summary in this Compendium.



So, this is an armchair jazz ‘taster’ guide and reference manual - hopefully ‘palatable, but not fleeting’ (Jimmy Rowles) for those who are interested in jazz and its origins (often with a language of its own). It is for readers who would prefer to read handy and accessibly brief notes, learn more about the historical development of jazz over the past century and into the next and, even as you listen, enjoy music from your own collection.

There is something for fans who like to listen quietly to various styles and, referring to the Guide, place in perspective the giants of jazz music all of whom contributed and some still continue to contribute

to one of the most powerful, historical and cultural subscriptions to society the world over. And, guess what - all of that can be obtained without troubling to Google, search, and download – just read, search, click and listen. This is not a monologue with carefully sourced verifiable detailed citations therefore it should be referred to uncritically but with a balanced curiosity, for enjoyment and in anticipation of a better level of knowledge and general awareness which you, the reader, can in fact improve upon.

Throughout the continuum of this Jazz Guide, I have stressed the propulsive as well as the smooth rhythms, the complex and easy harmonies, chords (7ths and 10ths) and scales (Lydian et al) including ‘blue notes’, syncopation, the musical styles, its international nature and appeal, and the evolution of improvisation vis-a-vis collective structure of bands, the role of instruments, the call and response, vaudeville, burlesque, minstrelsy, the ensemble, the orchestra, the vocalists, composers, tunes and authors; those elements being the embracing framework for jazz as a genre leading to a delightful *oxymoron* all of which have seeped pervasively into the core of life or as **Joe Henderson**, jazz tenor sax player once said, ‘Jazz is Our Thing’ (Page 137). The flip side must be acknowledged according to Igor Stravinsky ‘Jazz opposes to our classical conception of music a strange and subversive chaos of sounds... it is a fashion and, as such, destined some day to disappear’ (Giddins). This Guide promotes a compellingly opposite proposition. It could be said that ‘Our Thing’ has gone viral in today’s language.

I would like to pay a personal tribute to those musicians who were or indeed are partially sighted, blind in one eye or completely unsighted; they are Blind Lemon Jefferson, Sir George Shearing, Art Tatum, Ray Charles, Stevie Wonder, Sammy Davies, Lennie Tristano, King Oliver, Diane Schuur and Jose Feliciano. Other musicians such as Karen Carpenter (anorexia), Kenny G (asthma), Bill McGuffie (amputated finger) and David Sanborn (polio) had to deal with debilitating conditions which they carried with great dignity and magnificent skill.

A Guide of this nature would be wanting not to mention Derek Paravicini, the musical genius savant and pianist who is blind and suffers from many disabilities. He has been compared to Tatum by that great jazz band leader Jools Holland (<https://www.youtube.com/watch?v=r6HCXx8U6Ko>).



Art Tatum

On a sadder note (dismal revelation), it has to be recognised that, over the years, drug and alcoholic addiction have been quite self-destructive among some of the greatest musicians in jazz. This is not the moment to name names since in all of the well-documented historical references it is entirely possible to learn more about the personal lives of many of the legendary disciples of jazz music. Suffice it to say that often the substance abuse, alcoholic and imprisonment problems experienced by jazz innovators for the past century may have been somewhat blown out of proportion and sensationalized.

Very importantly you, the reader, might be tempted to further investigate and check on a link and follow a simple process of googling an enquiry or you may wish to check more on the history of a musician, band or style (Bibliography) or indeed add to your YouTube listening collection having been somewhat inspired. I have starred some YouTube performances preferentially in Part 2 based entirely on where that artist sits in my estimation regarding 'easy and pleasing' listening (the reader undoubtedly will disagree!).

What is really interesting is that the internet holds a massive amount of information on jazz artists and musicians and you can easily become absorbed if you delve more deeply into a particular enquiry. I have mostly listed the classic versions of the artists and instrumentalists from 1917 (1<sup>st</sup> 78rpm recording was by the Original Dixieland Jazz Band – ODJB seen here, since prior to that date all music was heard and remembered aurally but not recorded. Some performances could be found on a 'player piano roll'. The key question that pervades this Guide is whether Jazz is an Art or Entertainment and is it really American. Is it fleeting or is it a pervasive continuum? Drummer Art Blakey (Page 73) said 'No America, no jazz'. Do you dig what he means?

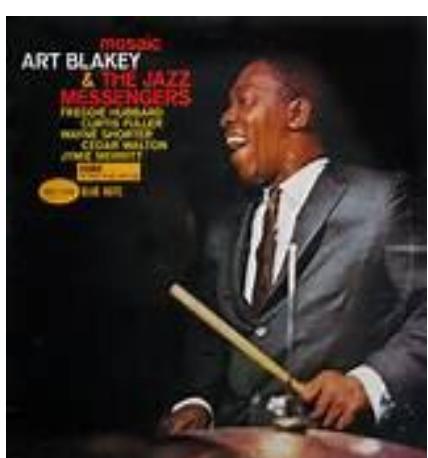
Inevitably a jazz language developed around the jazz scenes and its people from New Orleans spreading northwards along known vectors with mathematical precision up the Mississippi River,

through Kansas, St Louis north-west to Chicago and east to New York, ultimately west to California and north to Seattle. Words like cool, cats, jamming, bamboula dance, hip, gig, groovy, chops (as in Louis Armstrong's facial muscles and Dizzy's cheeks ballooning out) are examples. I have scattered a few choice expressions throughout ('I've got the Blues' and 'Don't give me that Jazz') and where appropriate created links with famous iconic spots: New York's Harlem, Tin Pan Alley, Congo Square, Cotton Club, 52<sup>nd</sup> Street, Green Mill and South Side in Chicago, 18<sup>th</sup> in Kansas and Mardi Gras, French Quarter, Basin Street, and downtown Economy Hall Tent in New Orleans, not forgetting Storyville.

I have regularly checked that the status of all entries is accurate (eg 'Eubie' Blake; where one source claimed he lived to 100 and another source claimed 96 years) and that an artist's status has not changed but inevitably as time passes some changes may have occurred. At the time of writing



ODJB



during 2014-15, a few musicians did pass on and my records were adjusted (use the link to update your Notes - [AllAboutJazz](#).

I am aware that this year 2015 is the 100<sup>th</sup> birthday of Frank Sinatra (and Holiday, Strayhorn and Les Paul). The Annual International Jazz Day on 30 April is the time to recognise and celebrate the jazz disciples of the past and present. In 2014, the jazz artistes who performed at the International Jazz Day were Kris Bowers, Dee Dee Bridgewater, Terri Lyne Carrington, Theo Croker, Sheila E., Pete Escovedo, Roberta Gambarini, Kenny Garrett, James Genus, Roy Hargrove, Lalah Hathaway, Terumasa Hino, Earl Klugh, Marcus Miller, T.S. Monk, Gregory Porter, Claudio Roditi, John Scofield, Wayne Shorter, Esperanza Spalding, Lew Tabackin, Steve Turre, Dionne Warwick and Director Herbie Hancock.

## Explanations

PART 1 provides:

- a) A *dob* (*date of birth*) chronological WHO'S WHO, MAIN JAZZ STYLE continuum entry-list, (some of which are sub-indexed and linked to PART 3). It is listed decade by decade and contains many of the well-known jazz figures from the late 19<sup>th</sup>© to the present. The lists include musicians, instrumentalists, songsters, composers, thinkers all of whom contributed to the emergence of diverse sounds and melodies leading to rhythms and harmonies. Collectively, this is commonly referred to as Jazz. Each entry, in my lists, points to the main jazz styles that are associated with the musician (examples are shown below) throughout his or her active career. Assume twenty years, on average, from the *dob* for the career span start. There are exceptions for example; composer, writer or historian, some of whom may have begun earlier or even later in life. Two great composers from early 20th©, Kalmar and Ruby, (Three Little Words) are not listed but they clearly set the scene for Porter and Berlin.



Here are some examples of how the entries are listed showing jazz style and a YouTube Link:



Johnny St Cyr (jazz banjo and guitar), 1890-1966 – NEW ORLEANS, SWING, BLUES

<https://www.youtube.com/watch?v=ncBdgNOPiAY> – UNIDENTIFIED RAG  
Irving Berlin (composer), 1888-1989 - WRITE

<https://www.youtube.com/watch?v=6gbBkXHRM1o> – ALEXANDER'S RAGTIME BAND

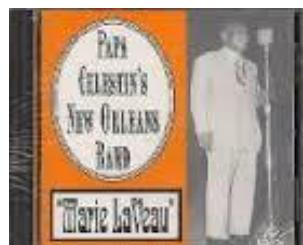
<https://www.youtube.com/watch?v=pjesgZMhgag> – AN OLD FASHIONED WEDDING

- b) a note on JAZZ STYLES (e.g. below) associated with the sounds and rhythms representative of the life-time careers of those musicians and instrumentalists listed for that decade. Many jazz styles can be identified throughout a lengthy period or era.

### BLUES

Blues is a musical form and genre that originated in African-American communities in the 'Deep South' of the United States around the end of the 19th century from spirituals, work songs, field hollers, shouts, minstrelsy and chants and rhymed simple narrative ballads.

<https://www.youtube.com/watch?v=pLRfDLJLjxc> - MARIE LAVEAU BY PAPA CELESTIN



(c) a suggested list of YouTube links illustrating the music and its musicians which can be opened on your PC to hear and confirm the musicians' genre and jazz style eg Control and Click on your e-copy of this Manual e.g.:

Duke Ellington – ‘It Don’t Mean a Thing if it Ain’t Got that Swing (1943)’ -  
<https://www.youtube.com/watch?v=qDQpZT3GhDg>

These emerging jazz sounds were usually associated with rhythmical movements and dance hence brass band marches which led to many more styles of dances associated with syncopated rhythms such as Ragtime and Swing e.g.



Duke Ellington

Willie ‘The Lion’ Smith – Ragtime Stride ‘Rent Party’ Piano  
<https://www.youtube.com/watch?v=KDMOkgSdy3E>



Willie ‘The Lion’ Smith

It is generally accepted that the birth of jazz (probably Ragtime and Blues) began in New Orleans spreading up river (Mississippi) touching Kansas City and widening out north-west towards Chicago and east to New York and much later across to the west Californian coast. The tunes of the day were often played in Storyville (Red Light Districts in New Orleans and other cities) or at Rent Parties (house party with a hired musician) but mostly in dance halls.

W C Handy ‘Father of the Blues’ – Memphis Blues  
<https://www.youtube.com/watch?v=ZGqBmlZR3dc>

The jazz dance movement (seen often in Congo Square, New Orleans, as far back as 1817) progressed in parallel hence the emergence of the Cakewalk (blacks emulating their white masters), the Lindy Hop (Jitterbug), Charleston, Jive, Tap, Stomping, Bossa and many more variations all of which were prompted by the developing sounds of musical instruments such as the Cornet, Tuba, Banjo, Piano, Trumpet (with and without mute), Saxophone (bass to alto, much later the soprano sax), Trombone then the electric era which included guitars and keyboards. New Orleans gave birth to most of this intoxicating mixture of sound and movement.



W C Handy

## PART 2 has four features and includes:

- a) An alphabetical first name Bio list of jazz musicians, band leaders, composers, writers, historians and vocalists (eg Scott Joplin-Ragtime, Louis Armstrong-New Orleans, Bessie Smith-Blues, Bix Beiderbecke – Chicago style, Duke Ellington-Swing Bands, Benny Goodman – Big Band Call and Response, Coleman Hawkins-Combo Swing, Charlie Parker-Bebop, Miles

Davis-Cool Jazz, Ornette Coleman/John Coltrane -Jazz Revolution, John McLaughlin-Fusion.

The alphabetical approach complements the chronological style in Part 1.

- b) A unique insightful quote or quotes associated with the artist in question.
- c) A brief biographical summary often freely summarised from Wikipedia for each jazz musician together with my choice of links to other contemporaries.
- d) Hyperlinks to a selection of my favourite musician's well known tracks, some of them starred (examples of my favourites seen here below).



Satchmo



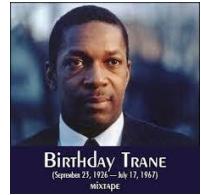
Benny



Bird



Miles



Trane

### PART 3 leads you to:

Featured Articles, that have been written by the author (*shown here*) under the title *Playing By Ear* and published in a monthly magazine **The Stanford River Talk** over a period 2010-'15, are sub-indexed in Part 1. Each article is a personal reflection on some of the jazz entries and often contains anecdotal memories of the author and his links with jazz in general.

<sup>1</sup> Irving Berlin

<sup>2</sup> Cole Porter

<sup>3</sup> George Gershwin

<sup>4</sup> Louis Armstrong

<sup>5</sup> Frank Loesser

<sup>6</sup> Maxine Sullivan

<sup>7</sup> Ivy Benson

<sup>8</sup> Frank Sinatra

<sup>9</sup> Ella Fitzgerald

<sup>10</sup> Anita O Day

<sup>11</sup> Sir George Shearing

<sup>12</sup> Nat King Cole



Author: Andrew Herriot



Ivy Benson All-Girl Band

- <sup>13</sup> Dave Brubeck
- <sup>14</sup> Blossom Dearie
- <sup>15</sup> Oscar Peterson
- <sup>16</sup> Zoot Sims
- <sup>17</sup> Dame Cleo Laine and Sir John Dankworth
- <sup>18</sup> Bill McGuffie
- <sup>19</sup> Hampton Hawes
- <sup>20</sup> Cannonball Adderley
- <sup>21</sup> Chet Baker
- <sup>22</sup> Miriam Makeba
- <sup>23</sup> Quincy Jones
- <sup>24</sup> Nina Simone
- <sup>25</sup> Abdullah Ibrahim
- <sup>26</sup> Engelbert Humperdinck
- <sup>27</sup> Etta James
- <sup>28</sup> Hugh Masekela
- <sup>29</sup> Barbra Streisand
- <sup>30</sup> Janis Ian
- <sup>31</sup> Whitney Houston
- <sup>32</sup> Diana Krall
- <sup>33</sup> Shane Cooper
- <sup>34</sup> Mike Rossi



## Dates of Death by Decades (DOD)

### 1900-1909

Ernest Hogan (Ragtime, Stride Piano), 20/05/1865-1909



### 1910-1919

Scott Joplin (Ragtime), 01/04/1867-1917

James Reese Europe (bandleader, arranger, composer), 22/02/1881-1919

### 1920-1929

'Blind' Lemon Jefferson (singer), 24/09/1893 - 1929

### 1930-1939

Charles Joseph 'Buddy' Bolden (King of cornet), 06/09/1877-1931

Ernest Hogan

Bix Beiderbecke (cornet), 10/03/1903-1931

Freddie 'king' Keppard (trumpet/cornet), 27/02/1889-1933

Eddie Lang (guitar), 25/10/1902-1933

Bessie Smith (vocalist), 15/04/1894-1937

George Gershwin (jazz composer), 26/09/1898-1937

Benjamin Robertson (pioneer of Ragtime) 'Ben' Harney, 06/03/1872 -1938

Joe 'King' Oliver (cornet), 19/12/1881-1938

Robert Johnson (guitar, singer), 08/05/1911-1938

Ma Rainey 'Mother of the Blues', 26/04/1886-1939

Chick Webb (drums), 10/02/1905-1939



Benjamin Robertson

### 1940-1949

Jelly Roll Morton (piano), 20/10/1890-1941

Bunny Berigan (trumpet & singer with Goodman), 02/11/1908-1942

Charlie Christian (electric guitar, pianist), 29/07/1916-1942

Jimmy Blanton (bass), 05/10/1918-1942

Fats Waller (piano, organ, composer), 21/05/1904-1943

Glen Miller (band leader, missing in action WW2), 01/03/1904-1944

Will Marion Cook (composer, and associate of Sidney Bechet), 27/01/1869-1944

Mamie Smith (nee Robinson, vaudeville singer), 26/05/1883-1946

Fate Marable (piano, bandleader), 02/12/1890-1947

Jimmie Lunceford (sax, band leader), 06/06/1902-1947

Willie Gary 'Bunk' Johnson (trumpet), 27/12/1879 -1949

## 1950-1959

Theodore 'Fats' Navarro (trumpet), 24/09/1923-1950

Al Jolson (vocalist), 26/05/1886 – 1950

Mildrid Bailey (singer, wife of Red Norvo), 27/02/1907 - 1951

Sid Catlett (drums), 17/01/1910-1951

Fletcher Henderson (piano, arranger, swing bandleader), 18/12/1897-1952

Django Reinhardt (guitar/composer), 23/01/1910 -1953

Oran Thaddeus Hot Lips Page (trumpet), 27/01/1908 - 1954

James P Johnson ('stride' teacher of Fats Waller), 01/02/1894-1955

Charlie (Bird) Parker (sax), 29/08/1920-1955

Wardell Gray (jazz bop sax), 13/02/1921-1955

Clifford Brown (trumpet), 30/10/1930-1956

Orie 'Frankie/Tram' Trumbauer (sax, orchestra leader), 30/05/1901-1956

Adrian Rollini (xylophone and sax), 28/06/1903-1956

Art Tatum (piano), 13/10/1909 -1956

Tommy Dorsey (trombone, band leader, brother to Jimmy), 19/11/1905-1956

Walter Page (bass/tuba/baritone sax), 09/02/1900 -1957

Jimmy Dorsey (horn, band leader), 29/02/1904 -1957

Charlie Kunz (piano), 18/08/1896-1958

W.C. Handy (trumpet), 16/11/1873-1958

Lester Young (sax), 27/08/1909-1959

Billie Holiday (vocal), 07/04/1915-1959

Sidney Bechet (clarinet/sax/piano/drums/cornet), 14/05/1897- 1959



Al Jolson



Hot Lips



Lester Young

## 1960-1969

Oscar Pettiford (bass), 30/09/1922-1960

Wilbur Sweatman (composer, bandleader, clarinet[x3]) 07/02/1882-1961

Nick La Rocca (All White Band Leader for ODJB), 11/04/1889-1961

Miff Mole (trombone), 11/03/1898 -1961  
Booker Little (trumpet), 02/04/1938-1961  
Jean Goldkette (piano, orchestra leader), 18/03/1893 - 1962  
Dinah Washington (jazz, blues vocal), 29/08/1924-1963  
Cole Porter (jazz composer), 09/06/1891-1964



Jean Goldkette

Don Redman (alto sax, arranger, band leader), 29/07/1900-1964  
Jack Teagarden (trombone and band leader), 20/08/1905-1964  
Eric Dolphy (flute), 20/06/1928-1964

Eddie Cantor (singer), 21/09/1892 - 1964

Nat King Cole (vocal and piano/band leader), 17/03/1919-1965

Red Nichols (cornet and band leader), 08/05/1905-1965

Tadd Dameron (piano), 21/02/1917-1965

Sophie Tucker (singer), 13/01/1887 - 1966

Bud Powell (piano), 27/09/1924 -1966

Johnny St Cyr (banjo and guitar), 07/04/1890 -1966

John 'Trane' Coltrane (sax), 23/09/1926 -1967

Paul Whiteman (band leader), 28/03/1890 - 1967

Billy Strayhorn (piano, composer), 29/11/1915-1967

Henry 'Red' Allen (trumpet), 07/01/1906 - 1967

'Ziggy' Elman (trumpet), 26/05/1914-1968

Wes Montgomery (guitar), 06/03/1923-1968

George Lewis (sax), 13/07/1900 - 1968

Jimmy McHugh (songwriter with Dorothy Fields), 10/07/1894-1969

Coleman Hawkins (sax and band leader), 21/11/1904-1969

Pee Wee Russell (clarinet), 27/03/1906-1969

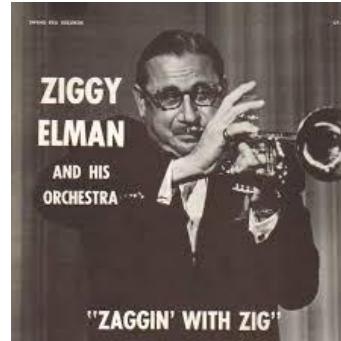
Frank Loesser (jazz composer), 29/06/1910-1969

## 1970-1979

Johnny Hodges (sax), 25/07/1906-1970  
Ted 'Is Everybody Happy' Lewis (clarinet, bandleader), 06/06/1890-1971  
Louis Armstrong (improvisatory trumpet, in Fate's band on river), 04/08/1901-1971  
Ben Pollack (drummer, bandleader, father of swing), 22/06/1903-1971



Sophie Tucker



Ziggy Elman

Charlie Shavers (trumpet), 03/08/1920 - 1971

Wynton Kelly (piano), 02/12/1931 - 1971

Mahalia Jackson (vocal), 26/10/1911-1972

Mabel 'Big Mabelle' Smith (piano, R&B vocal), 01/05/1924-1972

Jimmy Rushing (singer), 26/08/1901-1972

Joe Harriott (sax), 15/07/1928-1973

Ben Webster (sax), 27/03/1909-1973

Edward 'Kid' Ory (trombone), 25/12/1886-1973



[Ben Webster](#)

Gene Krupa (drums), 15/01/1909-1973

Eddie Condon (banjo, guitar), 16/11/1905-1973

Willie 'The Lion' Smith (piano), 23/11/1893-1973

Gene Ammons (sax), 14/04/1925 -1974

Duke Ellington (piano & band leader), 29/04/1899-1974

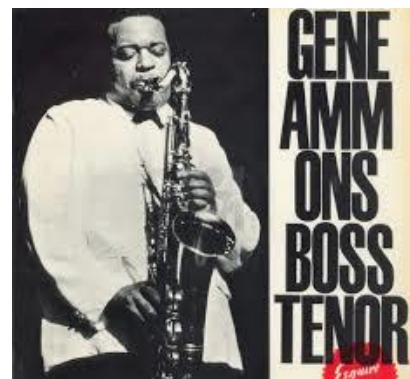
Harry Carney (baritone sax, 45 yrs with Duke), 01/04/1910-1974

Paul Gonsalves (saxophonist), 12/07/1920 - 1974

T 'Bone' Walker (vocalist), 28/05/1910 - 1975

Louis Thomas Jordan (sax, big band), 08/07/1908 - 1975

Jullian 'Cannonball' Adderley (sax), 15/09/1928-1975



[Gene Ammons](#)

Ethel Waters (vocalist), 31/10/1896-1977

Erroll Garner (piano, composer), 15/06/1921-1977

Paul Desmond (sax, Brubeck fame), 25/11/1924-1977

Hampton Hawes (piano), 13/11/1928-1977

Joe Venuti (violinist), 16/09/1903-1978

Lennie Tristano (piano), 19/03/1919-1978

Louis Prima (singer and trumpet), 07/12/1910 - 1978

Stan Kenton (piano, composer/band leader), 15/12/1911-1979

Charles Mingus (bass), 22/04/1922-1979



[Stan Kenton](#)

## 1980-1989

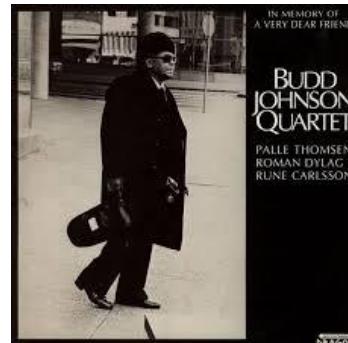
Bill Evans (piano), 16/08/1929-1980

Hoagy Carmichael (pianist, composer), 22/11/1899-1981

Mary Lou Williams (piano), 08/05/1910-1981  
 Eddie Sauter (writer and arranger), 02/12/1914-1981  
 Thelonius Monk (piano), 10/10/1917-1982  
 Art Pepper (sax), 01/09/1925 -1982  
 Sonny Stitt (sax), 02/02/1924-1982  
 James 'Eubie' Blake (composer, piano), 07/02/1887-1983  
 Earl Hines (piano), 28/12/1903-1983  
 James Booker (R&B musician), 17/12/1939-1983  
 Harry James (trumpet and band leader), 15/03/1916-1983  
 Muddy Waters (guitar), 04/04/1913-1983  
 Count Basie (piano and band leader), 21/08/1904-1984  
 Budd Johnson (sax), 14/12/1910-1984  
 Robert Goffin (writer/jazz history), 21/05/1898-1984  
 Zoot Simms (sax), 29/10/1925-1985  
 Kenny Clarke (drummer with MJQ), 02/01/1914 - 1985  
 Dicky Wells (trombone), 10/06/1907 - 1985  
 Harold Arlen (with Johnny Mercer), 15/02/1905 -1986  
 Benny Goodman (clarinet, Big Band), 30/05/1909-1986  
 Teddy Wilson (piano), 24/11/1912-1986  
 Jaco Pastorius (bass guitar), 01/12/1951-1987  
 Buddy Rich (drums and band leader), 30/09/1917-1987  
 Bill McGuffie (nine finger jazz Scottish piano), 11/12/1927-1987  
 Paul Butterfield (harmonica, singer), 17/12/1942-1987  
 Maxine Sullivan (singer), 13/05/1911-1987  
 Woody Herman (sax/clarinet), 1913-1987  
 Sy Oliver (trumpet, composer, band leader), 17/12/1910 -1988  
 Al Cohn (sax), 24/11/1925-1988  
 Chet Baker (trumpet), 23/12/1929-1988  
 'Gil' Evans (piano, arranger, band leader, composer), 13/05/1912-1988  
 Lu Watters (trumpet), 19/12/1911 - 1989  
 Irving Berlin (composer), 11/05/1888-1989



[Mary Lou Williams](#)



[Budd Johnson](#)



[Al Cohn](#)

Roy Eldridge (trumpet and band leader), 30/01/1911-1989

## 1990-1999

Art Blakey (drums), 11/10/1919-1990

Dexter Gordon (sax), 27/02/1923-1990

Sarah Vaughan (vocal), 27/03/1924-1990

Miles Davis (trumpet and band leader), 26/05/1926-1991

Lawrence 'Bud' Freeman (sax), 13/04/1906-1991

Stan Getz (sax), 02/02/1927-1991

Jimmy McPartland (trumpet), 15/03/1907-1991



[Jimmy McPartland](#)

Charlie Ventura (sax), 02/12/1916 - 1992

Ivy Benson (band Leader), 11/11/1913 - 1993

Dizzy Gillespie (trumpet and band leader), 21/10/1917-1993

Sun Ra (piano and band leader), 22/05/1914-1993

Frank Zappa (bandleader), 21/12/1940 - 1993

Adelaide Hall (singer), 20/10/1901 - 1993

Bill Challis (arranger; Whiteman, Goldkette, Dorsey's, Henderson), 08/07/1904-1994

Antonio Carlos Jobim (Brazilian jazz, husband to Astrud), 25/01/1927-1994

Shorty Rogers (flugel horn), 14/04/1924-1994

Connie Kay (drummer with MJQ), 27/04/1927 - 1994

Joe Pass (jazz guitar), 13/01/1929-1994

Cab Calloway (singer; Minnie the Moocher), 25/12/1907-1994

Danny Barker (banjo), 13/01/1909-1994

Don Cherry (trumpet), 18/11/1936 - 1995

Ella Fitzgerald (vocal and scat), 25/04/1917-1996

Gerry Mulligan (sax), 06/05/1927-1996



[Gerry Mulligan](#)

Jimmy Rowles (piano/composer/singer), 19/08/1918-1996

Stephane Grapelli (violin/accordion/piano), 26/01/1908-1997

Tony Williams (drums), 12/12/1945-1997

Frank Sinatra (vocal), 12/12/1915-1998

Betty Carter (jazz vocal and scat), 16/05/1929-1998

Mel Powell (piano), 12/02/1923-1998

Red Norvo (vibes), 31/03/1908-1999  
Joe Williams (vocal), 12/12/1918-1999  
Charles Brown (singer, piano), 13/09/1922-1999  
Grover Washington (sax), 12/12/1943 - 1999  
Charlie Byrd (guitar), 16/09/1925-1999  
Mel Torme' (vocalist), 13/09/1925 - 1999  
Milt Jackson (bebop vibraphonist with MJQ), 01/01/1923-1999



[Milt Jackson](#)

## 2000-2009

Milt 'The Judge' Hinton (bass), 23/06/1910-2000  
Julie London (vocalist), 26/09/1926-2000  
John Lewis (piano and MJQ), 03/05/1920 -2001  
J. J. Johnson (trombone), 22/01/1924-2001  
Ralph Burns (piano, song writer), 29/06/1922-2001



[Julie London](#)

Les Brown (clarinet, orchestra band leader). 14/03/1912 – 2001  
Joe Henderson (sax), 24/04/1937-2001  
Larry Adler (Harmonica), 10/02/1914-2001  
Ray Brown (bass with Peterson and cello), 13/10/1926-2002  
Peggy Lee (vocalist), 26/05/1920 - 2002  
Lionel Hampton (vibraphonist), 20/04/1908-2002  
Rosemary Clooney (vocalist), 23/05/1928 - 2002  
Marion Montgomery (singer), 17/11/1934 - 2002



Dudley Moore (jazz piano), 19/04/1935-2002  
Michael 'Dodo' Marmarosa (jazz piano), 12/12/1925-2002  
Bill Russo (jazz arranger/director), 25/06/1928-2003  
Jimmy Knepper (trombone), 22/11/1927 - 2003  
Nina Simone (vocal and piano), 21/02/1933-2003  
Benny Carter (sax), 08/08/1907-2003  
Artie Shaw (clarinet), 23/05/1910-2004  
Elvin Jones (drums), 09/09/1927-2004  
Ray Charles (soul and vocal), 23/09/1930-2004  
Illinois Jacquet (sax), 31/10/1922 - 2004

Percy Heath (bass with MJQ), 30/04/1923 - 2005  
 Jimmy Smith (Hammond B-3 organ), 08/12/1925 - 2005  
 Anita O'Day (hip Jezebel of Jazz, Scat vocalist), 18/10/1919-2006  
 Maynard Ferguson (trumpet and band leader), 04/05/1928-2006  
 Dewey Redman (sax), 17/05/1931-2006  
 Michael Brecker (sax), 29/03/1949-2007  
 Max Roach (drums), 10/01/1924-2007  
 Andrew Hill (piano), 30/06/1931-2007  
 Oscar Peterson (piano), 15/08/1925-2007  
 Joe Zawinul (electric keyboard), 07/07/1932-2007  
 Jimmy Giuffre (clarinet and sax), 26/04/1921-2008  
 Miriam Makeba (vocal), 04/03/1932-2008  
 Freddie Hubbard (trumpet), 07/04/1938-2008  
 Les Paul (guitar), 09/06/1915 – 2009  
 Hank Crawford (sax), 21/12/1934-2009  
 George Russell (piano, theorist), 23/06/1923-2009  
 Louie Bellson (drums), 06/07/1924-2009  
 Blossom Dearie (bebop singer), 28/04/1924-2009



[Maynard Ferguson](#)

## 2010-2019

Hank Jones (piano and band leader), 31/07/1918-2010  
 Sir John Dankworth with Cleo (sax), 20.09/1927-2010  
 Sir George Shearing (jazz piano), 13/08/1919-2011  
 Paul Motian (drums), 25/03/ 1931 - 2011  
 Joe Morello (drums, Brubeck), 17/07/1928-2011  
 Dave Brubeck (piano), 06/12/1920-2012  
 Etta James (vocalist), 25/01/1938 – 2012  
 Whitney Houston (vocalist), 09/08/1963 – 2012  
 Chico Hamilton (jazz drums), 20/09/1921-2013  
 Albert Murray (Count Basie's biographer), 12/05/1916-2013  
 Gerald Wilson (trumpet and band leader), 04/09/1918-2014



[Joe Zawinul](#)



[Sir John Dankworth & Cleo Laine](#)

Joe Wilder (trumpet), 22/02/1922-2014

Horace Silver (piano), 02/09/1928-2014

Charlie Haden (bass), 06/08/1937-2014

Joe Sample (pianist), 01/02/1939-2014

Tim Hauser (Manhattan Transfer), 12/12/1941-2014

Kenny Wheeler (trumpet), 14/01/1930-2014

Buddy de Franco (clarinet), 17/02/1923-2014

Jim Galloway (sax), 28/07/1936-2014

Clark Terry (trumpet), 14/12/1920- 2015

Eugene Wright (bass, Brubeck), 29/05/1923

B B King (guitar, singer, blues), 16/09/1925- 2015

Roy Haynes (drums), 13/03/1925

Tony Bennett (jazz vocal), 03/08/1926

Randy Weston (piano), 06/04/1926

Dame Cleo Laine (vocal, husband John), 28/10/1927

Lee Konitz (sax), 13/10/1927

Martial Solal (piano), 23/08/1927

Mose Allison (jazz piano), 11/11/1927

Toshiko Akiyoshi (female jazz pianist), 12/12/1929

Cecil Taylor (piano, band leader), 25/03/1929

Muhal Richard Abrams (piano, clarinet), 19/09/1930

Ahmad Jamal (jazz piano), 02/07/1930

Annie Ross (Scottish vocal), 25/07/1930

Ornette Coleman (sax), 09/03/1930 - 2015

Sonny Rollins (sax), 07/09/1930

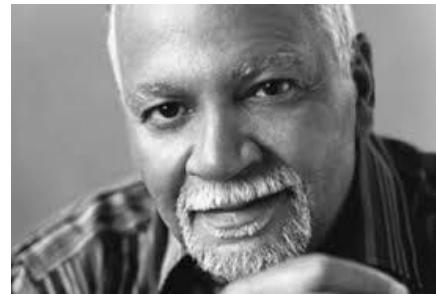
Phil Woods (sax), 02/11/1931

Wayne Shorter (sax), 25/08/1933

Quincy Jones (arranger), 14/03/1933

Abdullah Ibrahim (SA piano), 09/09/1934

Woody Allen (clarinet), 01/12/1935



[Joe Sample](#)



[Muhal Richard Abrams](#)

Pete Escovedo (percussion), 07/07/1935

Engelbert Humperdinck, 02/05/1936

Eddie Palmieri, 15/12/1936

Carla Bley (piano, composer), 11/05/1936

Archie Shepp (sax), 24/05/1937

Reggie Workman (bass), 26/06/1937

Ron Carter (bass), 04/05/1937

Allen Toussaint (composer), 14/01/1938

McCoy Tyner (piano), 11/12/1938

Hugh Masekela (trumpet and vocal), 04/04/1939

Enrico Rava (trumpet), 20/08/1939



Reggie Workman

(other entries from dob 1940 are alive and active except the few listed in Part 1)

## PART 1: Who's Who and Main Jazz Style According to DOB

### Nineteenth Century and the Pre-Eminent Decade

#### 1865-1899

Ernest Hogan (Ragtime and roots for Stride Piano playing), 1865-1909 - RAGTIME

Scott Joplin (Ragtime), 1867-1917 - RAGTIME

Will Marion Cook (composer, and associate of Sidney Bechet), 1869-1944 - COMMENTATOR

Benjamin Robertson (entertainer, pioneer of Ragtime) 'Ben' Harney, 1872 -1938 - WRITER

W.C. Handy (trumpet, father of the Blues), 1873-1958 - BLUES, JAZZ

Charles Joseph 'Buddy' Bolden (cornet), 1877-1931 - NEW ORLEANS/  
DIXIELAND, BAMBOULA

Willie Gary 'Bunk' Johnson (trumpet), 1879 – 1949 – JAZZ, BAMBOULA  
DANCE

James Reese Europe (bandleader, arranger, composer), 1881-1919 -  
DIXIELAND

Wilbur Sweatman (composer, bandleader, clarinet [3]) 1882-1961 -  
RAGTIME, DIXIELAND

Mamie Smith (nee Robinson) (vaudeville singer), 1883-1946 - BLUES

Ma Rainey



Joe 'King' Oliver (cornet), 1885-1938 - NEW ORLEANS/ DIXIELAND

Edward 'Kid' Ory (trombone), 1886-1973 - NEW ORLEANS

Ma Rainey (aka Gertrude Pritchett) (singer), 1886-1939 - BLUES

Al Jolson (vocalist), 1886 -1950 - VAUDEVILLE, POP, JAZZ

James 'Eubie' Blake (USA composer, pianist), 1887(maybe '83)-1983 - RAGTIME, JAZZ, POP

Sophie Tucker (singer), 1887-1966 - BLUES, CABARET SONGS OF THE DAY (SOME OF THESE DAYS)

Irving Berlin (composer), 1888-1989 - WRITER<sub>1</sub>

Freddie Keppard (trumpet/cornet), 1889-1933 - JAZZ

Nick La Rocca (All White Band Leader, ODJB), 1889-1961 - DIXIELAND, RAGTIME

Ted 'Is Everybody Happy' Lewis (clarinet, bandleader), 1890 -1971 - JAZZ, DIXIELAND

Paul Whiteman (band leader), 1890 - 1967 - KING OF JAZZ, 3<sup>RD</sup> STREAM (RHAPSODY IN BLUE)

Jelly Roll Morton (piano), 1890-1941 - RAGTIME AND NEW ORLEANS

Johnny St Cyr (banjo and guitar), 1890-1966 - NEW ORLEANS, SWING, BLUES

Fate Marable (piano, bandleader on Mississippi river boat), 1890-1947 - JAZZ

Cole Porter (jazz composer), 1891-1964 – WRITER<sub>2</sub>

Eddie Cantor (singer), 1892 - 1964 - ACTOR, COMEDIAN, SINGER

‘Blind’ Lemon Jefferson, 1893 - 1929 - BLUES

Jean Goldkette (pianist, orchestra leader), 1893 - 1962 - JAZZ, DIXIELAND

Willie ‘The Lion’ Smith (piano), 1893-1973 - STRIDE, CLASSICAL JAZZ

James P Johnson (‘stride’ piano and teacher of Fats Waller), 1894-1955 - JAZZ

Bessie Smith (vocalist), 1894-1937 - BLUES

Jimmy McHugh (songwriter with lyricist Dorothy Fields), 1894-1969 - WRITER

Charlie Kunz (piano), 1896-1958 - JAZZ

Ethel Waters (vocalist), 1896-1977 - BLUES, SWING

Sidney Bechet (clarinet/sax/piano/drums/cornet), 1897- 1959 - JAZZ, DIXIELAND

Fletcher Henderson (piano, arranger, swing bandleader), 1897-1952 - SWING

George Gershwin (jazz composer), 1898-1937 - BROADWAY SONGS, 3<sup>rd</sup> STREAM (RAPSODY IN BLUE IS SOMEWHERE BETWEEN JAZZ AND CLASSICS)

Robert Goffin (writer and teacher of jazz history), 1898-1984

Miff Mole (trombone), 1898 -1961 - JAZZ

Duke Ellington (piano & band leader), 1899-1974 - SWING, BIG BAND

Hoagy Carmichael (pianist, composer), 1899-1981 - POPULAR SONGS: ‘STARDUST’, ‘GEORGIA’, ‘NEARNESS OF YOU’, ‘HEART AND SOUL’

## JAZZ STYLES

### Ragtime

Rhythms brought from a musical heritage in Africa eventually evolved into Ragtime circa 1895. The first ragtime song was published by Ben Harney. Notably the precursor to Jazz styles, early Ragtime music was set forth in marches, waltzes and other traditional song forms but the common characteristic was syncopation. Syncopated notes and rhythms became so popular with the public that sheet music publishers included the word ‘syncopated’ in advertising. In 1899, a classically trained young pianist from St Louis, Missouri named Scott Joplin published the first of many Ragtime compositions that would come to shape the music of a nation.

### Third (3<sup>rd</sup>) Stream

This description was invented by Gunther Schuller (died in 2015). It refers to the fusion between jazz and classical music popularised by Paul Whiteman and his orchestra.



Bessie Smith

## Blues

Blues is a musical form and genre that originated in African-American communities in the deep South of the United States around the end of the 19th century from spirituals, work songs, field hollers, shouts and chants and rhymed simple narrative ballads. The blues form, ubiquitous in jazz, rhythm and blues and rock and roll, is characterized by specific chord progressions, of which the twelve-bar blues is the most common. The blue notes that, for expressive purposes are sung or played flattened or gradually bent (minor 3rd to major 3rd) in relation to the pitch of the major scale, are also an important part of the sound.

## Hot Jazz

Dixieland music or New Orleans Jazz, sometimes referred to as Hot Jazz or Early Jazz, is a style of jazz music which developed in New Orleans at the start of the 20th century, and was spread to Chicago and New York City by New Orleans bands in the 1910s. Well-known jazz standard songs from the Dixieland era, such as *Basin Street Blues* (Spencer Williams) and *When the Saints Go Marching In* are known even to non-jazz fans. With its beginnings in Dixieland and Riverboat jazz, and progression to Chicago-style jazz or hot jazz (POLYPHONY) as developed by Louis Armstrong and others, Chicago-style jazz or hot jazz was also a transition and combination of 2-beat to 4-beat, introducing Swing in its earliest form. Hot jazz or Chicago-style jazz was also the current original music that began the Lindy Hop, Bamboula dance craze as it developed in Harlem.

### YouTube Links

Scott Joplin – Maple Leaf Rag

[https://www.youtube.com/watch?v=pMAtL7n\\_-rc](https://www.youtube.com/watch?v=pMAtL7n_-rc)

W C Handy – Memphis Blues

<https://www.youtube.com/watch?v=ZGqBmlZR3dc>

Joe 'King' Oliver – Riverside Blues

[https://www.youtube.com/watch?v=j\\_WbQYdQty0](https://www.youtube.com/watch?v=j_WbQYdQty0)

Ma Rainey – Booze and Blues

<https://www.youtube.com/watch?v=LJm3YGAwPUM>

Paul Whiteman – My Blue Heaven

<https://www.youtube.com/watch?v=xFurKUxafRk>

Jelly Roll Morton – Hesitation Blues

<https://www.youtube.com/watch?v=4n20U8hWHSE>

Willie 'The Lion' Smith – Stride Piano

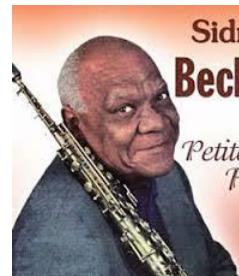
<https://www.youtube.com/watch?v=KDM0kgSdy3E>

Sidney Bechet – St Louis Blues

<https://www.youtube.com/watch?v=XzG3vllEwyg>



Joe 'King' Oliver



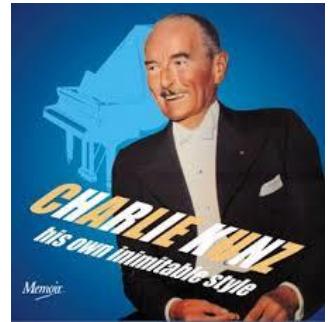
Sidney Bechet

Duke Ellington – It Don't Mean a Thing if it Ain't Got Swing (1943)  
<https://www.youtube.com/watch?v=qDQpZT3GhDg>

Miff Mole – Darktown Strutters Ball  
<https://www.youtube.com/watch?v=ZSZ1YsDdjnc>

Fletcher Henderson – Sugar Stomp (1925)  
<https://www.youtube.com/watch?v=CU0ybjKEuX8>

Charlie Kunz – Whispering (1934)  
<https://www.youtube.com/watch?v=xMYdNtQ2SkE>



## Twentieth Century (The Jazz Century)

### 1900 - 1909

Walter Page (bass/tuba/baritone sax), 1900-1957 - JAZZ, SWING

Don Redman (alto sax, arranger, band leader), 1900-1964 - HOT JAZZ

George Lewis (clarinet), 1900- 1968 - TRADITIONAL JAZZ

Louis Armstrong (improvisatory trumpet, in Fate's band on river), 1901-1971-NEW ORLEANS, SWING

Orie 'Frankie/Tram' Trumbauer (sax, Dixieland, orchestra leader), 1901-1956 - COOL JAZZ

Jimmy Rushing (singer), 1901-1972 - SWING, BLUES

Adelaide Hall (singer), 1901 – 1993 - JAZZ AND SCAT

Jimmie Lunceford (sax, band leader), 1902-1947 - SWING

Eddie Lang (guitar), 1902-1933 - JAZZ

Adrian Rollini (xylophone and sax), 1903-1956 - JAZZ

Joe Venuti (violinist), 1903-1978 - JAZZ

Earl Hines (piano), 1903-1983 – SWING

Ben Pollack (drummer, bandleader, father of swing), 1903-1971 - SWING

Bix Beiderbecke (cornet), 1903-1931 - COOL JAZZ

Bill Challis (arranger; Whiteman, Goldkette, Dorsey's, Henderson), 1904-1994 - WRITER

Fats Waller (piano, organ, composer), 1904-1943 - DIXIELAND, JAZZ, SWING, STRIDE, RAGTIME

Count Basie (piano and band leader), 1904-1984 - SWING

Glen Miller (band leader, missing in action WW2), 1904-1944 - SWING

Coleman Hawkins (sax and band leader), 1904-1969 - SWING

Jimmy Dorsey (horn, band leader), 1904-1957 - SWING

Eddie Condon (banjo, guitar), 1905-1973 - CHICAGO SWING, DIXIELAND

Jack Teagarden (trombone and band leader), 1905-1964 - SWING

Red Nichols (cornet and band leader), 1905-1965 – JAZZ



**Jimmy Lunceford**

Tommy Dorsey (trombone, band leader, brother to Jimmy), 1905-1956 – SWING

Harold Arlen ('Stormy Weather', 'Over the Rainbow' with Johnny Mercer), 1905-1986, COMPOSER

Pee Wee Russell (clarinet), 1906-1969 - JAZZ, BEPOP, DIXIELAND, SWING, POST-BOP, FREE

Henry 'Red' Allen (trumpet), 1906 -1967 - JAZZ (first to fully incorporate Armstrong's innovations)

Johnny Hodges (sax), 1906-1970 - SWING, MAINSTREAM JAZZ



**Coleman Hawkins**

Lawrence 'Bud' Freeman (sax), 1906-1991 - SWING, JAZZ

Mildrid Bailey (singer, wife of Red Norvo), 1907 - 1951 - MRS SWING

Benny Carter (sax), 1907-2003 - SWING AND COOL JAZZ

Cab Calloway (singer; Minnie the Moocher), 1907-1994 - BLUES, JAZZ

Jimmy McPartland (trumpet) – 1907-1991- JAZZ

Dicky Wells (trombone), 1907 – 1985 - JAZZ

Stephane Grapelli (violin/accordion/piano), 1908-1997 - SWING, CONTINENTAL JAZZ, GYPSY JAZZ

Louis Thomas Jordan (sax, Big Band), 1908 - 1975 - R&B, SWING, JAZZ, BLUES

Red Norvo (vibes), 1908-1999 - SWING

Lionel Hampton (vibraphonist), 1908-2002 - SWING

Bunny Berigan (trumpet & singer with Goodman), 1908-1942 - SWING (I Can't Get Started)

Chick Webb (drums), 1909-1939 - SWING

Danny Barker (banjo), 1909-1994 - JAZZ, BLUES, CREOLE

Art Tatum (piano), 1909 -1956 - SWING

Benny Goodman (clarinet, Big Band), 1909-986 - SWING (King), BEBOP, COOL JAZZ

Lester Young (sax), 1909-1959 - COOL JAZZ AND SWING

Gene Krupa (drums), 1909-1973 - SWING, DIXIELAND, BIG BAND



Danny Barker

Ben Webster (sax), 1909-1973 - SWING

## JAZZ STYLES

### **Classic jazz, blues, piano rags, Dixieland, brass band**

At the beginning of the 1900's, Jazz styles took the form of small-band music and its origin credited to New Orleans. This musical style is sometimes mistakenly referred to as 'Dixieland' but is less solo-oriented. Though traditional Dixieland Jazz Band New Orleans Jazz was performed by blacks, whites, and African-American creoles, 'Dixieland' is a term for white performers' revival of this style connoting a simplified and commercialised version of Traditional Jazz.

New Orleans' style, or Classic Jazz originated with brass bands that performed for parties and dances in the late 1800's and early 1900's. Many of the musical instruments had been salvaged from the Confederate War which included the clarinet, saxophone, cornet, trombone, tuba, banjo, bass, guitar, drums and occasionally a piano.

TRACK 1 - BLUES IN C

www.justinguitar.com

Musical arrangements varied considerably from performance to performance and many of the solos embellished the melody with ornaments of improvisation. This lively new music combined syncopation of ragtime with adaptations of popular melodies, hymns, marches, work songs and the blues. The mid 1990's saw a strong resurgence in the Classic form.

Blues is a musical style that involves a 12-bar chorus with an AAB structure where the music was either happy or sad or soulful. This structure should not be confused with the chord sequences.

### YouTube Links

New Orleans Classic Jazz Orchestra

<https://www.youtube.com/watch?v=PuZ5UnU6lqQ>



New Orleans Jazz Band

Original Dixieland Jazz Band (ODJB)

<https://www.youtube.com/watch?v=79xeGcBBdf4>

Marchin' to New Orleans Jazz Band

<https://www.youtube.com/watch?v=R8Jlz4d3F7s>

Fats Waller – A Handful of Keys (1920)

<https://www.youtube.com/watch?v=kIFoAwJPtm4>



Fats Waller

### Mogs

A MOG is like a blog – it sends a musical message. Just click on your link and post the mog to a friend!

## 1910 - 1919

Mary Lou Williams (piano), 1910-1981 - SWING, HARD BOP, FREE JAZZ, GOSPEL, BIG BAND, 3<sup>rd</sup> STREAM, WRITER

Frank Loesser (jazz composer), 1910-1969 - BROADWAY WRITER

Sy Oliver (trumpet, composer, band leader), 1910-1988 - BAND LEADER, CONDUCTOR

Harry Carney (baritone sax, 45 yrs with the Duke), 1910-1974 - JAZZ

Artie Shaw (clarinet), 1910-2004 - SWING

Sid Catlett (drums), 1910-1951 - JAZZ

Milt 'The Judge' Hinton (bass), 1910-2000 - TRAD JAZZ, SWING, POP

Budd Johnson (sax), 1910-1984 - BEPOP, SWING

Django Reinhardt (guitar/composer), 1910 -1953 - JAZZ, GYPSY JAZZ, BEPOP, ROMANI MUSIC

Louis Prima (singer and trumpet), 1910 - 1978 - NEW ORLEANS

T 'Bone' Walker (vocalist), 1910 - 1975 - BLUES

Roy Eldridge (trumpet and band leader), 1911-1989 - SWING

Lu Watters (trumpet), 1911 - 1989 - DIXIELAND

Maxine Sullivan (singer), 1911-1987 - JAZZ, SWING<sub>6</sub>



Django

Stan Kenton (piano, composer and band leader), 1911-1979 - COOL JAZZ, WEST COAST, JAZZ

Robert Johnson (guitar, singer), 1911-1938 - DELTA BLUES, ACCOUSTIC BLUES

Mahalia Jackson (vocal), 1911-1972 - GOSPEL, BLUES

'Gil' Evans (piano, arranger, band leader, composer), 1912-1988 - JAZZ, 3<sup>RD</sup> STREAM, COOL, MODAL

Les Brown (clarinet, orchestra band leader). 1912 – 2001 - SWING

Teddy Wilson (piano), 1912-1986 - SWING AND COOL JAZZ

Woody Herman (sax/clarinet), 1913-1987 - BIG BAND, SWING, COOL JAZZ

Muddy Waters (guitar), 1913-1983 – BLUES, CHICAGO, COUNTRY, DELTA, ELECTRIC



Larry Adler

'Ziggy' Elman (trumpet), 1914-1968 - SWING with GOODMAN

Larry Adler (Harmonica), 1914-2001 - BLUES AND JAZZ

Eddie Sauter (writer and arranger), 1914-1981 - SWING, JAZZ

Ivy Benson (Band Leader), 1914 - 1993 – SWING,

Sun Ra (piano and band leader), 1914-1993 - DOO WOP, HARD BOP, SWING, AVANT, FREE, FUSION

Kenny Clarke (original drummer with MJQ), 1914 - 1985 - COOL JAZZ

Billie Holiday (vocal), 1915-1959 - SWING

Les Paul (guitar), 1915 - 2009 - COUNTRY, BLUES WITH MARY FORD

Billy Strayhorn (pianist, composer), 1915-1967 - MAINSTREAM JAZZ, SWING

Frank Sinatra (vocal), 1915-1998 - SWING<sub>8</sub>

Charlie Christian (electric guitar, pianist), 1916-1942 - COOL JAZZ, BEPOP

Harry James (trumpet and band leader), 1916-1983 - SWING, BIG BAND

Albert Murray (Count Basie's biographer and critic), 1916-2013 - WRITER AND HISTORIAN

Charlie Ventura (sax), 1916 - 1992 - BOP FOR THE PEOPLE

Tadd Dameron (piano), 1917-1965 - JAZZ

Ella Fitzgerald (vocal and scat), 1917-1996 - SWING<sub>9</sub>

Dizzy Gillespie (trumpet and band leader), 1917-1993 - BOP

Thelonius Monk (piano), 1917-1982 - JAZZ, COOL JAZZ, BEPOP, HARD BOP

The Original Dixieland Jazz Band (ODJB), 1917 - DIXIELAND

Buddy Rich (drums and band leader), 1917-1987 - JAZZ, BIG BAND, BEPOP, SWING

Gerald Wilson (trumpet and band leader), 1918 -2014 - JAZZ, POP

Jimmy Rowles (piano/composer/singer), 1918-1996 - JAZZ

Hank Jones (piano and band leader), 1918-2010 - BEPOP, JAZZ

Jimmy Blanton (bass), 1918-1942 - JAZZ, BIG BAND

Joe Williams (vocal), 1918-1999 - BLUES, SWING

Art Blakey (drums), 1919-1990 - JAZZ, HARD BOP, BEPOP

Anita O'Day (hip Jezebel of Jazz, Scat vocalist), 1919-2006 – BEPOP <sub>10</sub>

Sir George Shearing (jazz piano), 1919-2011 - COOL JAZZ <sub>11</sub>

Lennie Tristano (piano), 1919-1978 - COOL JAZZ

Nat King Cole (vocal and piano/band leader), 1919-1965 – SWING <sub>12</sub>



Harry James



Lennie Tristano

## JAZZ STYLES

### **Swing**

Swing music, or simply Swing, is a form of American music that developed in the early 1930s and became a distinctive style by 1940. It places a premium on collective improvisation with rhythmic and harmonic expressions either through a large orchestra or a small ensemble. Swing uses a strong

rhythm section of double bass and drums as the anchor for a lead section of brass instruments such as trumpets and trombones, woodwinds including saxophones and clarinets, and sometimes stringed instruments such as violin, banjo and guitar, medium to fast tempos, and a ‘lilting’ swing time rhythm. The name swing came from the phrase ‘swing feel’ where the emphasis is on the off-beat or weaker pulse in the music (unlike classical music). Swing bands usually featured soloists who would improvise on the melody over the arrangement. The danceable swing style of big bands and bandleaders such as Benny Goodman and Louis Armstrong was the dominant form of American popular music from 1935 to 1946, a period known as the Swing Era. The verb ‘to swing’ was also used as a term of praise for playing that has a strong rhythmic ‘groove’ or drive.

### **Stride Piano**

Harlem Stride Piano, stride piano, commonly abbreviated to stride, is a jazz piano style that was developed in the large cities of the East Coast, mainly New York, during the 1920s and 1930s. The left hand characteristically plays a four-beat pulse with a single bass note, octave, seventh or tenth interval on the first and third beats, and a chord on the second and fourth beats. Occasionally this pattern is reversed by placing the chord on the downbeat and bass note(s) on the upbeat. Unlike earlier ‘St Louis’-style pianists, stride players’ left hands often leapt greater distances on the keyboard, and they played in a wider range of tempos and with a greater emphasis on improvisation.

### **YOUTUBE LINKS**

Erroll Garner - Honeysuckle Rose

<https://www.youtube.com/watch?v=byHu3p6KloQ>

Fats Waller and James P Johnson (1938) – Found My New Baby

<https://www.youtube.com/watch?v=9Kz9f95uscY>

James Price Johnson – Carolina Shout (1911)

<https://www.youtube.com/watch?v=nSFGyipsNsg>

Teddy Wilson – I’ll See You in my Dreams (1938)

<https://www.youtube.com/watch?v=QnhIkahDSVg>

Fletcher Henderson Orchestra – My Pretty Girl

<https://www.youtube.com/watch?v=IkPlxRFZ150>

Louis Armstrong Hot Five – West End Blues & Muskat Ramble (1926)

[https://www.youtube.com/watch?v=8szQb4F0z\\_o](https://www.youtube.com/watch?v=8szQb4F0z_o)



## 1920 - 1929

John Lewis (piano and MJQ), 1920-2001 - COOL JAZZ

Peggy Lee (vocalist), (1920 – 2002) - JAZZ

Charlie (Bird) Parker (sax), 1920-1955 - BOP

Dave Brubeck (piano), 1920-2012 - COOL JAZZ<sub>13</sub>

Paul Gonsalves (saxophonist), 1920 – 1974 - JAZZ, SWING, BEBOP

Charlie Shavers (trumpet), 1920 - 1971 - SWING

Jimmy Giuffre (clarinet and sax), 1921-2008 - COOL JAZZ

[Jimmy Giuffre](#)



Wardell Gray (jazz Bop sax), 1921-1955 - BOP AND COOL JAZZ

Chico Hamilton (jazz drums), 1921-2013 - COOL JAZZ

Charles Mingus (bass), 1922-1979 - BOP

Oscar Pettiford (bass), 1922-1960 - BOP

Charles Brown (singer, piano), 1922-1999 - BLUES, R&B

Joe Wilder (trumpet), 1922-2014 - JAZZ SWING

Ralph Burns (pianist, song writer), 1922-2001 - BEPOP PIANIST

Illinois Jacquet (sax), 1922 - 2004 - SWING, BEBOP, JUMP BLUES

Mel Powell (pianist), 1923-1998 - JAZZ, SWING, BIG BAND, CLASSICAL

Erroll Garner (piano, composer), 1923-1977 - JAZZ

Theodore 'Fats' Navarro (trumpet), 1923-1950 - BOP

George Russell (piano, theorist), 1923-2009 - JAZZ, THIRD STREAM, TOWARDS MODAL

Milt Jackson (bebop vibraphonist with MJQ), 1923-1999 - BOP

Wes Montgomery (guitar), 1923-1968 - SOUL JAZZ, CROSS-OVER, HARD BOP

Eugene Wright (bass, Brubeck), 1923 - JAZZ

Buddy de Franco (clarinet), 1923-2014 – SWING, BEBOP, POST BOP

Dexter Gordon (sax), 1923-1990 - COOL JAZZ

Percy Heath (bass with MJQ), 1923-2005 - BEPOP, HARD POP, COOL JAZZ

Sarah Vaughan (vocal), 1924-1990 - JAZZ VOCALS



[Dexter Gordon](#)

Dinah Washington (jazz, blues vocal), 1924-1963 - JAZZ VOCALS

Mabel 'Big Mabelle' Smith (piano, R&B vocal), 1924-1972 - JAZZ VOCALS

Max Roach (drums), 1924-2007 - BOP

Bud Powell (piano), 1924-1966 - BOP

J. J. Johnson (trombone), 1924-2001 - BOP

Sonny Stitt (sax), 1924-1982 - SWING, BEPOP, HARD BEBOP

Louie Bellson (drums), 1924-2009 - JAZZ

Paul Desmond (sax, Brubeck fame), 1924-1977 - COOL JAZZ

Shorty Rogers (flugel horn), 1924-1994 - COOL JAZZ

Blossom Dearie (bebop singer), 1924-2009 - BEPOP VOCALS <sup>14</sup>

Gene Ammons (sax), 1925 - 1974 - JAZZ

Oscar Peterson (pianist), 1925-2007 - JAZZ, BEPOP, HARD BOP, 3<sup>RD</sup> STREAM <sup>15</sup>

Mel Torme' (vocalist), 1925 - 1999 - SWING JAZZ

Al Cohn (sax), 1925-1988 - JAZZ, COMPOSER, ARRANGER

Michael 'Dodo' Marmorosa (jazz piano), 1925-2002 - BOP

Art Pepper (sax), 1925-1982 - WEST COAST JAZZ, MAINSTREAM, BOP, POST-BOP

Zoot Sims (sax), 1925-1985 - COOL JAZZ <sup>16</sup>

Jimmy Smith (Hammond B-3 organ), 1925 – 2005 - HARD BOP, MAINSTREAM, FUNK, FUSION

B B King (guitar, singer, blues), 1925 - R&B, SOUL, ELECTRIC BLUES

Roy Haynes (drums), 1925 - BOP

Charlie Byrd (guitar), 1925-1999 - BOSSA NOVA, BRAZILIAN, LATIN, SWING

John 'Trane' Coltrane (sax), 1926 -1967 - AVANT-GARDE, BEPOP, HARD BEPOP, MODAL, FREE

Tony Bennett (jazz vocal), 1926 - VOCAL

Julie London (vocalist), 1926-2000 - JAZZ, POP

Miles Davis (trumpet and band leader), 1926-1991 - BOP AND COOL JAZZ

Ray Brown (bass with Peterson and cello), 1926-2002 - COOL JAZZ

Randy Weston (piano), 1926 - JAZZ

Stan Getz (sax), 1927-1991 - COOL JAZZ

Jimmy Knepper (trombone), 1927 – 2003 - JAZZ

Dame Cleo Lane (jazz vocal, husband John), 1927 - COOL JAZZ, POP <sup>17</sup>

Sir John Dankworth (jazz sax, film/tv scores), 1927-2010 - COOL JAZZ <sup>17</sup>

Elvin Jones (drums), 1927-2004 - POST BOP

Lee Konitz (sax), 1927 - COOL JAZZ

Gerry Mulligan (sax), 1927-1996 - COOL JAZZ



Sonny Stitt



Randy Weston

Martial Solal (piano), 1927 - FREE JAZZ

Mose Allison (jazz piano), 1927 - JAZZ BLUES

Antonio Carlos Jobim (Brazilian jazz, husband to Astrud), 1927-1994 - BOSSA NOVA, LATIN, SAMBA

Bill McGuffie (nine finger jazz Scottish piano), 1927-1987 – JAZZ <sup>18</sup>

Connie Kay (drummer with MJQ), 1927 - 1994 - COOL JAZZ

Hampton Hawes (piano), 1928-1977 - SOUL, HARD BOP, BEPOP, JAZZ-FUNK, MAINSTREAM, FUSION (JAZZ/ROCK ELECTRICS) <sup>19</sup>

Eric Dolphy (flute), 1928-1964 – COOL JAZZ



[Eric Dolphy](#)

Rosemary Clooney (vocalist), 1928 - 2002 - TRADITIONAL POP, VOCAL JAZZ

Joe Harriott (sax), 1928-1973 - CARIBBEAN, JAMAICAN JAZZ

Joe Morello (drums, Brubeck), 1928-2011 - WEST COAST, 3<sup>RD</sup> STREAM, COOL JAZZ

Bill Russo (jazz arranger/director), 1928-2003 - THIRD STREAM

Jullian 'Cannonball' Adderley (sax), 1928-1975 - HARD BOP, SOUL, MODAL, ROCK <sup>20</sup>

Maynard Ferguson (trumpet and band leader), 1928-2006 - COOL JAZZ

Horace Silver (piano), 1928-2014 - HARD BOP, MODAL, MAINSTREAM, SOUL, FUSION, POST-BOP

Joe Pass (jazz guitar), 1929-1994 - JAZZ, BEPOP

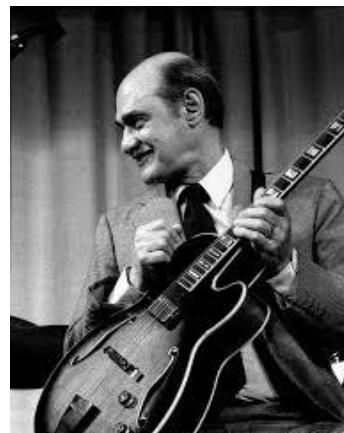
Toshiko Akiyoshi (female jazz pianist) 1929 - BEPOP, HARD BOP

Betty Carter (jazz vocal and scat), 1929-1998 - JAZZ VOCAL

Bill Evans (piano), 1929-1980 - COOL JAZZ, MODAL, 3<sup>RD</sup> STREAM, POST-BOP

Cecil Taylor (piano, band leader), 1929 - FREE IMPROVISATIONS, AVANT

Chet Baker (trumpet), 1929-1988 - COOL JAZZ <sup>21</sup>



[Joe Pass](#)

## JAZZ STYLES

### **Chicago Style**

Circa 1925, Louis Armstrong recorded his first Hot Five records - the first time he recorded under his own name. The records made by Louis Armstrong's Hot Five and Hot Seven are considered to be absolute Jazz classics and speak to Armstrong's creative powers. The band never played live, but continued recording until 1928.

The music was characterized by collective improvised solos, around melodic structure, that ideally built up to an emotional and 'hot' climax. The rhythm section, usually drums, bass, banjo or guitar supported this crescendo, many times in the style of march-tempo. Soon, larger bands and orchestras began to emulate that energy, especially with the advance of record technology which spreads the 'hot' new sound across the country.

Chicago was the breeding ground for many young, inventive players. Characterized by harmonic, innovative arrangements and a high technical ability of the players, Chicago Style Jazz significantly furthered the improvised music of its day.

Contributions from dynamic players like Benny Goodman, Bud Freeman and Eddie Condon along with the creative grooves of Gene Krupa, helped to pioneer Jazz music from its infancy and inspire those who followed.

### **YOUTUBE MUSIC LINKS**

Bud Freeman Orchestra - Where Have You Been

<https://www.youtube.com/watch?v=jVCKhvemKao>

Eddie Condon – When Your Lover has Gone (1944)

<https://www.youtube.com/watch?v=PH4sggetNAo>

Miles Davis and John Coltrane – So What

<https://www.youtube.com/watch?v=x9A2bPzLHnU>

Miles Davis – Kind of Blue

<https://www.youtube.com/watch?v=lSnrln4LnZs>



Miles Davis

## 1930 - 1939

Muhal Richard Abrams (piano, clarinet), 1930 - FREE JAZZ, POST-BOP

Ahmad Jamal (jazz piano), 1930 - JAZZ

Ray Charles (soul and vocal), 1930-2004 - JAZZ/BLUES VOCAL

Annie Ross (Scottish vocal), 1930 - JAZZ VOCAL

Clifford Brown (trumpet), 1930-1956 - BEPOP, HARD BOP

Ornette Coleman (sax), 1930-2015 FREE JAZZ

Sonny Rollins (sax), 1930 - BOP



Annie Ross

Kenny Wheeler (trumpet), 1930-2014 - AVANT-GARDE, POST BOP, IMPROV

Wynton Kelly (piano), 1931-1971 - JAZZ

Andrew Hill (piano), 1931-2007 - AVANT-GARDE, BEPOP, HARD BOP

Phil Woods (sax), 1931- JAZZ BEPOP

Paul Motian (drums) 1931-2011 - BEPOP

Dewey Redman (sax), 1931-'06 - JAZZ, POST-BOP, AVANT-GARDE, FREE

Joe Zawinul (electric keyboard), 1932-2007 - JAZZ, FUSION, ROMANTIC, ART, WORLD MUSIC

Miriam Makeba (vocal), 1932-2008 - SOUL JAZZ<sub>22</sub>

Wayne Shorter (sax), 1933 - MODAL, CROSSOVER, POST-BOP, HARD, FUSION, 3<sup>RD</sup> STREAM

Quincy Jones (arranger), 1933 - COMPOSER, ARRANGER<sub>23</sub>

Nina Simone (vocal and piano), 1933-2003 - JAZZ VOCAL, SOUL<sub>24</sub>

Marion Montgomery (singer), 1934 - 2002 - COOL JAZZ

Abdullah Ibrahim (SA piano), 1934 - FOLK, SA JAZZ, BEPOP, POST-BOP<sub>25</sub>

Hank Crawford (sax), 1934-2009 - HARD BOP, R&B, FUNK, SOUL

Woody Allen (clarinet), 1935 - ACTOR, FILMMAKER, COMEDIAN, MUSICIAN, AND PLAYWRIGHT

Pete Escovedo (percussion), 1935 - LATIN, SALSA (swing era from 1935 historically launched)

Dudley Moore (jazz piano), 1935-2002 - COOL JAZZ

Carla Bley (piano, composer), 1936 - POST-BOP, FUSION, FREE

Engelbert Humperdinck, 1936 - POPULAR BALLADS<sub>26</sub>

Don Cherry (trumpet), 1936 - 1995 - JAZZ, FREE JAZZ, FUSION

Jim Galloway (sax), 1936 – 2014 - JAZZ

Eddie Palmieri (piano), 1936 - SALSA, LATIN JAZZ

Archie Shepp (sax), 1937 - JAZZ, LATIN

Reggie Workman (bass), 1937 - AVANT-GARDE, HARD BOP

Joe Henderson (sax), 1937-2001 - HARD, POST, SOUL, MAINSTREAM, FUSION

Ron Carter (bass), 1937 - ORCHESTRAL, MAINSTREAM, 3<sup>RD</sup> STREAM, AVANT-GARDE

Charlie Haden (bass), 1937 – 2014 - FREE JAZZ

Etta James (vocalist), 1938 - 2012 - JAZZ, BLUES<sub>27</sub>

Freddie Hubbard (trumpet), 1938-2008 - BEPOP, HARD BOP, POST

Allen Toussaint (composer), 1938 - SOUL, JAZZ, R&B

Booker Little (trumpet), 1938-1961- JAZZ, HARD BOP, AVANT-GARDE

McCoy Tyner (piano), 1938 - BEPOP, HARD BOP, CUBAN, MODAL, 3<sup>RD</sup> STREAM, POST BOP

James Booker (R&B musician), 1939-1983- R&B, STANDARDS

Hugh Masekela (trumpet and vocal), 1939 - JAZZ, AFROBEAT<sub>28</sub>

Joe Sample (pianist), 1939 – 2014 - JAZZ

Enrico Rava (trumpet), 1939 – JAZZ

## **JAZZ STYLES**

### **Big bands**

The Swing band era opens with the sudden rise of Benny Goodman. Benny's band toured the USA from the east to the west with little success until August 21, 1935 when the band played the Palomar Ballroom in Los Angeles where much to his and his dejected band's surprise, they were a huge success and their fortune was sealed. The band had played the late night Jazz portion of Nabisco's radio show from New York and had developed a wide following among young adults on the west coast. But when they played elsewhere they flopped in front of an older audience. They became confused and tried to play popular dance music. When they played this Pop music at the Palomar, they were flopping and Benny Goodman said, 'If we're going to flop, at least we'll do it playing Jazz'. They switched to Jazz and the rest is history.

The 1930s belonged to Swing. During that classic era, most of the Jazz groups were Big Bands. Derived from New Orleans Jazz, Swing was robust and invigorating. Swing was also dance music, which served as its immediate connection to the people. Although it was a collective sound, Swing also offered individual musicians a chance to improvise melodic, thematic solos which could at times be very complex.

The mid 1990's saw a revival of Swing music fuelled by the retro trends in dance. Once again, young couples across America and Europe have jitter-bugged to the swing'n sounds of Big Band music, often played by much smaller ensembles.



Archie Shepp



McCoy Tyner

## Kansas City Style

During the Depression and Prohibition eras, the Kansas City Jazz scene thrived as a mecca for the modern sounds of late 1920s and 30s. Characterized by soulful and bluesey-stylings of Big Band and small ensemble Swing, arrangements often showcased highly energetic solos played to 'speakeasy' audiences. Alto saxophonist Charlie Parker hailed from Kansas City.

## Gypsy Jazz

Originated by French guitarist Django Reinhardt, Gypsy Jazz is an unlikely mix of 1930s American swing, French dance hall 'musette' and the folk strains of Eastern Europe. Also known as Jazz Manouche, it has a languid, seductive feel characterized by quirky cadences and driving rhythms.

The main instruments are guitars, often amounting to a half-dozen ensemble, with occasional violins and bass violin. Solos pass from one player to another as the other guitars assume the rhythm. While primarily a nostalgic style set in European bars and small venues, today Gypsy Jazz is appreciated and performed world-wide.

## YOUTUBE LINKS

Benny Goodman - Sing, Sing, Sing

[https://www.youtube.com/watch?v=r2S1I\\_ien6A](https://www.youtube.com/watch?v=r2S1I_ien6A)



Dorsey Brothers – Lullaby of Broadway (1935)

<https://www.youtube.com/watch?v=Ov7tCYWv2BY>

Casa Loma Orchestra – No Name Jive (1941)

<https://www.youtube.com/watch?v=hdvw3ijpZQo>

Benny Goodman

Jazz 34 Kansas City (1934) – Moten Swing

<https://www.youtube.com/watch?v=o2UrKdnvZXw>



Charlie (Bird) Parker – Summertime & Things You Are

<https://www.youtube.com/watch?v=j1bWqViY5F4>

[https://www.youtube.com/watch?v=UTORd2Y\\_X6U](https://www.youtube.com/watch?v=UTORd2Y_X6U)

## JAZZ STYLES

### **Bebop/Bop (Parker [Bird] and Gillespie)**

Bebop or Bop is a style of jazz characterized by a fast tempo, instrumental virtuosity, and improvisation based on the combination of harmonic structure and melody. It was developed in the early and mid-1940s. It first surfaced in musicians' argot some time during the first two years of American involvement in the Second World War. This style of jazz ultimately became synonymous with modern jazz, as either category reached a certain final maturity in the 1960s.

Charlie Parker

Bebop (or Bop) was developed in the early 1940's and had established itself as vogue by 1945. Its main innovators were alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie. The name is taken from one of Gillespie's compositions.

Until then, Jazz improvisation was derived from the melodic line. Bop soloists engaged in harmonic improvisation, often avoiding the melody altogether after the first chorus. Usually under seven pieces, the soloist was free to explore improvised possibilities as long as they fit into the chord structure.

Differing greatly from Swing, Bop divorced itself early on from dance music, establishing itself as art form but severing its potential commercial value. Ironically, what was once thought of as a radical style, Bebop became the basis for all the innovations that eventually followed.

### Vocalese

Vocalese, coined by Jazz critic Leonard Feather, is the art of composing a lyric and singing it in the same manner as the recorded instrumental solos. Vocalese reached its highest point from 1957-62. Performers may solo or sing in ensemble, supported by small group or orchestra. Bop in nature, Vocalese rarely ventured into other Jazz styles and never brought commercial success to its performers until recent years. Among those known for writing and performing Vocalese lyrics are Eddie Jefferson and Jon Hendricks.

### YOUTUBE LINKS

Dizzy Gillespie - Bebop  
[https://www.youtube.com/watch?v=09BB1pcI8\\_o](https://www.youtube.com/watch?v=09BB1pcI8_o)

Dizzy Gillespie and Charlie Parker  
<https://www.youtube.com/watch?v=Il9vzyV0gHE>

Benny Goodman with Teddy Wilson – Body and Soul (1948)  
<https://www.youtube.com/watch?v=3s6Ecysq9fk>

Count Basie – Swingin' the Blues (1941)  
<https://www.youtube.com/watch?v=TYLbrZAko7E>

The Big Bands play vintage  
<https://www.youtube.com/watch?v=lebackS9RPc>



Dizzy Gillespie



## 1940 - 1949

Herbie Hancock (piano), 1940 - JAZZ, BEPOP, POST-BOP, HARD BOP, MODAL, FUSION, FUNK, R&B, ELECTRO

Dionne Warwick (jazz vocal), 1940 - GOSPEL, R&B, CONTEMPORARY, POP, VOCALESE

Lew Tabackin (flute/sax), 1940 - JAZZ (MARRIED TO TOSHIKO AKIYOSHI, B 1929)

Astrud Gilberto (Brazilian jazz singer), 1940 - BOSSA, LATIN, BRAZILIAN JAZZ



Frank Zappa (bandleader), 1940-1993 - ROCK JAZZ

[Frank Zappa](#)

Eddie Daniels (clarinet & sax), 1941- JAZZ

Chick Corea (piano), 1941- JAZZ, FUSION, POST-BOP, LATIN, AVANT-GARDE, BEPOP

Peter Brotzmann (sax), 1941- FREE JAZZ, AVANT-GARDE

Tim Hauser (vocals with Manhattan Transfer), 1941-2014 - JAZZ FUSION, POP

Paul Butterfield (harmonica, singer), 1942-1987 - BLUES

Aretha Franklin (jazz and soul singer, piano), 1942- R&B, SOUL JAZZ, GOSPEL

Jack DeJohnette (drums), 1942 - JAZZ, FUSION, NEW-AGE

John McLaughlin (guitar), 1942 - FREE JAZZ, POST BOP FUSION

Barbra Streisand (vocalist), 1942 - POPULAR BALLADS<sup>29</sup>

Terumasa Hino (trumpet, flugelhorn), 1942 - JAZZ, HARD BOP, AVANT-GARDE, FUSION

George Benson (guitar and vocal), 1943 - JAZZ, FUNK, R&B, SOUL

Grover Washington (sax), 1943 – 1999 - JAZZ FUNK, SOUL JAZZ

Henry Threadgill (composer, sax, improviser), 1944 - JAZZ, AVANT-GARDE

Keith Jarrett (piano), 1945 - JAZZ, FUSION, FREE IMPROVISATION

David Sanborn (sax and instrumental), 1945 - BOP, JAZZ, FUSION,

R&B, POP, FUNK



[Jose Feliciano](#)

Jose Feliciano (guitarist, singer, song writer), 1945 - JAZZ, LATIN

Tony Williams (drums), 1945-1997- JAZZ, POST-BOP, FUSION

Al Green (singer), 1946 - SOUL

Claudio Roditi (trumpet), 1946 - BOSA, JAZZ

Dave Holland (bass), 1946 - JAZZ, AVANT-GARDE, FUSION

Marilyn Crispell (jazz piano), 1947 - FREE IMPROV

Steve Turre (trombone and sea-shells), 1948- JAZZ, STUDIO

Michael Brecker (sax), 1949-2007- JAZZ, POST-BOP, FUSION, FUNK, R&B, ROCK

Billy Joel (vocalist), 1949 - JAZZ

Joe Louis Walker (guitar), 1949 - ELECTRIC BLUES, SOUL, GOSPEL

T.S. Monk (drums, son of Thelonius), 1949 - JAZZ, FUNK, SOUL, HARD BOP, POST BOP, NEO BOP

Paul Shaffer (piano,), 1949 - MUSICAL DIRECTOR

## **JAZZ STYLES**

### **Mainstream**

After the end of the Big Band era, as these large ensembles broke into smaller groups, Swing music continued to be played. Some of Swing's finest players could be heard at their best in jam sessions of the 1950s where chordal improvisation now would take significance over melodic embellishment.

Re-emerging as a loose style in the late '70s and '80s, Mainstream Jazz picked up influences from Cool, Classic and Hardbop. The terms Modern Mainstream or Post Bop are used for almost any style that cannot be closely associated with historical types of Jazz music.

### **Cool Jazz**

Cool Jazz evolved directly from Bop in the late 1940's and 1950's. A smoothed out mixture of Bop and Swing, tones were again harmonic and dynamics were now softened. The ensemble arrangement had regained importance.

Nicknamed 'West Coast Jazz' (characterised by light vibrato-free instrumental tones) because of the many innovations coming from Los Angeles, Cool became nation-wide by the end of the 1950's, with significant contributions from East Coast musicians and composers. The flute, French horn and tuba became part of this style of music.

### **Hard Bop**

Hard Bop or East Coast Jazz (1955-70) is an extension of Bebop that was somewhat interrupted by the Cool sounds of West Coast Jazz characterised by a focus on the blues and standard song forms, strong and interactive drum and piano accompaniment and extended improvisations in which feeling is as valued as virtuosity. The melodies tend to be more 'soulful' than Bebop, borrowing at times from Rhythm & Blues and even Gospel themes. The rhythm section is sophisticated and more diverse than the Bop of the 1940's. Pianist Horace Silver is known for his Hard Bop innovations.

By the mid 1960's, Hard Bop had split into Post Bop, Modal Jazz and Soul Jazz. Hard Bop emerged as a major influence again in the early 1990's.

### **Bossa Nova**

A blend of West Coast Cool, European classical harmonies and seductive Brazilian samba rhythms, Bossa Nova or more correctly ‘Brazilian Jazz’, reached the United States circa 1962.

The subtle but hypnotic acoustic guitar rhythms accent simple melodies sung in either (or both) Portuguese or English. It was pioneered by Brazilians' Joao Gilberto and Antonio Carlos Jobim. This alternative to the 60's Hard Bop and Free Jazz styles, gained popular exposure by West Coast players, like guitarist Charlie Byrd and saxophonist Stan Getz.

### **YOUTUBE LINKS**

Herbie Hancock – Watermelon Man

<https://www.youtube.com/watch?v=vUj06Zw8sKM>

Astrud Gilberto – Girl from Ipanema

<https://www.youtube.com/watch?v=UJkxFhFRFDA>



Herbie Hancock

## 1950 - 1959

Stevie Wonder (vocal and keyboard), 1950 - SOUL, POP, FUNK, JAZZ, R&B

Dee Dee Bridgewater (jazz vocal), 1950 - JAZZ

Bobby McFerrin (singer), 1950 - JAZZ, REGGAE

Jaco Pastorius (bass guitar), 1951-1987 - JAZZ, FUSION, BIG BAND, FOLK JAZZ, FUNK

John Scofield (guitar), 1951 - JAZZ, POST-BOP, FUSION, FUNK, ACID, NU

Janis Ian (vocalist), 1951 - FOLK<sub>30</sub>

Bill Frisell (guitar), 1951- JAZZ FUSION

Joe Lovano (sax), 1952 - JAZZ, POST BOP, MODAL, HARD

Earl Klugh (guitar), 1953 - SMOOTH JAZZ, CROSS-OVER, FUSION

Diane Schuur (singer, pianist), 1953 - JAZZ, BLUES, POP

John Zorn (sax), 1953 - AVANT-GARDE, COMPOSER, ARRANGER

Bob Mintzer (sax), 1953 – JAZZ, JAZZ FUSION

Pat Metheny (guitar), 1954 - JAZZ, POST-BOP, LATIN, FUSION, WORLD

Elvis Costello (singer, song writer, married to Krall), 1954

Cassandra Wilson (vocal, writer, arranger), 1955 - JAZZ

Steve Coleman (sax), 1956 - JAZZ, M-BASE

Dianne Reeves (vocalist), 1956 - JAZZ

Sheila E; daughter of Pete E (drums), 1957 - R&B, POP, LATIN, FUNK, FUSION, ROCK

Steve Wiest (trombone), 1957 - JAZZ, ACADEMIC

Loren Schoenberg (jazz historian and sax), 1958

Marcus Miller (bass guitar), 1959 - JAZZ, FUSION, R&B, ROCK, FUNK, SMOOTH

### **JAZZ STYLES**

#### **Modal Jazz**

As smaller ensemble soloists became increasingly hungry for new improvisational directives, some players sought to venture beyond Western adaptation of major and minor scales. Drawing from medieval church modes, which used altered intervals between common tones, players found new inspiration. Soloists could now free themselves from the restrictions of dominant keys and shift the tonal centres to form new harmonics within their playing.

This became especially useful with pianists and guitarists, as well as trumpet and sax players. Pianist Bill Evans is noted for his Modal approach.



**Elvis Costello**

## **Free Jazz**

Free Jazz is sometimes referred to as 'Avante Garde', although true Free Jazz soloists shed even the ensemble arrangement structure, giving for a totally 'free' impulse experience to the music. If Ornette Coleman was considered the prophet of Free Jazz, then John Coltrane would surely be its leading disciple.

This radical departure from past styles invited much debate about whether it would even qualify as music and soon found its place in the Jazz underground. Ironically, the much-ignored Free Jazz continues to influence the Mainstream today with its irregular harmonies and extreme instrumental sounds and unusual ensemble configurations.

## **Soul Jazz**

Derived from Hardbop, Soul Jazz is perhaps the most popular Jazz style of the 1960's. Improvising to chord changes, as with Bop, the soloist strives to create an exciting performance. The ensemble of musicians concentrates on a rhythmic groove centred around a strong but varied bass line.

Horace Silver had a large influence of style by infusing funky and often Gospel drawn piano vamps into his compositions. The Hammond organ also gained mass attention as the flagship instrument of Soul Jazz, while electric instruments were heard more and more.

## **Groove**

An off-shoot of Soul Jazz, Groove draws its tones from the Blues and focuses mainly on the rhythm. Sometimes referred to as 'Funk' it concentrates on maintaining the continuous rhythm 'hook' complimented lightly by instrumental and sometimes lyrical ornaments.

Groove is full of joyous emotions inviting listeners to dance, whether in bluesy slow vamps or up-beat. Improvised solos are kept subordinate to the beat and the collective sound.

## **YOUTUBE LINKS**

Dee Dee Bridgewater – He's Gone

<https://www.youtube.com/watch?v=fOcgUcc4xHc>

Joe Lovano and Hank Jones – The Duo Made in Heaven

<https://www.youtube.com/watch?v=YebOyztBhwA>



[Joe Lovano & Hank Jones](#)

## 1960 - 1969

Kenny Garrett (sax), 1960 - JAZZ, POST BOP, FUSION

John Beasley (jazz piano), 1960 - JAZZ, BLUES, SOUL, R&B, FUNK, AFRO, LATIN, CUBAN, ROCK

Marie Schneider (piano and band leader), 1960 - JAZZ

Branford Marsalis (sax), 1960 - JAZZ, POST-BOP, CLASSICAL

Donald Harrison (sax), 1960 - SMOOTH JAZZ, HIPHOP, JAZZ

Matthew Shipp (pianist), 1960 - FREE JAZZ, AVANT-GARDE JAZZ, FREE IMPROVISATION, POST-BOP

Professor Michael Rossi, 1960 - AVANT-GARDE, MODAL, CONTEMPORARY, POST-BOP

Wynton Marsalis (brother of Branford trumpet), 1961 - JAZZ, POST-BOP, JAZZ POETRY, CLASSICAL

Makoto Ozone (jazz piano), 1961 - JAZZ

Jonathan Butler (jazz guitarist), 1961- R&B, WORSHIP, FUSION

Whirimako Black (New Zealand vocal), 1961 – WORLD, JAZZ, SOUL

Terence Blanchard (trumpet), 1962 - MODERN JAZZ, HARD BOP

Troy Roberts (sax), 1962- SWING

Dave Douglas (trumpet), 1963 - FREE JAZZ

Whitney Houston (vocalist). 1963 - 2012 - R & B<sub>31</sub>

Diana Krall (jazz piano), 1964 - IMPROV<sub>32</sub>

Chris Thomas King (guitar), 1964- BLUES, R&B, HIPHOP

Courtney Pine (sax), 1964 - JAZZ



[Courtney Pine](#)

Terri Lyne Carrington, (drums) 1965 - JAZZ, R&B

Omar Sosa (piano), 1965 - AFRO-CUBAN, JAZZ

James Genus (bass), 1966 - JAZZ

Julian Joseph (pianist, bandleader, composer, arranger), 1966 - CONTEMPORARY, TRADITIONAL

Harry Connick Jr (vocalist), 1967 - JAZZ

Lalah Hathaway (piano, vocal), 1968- R&B, SOUL, JAZZ

Oumou Sangare (vocal jazz), 1968 - WASSOULOU JAZZ

Stacey Kent (vocal jazz), 1968 - JAZZ

Joshua Redman (Sax and son of Dewey), 1969 - JAZZ

Roy Hargrove (trumpet), 1969- LATIN, MAINSTREAM, POST/HARD, SOUL, M-BASE

## JAZZ STYLES

### Fusion - Chic Corea



By the early 1970's, the term 'Fusion' had come to identify a mixture of Jazz improvisation with the energy and new rhythms of Rock and World music. To the dismay of many Jazz purists, some of Jazz most significant innovators crossed over from the contemporary Hardbop into Fusion. Eventually commercial influences succeeded in undermining its original innovations. While it is arguable that this fusion benefitted the evolution of Rock, few of its influences remain in today's Jazz. Some well-established fusion musicians are Chic Corea, Rudresh Mahanthappa, John McLaughlin and Gabriel Alegria.

### Mainstream

After the end of the Big Band era, as these large ensembles broke into smaller groups, Swing music continued to be played. Some of Swing's finest players could be heard at their best in jam sessions of the 1950s where chordal improvisation now would take significance over melodic embellishment.

Re-emerging as a loose style in the late '70s and '80s, Mainstream Jazz picked up influences from Cool, Classic and Hardbop. The terms Modern Mainstream or Post Bop are used for almost any style that cannot be closely associated with historical types of Jazz music.

### YOUTUBE LINKS

Kenny Garrett Quartet – Wayne's Thang

[https://www.youtube.com/watch?v=uDFRSX\\_n\\_Vc](https://www.youtube.com/watch?v=uDFRSX_n_Vc)

The Root of Things – Matthew Shipp

<https://www.youtube.com/watch?v=EpJcHZ8fzBQ>

7<sup>th</sup> Avenue Live – Jonathan Butler

<https://www.youtube.com/watch?v=rPYcVboDNJ4>

Terence Blanchard – Over There

<https://www.youtube.com/watch?v=EeiUtOLpcy0>

Omar Sosa Quartet

<https://www.youtube.com/watch?v=ZJsu3pCVkVc>

Lalah Hathaway – Song for You

[https://www.youtube.com/watch?v=8hE\\_fU9F8-s](https://www.youtube.com/watch?v=8hE_fU9F8-s)



Lalah Hathaway

## 1970 - 1979

Shuichi Hidano (Taiko Masters drums), 1970 - JAZZ, ROCK

Gregory Porter (singer), 1971 - GOSPEL, BLUES, SOUL

Vijay Iyer (jazz piano), 1971 - JAZZ

Christian McBride (bass), 1972 - JAZZ

Roberta Gambarini (jazz scat vocal), 1972 - JAZZ

Jason Moran (jazz piano), 1975 - JAZZ

Jimmy Greene (sax), 1975 - COMPOSER AND EDUCATOR



Jason Adasiewicz

Jason Adasiewicz (vibes and percussion), 1977 - FREE JAZZ AND IMPROV

Amir Elsaffar (trumpet and vocals), 1977 - ARABIC STYLE JAZZ

Robert Glasper (piano), 1978 - JAZZ, SOUL, R&B

Hiromi (piano), 1979 - BEBOP, BLUES

## JAZZ STYLES

### Afro-Cuban Jazz

Also known as Latin Jazz, Afro-Cuban Jazz is a combination of Jazz improvising and highly infectious rhythms. It can be traced to trumpeter-arranger Mario Bauza and percussionist Chano Pozo who had a significant influence on Dizzy Gillespie (among others) in the mid 1940s. Evolving from its early Bop centred roots, Afro-Cuban Jazz has become a true fusion between North, South and Central America.



Pancho Sanchez

Instrumentation can vary widely but typically centred on the rhythm section consisting of conga, timbale, bongo and other Latin percussion, with piano, guitar or vibes and joined often by horns and vocals. Arturo Sandoval, Pancho Sanchez and Chucho Valdes are well known Afro-Cuban Jazz artists.

### Post Bop

The terms Modern Mainstream or Post Bop are used for almost any style that cannot be closely associated with historical types of Jazz music. Starting in 1979, a new emergence of players hit the scene with a fresh approach to the Hard Bop of the 1960s, but rather than take it into the Groove and Funk rhythms that had evolved a generation before, these 'young lions' added the textures and influences of the 1980s and 90s.

Elements of Avant-Garde offer soloists new exploratory directions while polyrhythmic beats from Caribbean influences lend a wider diversity than previous Bop music.

## Acid Jazz

The term Acid Jazz is loosely used to cover a wide range of music. Although it is not a true style of Jazz music that has evolved from traditional stems, it is too significant to ignore as a member of the genre. Originating in the 1987 British dance clubs, it defined a funky music style which incorporated sampled classic Jazz tracks, 70s Funk, Hip-Hop, Soul and Latin grooves, with the main focus on instrumental music and not the lyric. The resulting mosaic usually ignored improvisation giving argument to whether Acid Jazz is, in fact, Jazz.

### YOUTUBE LINKS

Gregory Porter – Hey Laura

<https://www.youtube.com/watch?v=ZWUAKq-reLQ>

Vijay Lyer – Human Nature

<https://www.youtube.com/watch?v=NEVJRdo-eHc>

Roberta Gambarini – Easy to Love

<https://www.youtube.com/watch?v=ns4ZYmVfYyo>

Jason Moran – Thelonius

<https://www.youtube.com/watch?v=DqpzW3NMByc>

Amir Elsaffar and Two Rivers

<https://www.youtube.com/watch?v=OqV03upmhu0>



Gregory Porter



Roberta Gambarini

## **1980 - 19**

Takuya Kuroda (trumpet), 1980 - JAZZ

Colin Vallon (piano), 1980 - JAZZ IMPROV AND FREE

Kendrick Scott (drums), 1980 - POST BOP

Ambrose Akinmusire (trumpet), 1982 – JAZZ

Mary Halvorson (guitar), 1982- AVANT-GARDE

Esperanza Spalding (bass), 1984- JAZZ, FUSION, BOSSA, NEO SOUL

Gerald Clayton (piano), 1984 - MAINSTREAM JAZZ

Theo Croker (trumpet), 1985 - JAZZ

Bokani Dyer (progressive jazz piano), 1986 - JAZZ

Shane Cooper (progressive jazz bass), 1987 - JAZZ<sub>33</sub>

Julian Lage (guitar), 1987 - JAZZ

Kyle Shepherd (progressive jazz piano), 1988 - JAZZ

Kris Bowers (jazz piano), 1989 - JAZZ

Cecile McLorin Salvant (jazz vocals) 1991 - ALL JAZZ



[Esperanza Spalding](#)



[Bokani Dyer](#)

## **JAZZ STYLES**

### **Hard Bop**

Hard Bop (1955-70) is an extension of Bebop that was somewhat interrupted by the Cool sounds of West Coast Jazz. The melodies tend to be more ‘soulful’ than Bebop, borrowing at times from Rhythm & Blues and even Gospel themes. The rhythm section is sophisticated and more diverse than the Bop of the 1940's. Pianist Horace Silver is known for his Hard Bop innovations. By the mid 1960's, Hard Bop had split into Post - Bop, Modal Jazz and Soul Jazz. Hard Bop emerged as a major influence again in the early 1990's.



[Horace Silver](#)

### **Smooth Jazz**

Evolving from Fusion, but leaving behind the energetic solos and dynamic crescendos, Smooth Jazz emphasizes its polished side. Improvisation is also largely ignored giving argument whether the term ‘Jazz’ can truly apply.

Highly produced layering of synthesizers and rhythm tracks give it unobtrusive, slick and highly polished packaging, where the ensemble sound matters more than individual expression. This also separates this style from other more ‘live’ performances. Instruments include electric keyboards, alto or soprano sax, guitar, bass guitar and percussion.

Smooth Jazz has perhaps become the most commercially viable form of Jazz music since Swing.

### Retro Swing

The 1930s belonged to Swing. During that classic era, most of the Jazz groups were Big Bands. Derived from New Orleans Jazz, Swing was robust and invigorating. Swing was also dance music, which served as its immediate connection to the people.

Although it was a collective sound, Swing also offered individual musicians a chance to improvise melodic, thematic solos which could at times be very complex.

The mid 1990's saw a revival of Swing music fuelled by the retro trends in dance. Once again, young couples, across America and Europe have jitter-bugged to the swing'n sounds of Big Band music, often played by much smaller ensembles.

### Jazz Rap

Developed as a sub-genre to Hip Hop from origins in the late 1980s and early 1990s, Jazz Rap encompasses various attempts by artists at fusing African-American music of the past with present day commercial trends. Keeping the signature heavy beats of Hip Hop, a more sophisticated Jazz

influenced structure enhances the often bland harmonic back-drop characteristic of more pop oriented Rap music.



Terence Blanchard

Attracting contributions from established Jazz artists such as Herbie Hancock, Kenny Garrett & Terence Blanchard, this mosaic often includes a political and social conscious lyric with occasional scat-influenced vocals.

Although the popularity and trend value of Jazz Rap was short lived, its influence to recording studios and music producers is undeniable and continues to play a significant role today.

### M-Base

Started in the 1980s, the M-Base movement was a loose collective of young African-American musicians in New York with new innovative ideas about creative expression. Bringing strong traditional structure from BeBop, Modal and Groove Jazz pioneered by Charlie Parker and John Coltrane, saxophonists Steve Coleman, Greg Osby, Gary Thomas and others including Graham Haynes, Cassandra Wilson and Geri Allen developed new and expressive musical ideas in the M-Base concept. Steve Coleman, the most active participant, saw this as more than just a style of playing. The M-Base concept was a holistic fundamental to aspects of nature and human existence found all over the world and reached far back into ancient times. In accordance to this spiritual perspective, Coleman's music and concepts have been a heavy influence on many musicians - both in terms of music-technique and of the music's meaning. Hence, M-Base changed from a movement of a loose collective of young



Cassandra Wilson

musicians to a kind of informal Steve Coleman ‘school’ with a much advanced but already originally implied concept.

### **European**

At the end of the 20th century, many Scandinavian and French musicians, feeling that Mainstream American Jazz expression had retreated into the past, began creating a new style nicknamed ‘the European.’

As with Acid Jazz, European seeks to return to Jazz roots as dance music. Combining elements from House (a type of disco music based on Funk, with fragments of other recordings edited in electronically) with acoustic, electronic and sampled sound to create a popular and populist variety of contemporary Jazz.

Musicians involved in this movement include Norwegian pianist Brugge Wesseltoft, trumpeter Nils Petter Molvaer, French pianists Martial Solal and Laurent de Wilde and saxophonist Julien Lourau.

### **3<sup>rd</sup> Stream**

Third Stream is a term coined in 1957 by composer Gunther Schuller, in a lecture at Brandeis University, to describe a musical genre that is a synthesis of classical music and jazz. Improvisation is generally seen as a vital component of Third Stream.

### **YOUTUBE LINKS**

Julian Joseph Trio – Stella by Starlight

[https://www.youtube.com/watch?v=4FS3Q8-I\\_VU](https://www.youtube.com/watch?v=4FS3Q8-I_VU)

Julian Joseph – Deep River (Life and Legacy of Samuel Coleridge Taylor 12 Negro Melodies)

<https://www.youtube.com/watch?v=p9YsbMy0qAg>

Kris Bowers on Piano with Skylark

<https://www.youtube.com/watch?v=NDbcR0ud3mU>

Kyle Shepherd – Sweet Zim Suite

<https://www.youtube.com/watch?v=oZrdeYKIG8I>

Shane Cooper – Jazz

[https://www.youtube.com/watch?v=Ws8QWYhWY\\_s](https://www.youtube.com/watch?v=Ws8QWYhWY_s)

Bokani Dyer @ Tagores

<https://www.youtube.com/watch?v=LQT0C2eDGB0>



Chris Bowers

## PART 2: First Name Alphabetical Bio Notes for Jazz Musicians and Entries

### A

**Abdullah Ibrahim** (SA piano), 1934 - SA JAZZ, BEPOP, POST-BOP

*'When time and space and change converge, we find Place'*



Adolph Johannes Brand, often known as Dollar Brand, is a South African pianist and composer. His music reflects many of the musical influences of his childhood in the multicultural port areas of Cape Town ranging from traditional African songs to the gospel of the AME Church and rags, to more modern jazz and other Western styles. Ibrahim is considered the leading figure in the sub-genre Cape jazz and first recorded in 1962 (Sphere Jazz). Within jazz, his music particularly reflects the influence of Thelonious Monk and Duke Ellington. With his wife, the jazz singer Sathima Bea Benjamin, he is father to the New York underground rapper Jean Grae, as well as to a son, Tsakwe.

[https://www.youtube.com/watch?v=0v4G\\_D6W3jA](https://www.youtube.com/watch?v=0v4G_D6W3jA) – THE WEDDING

**Adelaide Hall** (singer), 1901 – 1993 – JAZZ AND SCAT

*'I Can't Give You Anything but Love'*



She was an American-born UK-based jazz singer and entertainer and a veritable nearly forgotten artist. Her long career spanned more than 70 years from 1921 until her death and she was a major figure in the Harlem Renaissance. Hall has performed with major artists such as Ethel Waters, Art Tatum, Cab Calloway, Josephine Baker, Louis Armstrong, Lena Horne and especially with Duke Ellington (1927 Creole Love Call). She was noted for her 'wordless rhythms' (scat). She was featured in the film Cotton Club. In 1983 she returned to New York City for a surprise guest appearance at Eubie Blake's 100th birthday concert. She performed in concert at the Queen Elizabeth Hall in 1991 at age 90 in 'A Tribute to Adelaide Hall'. On March 4 of the following year she once more journeyed to New York, this time for a two-day appearance at Carnegie Hall. Unfortunately, this was her last performance. Her performance of I Can't Give You Anything But Love, 1938, with Fats Waller is worth listening to. Very sadly she experienced ugly incidents due to the fact she was black (this is worthy of further investigation).

<https://www.youtube.com/watch?v=AfAHP5mAAOw> – CREOLE LOVE CALL 1927 WITH THE DUKE

<https://www.youtube.com/watch?v=zXPipzonWvI> - CHICAGO STOMP WITH THE DUKE 1928

[https://www.youtube.com/watch?v=\\_046ffopEEQ](https://www.youtube.com/watch?v=_046ffopEEQ) – I CANT GIVE YOU ANYTHING BUT LOVE

## **Adrian Rollini** (xylophone and sax), 1903-1956 – JAZZ

*'You've Got Everything'*



Adrian was an American jazz multi-instrumentalist who played the bass saxophone, piano, xylophone, and many other instruments. Rollini is also known for introducing the goofus in jazz music. With his orchestra (The Red Hot Jazz Archive), he recorded with such artists as Bert Lown, Lee Morse, The Dorsey Brothers, Gene Krupa, Benny Goodman, Ben Selvin and Jack Teagarden on into the depression and the 30s.

However, the 1930s saw a shift in musical idea—away from the ‘hot’, two-beat feel and towards a more staid, conservative sound, and Rollini adapted.

<https://www.youtube.com/watch?v=wdNzCNQmGG0> – GIRL WITH LIGHT BLUE HAIR

## **Ahmad Jamal\*** (jazz piano), 1930 (Jazz)

*'Jazz Improvisation means that practice is not as straightforward as it would be when you simply have a score to play. Music and life are about discovery'*



Ahmad is a Chicago (Pershing Hotel) American jazz pianist, composer, and educator. According to American music critic Stanley Crouch, Jamal is second in importance in the development of jazz after 1945 only to Charlie Parker and still going strong. He led the way for Vijay Iyer and Mathew Shipp for contemporary jazz as it developed (hreich@chicagotribune.com).

[http://www.youtube.com/watch?feature=player\\_detailpage&v=Cp2UgfaQwTc](http://www.youtube.com/watch?feature=player_detailpage&v=Cp2UgfaQwTc) – HAPPY BIRTHDAY JAZZ IN MARCIAC

## **Al Cohn** (sax), 1925-'88 – (Jazz, Composer, Arranger)

*'Music is a very hard instrument'*



Al Cohn was an American jazz melodic saxophonist, arranger, composer and conductor. He came to prominence in the band of clarinetist Woody Herman and was known for his long time musical partnership with fellow saxophonist Zoot Sims spanned over four decades. He arranged for greats such as Gerry Mulligan and Quincy Jones. His TV work included Andy Williams, Pat Boone, Sid Caesar and Steve Allen.

<https://www.youtube.com/watch?v=nBgJBQq1RHk> – I REMEMBER YOU

## **Al Green** (singer), 1946 - SMOOTH SOUL, GOSPEL, R&B

*'The Last of the Great Soul Singers'*



He, better known as Reverend Al Green, is an American singer, best known for recording a series of soul hit singles in the early 1970s including 'Tired of Being Alone', 'I'm Still In Love With You', 'Love and Happiness' and his signature song, 'Let's Stay Together'. Inducted to the Rock and Roll Hall of Fame in 1995, Green was referred to on the museum's site as being 'one of the most gifted purveyors of soul music'.

<https://www.youtube.com/watch?v=COiIC3A0ROM> – LET'S STAY TOGETHER

## **Al Jolson** (vocalist), 1886 – 1950 – VAUDEVILLE, POP, JAZZ

*'Jolson was to jazz, blues, and ragtime what Elvis Presley was to rock 'n' roll'*

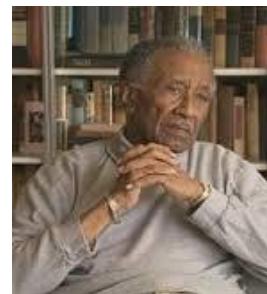


Jolson (born Asa Yoelson) was an American singer, film actor, and comedian. At the peak of his career, he was dubbed 'The World's Greatest Entertainer'. His performing style (white man painted black with burnt cork) was brash and extroverted, and he popularized a large number of songs that benefited from his 'shamelessly sentimental, melodramatic approach'. He was the 'Elvis Presley' of his era. Between 1911 and 1928, Jolson had nine sell-out Winter Garden shows in a row, more than 80 hit records, and 16 national and international tours. Although he is best remembered today as the star of the first authentic 'talking picture', *The Jazz Singer* (1927), he later starred in a series of successful musical films throughout the 1930s. After the attack on Pearl Harbor, he was the first star to entertain troops overseas during World War II. After a period of inactivity, his stardom returned with *The Jolson Story* (1946). Larry Parks played Jolson, with the singer dubbing for Parks. The formula was repeated in the sequel, *Jolson Sings Again* (1949). In 1950 he again became the first star to entertain GIs on active service in the Korean War, performing 42 shows in 16 days.

<https://www.youtube.com/watch?v=Plaj7FNHnjQ> - MAMMY

## **Albert Murray** (jazz writer, Count Basie's biographer and critic), 1916-2013 - WRITER

*'This is Albert Murray's century, we just live in it.'*



He was an American literary and jazz critic, novelist, essayist and biographer. With Wynton Marsalis, Murray was the co-founder of the program and institution known as Jazz at Lincoln Center. Murray was co-author of Count Basie's autobiography *Good Morning Blues* (1985). He died in Harlem in 2013, aged 97.

<https://www.youtube.com/watch?v=UNXIdW6ZmQ8> – THE DEVIL'S MUSIC

## **Allen Toussaint** (composer, vocals, piano), 1938 - SOUL, JAZZ, R&B

*'My Music is home grown from the garden of New Orleans'*



Allen, sometime known as The Southern Knight over a period of five decades, is an American musician, composer, record producer, and influential figure in New Orleans R&B. Many of Toussaint's songs have become familiar through versions by other musicians, including 'Working in the Coalmine'. Starting in the 1970s, he switched gears to a funkier sound, writing and producing for The Meters and Dr John. Boz Scaggs recorded Toussaint's 'What Do You Want the Girl to Do?' on his 1976 album *Silk Degrees*. In 2007, Toussaint performed a duet with Paul McCartney of a song by fellow New Orleans musician and resident Fats Domino, 'I Want to Walk You Home', as their contribution to *Goin' Home: A Tribute to Fats Domino*. Allen Toussaint, Dr. John, and the Dalai Lama were awarded honorary Doctorates by Tulane University in 2013.

[https://www.youtube.com/watch?v=xV7F-JwTx\\_U](https://www.youtube.com/watch?v=xV7F-JwTx_U) – YES WE CAN CAN

[https://www.youtube.com/watch?v=XN9FYh\\_GmnM](https://www.youtube.com/watch?v=XN9FYh_GmnM) – WORKING IN A COALMINE

## **Ambrose Akinmusire** (trumpet), 1982 - JAZZ

*'I like the way it sounds out here'*



In 2007, Akinmusire was the winner of the Thelonious Monk International Jazz Competition, the Carmine Caruso International Jazz Trumpet Solo Competition, two of the most prestigious jazz competitions in the world. In 2014 he won the North Sea Jazz Festival's Paul Acket Award. He has performed with Vijay Iyer, Aaron Parks, Steve Coleman, Esperanza Spalding, and Jason Moran, taking part in Moran's innovative multimedia concert event *In My Mind: Monk At Town Hall, 1957*. It was also during this time that he caught the attention of Bruce Lundvall, President of Blue Note Records. He made his debut on the Blue Note label in 2011 with the album *When The Heart Emerges Glistening* thus expanding his personal library of trumpet explorative sounds.

<https://www.youtube.com/watch?v=RNzE2nTCtxE> – ALL THE JAZZ STANDARD

## **Amir Elsaffar** (trumpet and vocals), 1977 - ARABIC STYLE JAZZ

*'One of the 'coolest' artists of the next generation of jazz'*



Amir, born in the USA, was born to an Iraqi father and American mother and is a trumpeter, santur player, and vocalist based in New York City and working within jazz, classical, and Arabic musical styles. ElSaffar has created new techniques to play microtones and ornaments that are idiomatic to Arab music but are not typically heard on the trumpet. As a composer, ElSaffar has used the microtones found in maqam music (unique to Arabian art music) to create a unique approach to harmony and melody. He was lauded by Downbeat recently as one of the '80 Coolest Things in Jazz Today' in great company – Diane Krall, Esperanza Spalding and Jason Adasiewicz.

<https://www.youtube.com/watch?v=trAWv8kVcZI> - SHATT – AL – ARAB

**Andrew Hill\*** (piano, bandleader, composer, sideman), 1931-2007 - AVANT-GARDE, BEPOP, HARD BOP

*'It's the personality of music which makes it, finally'*



Hill is recognized as one of the most important innovators of jazz piano in the 1960s. His most-lauded work (*Here's That Rainy Day* – Van Heusen) was recorded for Blue Note Records, spanning nearly a decade and a dozen albums. Hill first recorded as a sideman in 1954, but his reputation was made by his Blue Note recordings as leader from 1963 to 1970, which featured several other important post-bop musicians including Joe Chambers, Richard Davis, Eric Dolphy, Bobby Hutcherson, Joe Henderson, Freddie Hubbard, Elvin Jones, Woody Shaw, Tony Williams, and John Gilmore. Hill also played on albums by Henderson, Hutcherson, and Hank Mobley. The Doctoral Dissertation by Christopher Eric Reyman makes a worthy read for those aficionados.

[https://www.youtube.com/watch?v=b19AC0JC\\_jk](https://www.youtube.com/watch?v=b19AC0JC_jk) – HERE'S THAT RAINY DAY

**Annie Ross\*** (Scottish vocal), 1930 - JAZZ VOCAL

*'Who else is doing the show'*



Annabelle Allan 'Annie' Ross is a Scottish jazz singer, chanteuse and actress, best known as a member of the vocal trio Lambert, Hendricks & Ross. She recently released a new CD tribute to Billie Holiday 'To Lady With Love' featuring John Pizzarelli, a renowned jazz guitarist. Annie's sibling was the Scottish comedian Jimmy Logan.

[https://www.youtube.com/watch?v=APS\\_3Q3mGIQ](https://www.youtube.com/watch?v=APS_3Q3mGIQ) – TWISTED 1959

**Anita O'Day\*** (Scat vocalist), 1919 – 2006 - SWING

*'The Jezebel of Jazz' 'The price of being a hip swinging chick was too great'*



Anita O'Day was an American jazz and scat singer. Born Anita Belle Colton, O'Day was admired for her sense of rhythm and dynamics, and her early big band appearances shattered the traditional image of the 'girl singer'. She was admired for her sense of rhythm and dynamics (the dudes liked her). Refusing to pander to any female stereotype, O'Day presented herself as a 'hip' jazz musician, wearing a band jacket and skirt as opposed to an evening gown. She appeared in the documentary *Jazz on a Summer's Day*, filmed at the 1958 Newport Jazz Festival, which increased her popularity. She admitted later that she was probably high on heroin during the concert, but she wowed some of them – this was the 50s!. Time Magazine – 'Superb'; New York Times – 'Enthralling'.

<https://www.youtube.com/watch?v=DcMmVGrzpy8> – SWEET GEORGIA BROWN & TEA FOR TWO AT NEWPORT, 1958 (classic)

**Antonio Carlos Jobim** (Brazilian jazz composer, husband to Astrud), 1927-1994 - BOSSA NOVA, LATIN, SAMBA

*'I learned my songs from the birds of Brazil'*



'Tom' Jobim was a Brazilian songwriter, composer, arranger, singer, and pianist/guitarist. He was a primary force behind the creation of the bossa nova style, and his songs have been performed by many singers and instrumentalists within Brazil and internationally. Widely known as the composer of 'Garota de Ipanema' (The Girl from Ipanema), one of the most recorded songs of all time, Jobim has left a large number of songs that are now included in jazz and pop standard repertoires. The song

Garota de Ipanema was recorded 240 times in another version for several artists. He worked with many of the disciples of jazz; Sinatra, Nelson Riddle, Stan Getz, Joao Gilberto.

<https://www.youtube.com/watch?v=0BPRYiZOlig> – JOBIM AND SINATRA 1967 BOSSA

**Archie Shepp** (sax), 1937 - JAZZ, LATIN

*'Today, music is visual'*



Archie Shepp is a prominent African-American jazz saxophonist. Shepp is best known for his passionately, Afrocentric music of the late 1960s, which focused on highlighting the injustices faced by Africans. In the late 1970s and beyond, Shepp's career went between various old territories and various new ones. He continued to explore African music, while also recording bebop, blues, ballads, spirituals (on the 1977 album *Goin' Home* with Horace Parlan) and tributes to more traditional jazz figures such as Charlie Parker and Sidney Bechet, while at other times dabbling in R&B. Shepp had a disregard for atonality and so-called 'free jazz'.

<https://www.youtube.com/watch?v=zTNT0DSZtEA> – LIVE IN VENICE 2002

**Aretha Franklin**, soul Queen (vocals, piano), 1942 - R&B, SOUL, JAZZ, GOSPEL

*'My faith always will be important to me'*



She is an American singer and musician. Franklin began her career singing gospel at her father, minister C. L. Franklin's church as a child. In 1960, at age 18, Franklin embarked on a secular career, recording for Columbia Records only achieving modest success. Following her signing to Atlantic Records in 1967, Franklin achieved commercial acclaim and success with songs such as 'Respect', '(You Make Me Feel Like A Natural Woman' and 'I Say a Little Prayer'. Singers like Aretha set the ground work for the soul

singers of the 70s including Nina Simone, Etta James and Amy Winehouse (RIP).

<https://www.youtube.com/watch?v=STKkWj2WpWM> – I SAY A LITTLE PRAYER

## **Art Blakey** (drums), 1919 -1990 - JAZZ, HARD BOP, BEPOP

*'Jazz washes away the dust of every day life'*

*'I'll play drums until Mother Nature tells me different. I'll retire when I'm six feet under.'*



He was known later as Abdullah Ibn Buhaina, was an American Grammy Award-winning jazz drummer and bandleader. Blakey was backing musicians such as Davis, Bud Powell and Thelonious Monk; he is often considered to have been Monk's most empathetic drummer. In the mid 1950's he formed a group with Horace Silver with which he would be associated for the next 35 years: the Jazz Messengers – they were groovy. Over the years the band became known as an incubator for young talent, including such luminaries as Freddie Hubbard, Wayne Shorter and Wynton Marsalis. *The Biographical Encyclopedia of Jazz* calls the Jazz Messengers 'the archetypal hard-bop group of the late '50s'. He is known to have said after a trip to Africa to study African music 'You can't mix what has come out of the African culture with that which has come out of our own'.

<https://www.youtube.com/watch?v=ynZDm50EgBY> – MOANIN WITH JAZZ MESSENGERS

<https://www.youtube.com/watch?v=98CuS9zFoWQ> – WITH MONK, 1957

<https://www.youtube.com/watch?v=EfGDTGBHM9M> – JAZZ MESSENGERS – DAT DERE

## **Art Pepper** (sax), 1925 -1982 - WEST COAST JAZZ, MAINSTREAM, BOP, POST-BOP

*'I tried to stay out of it [drugs]'*



By the 1950s Pepper was recognized as one of the leading alto saxophonists in jazz, epitomized by his finishing second only to Charlie Parker as Best Alto Saxophonist in the *Down Beat* magazine Readers Poll of 1952. Along with Chet Baker, Gerry Mulligan and Shelly Manne, and perhaps due more to geography than playing style, Pepper is often associated with the musical movement known as West Coast jazz, as contrasted with the East Coast (or 'hot') jazz associated with the likes of Charlie Parker, Dizzy Gillespie and Miles Davis. Coltrane also influenced a number of sax players in the way the saxophone can be played including Art and others such as Dexter Gordon and Stan Kenton. Sadly, Art had a problem with drugs and the law (autobiography: *Straight Life*, 1979, tells all).

<https://www.youtube.com/watch?v=Kwlcgkhuxv4> – AUTUMN LEAVES

<https://www.youtube.com/watch?v=4jgYszxairQ> – WITH CHET RESONANT EMOTIONS

## **Art Tatum\*** (piano), 1909-1956 – SWING, STRIDE



*'You have to practice improvisation, let no one kid you about it!'*

Tatum, 'the grand old man of jazz pianists' is widely acknowledged as a virtuoso and one of the greatest jazz pianists of all time and was a major influence on later generations of jazz pianists. From infancy he suffered from cataracts (of disputed cause) which left him blind in one eye and with only very limited vision in the other. A number of surgical procedures improved his eye condition to a degree but some of the benefits were reversed when he was assaulted in 1930. Fellow

musicians had huge respect for Art and it was heard that when he arrived for a ‘jam’ session ‘God is in the house’. He was refined and sophisticated in his playing. Tatum’s idol was Fats Waller. Art was able to improvise at ‘supersonic’ pace and lay down the ‘hot licks’.

<https://www.youtube.com/watch?v=fKb0Sc2IYVU> – TEA FOR TWO

<https://www.youtube.com/watch?v=8KnptwcrbcA> – OVER THE RAINBOW 1953

<https://www.youtube.com/watch?v=tuc3MYjBm2U> – OVER THE RAINBOW

### **Artie Shaw** (clarinet), 1910-2004 – SWING, BIG BAND

*‘Shoot for the moon. If you miss you’ll still end up in the stars.’*



Shaw led one of the United States' most popular ‘hot’ (Buddy Rich on drums) big bands in the late 1930s through the early 1940s. Its signature song, a 1938 version of Cole Porter's ‘Begin the Beguine’, was a wildly successful single and one of the era's defining recordings. Benny, and Artie, born a year apart, represented hot swing, so did Woody Herman. Artie's most famous combo was Gramercy Five. Artie was the sixth member making it a sextet really. Unfortunately he walked away from his career in 1954. He resented celebrity

obligations but he wanted to sustain a celebrity-sized following. One of his reasons for the break-up was that people wanted a 1938 band in 1954! Artie just could not do this. ‘Yesterdays’ was the last number he played.

<https://www.youtube.com/watch?v=o8cCD2vZ5T8> - YESTERDAYS

### **Astrud Gilberto** (Brazilian jazz singer), 1940 - BOSSA, LATIN, BRAZILIAN JAZZ

*‘The Girl from Ipanema’*



Astrud Gilberto is a Brazilian samba and bossa nova singer. She is best known for her performance of the Grammy Award-winning song ‘The Girl from Ipanema’ accompanied by sax player Stan Getz, also releasing ‘Desafinado’. Her original recording of ‘Fly Me to the Moon’ was edited as a duet using a recording of the same song by Frank Sinatra for the soundtrack of *Down with Love* (2003). Her recording ‘Who Can I Turn To?’ was sampled by The Black Eyed Peas in the song ‘Like That’ from the album *Monkey Business*. Many of her recordings embraced the sensuality of Brazilian music such as ‘The Shadow of your Smile’ and ‘It Might as Well be Spring’.

<https://www.youtube.com/watch?v=UJkxFhFRFDA> – GIRL FROM IPANEMA 1964

[https://www.youtube.com/watch?v=ldt\\_ylbAqe4](https://www.youtube.com/watch?v=ldt_ylbAqe4) – FLY ME TO THE MOON 1964

## B

### **Barbra Streisand\*** (vocalist), 1942 - POPULAR BALLADS

*'Why does a woman work ten years to change a man's habits and then complain that he's not the man she married?'*

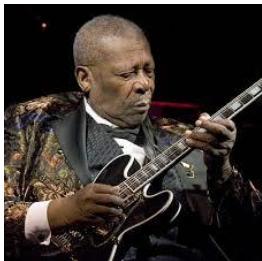


She is one of the best-selling music artists of all time, with more than 71.5 million albums in the United States and 245 million records sold worldwide. According to the RIAA, Streisand holds the record for the most top ten albums of any female recording artist – a total of 33 since 1963. Barbra Streisand is the highest-selling female recording artist of all time, and has won awards and acclaim in every medium that she's worked in. Interestingly Barbra revived songs in the movie 'Funny Girl' some of which were made famous in the vaudeville days by Fanny Brice and indeed Barbra played Fanny in the film.

<https://www.youtube.com/watch?v=rvdzJnuh29E> - STREISAND AND BACHARACH

### **B B King\*** (guitar, singer, blues), 1925 – 2015 R&B, SOUL, ELECTRIC BLUES

*'When I sing, I play in my mind'*



BB King introduced a sophisticated style of soloing based on fluid string bending and shimmering vibrato that would influence virtually every electric blues guitarist that followed. He is considered one of the most influential blues musicians of all time, earning the nickname 'The King of Blues'. When Eric Clapton was approached about his 'Blues' playing as being revolutionary, Clapton retorted 'That's nonsense – all I did was copy BB King'. King is also known for performing tirelessly throughout his musical career, appearing at 250-300 concerts per year until his seventies. In 1956 it was noted that he appeared at 342 shows. King continued to appear at 100 shows a year. One of his great successes was 'The Thrill is Gone'.

<https://www.youtube.com/watch?v=4fk2prKnYnI> – THE THRILL IS GONE

<https://www.youtube.com/watch?v=6JwWbM2VD1g> – WITH CLAPTON, BENSON, ROCK ME BABY

### **Benjamin Robertson 'Ben' Harney** (actor), 1872-1938 – RAGTIME

*'Singing Ragtime involves rubato of pitch as well as accent'*

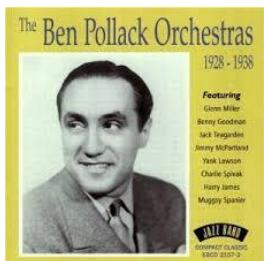


Ben was an American songwriter, entertainer, and pioneer of ragtime music. His 1895 composition 'You've Been a Good Old Wagon but You Done Broke Down' is regarded as one of the first published ragtime songs. In 1924, the New York Times wrote that Ben Harney 'probably did more to popularize ragtime than any other person.' Time Magazine termed him 'Ragtime's Father' in 1938 on his death.

<https://www.youtube.com/watch?v=Jtde0dOTCB0> – YOU'VE BEEN A GOOD OLD WAGON

## **Ben Pollack** (drummer, bandleader, ‘father of swing’), 1903-1971 – SWING, BIG BAND

*‘A man would have to practice 36 hours a day to play music like Peck Kelley!.’*



Ben was an American drummer and bandleader from the mid-1920s through the swing era. His eye for talent led him to either discover or employ, at one time or another, musicians such as Benny Goodman, Peck Kelley & his Bad Boys, Jack Teagarden, Glenn Miller, Jimmy McPartland and Harry James. This ability earned him the nickname ‘Father of Swing’. In later years, Pollack grew despondent and committed suicide by hanging in Palm Springs in 1971.

<https://www.youtube.com/watch?v=Hrl5oW2ykuU> - WITH PARK CENTRAL ORCHESTRA 1929

<https://www.youtube.com/watch?v=iVQfJN4M2FE>

## **Ben Webster\*** (sax), 1909 -1973 – SWING, JAZZ

*‘Johnny taught me’*



Benjamin Francis Webster, a.k.a. ‘The Brute’ or ‘Frog’, was an influential American jazz tenor saxophonist and is considered one of the three most important ‘swing tenors’ along with Coleman Hawkins and Lester Young. Ben had a tough, raspy, and brutal tone on stompers (with his own distinctive growls), yet on ballads he played with warmth and sentiment. Stylistically he was indebted to alto star Johnny Hodges.

<https://www.youtube.com/watch?v=0CHzdyJps6M> – OVER THE RAINBOW

<https://www.youtube.com/watch?v=ARfoLSWfV0I> – COTTON TAIL 1968 WITH ELLINGTON

<https://www.youtube.com/watch?v=wLelisTxyXw> – CHELSEA BRIDGE

## **Benny Carter** (sax), 1907-2003 – SWING AND COOL JAZZ

*‘I didn’t know Charlie Parker well’*



Bennett Lester ‘Benny’ Carter was an American jazz alto saxophonist, clarinetist, trumpeter, composer, arranger, and bandleader. He was a major figure in jazz from the 1930s to the 1990s, and was recognized as such by other jazz musicians who called him *King*. In 1958, he performed with Billie Holiday at the legendary Monterey Jazz Festival.

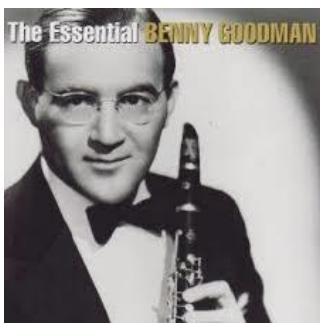
<https://www.youtube.com/watch?v=5HwXE3Cx1Ac> – IN A MELLOW TONE 1987

<https://www.youtube.com/watch?v=znQpqPiHAJQ> – NIGHT HOP

<https://www.youtube.com/watch?v=4IY6yeHC0BU> – WITH COLEMAN HAWKINS

## **Benny Goodman**\* (clarinet, Big Band), 1909-1986 – SWING (King), BEBOP, COOL JAZZ

*'If a guy's got it, let him give it'*



Benjamin David 'Benny' Goodman was an American jazz and swing musician, clarinetist and bandleader, known as the 'King of Swing'. In the mid-1930s, Benny Goodman led one of the most popular musical groups in America. His January 16, 1938 concert at Carnegie Hall in New York City is described by critic Bruce Eder as 'the single most important jazz or popular music concert in history: jazz's 'coming out' party to the world of 'respectable' music.' Benny hailed from Chicago and Bix Beiderbecke was an early influence. By 1935, Benny had his band and the Swing Era was born. Berigan, Harry James and Gene Krupa all worked with Goodman. Benny Carter and Fletcher Henderson did much for the arrangements. Goodman's Big Band was reckoned to be the most jazz-attuned of the white studio counterparts often playing scores by leading black arrangers. Radio was responsible for Goodman's fame and popularity. Integration was the buzz word and it is said that the Goodman Quarter of Krupa (drums), Teddy Wilson (piano), Lionel Hampton (vibes) led the way as one of the first salvos of the civil rights movement. In fact the former three musicians all followed suit with their own combos and small bands.

[https://www.youtube.com/watch?v=3mJ4dpNal\\_k](https://www.youtube.com/watch?v=3mJ4dpNal_k) – SING, SING, SING WITH KRUPA 1937

<https://www.youtube.com/watch?v=jEmK9qFB1Y0> - MOONGLOW

## **Bessie Smith**\* (jazz vocal), 1894-1937 – BLUES, JAZZ

*'I've been poor and I've been rich, and rich is better'*



Bessie Smith, influenced by Ma Rainey, was an American blues singer. Nicknamed 'The Empress of the Blues', Smith was the most popular female blues singer of the 1920s and 1930s. She is often regarded as one of the greatest singers of her era and, along with Louis Armstrong, a major influence on other jazz vocalists. Fans would often call 'Amen' when she finished a Blues song as they would in church. Her songs were usually about lost love, lost happiness, lost freedom, lost human dignity, seeking hope. She had some influence on other blues singers such as Mamie Smith (not related), Billie Holiday, Mahalia Jackson and Dinah Washington. In 1971, more than 30 years after her death in a car accident, the re-issue of five albums of the best of 'The Empress of the Blues', caused a sensation among young people who wanted to hear how the Blues should be sung.

<https://www.youtube.com/watch?v=6MzU8xM99Uo> – NOBODY KNOWS YOU

<https://www.youtube.com/watch?v=BZVD8QqNoak> – A GOOD MAN IS HARD TO FIND

## Betty Carter \* (jazz vocal and scat), 1929-1998 - JAZZ VOCAL, POST-BOP

*'If it wasn't for hustlers, gangsters & gamblers there'd be no Jazz. Wasn't middle-class who said let's go hear Bird tonight.'*



Betty (Lillie Mae Jones) was an American jazz singer known for her improvisational technique, scatting and other complex musical abilities that demonstrated her vocal talent and imaginative interpretation of lyrics and melodies. Detroit, where Carter grew up, was a hotbed of jazz growth. After signing with a talent agent after her win at amateur night, Carter had opportunities to perform with famous jazz artists such as Dizzy Gillespie, who visited Detroit for an extensive amount of time.

<https://www.youtube.com/watch?v=yFywEM5tGOY> – HOW HIGH THE MOON

<https://www.youtube.com/watch?v=kDtE1PhaC34> – MY FAVOURITE THINGS

## Bill Challis (arranger for orchestras; Whiteman, Goldkette, Dorsey's, Henderson), 1904-1994

*'Blues in the Night'*



As staff arranger for Jean Goldkette (1926) and Paul Whiteman (1927-1930), Bill Challis was largely responsible for majority of the two big bands' most jazz-oriented charts, including 'Sunday,' 'My Pretty Girl,' 'Changes,' 'Dardanella,' and most notably 'San.' Challis also wrote for Frankie Trumbauer's small-group dates with Bix Beiderbecke, and assisted Beiderbecke in documenting piano pieces (including 'In a Mist').

<https://www.youtube.com/watch?v=H-jzACLfgbA> – THE BLUE ROOM

<https://www.youtube.com/watch?v=6ZsKWsvdsOo> – IN A MIST

## Bill Evans \* (piano), 1929-1980 – COOL JAZZ, MODAL, 3<sup>RD</sup> STREAM, POST-BOP

*'Jazz is not a what...it is a how'*



Bill was an American jazz pianist and composer who mostly worked in a trio setting. He is widely considered to be one of the greatest jazz pianists of all time. Evans's use of impressionist harmony, inventive interpretation of traditional jazz repertoire, block chords, and trademark rhythmically independent, 'singing' melodic lines continue to influence jazz pianists today. Unlike many other jazz musicians of his time, Evans never embraced new movements like jazz fusion or free jazz.

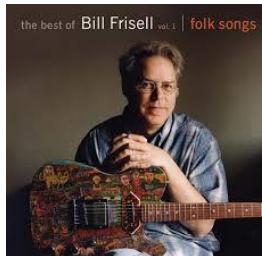
<https://www.youtube.com/watch?v=a2LFVWBmoiw> – MY FOOLISH HEART

<https://www.youtube.com/watch?v=dH3GSrCmzC8> – WALTZ FOR DEBBY

<https://www.youtube.com/watch?v=b2ir78Ft3tM> – BILLY THE KID

## **Bill Frisell** (guitar), 1951- JAZZ FUSION, FOLK JAZZ

*'There's always this sound out there that's just a little beyond my reach & that just sort of keeps me going.'*

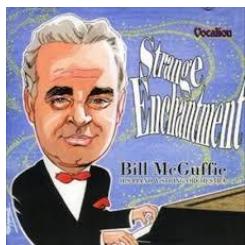


Frisell's eclectic music touches on progressive folk, classical music, country music, noise music and more. He is known for using an array of effects to create unique sounds from his instrument. In 1988, Frisell left New York City and moved to Seattle, Washington. In the early 1990s Frisell made two of his best-reviewed albums: first, *Have a Little Faith*, an ambitious survey of Americana of all stripes.

<https://www.youtube.com/watch?v=uEHdvZD5jFc> – EMBRACEABLE YOU

## **Bill McGuffie**\* (nine finger jazz Scottish piano), 1927-1987 – JAZZ

*'Softly, Softly'*



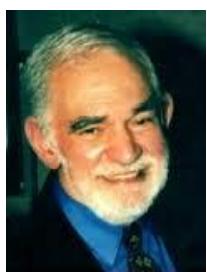
Bill was a pianist who went on to become a film composer and conductor. He also made several television appearances, most notably in the TV series *Softly, Softly* as a pub pianist. When he was about 16 years old McGuffie came down from Scotland to London to join the Teddy Foster Band which was playing in London. It was his first professional job. He lost a finger in an accident with his young brother when it was jammed in a telephone booth in Glasgow.

[https://www.youtube.com/watch?v=EwDkEmx\\_DB8](https://www.youtube.com/watch?v=EwDkEmx_DB8) – I DO LIKE TO BE BESIDE THE SEASIDE

[https://www.youtube.com/watch?v=\\_gmsmmjVLa0](https://www.youtube.com/watch?v=_gmsmmjVLa0) – YOU MAKE ME FEEL SO YOUNG

## **Bill Russo** (trombone, jazz arranger/director), 1928-2003 - THIRD STREAM

*'Art without control is like a living man without a head-it walks but it doesn't talk'*



He was an American jazz musician. He is considered one of the greatest jazz composers and arrangers. A former student of the jazz pianist Lennie Tristano, Russo wrote ground-breaking orchestral scores for the Stan Kenton Orchestra in the 1950s, including *23 Degrees N 82 Degrees W*, *Frank Speaking*, and *Portrait of a Count*.

<https://www.youtube.com/watch?v=ejmWI9XVNgw> – BILL'S BLUES

<https://www.youtube.com/watch?v=lUq9vwHNTHw> - COOKIE

## **Billie Holiday** \* (vocal), 1915-1959 – SWING

*'When you sing, always tell the truth.'*



Billie Holiday (Swing) was an American jazz singer and songwriter often regarded as the greatest singer since Bessie Smith (Blues). Nicknamed 'Lady Day' by her friend and musical partner Lester Young, Holiday had a seminal influence on jazz and pop singing. She gained attention through her small group recordings with pianist Teddy Wilson and also with sax player Lester Young and for a spell with Count Basie and Artie Shaw. Billie also teamed up with Mal Waldron as her final accompanist. Al Jarreau, a well-known and successful jazz vocalist, admitted that he took his cues from artists such as Billie and the iconic Nat King Cole. Billie in fact sang Blues only incidentally but much of what she turned out seemed to become Blues. Billie's style was full of charm and elegant often hinged with sadness. She had a difficult life having to deal with the fact that she was female and black and had a drugs problem. Inevitably she died much too young. Billie Holiday was a true star of her time.

<https://www.youtube.com/watch?v=YtqjW2uhBT4> – LADY SINGS THE BLUES

<https://www.youtube.com/watch?v=4P0hG3sD0-E> – ALL OF ME

<https://www.youtube.com/watch?v=tJxVzhzle2I> – A SAIL BOAT IN THE MOONLIGHT

## **Billy Joel** (vocalist), 1949 – JAZZ, ROCK, ROCK AND ROLL CLASSICAL

*'I think music in itself is healing.'*



William Martin 'Billy' Joel is an American pianist, singer-songwriter, and composer. Since releasing his first hit song, 'Piano Man,' in 1973, Joel has become the sixth best-selling recording artist. His compilation album *Greatest Hits Vol. 1 & 2* is the third best-selling album in the United States by discs shipped. Joel's first album with Columbia was *Piano Man*, released in 1973. Despite modest sales, *Piano Man*'s title track became his signature song, ending nearly every concert. Though never released as a single, 'New York State of Mind' became one of Joel's best-known songs; Barbra Streisand and Tony Bennett have each recorded covers (Bennet's a duet with Joel on *Playing with My Friends: Bennett Sings the Blues*).

<https://www.youtube.com/watch?v=gxEPV4kolz0> – PIANO MAN

<https://www.youtube.com/watch?v=Vh0TLp803Rc> – WITH A STUDENT MICHAEL POLLACK

## **Billy Strayhorn** (pianist, composer), 1915-1967 - MAINSTREAM JAZZ, SWING

*'All music is beautiful.'*



William Thomas 'Billy' Strayhorn was an American jazz composer, pianist, lyricist, and arranger, best known for his successful collaboration with band leader and composer Duke Ellington lasting nearly three decades. In fact Strayhorn (16 years younger than the Duke), Webster and Blanton (a complete jazz player) all joined the Duke in '38 and the 40's. Strayhorn was an enigmatic man who was elected to the Down Beat Hall of Fame.

<https://www.youtube.com/watch?v=f8-MdKN2QcY> – DAY DREAM

[https://www.youtube.com/watch?v=K7bGtR\\_ETJE](https://www.youtube.com/watch?v=K7bGtR_ETJE) – LUSH LIFE

## **Bob Mintzer** (sax), 1953 – JAZZ, JAZZ FUSION

*'Tenor sax best expresses my voice'*



Bob Mintzer is a jazz saxophonist, composer, arranger, and big band leader based in Los Angeles, California. Bob Mintzer, a native of New Rochelle, New York, is what's known as a triple threat musician. He is equally active in the areas of performance, composing/arranging, and music education. While touring with the Yellow Jackets or his own quartet, or big band, Mintzer is busy writing music for big band, various small bands, saxophone quartets, orchestral and concert band music. He is noted for his special licks. He plays the 'big fat' tenor sound and is the musicians' musician.

<https://www.youtube.com/watch?v=Q1H1MhabWs> – PAPA LIPS WITH ORGAN AND DRUMS

## **Bix Beiderbecke\*** (cornet), 1903-1931 – JAZZ, DIXIELAND

*'One of the things I like about Jazz, kid, is I don't know what's going to happen next. Do you?'*



Leon Bismarck 'Bix' Beiderbecke was an American jazz cornetist, jazz pianist, and composer. With Louis Armstrong and Muggsy Spanier, Beiderbecke was one of the most influential jazz soloists of the 1920s. He was in a position to play where he wanted and always earn enough money. Bix played in the orchestras of Whiteman and Goldkette. Beiderbecke also has been credited for his influence, directly, on Bing Crosby and, indirectly, via saxophonist Frank Trumbauer, on Lester Young. Bix had some superb musicians in his band: Bill Rank on trombone, Don Murray on clarinet, Adrian Rollini on bass sax, Frank Signorelli on piano and Chauncey Moorehouse on drums – the essence of Chicago style (Krupa, Dorsey's, Bud Freeman and violinist Joe Venuti). But tragically this raw genius (he could not read music) died a burnt-out alcoholic age 29 allegedly out of frustration and lack of recognition. Black musicians such as Armstrong paid attention to Bix because he sounded 'black'.

<https://www.youtube.com/watch?v=ZxP0cf1bpTM> – AT THE JAZZ BAND BALL

## **Blossom Dearie** (singer), 1924-2009 - BEPOP VOCALS, COOL, SWING, POP

*'A lot of good jazz pianists cannot accompany singers'*



Blossom was an American jazz singer and pianist, often performing in the bebop genre and remembered for her light and girlish voice. One of her most famous songs from that period is 'The Riviera', which was written and composed by Cy Coleman and Joseph McCarthy Jr. in 1956.

<https://www.youtube.com/watch?v=4hGjzuXchGg> – I WISH YOU LOVE 1965

<https://www.youtube.com/watch?v=bBKqDXqSBp0> – PEEL ME A GRAPE 1999

## **Bobby McFerrin** (vocalist and conductor), 1950 – JAZZ, REGGAE, SMOOTH JAZZ

*'Don't Worry, Be Happy'*



Robert Keith 'Bobby' McFerrin, Jr. (born March 11, 1950) is an American vocalist and conductor. He is best known for his 1988 hit song 'Don't Worry, Be Happy'. He is a ten-time Grammy Award winner. He is known for his unique vocal techniques, including giving the illusion of polyphony by singing an accompaniment alongside the melody, making use of percussive effects and making large jumps in pitch; as well as improvising much of his performed music, including melody, chords and sounds in a form of scat

singing. He is also known for having performed and recorded regularly as an unaccompanied solo vocal artist. He has frequently collaborated with other artists, from both the jazz and classical scenes. McFerrin was born in Manhattan, New York City, the son of operatic baritone Robert McFerrin and singer Sara Copper. He attended Cathedral High School (Los Angeles) and the California State University, Sacramento.

<https://www.youtube.com/watch?v=d-diB65scQU> – DON'T WORRY BE HAPPY

## **Bokani Dyer\*** (progressive jazz piano, Karu, sax and voice), 1986 - JAZZ, GLOBAL JAZZ

*'South African History! X'*



Having musicians around in his early life gave Bokani the profound insight into the life of a musician and sparked a keen interest in pursuing music as a career. After taking up formal piano studies at age 14 for 4 years, he was accepted into the Jazz program at the University of Cape Town where he graduated in 2008 with an Honours degree in Performance and Composition with distinction. In 2009 Bokani won a scholarship for further study in the SAMRO endowment piano competition. He chose to spend 3 weeks in New York where he was tutored by Jason Moran. In 2011, Bokani Dyer was

awarded the prestigious Standard Bank young Artist award for Jazz, bestowed upon visionary artists like Mark Fransman, Andile Yenana and Kesivan Naidoo in past years.

<https://www.youtube.com/watch?v=vrwRIGGYGRo> – YOUNG ARTIST OF THE YEAR IN SA 2011

<https://www.youtube.com/watch?v=LQT0C2eDGB0> – LIVE @ TAGORES

<https://www.youtube.com/watch?v=xpg8QNc9PUo> – VUVUZELA 2013

### **Booker Little** (trumpet), 1938-1961- JAZZ, HARD BOP, AVANT-GARDE

*'Jazz stresses less on technical exhibitionism & much more on emotional content.'*



Booker was an American jazz trumpeter and composer. He worked with leading local musicians such as Johnny Griffin. Later, after moving to New York, he became associated with drummer Max Roach and multi-talented John Coltrane.

<https://www.youtube.com/watch?v=Ik2OcVGK97A> – MOONLIGHT BECOMES YOU

<https://www.youtube.com/watch?v=zF-1ElS1q0Q> – BEAT, POETRY READING WITH ROACH

### **Branford Marsalis** (sax), 1960 - JAZZ, POST-BOP, CLASSICAL

*'Jazz is so incestuous that it's starting to kill itself.'*



Branford Marsalis is an American saxophonist, composer and bandleader. While primarily known for his work in jazz as the leader of the Branford Marsalis Quartet, he also performs frequently as a soloist. Wynton is his brother.

<https://www.youtube.com/watch?v=CPEgesK0KKQ> - CHEROKEE

<https://www.youtube.com/watch?v=Nbc7tLDQhYY> - DIENDA

### **Bud Powell** (piano), 1924-1966 – BOP & BEPOP

*'We listened to each other' – Dave Brubeck*



Earl Rudolph 'Bud' Powell was a jazz pianist (noted for his high speed acrobatics on the piano) was born and raised in Harlem, New York City. While Thelonious Monk became his close friend, his greatest influence was Art Tatum. He also worked with Davis, Blakey, Parker, Gillespie, Dexter Gordon, Mingus and Sonny Rollins. Powell's career advanced when Parker chose him to be his pianist on a quintet record date, with Miles Davis, Tommy Potter, and Max Roach in May 1947. Cecil Taylor paid him a compliment after his death when he wrote a liner note 'Where are you, Bud?' Bud died in 1966 of tuberculosis, malnutrition and alcoholism and as a result of ill-health on and off from 1951.

Miles Davis, Tommy Potter, and Max Roach in May 1947. Cecil Taylor paid him a compliment after his death when he wrote a liner note 'Where are you, Bud?' Bud died in 1966 of tuberculosis, malnutrition and alcoholism and as a result of ill-health on and off from 1951.

<https://www.youtube.com/watch?v=6hmZoc5esgo> – AUTUMN IN NEW YORK

<https://www.youtube.com/watch?v=TaSDinL6pC8> – ANTHROPOLOGY 1962

## Budd Johnson (sax), 1910-1984 – BEPOP, SWING

*'Let's swing'*



Budd was an American jazz saxophonist and clarinetist who worked extensively with, among others, Ben Webster, Benny Goodman, Big Joe Turner, Coleman Hawkins, Dizzy Gillespie, Duke Ellington, Count Basie, Billie Holiday and, especially, Earl Hines. Budd Johnson had his recording debut while working with Louis Armstrong's band in 1932-1933 but he is more known for his work, over many years, with Earl Hines. Johnson was also an early figure in the bebop era doing sessions with Coleman Hawkins in 1944.

<https://www.youtube.com/watch?v=oVJwnpCO864> - 1979

<https://www.youtube.com/watch?v=GE16KJNPwvE> – FOGGY NIGHTS 1958

## Buddy de Franco (clarinet), 1923-2014 – SWING, BEBOP, POST BOP

*'I had about six careers during the last 60 years' spoken on his 89th*

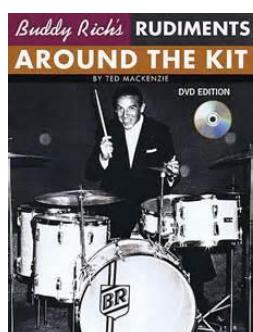


Greats such as Artie Shaw and Benny Goodman were nearing the end of their careers when Buddy came on the scene. Buddy was a Bebop man. He spent a year with Count Basie and also played with George Shearing and even Oscar Peterson. He directed 'The World Famous Glenn Miller Orchestra' from 1966 to '74.

<https://www.youtube.com/watch?v=lDISpCvnSzM> – 1991, MEMORIES OF YOU

## Buddy Rich (drums and band leader), 1917-1987 – JAZZ, BIG BAND, BEPOP, SWING

*'You only get better by playing.'*



Bernard 'Buddy' Rich was an American jazz drummer and bandleader. Rich was billed as 'the world's greatest drummer' and was known for his virtuosic technique, power, groove, and speed. In the early fifties Rich played with Dorsey and began to perform with trumpeter Harry James, an association which lasted until 1966. In 1966, Rich left James to develop a new big band. Buddy was referred to on numerous occasions in the excellent 2014 movie Whiplash where he was portrayed as one of the greatest drummers of all time by a fictitious young aspirant whose ambition was to be a great drummer in the style of Buddy.

<https://www.youtube.com/watch?v=9esWG6A6g-k> – IMPOSSIBLE DRUM SOLO

<https://www.youtube.com/watch?v=pcEKAWZ1Nbk> - BIRDLAND

**Bunny Berigan** (trumpet & singer with Goodman), 1908-1942 – SWING (I Can't Get Started)

*'Bunny was one of the finest trumpet players in the world'*



Bunny was an American jazz trumpeter who rose to fame during the swing era, but whose career and influence were shortened by a losing battle with alcoholism that ended with his early death at age 33 from cirrhosis. Berigan was best known for his virtuoso jazz trumpeting. His 1937 classic recording 'I Can't Get Started' was inducted into the Grammy Hall of Fame in 1975.

[https://www.youtube.com/watch?v=\\_u7x-Q3oTjQ](https://www.youtube.com/watch?v=_u7x-Q3oTjQ) – I CAN'T GET STARTED

## C

**Cab Calloway\*** (orchestra leader), 1907-1994 – BLUES, JAZZ

*'Jazz was not only built in the minds of the great ones, but on the backs of the ordinary ones.'*



Cab originally, in 20s, worked as a drummer, singer and MC mostly in Chicago. He eventually developed his own orchestra and quickly rose to national fame in the Cotton Club, New York. He was timelessly outrageous with his sartorial 'zoot' suits (knee-length drape jacket and voluminous baggy trousers), songs (Minnie the Moocher, sung in the 1980 film 'The Blues Brothers'), his naughtiness about sexual prowess (a Harold Arlen song, Triggeration) and his catch-phrases (Hi-de-Hi and Ho-de-Ho). Lena Horne sang the standard 'I Can't Give You Anything But Love' with him.

<https://www.youtube.com/watch?v=8mq4UT4VnbE> – MINNIE THE MOOCHER

[https://www.youtube.com/watch?v=\\_8yGGtVKrD8](https://www.youtube.com/watch?v=_8yGGtVKrD8) – JUMPIN JIVE

**Carla Bley\*** (piano, composer), 1936 - POST-BOP, FUSION, FREE

*'I like chords that are very lush with all the lush parts taken out'*



Carla is an American jazz composer, pianist, organist and bandleader. She was an important figure in the free jazz movement of the 1960s. In 1964 she was involved in organising the Jazz Composers Guild which brought together the most innovative musicians in New York at the time. Carla Bley has continued to record frequently with her own big band, which has included Blood, Sweat and Tears notable Lew Soloff, and a number of smaller ensembles, notably the Lost Chords.

[https://www.youtube.com/watch?v=YkBUsaM\\_6zM](https://www.youtube.com/watch?v=YkBUsaM_6zM) - LAWNS

## Cassandra Wilson (vocal, writer, arranger), 1955 - JAZZ

*'I cringed when I heard myself described as a Jazz singer. I've always thought of myself as a Jazz vocalist.'*



She is an American jazz musician/vocalist, songwriter, and producer from Jackson, Mississippi. A well-known critic has described her as 'a singer blessed with an unmistakable timbre and attack [who has] expanded the playing field' by incorporating country, blues and folk music into her work. She was part of a circle of musicians with Steve Coleman at its centre. During her early years from 1978 she claimed modest success with Blue Light 'Till Dawn and New Moon Daughter. 1988 saw success with the album Blue Skies and I Didn't Know What Time It Was. She moved forward with her own versions of Scat.

<https://www.youtube.com/watch?v=nXfUkOKN9xU> - I DIDN'T KNOW WHAT TIME IT WAS

<https://www.youtube.com/watch?v=OfUGDnd2Fwk> – YOU DON'T KNOW WHAT LOVE IS

<https://www.youtube.com/watch?v=Py0LYQEAs4k> – TUPELO HONEY

## Cecil Taylor\* (piano, band leader), 1929 - FREE IMPROVISATIONS, AVANT-GARDE

*'Improvisation is the ability to talk to oneself.' 'Music is what we do'*



Cecil Percival Taylor is an American pianist and poet. Classically trained, Taylor is generally acknowledged as one of the pioneers of free jazz. His music is characterized by an extremely energetic, physical approach, producing complex improvised sounds, frequently involving tone clusters and intricate polyrhythms. He has experienced 6 glorious decades. His piano technique has been likened to percussion, for example described as 'eighty-eight tuned drums' (referring to the number of keys on a standard piano). He has also been described as 'like Art Tatum with contemporary-classical leanings'. He was one of the few musicians who saw no reason that chord progressions could not be replaced by spontaneous invention within the confines of composed music.

He continually wondered why rhythm sections were cast primarily as timekeepers and not as equal participants in ensemble's inventions. He continually wondered why rhythm sections were cast primarily as timekeepers and not as equal participants in ensemble's inventions.

<https://www.youtube.com/watch?v=cP5L8tjnB6w> – IMAGINE THE SOUND

<https://www.youtube.com/watch?v=QG6lYd6HZ5o> – FREE JAZZ

## Cecile McLorin Salvant\* (jazz vocals) 1991 - ALL JAZZ

*'Making old Songs New Again'*



Singer Cécile McLorin Salvant was born in Miami to French and Haitian parents, and started singing jazz while living in Paris. Back in the U.S. she won the Thelonious Monk vocal competition in 2010. The 23-year-old's first album, *Woman Child*, is now out — and few jazz debuts by singers or instrumentalists make this big a splash. Singing 'I Didn't Know What Time It Was,' Salvant doesn't just fine-tune her pitches; she'll also shade her vocal timbre from one phrase to the next.

<https://www.youtube.com/watch?v=BmQbC5TYFM4> – IF THIS ISN'T LOVE

<https://www.youtube.com/watch?v=xxex5jGMIMY> – I ONLY HAVE EYES FOR YOU

<https://www.youtube.com/watch?v=G99FfallFWQ> – I DIDN'T KNOW WHAT TIME IT WAS

### **Charles Brown** (singer, piano), 1922-1999 - BLUES, R&B

*'Please come Home for Christmas'*



He was an American blues singer and pianist, born in Texas City, whose soft-toned, slow-paced blues-club style influenced the development of blues performance during the 1940s and 1950s. The blues club style of a light rhythm bass and right-hand tinkling of the piano and smooth vocals became popular, epitomized by the jazz piano of Nat King Cole. When Cole left Los Angeles to perform nationally, his place was taken by Johnny Moore's Three Blazers, featuring Charles Brown's gentle piano and vocals.

<https://www.youtube.com/watch?v=s9E4LQovoUQ> – DRIFTIN BLUES

<https://www.youtube.com/watch?v=EhV1SvrDTJg> – I STEPPED IN QUICKSAND

### **Charles Joseph 'Buddy' Bolden\*** (cornet), 1877-1931 – NEW ORLEANS/ DIXIELAND, RAGTIME

*'Father of Jazz'; Ted Gioia*



Buddy was an African-American cornetist and is regarded by contemporaries as a key figure in the development of a New Orleans style of ragtime music, which later came to be known as jazz. Joe 'King' Oliver, Freddie Keppard, Bunk Johnson, Jelly Roll Morton and other early New Orleans jazz musicians were directly inspired by Buddy's playing. He was regarded as the 'first celebrity in jazz' due largely to his out-going personality and his loudness of playing. The band that Buddy formed in the 1890s including Manuel Perez is definitive of what the world would come to know as the traditional New Orleans jazz ensemble, regrettably before the era of recording. There is dispute about his date of birth. Some records point to 1868. Eleven years is quite significant. Very sadly, due to ill-health, alcoholism and mental issues, he was committed in 1907 and remained there until his death. (No recordings available, but try Hugh Laurie (brilliant).

<https://www.youtube.com/watch?v=xCOiTxr5nw0> – ST LOUIS BLUES

### **Charlie Kunz** (piano), 1896 -1958 - POPULAR JAZZ

*'In his own Inimitable Style'*



Kunz was a USA-born British pianist before he joined a dance band which was led by the drummer, Ed Krick. He came to London in 1921 to play a residency in the London Trocadero. The band returned without Kunz to Pennsylvania after a successful run at the 'Troc' and, until 1998, still got together for sessions for retirement homes, renamed as 'The B Flats'. He was an American-born British musician popular during the British dance band era. He came to England in 1922 as a pianist in a small dance band. He was to remain there until his death from a heart attack in 1958.

<https://www.youtube.com/watch?v=5PB-bayxZb0> - MEDLEY

**Charles Mingus** (bass and composer), 1922-1979 – BEBOP, HARD BOP, AVANT-GARDE, POST-BOP,  
3<sup>RD</sup> STREAM

*'They're singing your praises while stealing your phrases.'*



Mingus ('The Angry Man of Jazz') was a highly influential American jazz double bassist, composer and bandleader. Mingus's compositions retained the hot and soulful feel of hard bop and drew heavily from black music while sometimes drawing on elements of Third Stream, Free jazz, and Classical Music. Davis said of 3<sup>rd</sup> Stream that *"it was like a woman, I don't like, walking naked to me"*. He came alive, as the Mingus Big Band leader, while styles within the jazz genre were developing and musicians were asking more questions such as Ornette Coleman, John Coltrane, Cecil Taylor and Eric Dolphy. Ellington, Tatum and Parker were like gods to him. The year (1979) before he died he, while in a wheelchair, composed some of his major works such as Something Like A Bird and Three Worlds of Drums and he supervised the recordings. He had a huge influence on jazz during his short 56 years.

[https://www.youtube.com/watch?v=\\_OSyznVDOY](https://www.youtube.com/watch?v=_OSyznVDOY) - MOANIN

[https://www.youtube.com/watch?v=fYKMBv-\\_CdM](https://www.youtube.com/watch?v=fYKMBv-_CdM) – SOMETHING LIKE A BIRD

**Charlie (Bird) Parker\*** (sax), 1920-1955 – BOP, JAZZ, BEBOP

*'I can play all I know in eight bars.'; 'If you don't live it, it won't come out on your horn'*



Bird was also known as 'Yardbird' and 'Bird', was an American jazz saxophonist and composer and a product of the 'heady' Kansas City milieu. Parker was a highly influential jazz soloist and a leading figure in the development of Bebop a form of jazz characterized by fast tempos, virtuosic technique and improvisation. He was 'crazy' about Lester Young. He was schooled into the 'blues'. He moved from Kansas to Chicago. In 1941 he went to New York. The Bird and Dizzy became very close when they played in Earl Hines' band. He formed professional relationships with Garner and Davies. His sax style became one of the most expressive voices in modern jazz, all of which arose from his love of the blues. His quintet included the youthful Miles Davies, Dizzy, Max Roach and Bud Powell. They often played in 'Birdland' on 52<sup>nd</sup> Street, New York, the club having been named after him. Bird redefined how jazz was to be played in the Bebop era much more as an art form that would appeal to the more intellectually inclined. In the 1953 Jazz at Massey Hall in Toronto, several greats got together including Gillespie, Powell, Roach and Mingus to produce some unforgettable recordings

<https://www.youtube.com/watch?v=H8fnoVgNSvc>

Jazz At The Philharmonic (JATP) grew out of this innovative and esoteric approach as well as the Duke's Annual Carnegie Hall appearances (even to this day). Charlie was recognised but not understood. He helped shape Ornette, Konitz, Stitt, Cannonball and many more.

<https://www.youtube.com/watch?v=HmroWlcCNUI> – YARDBIRD SUITE

<https://www.youtube.com/watch?v=j1bWqViY5F4> - SUMMERTIME

<https://www.youtube.com/watch?v=c1n4yr4SmA4> – NOW'S THE TIME

## **Charlie Byrd** (guitar), 1925-1999 - BOSSA NOVA, BRAZILIAN, LATIN, SWING

*'The guitar chose me'*



His earliest and strongest musical influence was Django Reinhardt, the gypsy guitarist. Byrd was best known for his association with Brazilian music, especially bossa nova. In 1962, Byrd collaborated with Stan Getz on the album *Jazz Samba*, a recording which brought bossa nova into the mainstream of North American music.

<https://www.youtube.com/watch?v=pPyY80pUujE> - CORCOVADO

<https://www.youtube.com/watch?v=d1OxyUaw2nA> – WITH STAN GETZ

## **Charlie Christian** (electric guitar, pianist), 1916-1942 – COOL JAZZ, BEPOP

*'There are three guitarists who left an impression; Django, Wes and Charlie' – Joe Pass*



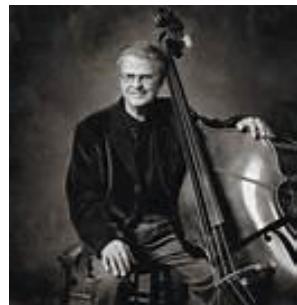
Charlie was an American swing and jazz guitarist. Christian was an important early performer on the electric guitar, and a key figure in the development of bebop and cool jazz. He gained national exposure as a member of the Benny Goodman Sextet and Orchestra from August 1939 to June 1941. His single-string technique, combined with amplification, helped bring the guitar out of the rhythm section and into the forefront as a solo instrument and truly popularized the sound of the electric guitar.

<https://www.youtube.com/watch?v=Ce9Jtl9D6FQ> – SWING TO THE TOP

<https://www.youtube.com/watch?v=x52x5hjpD5k> – STOMPIN AT THE SAVOY 1941

## **Charlie Haden** (bass), 1937 - 2014 - FREE JAZZ, MAINSTREAM

*'As long as musicians have passion for spontaneity & creating something that's never been before, Jazz will flourish.'*



Charlie was an American jazz double bass player, known for his long association with saxophonist Ornette Coleman, pianist Keith Jarrett, and his Liberation Music Orchestra, a group he co-led with pianist Carla Bley. Charlie teamed up with Lew Tabackin and Billy Higgins for a one month tour in the 70's. His death in 2014 was regarded by the jazz aficionados as a huge loss. The title of his recently released collaboration with Keith Jarrett, Last Dance, is very poignant. It was reported that he died as a result of the effects of post-polio syndrome.

<https://www.youtube.com/watch?v=mJGY-LV1fZ8> – FIRST SONG

<https://www.youtube.com/watch?v=pbZAQxvPRcY> – HE'S GONE AWAY WITH PAT METHENY

## **Charlie Shavers** (trumpet), 1920 – 1971 - SWING

*'What's that for? No, Charlie eats with us!' SAID Tommy Dorsey supporting his black musician*



Charles James Shavers, known as Charlie Shavers, was an American swing era jazz trumpet player who played at one time or another with Dizzy Gillespie, Roy Eldridge, Johnny Dodds, Jimmie Noone, Sidney Bechet, Midge Williams and Billie Holiday. He was also an arranger and composer, and one of his compositions, 'Undecided', is a jazz standard.

<https://www.youtube.com/watch?v=zozDXm-XEeE> – UNDECIDED

## **Charlie Ventura** (sax), 1916 – 1992 – ‘BOP FOR THE PEOPLE’

*'They, including Gene Krupa, treated me royally and helped me with my sight-reading'*



Charlie was a tenor saxophonist and bandleader. Ventura was born in Philadelphia, Pennsylvania. He had his first successes working with Gene Krupa. In 1945 he won the Down Beat readers' poll in the tenor saxophone division. In the late 1940s he ran a few successful ensembles and went on to be known for 'bop for the people' with vocalists; Jackie Cain, and Roy Kral. After the 1950s he did few recordings. His first was the debut album for Gene Norman's GNP Crescendo label (GNPD No. 1) recorded live in concert in Los Angeles. In Las Vegas, he worked with Jackie Gleason. He died in Pleasantville, New Jersey at the age of 75, of lung cancer.

<https://www.youtube.com/watch?v=3kTuWPiuhqE> – IT'S ONLY A PAPER MOON

<https://www.youtube.com/watch?v=12hVAzigFQw> - BIRDLAND

## **Chet Baker\*** (trumpet), 1929-1988 – COOL JAZZ, WEST COAST JAZZ

*'Well if I could play like Wynton, I wouldn't play like Wynton.'*



Baker earned much attention and critical praise through the 1950s, particularly for albums featuring his vocals. He was said to be James Dean, Sinatra and Bix all rolled into one. He had a serious drug habit. His film autobiography is 'Let's Get Lost'.

<https://www.youtube.com/watch?v=WPkCbla1hmg> – FUNNY VALENTINE

<https://www.youtube.com/watch?v=z4PKzz81m5c> – ALMOST BLUE

<https://www.youtube.com/watch?v=H6mfWun73vI> – TENDERLY

## **Chick Corea**\* (piano/writer), 1941- JAZZ, FUSION, POST-BOP, LATIN, AVANT-GARDE, BEPOP

*'Only play what you hear. If you don't hear anything, don't play anything.'*



As a member of Miles Davis' band in the 1960s, he participated in the birth of the electric jazz fusion movement. In the 1970s he formed Return to Forever. Along with Herbie Hancock, McCoy Tyner and Keith Jarrett, he has been described as one of the major jazz piano (ELECTRIC) voices to emerge in the post-John Coltrane era. His output includes 'Spain' (blistering), 'La Fiesta' and '500 Miles High'.

<https://www.youtube.com/watch?v=vuXhu1YpQRI> – WORLD TOUR 2014

<https://www.youtube.com/watch?v=PnSC0tRmya4> – LEGENDS OF JAZZ

<https://www.youtube.com/watch?v=lWBkVucVMCY> – SPAIN, LIVE AT MONTREUX 2004

## **Chick Webb** (drums, bandleader), 1905 -1939 – SWING

*'Always thinking of others'*



Drumming legend Buddy Rich cited the small hunch-backed Webb's powerful technique and virtuoso performances as heavily influential on his own drumming, and even referred to Webb as '*the daddy of them all*'. Webb was unable to read music, and instead memorized the arrangements played by the band and conducted from a platform in the center. Ella said 'What William 'Chick' Webb did for me can never be repaid'. He died of spinal complications and many subsequent greats such as Gene Krupa and Art Blakey cited Chick as the one drummer who influenced them the most. Ella Fitzgerald, his vocalist, carried his orchestra's mantle for two years after his death.

<https://www.youtube.com/watch?v=WzLQKLGrC78> – ST LOUIS BLUES WITH ELLA

[https://www.youtube.com/watch?v=zgX5\\_waK--w](https://www.youtube.com/watch?v=zgX5_waK--w) – STOMPIN AT THE SAVOY

<https://www.youtube.com/watch?v=3EVDataxV72k> – BLUES IN MY HEART 1931

## **Chico Hamilton** (jazz drums), 1921-2013 – COOL JAZZ, W COAST, FREE, SOUL, HARD, POST,FUNK,

*'I don't dig staying in one groove.'*



Hamilton started his career in a band with Charles Mingus, Illinois Jacquet, Ernie Royal, Dexter Gordon, Buddy Collette and Jack Kelso. Engagements with Lionel Hampton, Slim & Slam, T-Bone Walker, Lester Young, Count Basie, Duke Ellington, Charlie Barnet, Billy Eckstine, Nat King Cole, Sammy Davis Jr., Billie Holiday, Gerry Mulligan and six years with Lena Horne established his career. He is remembered for his performance in 'Jazz on a Hot Summer's Day' playing Blue Sands.

<https://www.youtube.com/watch?v=hMFomjl0WY> – THE BARON

[https://www.youtube.com/watch?v=4\\_8uztsWTOo](https://www.youtube.com/watch?v=4_8uztsWTOo) – THE WIND

## **Chris Thomas King** (guitar), 1964 - BLUES, R&B, HIPHOP

*'Me. My Guitar and The Blues'*



Chris Thomas King (born October 14, 1964) is an American New Orleans, Louisiana-based blues musician and actor. He appeared at the Osaka International Jazz Festival in 2014. King's acting career includes prominent roles in several films, including two music-related films. In the Oscar-winning film *Ray* he plays band leader and blues guitar player Lowell Fulson. During production he collaborated with Ray Charles in scoring the film.

<https://www.youtube.com/watch?v=An6z4TaLmT0> – HARD TIME KILLING FLOOR BLUES

## **Christian McBride** (bass), 1972 - JAZZ

*'I HAD NO experience writing for Big Bands'*



Christian McBride is an American jazz bassist. McBride is considered a virtuoso, and is one of the most recorded musicians of his generation; he has appeared on more than 300 recordings as a sideman. He is also a 3-time Grammy award winner. His father, Lee Smith, and his great uncle, Howard Cooper, are well known Philadelphia bassists who served as McBride's early mentors. He has performed and recorded with a number of jazz legends and ensembles, including Freddie Hubbard, McCoy Tyner, Brad Mehldau, Herbie Hancock, Pat Metheny, Joe Henderson, Diana Krall, Roy Haynes, Chick Corea, John McLaughlin, Wynton Marsalis, Hank Jones, Michael Dease, Lewis Nash, Joshua Redman, and Ray Brown's 'Superbass' with John Clayton, as well as with pop, hip-hop, soul, and pop musicians like Sting, Paul McCartney, Celine Dion, Isaac Hayes.

<https://www.youtube.com/watch?v=JsdGzm4IHCO> – JAZZ, THE GOOD FEELING

## **Claudio Roditi** (trumpet), 1946 - BOSA, JAZZ

*'One of the very best performers in jazz' - Allmusic*



After arriving in the United States from Rio in 1970, he began to study at Berklee School of Music, where he became musically influenced by Clifford Brown and Lee Morgan. In 1976 he moved to New York and began to establish himself as a formidable jazz figure. Currently he leads his own band and frequently travels as a member of Dizzy Gillespie's United Nations Orchestra. He performed in the International Jazz Festival, 2014. He earned a Grammy Award nomination in 1995 for his 'Symphonic Bossa Nova' and another in 2010 as Best Latin Jazz Album for *Brazilliance X 4*.

<https://www.youtube.com/watch?v=I-FmBbR1iMU> – BODY AND SOUL

<https://www.youtube.com/watch?v=YncPqELJTTo> – BOSSA PRA DONATO

## **Clifford Brown** (trumpet), 1930-1956 - BEPOP, HARD BOP

*'Live a good, clean life and still be a good jazz musician'*



aka 'Brownie,' was an American jazz trumpeter. He was influenced and encouraged by Fats Navarro, Dizzy and the 'Bird'. His sense of harmony was highly developed, enabling him to deliver bold statements through complex harmonic progressions (chord changes), and embodying the linear, 'algebraic' terms of bebop harmony (he majored in mathematics).

In addition to his up-tempo prowess, he could express himself deeply in a ballad performance.

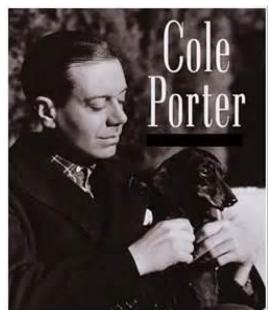
<https://www.youtube.com/watch?v=9iuP3CfFZDQ> – LADY BE GOOD

<https://www.youtube.com/watch?v=6tBJa8Ew6fQ> – JOY SPRING WITH ROACH

[https://www.youtube.com/watch?v=TrFNv4Uty\\_A](https://www.youtube.com/watch?v=TrFNv4Uty_A) – EMBRACEABLE YOU

## **Cole Porter** (jazz composer), 1891-1964 – SWING

*'Look, an unmanned piano'*



Cole Albert Porter was an American composer, pianist and songwriter. Born to a wealthy family, Kate Cole and Sam Porter, in Indiana, he defied the wishes of his domineering grandfather and took up music as a profession. Classically trained, he was drawn towards musical theatre. After a slow start, he began to achieve success in the 1920s, and by the 1930s he was one of the major songwriters for the Broadway musical stage. Unlike many successful Broadway composers, Porter wrote the lyrics as well as the music for his songs. After a serious horseback riding accident in 1937, Porter was left disabled and in constant pain, but he continued to work. His shows of the early 1940s did not contain the lasting hits of his best work of the 1920s and 30s, but in 1948 he made a triumphant comeback with his most successful musical, *Kiss Me, Kate*. It won the first Tony Award for Best Musical.

<https://www.youtube.com/watch?v=MCjhFru6m7g> – ANYTHING GOES 1934 WITH DORSEY'S

<https://www.youtube.com/watch?v=GgfNgeWQAAg> – LET'S DO IT WITH GOODMAN

## **Coleman Hawkins\*** (sax and band leader), 1904-1969 – SWING, BEPOP

*'If you don't make mistakes, you aren't really trying.'; 'I don't think I ever was a child'*



Nicknamed 'Hawk' and sometimes 'Bean', was an American jazz tenor saxophonist. He was one of the first prominent jazz musicians on his instrument. While Hawkins is strongly associated with the swing music and big band era, he had a role in the development of bebop in the 1940s. Fellow saxophonist Lester Young, known as 'Pres', commented in a 1959 interview with *The Jazz Review*: 'As far as I'm concerned, I think Coleman Hawkins was the President first, right?' Coleman came to New York with Mamie Smith in 1923 playing blues and jazz similar to King Oliver and Satchmo. He joined Fletcher Henderson and remained with him until 1934 and became known as one of the great swing

musicians and the 'Father of the Jazz Saxophone'. Lester Young took over having left Count Basie due to a dispute with dates for a recording gig. In late 1934, Hawkins accepted an invitation to play with Jack Hylton's orchestra in London, and toured Europe as a soloist until 1939, performing and

recording with Django Reinhardt and Benny Carter in Paris in 1937. He recorded 'Body and Soul' in 1939 on his return from Europe. In the 40s and 50s he worked with Monk, Pettiford, Davies and Roach all as his sidemen. In 1944 it was BEPOP time with Dizzy, Coltrane and Rollins. He continued to be associated with the 'greats' such as Peterson, Eldridge, Webster and the Duke until 1967, two years before he passed away, having appeared in concerts and TV prior to his end. (NB John Chilton's biography 'The Song of the Hawk' is worth a read).

<https://www.youtube.com/watch?v=MIAxA2IWCGA> – SMOKE GETS IN YOUR EYES

<https://www.youtube.com/watch?v=0Q7J4PgrRsY> – BODY AND SOUL

### **Colin Vallon** (piano), 1980 - JAZZ IMPROV AND FREE

*'Subtle, insinuating power'*



Vallon completed a classical music training; age of 18 he studied at the Swiss Jazz School in Silvano Bazan. Since 2009 he has taught at the Hochschule der Künste Bern.

<https://www.youtube.com/watch?v=iYPwXuUz59I> – SWING LOW SWEET CHARIOT

<https://www.youtube.com/watch?v=PVdudLykUwk> - ELINA DUNI ET COLIN VALLON EN LIVE SUR FRANCE 3

<https://www.youtube.com/watch?v=mGS-Sww6E34> - THE TRIO

### **Connie Kay** (drummer with MJQ), 1927 – 1994 – COOL JAZZ

*'And sure enough in the Bronx a man got killed'*



He was best known for his long membership in the Modern Jazz Quartet (MJQ). He was self-taught, and began his career playing with saxophonist Lester Young's quintet from 1949 to 1955, and also with Stan Getz, Coleman Hawkins, Charlie Parker, Miles Davis and others. Kay joined the MJQ in 1955, replacing original drummer Kenny Clarke, and stayed until the group's dissolution in 1974 and occasional reunions into the 1990s. He also played drums on

several of Irish singer/songwriter Van Morrison's most important albums: *Astral Weeks*, one song on 'Saint Dominic's Preview' and four songs on *Tupelo Honey*'

<https://www.youtube.com/watch?v=1M-QtVkjZA> – ROUND MIDNIGHT with Milt (vibes), Percy (bass), John (piano) and Connie (drums)

## **Count Basie\*** (piano and band leader), 1904-1984 – SWING JAZZ, BIG BAND, BLUES

*'Keep on listening & tapping your feet, Jazz is nothing more than swinging the Blues'*



The ‘Count’ was an American jazz pianist, organist, bandleader, and composer. He went to Harlem, where his performing career expanded; he toured with groups to the major jazz cities of Chicago, St. Louis and Kansas City. Many notable musicians came to prominence under his direction, including the tenor saxophonists Lester Young, Illinois Jacquet, Gene Ammons and Herschel Evans, the guitarist Freddie Green, trumpeters Buck Clayton and Harry ‘Sweets’ Edison and singers Jimmy Rushing and Joe Williams. Basie’s theme songs were ‘One O’Clock Jump,’ developed in 1935 in the early days of his band, and ‘April In Paris’. As the Basie Band developed (The New Testament Band) he relied less on arrangements but not entirely but memorised ‘riffs’ often referred to as ‘head arrangements’, clearly for obvious reasons to do with memory.

<https://www.youtube.com/watch?v=EbbBeU1vHew> – SWEET GEORGIA BROWN

<https://www.youtube.com/watch?v=FMibKxQWRnw> – LIL’ DARLING

<https://www.youtube.com/watch?v=3drqJ1bUmEA> – SLOW BLUES WITH OSCAR P

<https://www.youtube.com/watch?v=TYLbrZAko7E> – SWINGING THE BLUES 1941

<https://www.youtube.com/watch?v=08jyOwx96Ig> – ONE O CLOCK JUMP 1943

## **Courtney Pine** (sax), 1964 - JAZZ

*‘I wanted to be an astronaut’*



At school he studied the clarinet, although he is known primarily for his saxophone playing. Pine is a multi-instrumentalist, also playing the flute, clarinet, bass clarinet and keyboards. His recent music integrates modern British music like drum and bass and music with contemporary jazz styles. He runs his own band and integrates many contemporary musicians in his performances. He

also presents Jazz Crusade on BBC Radio 2, the seventh series of which was broadcast during spring 2007. In 1988 he appeared as himself in a jazz quartet in the *Doctor Who* serial *Silver Nemesis*.

[https://www.youtube.com/watch?v=h-k\\_tcnuNII](https://www.youtube.com/watch?v=h-k_tcnuNII) - SUMMERTIME

<https://www.youtube.com/watch?v=YmZ9Ko5nRW0> – KINGSTONIAN SWING

## D

**Dame Cleo Laine\*** (jazz vocal, husband John), 1927 - COOL JAZZ. POP

*'I do my weeping, silently, by myself'*



Dame Cleo (husband Sir John Dankworth) is an English jazz and pop singer and an actress, noted for her scat singing and for her vocal range. Though her natural range is that of a contralto she is able to produce a 'G above high C' giving her an overall compass of well over three octaves. On the windowsill of Dame Cleo Laine's Buckinghamshire sitting room, between the photograph of 'Dankie (John) getting gonged by the Queen' and the framed Valentine's Day doggerel which rhymes 'waffle' with 'I loves yer, dear, with all my heart - and all me other offal', stands a Hallmark card bearing the word 'Granny' picked out in pastel flowers.

<https://www.youtube.com/watch?v=ZXet9LgsjJM> – IT DON'T MEAN A THING

<https://www.youtube.com/watch?v=e48tmnqg5bc> – LADY BE GOOD WITH HUSBAND JOHN

**Danny Barker** (banjo, vocal, guitar), 1909-1994 – JAZZ, BLUES, CREOLE

*'A Life in Jazz'*



Danny was a jazz banjoist, singer, guitarist, songwriter, ukulele player and author from New Orleans. Mr. Barker asked the local Pastor Darby from New Orleans 'what would he want him (Mr. Barker) to do in the church?' 'A Christian Band' he answered. Thus, The Fairview Christian Marching Band was the brainchild of Reverend Andrew Darby. Throughout Danny's career, he played with Jelly Roll Morton, Baby Dodds, James P. Johnson, Sidney Bechet, Mezz Mezzrow, and Red Allen.

<https://www.youtube.com/watch?v=CqwCryi2Vqo> – MY INDIAN RED

[https://www.youtube.com/watch?v=Hek2KQcD8\\_M](https://www.youtube.com/watch?v=Hek2KQcD8_M) – ST JAMES INFIRMARY BLUES

**Dave Brubeck\*** (piano), 1920-2012 – COOL JAZZ, WEST COAS, 3<sup>RD</sup> STREAM

*'Jazz stands for freedom. It's supposed to be the voice of freedom'*



Brubeck was an American jazz pianist and composer, considered to be one of the foremost exponents of cool jazz. Brubeck's style ranged from refined to bombastic. His music is known for employing unusual time signatures, and superimposing contrasting rhythms, meters, and tonalities. His long-time musical partner, alto saxophonist Paul Desmond, wrote the saxophone melody for the Dave Brubeck Quartet's best remembered piece, 'Take Five'.

<https://www.youtube.com/watch?v=PHdU5sHigYQ> – TAKE FIVE

[https://www.youtube.com/watch?v=\\_yExwkQYcp0](https://www.youtube.com/watch?v=_yExwkQYcp0) – UNSQUARE DANCE

## **Dave Douglas** (trumpet), 1963 - FREE JAZZ, ELECTRONIC

*'But what do I know? I'm a musician'*



He is an American jazz trumpeter and composer whose music derives from jazz, classical music, folk music, electronica and klezmer (traditional Ashkenazi Jews using accordion, fiddle or clarinet). He has also performed and recorded with dozens of musicians in jazz and popular genres and has been a member of the SF JAZZ Collective (San Francisco) and various John Zorn (avant garde composer) ensembles. With his own groups, Douglas has pioneered new settings for the trumpet in jazz. In more recent years, he has explored collaborations involving modern dance, spoken word/poetry, and film. Dave worked with Martial Solal in Paris and together they cut the following Standards: 'Have You Met Miss Jones,' 'Body and Soul,' 'Here's That Rainy Day' and 'All the Things You Are.' – CLASSIC.

<https://www.youtube.com/watch?v=BgXEmPeguWw> – TIME TRAVEL

<https://www.youtube.com/watch?v=ocAaZ2aMrNo> – BE STILL MY SOUL

<https://www.youtube.com/watch?v=YP1-DcfFWJs> – EARMARKS

## **Dave Holland** (bass), 1946 - JAZZ, AVANT-GARDE, FUSION

*'Don't leave anything out – play all of it'*



Dave Holland is an English jazz double bassist, composer and bandleader who has been performing and recording for five decades and he has linked up with John McLaughlin, the leading guitarist.. He has lived in the United States for over 40 years. His work ranges from pieces for solo performance to big band.

<https://www.youtube.com/watch?v=HHu6rzmUvFI> – MR PC

## **David Sanborn** (sax and instrumental), 1945- BOP, JAZZ, FUSION, R&B, POP, FUNK

*'The most influential saxophonist on pop, R&B, and crossover players of the past 20 years.' [Scott Yanow]....What was available to me in St Louis was R&B*



David Sanborn is an American alto saxophonist who suffered from polio in his youth. Though Sanborn has worked in many genres, his solo recordings typically blend jazz with instrumental pop and R&B. He released his first solo album *Taking Off* in 1975, but has been playing the saxophone since before he was in high school. Sanborn has also worked extensively as a session musician, notably on David Bowie's *Young Americans* (1975). In 1994 Sanborn appeared in *A Celebration: The Music of Pete Townshend and The Who*, also known as *Daltrey Sings Townshend*. This was a two-night concert at Carnegie Hall produced by Roger Daltrey of English rock band The Who in celebration of his fiftieth birthday. In 1994 a CD and a VHS video were issued, and in 1998 a DVD was released

<https://www.youtube.com/watch?v=IkjoX1uBL6Q> – CHCAGO SONG

### **Dee Dee Bridgewater\*** (jazz vocal), 1950 - JAZZ

*'Thank you, France, for calling me one of your own; Live in Paris, Here's That Rainy Day'*



Dee Dee Bridgewater is an American jazz singer. She is a three-time Grammy Award winning singer-songwriter, as well as a Tony Award-winning stage actress and host of National Public Radio's syndicated radio show JazzSet with Dee Dee Bridgewater. She performed with many of the great jazz musicians of the time, such as Sonny Rollins, Dizzy Gillespie, Dexter Gordon, Max Roach, Rahsaan Roland Kirk and others. She was noted for her strong scat vocals and her likeness to Sarah Vaughan, Carmen McRae and Nancy Wilson. She performed at the Monterey Jazz Festival in 1973, in 1987 in Paris and the Osaka International Jazz Festival 2014.

<https://www.youtube.com/watch?v=fiLsvqumVqg> – BYE BYE BLACKBIRD 1997

### **Dewey Redman** (sax), 1931-2006 - JAZZ, POST-BOP, AVANT-GARDE, FREE

*'It all comes from the diaphragm'*



Walter Dewey Redman was an American jazz saxophonist, known for performing free jazz as a bandleader, and with Ornette Coleman and Keith Jarrett. Redman played mainly tenor saxophone, though he occasionally doubled on alto saxophone, played the Chinese suona (which he called a musette) and on rare occasions played the clarinet. His son is saxophonist Joshua Redman

<https://www.youtube.com/watch?v=7rhIr1-ygBo> – DEWEY TIME

### **Dexter Gordon\*** (sax), 1923-1990 – COOL JAZZ

*'If you can't play the Blues you might as well hang it up.' 'Jazz is an Octopus' – it will assimilate anything it can use.'*



Dexter Gordon (The King of Quoters) was an American jazz tenor saxophonist. He was among the earliest tenor players to adapt the bebop musical language of people such as Charlie Parker, Dizzy Gillespie, and Bud Powell to the instrument. In the 80s he was part of the 3<sup>rd</sup> revival of BEPOP (1<sup>st</sup> in the 40s and second in the 50s). The music of Charles Mingus (bass) and John Coltrane (sax) also figured in the revival. Dexter was nominated for a 'Best Actor' award for his part in the 1986 American-French musical drama 'Round Midnight' starring other greats such as Wayne Shorter, Freddie Hubbard and Herbie Hancock . The film was based on a composite of the real life jazz legends Lester Young (tenor sax) and Bud Powell (piano).

<https://www.youtube.com/watch?v=8s8rHrLcSts> – DARN THAT DREAM

<https://www.youtube.com/watch?v=57HM5vI Eur8> – CHAN'S SONG FROM THE MOVIE

## Diana Krall\* (jazz piano/vocal), 1964 - COOL JAZZ, IMPROV

*'I'm not really on a mission to tell anybody anything. I'd rather be figured out.'*



Diana Jean Krall, OC, OBC is a Canadian jazz pianist/singer known for her contralto vocals and brilliant jazz arrangements (*It's Wonderful*). She has sold more than 6 million albums in the US and over 15 million worldwide. She is married to Elvis Costello.

<https://www.youtube.com/watch?v=it1NaXrIN9I> – LOOK OF LOVE

<https://www.youtube.com/watch?v=vs1LfI9HxRc> 'S WONDERFUL IN PARIS

<https://www.youtube.com/watch?v=7sxK8ghb9PU> – WALK ON BY IN RIO

<https://www.youtube.com/watch?v=ehEVrUCimiU> DIANA AND ELVIS – WALLFLOWER (DYLAN)

## Diane (Deedles) Schuur (singer and pianist), 1953 - JAZZ, BLUES, POP

*'This chic sings cool scat' 'Like Johnny Mercer said, I always try to accentuate the positive.'*



She has won two Grammy Awards, headlined many of the world's most prestigious music venues, including Carnegie Hall and The White House and has toured the world performing with such greats as Quincy Jones, Stan Getz, B. B. King, Dizzy Gillespie, Maynard Ferguson, Ray Charles, Joe Williams and Stevie Wonder. Like Stevie Wonder, Schuur was blinded at birth due to retinopathy of prematurity. Diane was very much part of a host of singers making their way in popularity in the 70s and 80s such as Bobby McFerrin, Madelein Peyroux and Cassandra Wilson to mention a few but not quite in the same league as Diana Krall. Nevertheless, Blue Note club reviewer, Stephen Holden of the *New York Times*, called her 'a vocalist of unusual warmth and power.' She exemplified the 'Call and Response' in an iconic, scat version of 'S Wonderful.'

<https://www.youtube.com/watch?v=3qYdIHdjD-c> – VERY THOUGHT OF YOU

[https://www.youtube.com/watch?v=CNPz6\\_Mke6I](https://www.youtube.com/watch?v=CNPz6_Mke6I) – 'S WONDERFUL

## Dianne Reeves (vocalist), 1956 - JAZZ

*'I come from a long line of storytellers'*



Dianne is an American jazz singer who has been one of the leading exponents of the genre since the 1980s. According to commentator Scott Yanow: 'A logical successor to Dinah Washington and Carmen McRae (although even she cannot reach the impossible heights of Ella and Sarah Vaughan), Reeves is a superior interpreter of lyrics and a skilled scat singer'. In 1992, Reeves moved from Los Angeles back to Denver, where she still lives. She sang at the closing ceremony of the 2002 Winter Olympic Games in Salt Lake City.

<https://www.youtube.com/watch?v=h6G7K1nIPxE> – LOTOS JAZZ FESTIVAL 2014

<https://www.youtube.com/watch?v=12bLSrDDNkI> – RADIO BROADCAST

## **Dicky Wells** (trombone), 1907 – 1985 - JAZZ

*'Take this rhythm section'*



He played with Count Basie between 1938–1945 and 1947-1950. He also played with Cecil Scott, Spike Hughes, Fletcher Henderson, Benny Carter, Teddy Hill, Jimmy Rushing, Buck Clayton and Ray Charles. He played frequently at the West End jazz club at 116th and Broadway, most often with a band called The Countsmen, led by alto saxophonist Earle Warren, his colleague from Count Basie days. A trademark was Wells's 'pepper pot' mute which he made himself.

<https://www.youtube.com/watch?v=rYtJahJwW0Q> – BLUES IN F, 1961

## **Dinah Washington** (jazz, blues vocal), 1924-1963 - JAZZ VOCALS

*'Queen of the Blues'*



Dinah Washington, born Ruth Lee Jones, was an American singer and pianist. She has been cited as 'the most popular black female recording artist of the '50s'. Primarily a jazz vocalist, she performed and recorded in a wide variety of styles including blues, R&B, and traditional pop music. Appeared at Newport '58.

<https://www.youtube.com/watch?v=OmBxVfQTuvI> – WHAT A DIFFERENCE A DAY MAKES

<https://www.youtube.com/watch?v=h8TC0FK2O7E> – FOR ALL WE KNOW

## **Dionne Warwick\*** (jazz vocal), 1940 - GOSPEL, R&B, CONTEMPORARY, POP, VOCALESE

*'If you think it, you can do it'*



Marie Dionne Warwick, known professionally as Dionne Warwick, is an American singer, actress and TV-show host, who became a United Nations Global Ambassador for the Food and Agriculture Organization, and a United States Ambassador of Health. Having been in a partnership with songwriters Burt Bacharach and Hal David, Warwick ranks among the 40 biggest hit makers of the rock era, based on the Billboard *Hot 100 Pop Singles Charts*. Dionne Warwick is second only to Aretha Franklin as the most-charted female vocalist of all time. She is a first cousin to Whitney Houston (RIP).

<https://www.youtube.com/watch?v=kafVkpXjLYg> – I SAY A LITTLE PRAYER 1967

## Dizzy Gillespie\* (trumpet and band leader), 1917-1993 – BOP

*'They're not particular whether you're playing a flat 5th or a ruptured 129th as long as they can dance.' 'If you're not doin' it, you're not doin' anythin''*



John Birks 'Dizzy' Gillespie was an American jazz trumpeter, bandleader, composer and occasional singer. Allmusic's Scott Yanow wrote, 'Dizzy Gillespie's contributions to jazz were huge'. One of the greatest jazz trumpeters of all time (some would say the best), Gillespie was such a complex player that his contemporaries ended up copying Miles Davis and Fats Navarro instead, and it was not until Jon Faddis's emergence in the 1970s that Dizzy's style was successfully recreated. Gillespie was a trumpet virtuoso and improviser, building on the virtuoso style of Roy Eldridge. He added layers of harmonic complexity previously unknown in jazz. His beret and horn-rimmed spectacles, his scat singing, his bent horn, pouched cheeks and his light-hearted personality were essential in popularizing bebop. In the 1940s Gillespie, together with Charlie Parker and as a member of Cab Calloway's band, became a major figure in the development of bebop and modern jazz. He stands right next to Louis Armstrong as an icon of the jazz idiom. It could be apocryphal, but Dizzy switched to a trumpet with an upturned bell because someone sat on his horn in 1953, Gillespie's State department-sponsored tours were among the first formal acknowledgements of jazz's value as an international symbol of American culture. In Iron Curtain countries Dizzy was listened to somewhat clandestinely. His foreign tours included South America and the Middle East. One of his bright young writers was Quincy Jones.

<https://www.youtube.com/watch?v=kOmA8LOw258> – SALT PEANUTS 1947

<https://www.youtube.com/watch?v=ZO1uMjz3n3w> – UMBRELLA MAN WITH LOUIS

[https://www.youtube.com/watch?v=09BB1pci8\\_o](https://www.youtube.com/watch?v=09BB1pci8_o) - BEBOP

<https://www.youtube.com/watch?v=BQYXn1DP38s> - A NIGHT IN TUNISIA

## Django Reinhardt\* (guitar/composer), 1910-1953 – JAZZ, GYPSY JAZZ, BEPOP, ROMANI MUSIC

*'Jazz attracted me because in it I found a formal perfection and instrumental precision that I admire in classical music, but which popular music doesn't have'.*



Jean-Baptiste 'Django' Reinhardt (the gypsy guitarist) was a French guitarist and composer of Romani heritage. Reinhardt is often regarded as one of the greatest guitar players of all time and was the first important European jazz musician who made major contributions to the development of the genre. After his third and fourth fingers were paralyzed when he suffered burns in a fire,

Reinhardt used only the index and middle fingers of his left hand on his solos and invented an entirely new style of jazz guitar technique (sometimes called 'hot' jazz guitar) that has since become a living musical tradition within French Gypsy culture. With violinist Stéphane Grappelli, he co-founded the Quintette du Hot Club de France, described by critic Thom Jurek as 'one of the most original bands in the history of recorded jazz'.

<https://www.youtube.com/watch?v=LolJ4W7kXiQ> – JAZZ GUITAR GENIUS

<https://www.youtube.com/watch?v=PQhTpgicdx4> – THREE-FINGERED LIGHTNING

<https://www.youtube.com/watch?v=VpmOTGungnA> – MINOR SWING WITH GRAPPELLI

## **Don Cherry** (trumpet), 1936 – 1995 – JAZZ, FREE JAZZ, WORLD FUSION

*'You can dance to Monk's music'*



He is well known for his long association with saxophonist Ornette Coleman, which began in the late 1950s. In the 1960s he became a pioneer of world fusion music, incorporating various ethnic styles into his playing. In the 1970s he relocated to Sweden, but he continued to tour and play at festivals throughout the world and worked with a wide variety of musicians. While trumpeter Clifford Brown was in Los Angeles with Max Roach, Cherry attended a jam session with Brown and Larance Marable at Eric Dolphy's house, and

Brown informally mentored Cherry. He co-led *The Avant-Garde* session which saw John Coltrane replacing Coleman in the Quartet, recorded and toured with Sonny Rollins, was a member of the New York Contemporary Five with Archie Shepp. In the 1970s he ventured into the developing genre of world fusion music. Cherry incorporated influences of Middle Eastern, traditional African and Indian music into his playing.

<https://www.youtube.com/watch?v=aNXePvT5H0s> – BEMSHA SWING WITH HERBIE

## **Don Redman** (alto sax, arranger, band leader), 1900-1964 – HOT JAZZ

*'I Got Rhythm'*



Donald Matthew Redman was an American jazz musician, arranger, bandleader and composer. Redman was announced as a member of the West Virginia Music Hall of Fame on May 6, 2009. In 1923 Don Redman joined the Fletcher Henderson orchestra, mostly playing clarinet and saxophones. He soon began writing arrangements, and Redman did much to formulate the sound that was to become big band Swing. (It is significant to note that with a few exceptions, Henderson did not start arranging until the mid-1930s. Redman did the bulk of arrangements (through 1927) and after he left, Benny Carter took over arranging for the Henderson band.)

<https://www.youtube.com/watch?v=4G8iEHejD7E> – DOIN' THE NEW LOW DOWN

## **Donald Harrison** (sax), 1960 -SMOOTH JAZZ, HIPHOP, JAZZ

*'Jazz is cultural music in New Orleans'*



Donald Harrison, Jr. is an American jazz saxophonist from New Orleans, Louisiana. He played with Roy Haynes, Jack McDuff, Art Blakey's Jazz Messengers, Terence Blanchard and Don Pullen in the 1980s. Harrison also performs in the smooth jazz genre. His group Donald Harrison Electric Band has recorded popular radio hits and have charted in the top ten of *Billboard* magazine. Harrison was chosen as the 'person of the year' by *Jazziz* magazine in January 2007.

<https://www.youtube.com/watch?v=lleWAGvBluk> – THE TROPIC OF COOL

## Dudley Moore\* (jazz piano), 1935-2002 - COOL JAZZ

*'I am always looking for meaningful one-night stands'*



Dudley Stuart John Moore, CBE was an English actor, comedian, musician and composer. Moore first came to prominence in the UK as one of the four writer-performers in the comedy revue Beyond the Fringe from 1960, and with one member of that team, Peter Cook, collaborated on the television series *Not Only... But Also*. The double act worked on other projects until the mid-1970s, by which time, Moore had settled in Los Angeles to concentrate on his movie acting. His solo career as a comedy film actor was heightened by the success of hit Hollywood films, particularly *Foul Play*, *10* and *Arthur*. He received an Oscar nomination for the latter role. He was frequently referred to in the media as 'Cuddly Dudley' or 'The Sex Thimble', a reference to both his short stature and his reputation as a 'ladies' man'. He was a brilliant jazz pianist.

<https://www.youtube.com/watch?v=VWVGutY0xbw> – MOORE'S BATTLE WITH PSP

<https://www.youtube.com/watch?v=A2t4ZDFoigM> – JAZZ PIANO

## Duke Ellington\* (piano & band leader), 1899-1974 – SWING, BIG BAND

*'Music is my mistress and she plays second fiddle to no one'; 'I want to create the music of the American Negro'* Hobson described him as 'musically fertile'



Edward Kennedy 'Duke' Ellington was an American composer, pianist and bandleader of jazz orchestras, his virtuosic style never being seriously imitated. He was classy – 18 karat. He acquired 'piano rolls' from the great Stride Pianist James P Johnson and taught himself to play and understand harmony and orchestration. He led his orchestra from 1923 until his death, his career spanning over 50 years (he collaborated with Bechet in 1925). Though widely considered to have been a pivotal figure in the history of jazz, Ellington himself embraced the phrase 'beyond category' as a 'liberating principle', and referred his music to the more general category of 'American Music', rather than to a musical genre such as 'jazz'. 'That now I was recognised as a musician I had to live up to it – and protect that reputation'. Duke developed a phenomenal relationship with his musicians (largely in the Harlem Cotton Club) having them believe that they actually were highly talented and inventive although to be accurate the leadership came from the Duke. By 1940 he was joined by three very important musicians in their own right; Billy Strayhorn, Ben Webster and Jimmie Blanton (The recording ban of 1942-44 did slow down the output for many artists during that difficult time when musicians did Strike to protect their royalties). The Duke's song writing is legendary and up there with Jerome Kern and Cole Porter: *Mood Indigo*, *Solitude*, *It Don't Mean a Thing*, *Take the 'A' Train* and *Satin Doll*. He was the pre-eminent jazz composer. Many of his contemporaries died about the same time; Strayhorn and Johnny Hodges. Adelaide Hall lasted much longer (1901 – 1993). She claimed her fame with the Duke. She was noted for her scat singing. The Duke held strong views about jazz and its authenticity. He disputed strongly on one occasion a patronizing article by music critic Winthrop Sergeant who alleged that jazz did not 'encompass emotions such as tragedy, romance, nostalgia and wonder.'

<https://www.youtube.com/watch?v=qDQpZT3GhDg> – DON'T MEAN A THING 1943

<https://www.youtube.com/watch?v=cb2w2m1JmCY> – TAKE THE A TRAIN

<https://www.youtube.com/watch?v=gOlpcJhNyDI> – C JAM BLUES 1942

<https://www.youtube.com/watch?v=zXPipzonWvI> –ADELAIDE HALL WITH THE DUKE IN 1928

## E

### **Earl Hines** (piano), 1903-1983 – SWING, BIG BAND SOLO

*'I don't think, I think when I play'*



Earl, universally known as Earl 'Fatha' was an American jazz pianist and bandleader. Hines was one of the most influential figures in the development of jazz piano and, according to one major source, is 'one of a small number of pianists whose playing shaped the history of jazz'. Trumpeter Dizzy Gillespie, a member of the Earl Hines big-band along with Charlie Parker, wrote, 'The piano is the basis of modern harmony'. Count Basie said, simply, that Earl Hines was, 'The greatest piano player of the 88s in the world'.

[https://www.youtube.com/watch?v=CcHz\\_cjeqRU](https://www.youtube.com/watch?v=CcHz_cjeqRU) – MEMORIES OF YOU 1965

<https://www.youtube.com/watch?v=UyXtW700vQ8> - INTERVIEW

<https://www.youtube.com/watch?v=apr4Tt9VWXA> – ALL OF ME 1965 WITH WILSON

### **Earl Klugh** (guitar), 1953 - SMOOTH JAZZ, CROSSOVER, FUSION

*'I want to try to communicate these feelings and have people feel the same way as I do.'*



Earl Klugh is an American smooth jazz/crossover jazz/jazz fusion guitarist and composer. In 2006 Modern Guitar magazine wrote that Klugh 'is considered by many to be one of the finest acoustic guitar players today.' His sound is a blend of these jazz, pop and rhythm and blues influences, forming a potpourri of sweet contemporary music original to only him. Klugh hosts a special Weekend of Jazz featuring jazz legends and greats at the Five-Star Broadmoor Hotel & Resort in Colorado Springs. jazz greats including Ramsey Lewis, Patti Austin, Chuck Mangione, Bob James, Joe Sample, Chris Botti, Roberta Flack, and Arturo Sandoval have all performed at the annual event set in foot of the Colorado Rockies.

[https://www.youtube.com/watch?v=n7fF\\_eRYM5k](https://www.youtube.com/watch?v=n7fF_eRYM5k) – THIS TIME

<https://www.youtube.com/watch?v=TkYhh56fuMg> – LIVING INSIDE OF YOUR LOVE WITH BENSON

### **Eddie Cantor** (singer), 1892 – 1964 – ACTOR, COMEDIAN, SINGER

*'We want Can-tor! We want Can-tor!' 'We don't flat our fifths, we drink them'*



Familiar to Broadway (Ziegfeld Follies, 1917), radio, movie and early television audiences, this 'Apostle of Pep' was regarded almost as a family member by millions because his top-rated radio shows revealed intimate stories and amusing anecdotes about his wife Ida and five daughters. Some of his hits include 'Makin' Whoopee,' 'Ida,' 'If You Knew Susie,' 'Ma! He's Makin' Eyes at Me,' 'Margie' and 'How Ya Gonna Keep 'em Down on the Farm (After They've

Seen Paree)?'

<https://www.youtube.com/watch?v=InTuAeGjr4M> – IF YOU KNEW SUSIE

<https://www.youtube.com/watch?v=ANRPmTZRqkg> – MAKIN' WHOOPEE

### Eddie Condon (banjo, guitar), 1905-1973 – CHICAGO SWING, DIXIELAND

*'Beiderbecke took out a silver cornet, put it to his lips & blew a phrase. The sound came out like a girl saying 'yes.'"*



Albert Edwin Condon, better known as Eddie Condon, was a jazz banjoist, guitarist, and bandleader. A leading figure in the so-called 'Chicago school' of early Dixieland, he also played piano and sang on occasion. He was based in Chicago for most of the 1920s, and played with such jazz notables as Bix Beiderbecke, Jack Teagarden and Frank Teschemacher. From the late 1930s on he was a regular at the Manhattan jazz club Nick's. The sophisticated variation on Dixieland music which Condon and his colleagues created there came to be nicknamed 'Nicksieland.'

<https://www.youtube.com/watch?v=eZILfYri1gg> – THE ROYAL GARDEN BLUES

<https://www.youtube.com/watch?v=OZnHaXgVFJY> – JAZZ ME BLUES 1964

### Eddie Daniels (clarinet & sax), 1941- JAZZ

*'Benny Goodman was my first idol'*



Eddie Daniels is an American musician and composer. Although he is best known as a jazz clarinet player, he has also played alto and tenor saxophones, as well as classical music on the clarinet. Daniels has toured and recorded with a variety of bands, small groups and orchestras, and appeared on television many times. Since the 1980s, he has focused mainly on the clarinet. In 1989, he won a Grammy Award for playing on the Roger Kellaway arrangement of *Memos from Paradise*. He has also played with artists such as Freddie Hubbard (1969), Richard Davis, Don Patterson, and Bucky Pizzarelli. Great you tube below:-

<https://www.youtube.com/watch?v=7IkDD5ze-mY> - OVER THE RAINBOW

### Eddie Lang (guitar), 1902-1933 – JAZZ

*'Father of Jazz Guitar'*



Born Salvatore Massaro, the son of an Italian-American Eddie Lang was an American jazz guitarist, regarded by some as the Father of Jazz Guitar. Lang was the first important jazz guitarist. He was effectively able to integrate the guitar into 1920s jazz recordings. He played with the bands of Joe Venuti, Adrian Rollini, Roger Wolfe Kahn and Jean Goldkette, in addition to doing a large amount of freelance radio and recording work. He played a Gibson L-4 and L-5 guitar, providing great influence for many guitarists, including Django Reinhardt. Cheeky below:-

<https://www.youtube.com/watch?v=uhrRuTsPFI> – PICKING MY WAY 1932

### **Eddie Palmieri** (piano), 1936 – SALSA, LATIN JAZZ



Extraordinary bandleader Eddie Palmieri, whose astounding combination of dexterity, rhythmic drive and freewheeling power recall was influenced by Thelonious Monk and McCoy Tyner as his band developed. With its battery of congas, bongos and timbales bolstering Palmieri's own percussive attack, this band is destined to raise the roof with its special brand of Latin jazz. He is a Grammy Award winning pianist, bandleader and musician of Puerto Rican ancestry. He is the founder of the bands 'La Perfecta' and 'La Perfecta II'.

<https://www.youtube.com/watch?v=TicUHK0-ZzY> - SALSA

### **Eddie Sauter** (writer and arranger), 1914-1981 – SWING, JAZZ

*'One of the most inventive arrangers to emerge during the swing era'* – Scott Yanow



Edward Ernest Sauter was a composer and jazz arranger who achieved renown among musicians during the swing era. He worked with tenor saxophonist Stan Getz on Focus, a unique collaboration for which Sauter---at Getz's commission---wrote a suite of string compositions (Roy Haynes, the jazz drummer, appeared on 'I'm Late, I'm Late,' the only selection to feature a non-string instrument other than Getz) without primary melodies, the idea being for Getz to improvise them in his customary lyric style.

<https://www.youtube.com/watch?v=1MRg7ihMayg> – I REMEMBER WHEN

[https://www.youtube.com/watch?v=XvfBXQ\\_vOt8](https://www.youtube.com/watch?v=XvfBXQ_vOt8) – HERE WITH STAN GETZ

### **Edward 'Kid' Ory\*** (trombone), 1886-1973 – NEW ORLEANS JAZZ, TRADITIONAL CREOLE

*'I don't condemn any style of music. I love to see any style go over including tailgating'*



Edward 'Kid' Ory was a jazz trombonist and bandleader discovered originally by Buddy Bolden. The 'Kid' was born in Woodland Plantation near La Place, Louisiana. He had one of the best-known bands in New Orleans in the 1910s, hiring many of the great jazz musicians of the city, including cornetists Joe 'King' Oliver, 'Mutt' Carey, Jelly Roll, and Louis Armstrong with wife Lil Hardin, who joined the band in 1919. The Ory band was an important force in reviving interest in New Orleans jazz, making popular 1940s radio broadcasts. The 'Kid' was the first to name Oliver as 'King of the Cornet'. Kid Ory also eschewed a trip up the Mississippi River in favour of the West Coast. In 1919 however he reached Chicago in 1925 where he became active with Louis

Armstrong and Jelly Roll Morton including Bessie Smith and Ma Rainey. He even mentored Benny Goodman and Charles Mingus. After a long spell in the 40s and 50s he eventually retired to Hawaii and died in Honolulu.

<https://www.youtube.com/watch?v=VDKpkOSQCCc> – TIGER RAG

<https://www.youtube.com/watch?v=EodqvKglEtI> – THE KID ORY BAND

## **Ella Fitzgerald\*** (vocal and scat), 1917-1996 – SWING, BEPOP, TRADITIONAL POP, VOCAL JAZZ

*'Forgive me if I don't have the words...maybe I can sing it and you'll understand'*



Ella Jane Fitzgerald was an American jazz vocalist with a vocal range spanning three octaves. Often referred to as the 'First Lady of Song' and the 'Queen of Jazz,' She was noted for her purity of tone, impeccable diction, phrasing and intonation, and a 'horn-like' improvisational ability, particularly in her scat singing. Fitzgerald was a notable interpreter of the Great American Songbook, thus defining what is commonly now referred to as 'Jazz Standards'. Her improvisations on 'Lady Be Good' and 'How High The Moon' were clearly inflected by the new modernists emerging in the 40s. Like many class vocalists such as Lena Horne, Mildred Bailey and Billie Holiday to name a few, Ella was influenced by one of the greats, Ethel Waters. By 1941, Ella had abandoned the big band format after two years of trying to hold Chick Webb's orchestra together following the drummer's death.

<https://www.youtube.com/watch?v=jqa5kNNaMlc> – EVERY TIME WE SAY GOOD BYE 1965

[https://www.youtube.com/watch?v=epRXoS\\_P0lk](https://www.youtube.com/watch?v=epRXoS_P0lk) – BLUE SKIES

<https://www.youtube.com/watch?v=PbL9vr4Q2LU> – ONE NOTE SAMBA 1969 (SCAT)

<https://www.youtube.com/watch?v=DEaDj6TXiQQ> – 'ROUND MIDNIGHT

## **Elvin Jones** (drums), 1927-2004 - POST BOP, MODAL, AVANT-GARDE, HARD, MAINSTREAM, POST

*'If there's any such thing as a perfect man, I think John Coltrane was one. And I think that kind of perfection has to come from a greater force than there is here on earth.'*



Elvin Ray Jones was a jazz drummer (SKINS PLAYER) of the post-bop era. He showed an interest in drums at a young age, watching the circus bands march by his family's home in Pontiac, Michigan. From 1960 to 1966 he was a member of the John Coltrane quartet (along with Jimmy Garrison on bass and McCoy Tyner on piano), a celebrated recording phase, appearing on such albums as *A Love Supreme*.

[https://www.youtube.com/watch?v=0YVOd1hK0\\_w](https://www.youtube.com/watch?v=0YVOd1hK0_w) - SOLO DEMO

<https://www.youtube.com/watch?v=U4uvN0tTlvo> – NIGHT IN TUNISIA

## **Elvis Costello** (singer, song writer, married to Krall), 1954

*'Popular music wouldn't be what it is today if New Orleans was only about Louis Armstrong'*



Elvis Costello is an English singer-songwriter. He began his career as part of London's pub rock scene in the early 1970s and later became associated with the first wave of the British punk & new wave movement of the mid-to-late 1970s. Later in life after Hurricane Katrina, Elvis teamed up with Allen Toussaint and recorded The River in Reverse. The Other Woman is a 'must listen to'.

<https://www.youtube.com/watch?v=44tYUs20mTE> – NOTTINGHILL 1999

<https://www.youtube.com/watch?v=O040xuq2FRO> - SHE

<https://www.youtube.com/watch?v=PYJWcV-mcK0> – THE OTHER WOMAN

[https://www.youtube.com/watch?v=AZ\\_aOk2NY\\_k](https://www.youtube.com/watch?v=AZ_aOk2NY_k) – RIVER IN REVERSE WITH TOUSSAINT

### **Engelbert Humperdinck** (vocalist), 1936

*'I don't like to give people what they have already seen'*



He is an English pop singer (real name, Arnold George Dorsey), best known for his UK number-one hits 'Release Me' and 'The Last Waltz', as well as 'After the Lovin'' and 'A Man Without Love'. After struggling with tuberculosis, in the mid-1960s Dorsey returned to his musical career, adopting the stage name 'Engelbert Humperdinck' after the German 19th-century composer of operas.

<https://www.youtube.com/watch?v=cDbmdPpDjZg> – ONE ON ONE INTERVIEW IN THE US

### **Enrico Rava** (trumpet), 1939 - JAZZ, AVANT-GARDE, BEPOP

*'The most famous Italian jazz trumpeter'*



Enrico Rava, is a prolific jazz trumpeter and arguably one of the best known Italian jazz musicians. He originally played trombone, changing to the trumpet after hearing Miles Davis. He has played with artists such as Carla Bley, Jeanne Lee, Paul Motian, Lee Konitz and Roswell Rudd. Chiefly an exponent of bebop jazz, Enrico Rava has also played successfully in avant-garde settings. In the 1970s and 1980s he worked with Pat Metheny, Michel Petrucciani, John Abercrombie, Joe Henderson, Richard Galliano, Miroslav Vitouš, Andrea Centazzo, Joe Lovano, Gil Evans and Cecil Taylor. Rava became obsessed with Michael Jackson's music only after Jackson's death.

<https://www.youtube.com/watch?v=2KLsiXfqQls> – LE SOLITE COSE WITH STEFANO BOLLANI

<https://www.youtube.com/watch?v=1kVsPCOSk2E> – MI RETORNI IN MENTE

### **Eric Dolphy** (flute/sax), 1928-1964 – COOL JAZZ, AVANT-GARDE, POST, 3<sup>RD</sup>, FREE

*'Trying to play the new concept with an outward bound feeling'*



Eric Allan Dolphy, Jr. (Jazz is Human Music) was an American jazz alto saxophonist, flautist, and bass clarinetist. On a few occasions, he also played the clarinet, piccolo, and baritone saxophone. His improvisational style was characterized by the use of wide intervals, in addition to using an array of extended techniques to reproduce human- and animal-like effects which almost literally made his instruments speak. Although Dolphy's work is sometimes classified as free jazz, his compositions and solos were often rooted in conventional (if highly abstracted) tonal bebop harmony and melodic lines that suggest the influences of modern classical composers Béla Bartók and Igor Stravinsky.

[https://www.youtube.com/watch?v=CcNkroy\\_Wdo](https://www.youtube.com/watch?v=CcNkroy_Wdo) – ROUND MIDNIGHT

**Ernest Gilmore ‘Gil’ Evans\*** (piano, arranger), band leader, composer), 1912-1988 – JAZZ, 3<sup>RD</sup> STREAM, COOL, MODAL, FUSION, FREE

*‘Miles changed the sound of the trumpet while Gil changed the sound of the jazz orchestra’*



Gil was a Canadian jazz pianist, arranger, composer and bandleader. He played an important role in the development of cool jazz, modal jazz, free jazz and jazz fusion. Evans' modest basement apartment behind a New York City Chinese laundry soon became a meeting place for musicians looking to develop new musical styles outside of the dominant bebop style of the day. Those present included the leading bebop performer, Charlie Parker, Miles Davis as well as

Gerry Mulligan and John Carisi. In 1948. The Big Apple was the ‘in-place’.

[https://www.youtube.com/watch?v=\\_sS3bJ32G3I](https://www.youtube.com/watch?v=_sS3bJ32G3I) – THE HONEY MAN

<https://www.youtube.com/watch?v=GFaK4q0pxcQ> – WITH MILES DAVIS IN 1959

**Ernest Hogan** (ragtime and roots for Stride), 1865-1909 – RAGTIME

*‘You need a talent for picking up new words and grammars these days-it’s become an obsession with me, someday I’ll probably write a book about it, but in what language?’ [referring to the many languages and sounds he heard as a travelling minstrel singer and funny-man]*



Ernest Hogan was the first African-American entertainer to produce and star in a Broadway show (The Oyster Man in 1907) and helped create the musical genre of ragtime. Hogan (Father of Ragtime) was considered one of the most talented performers and comedians of his day. Before his death, he stated that he ‘regretted’ using the racial slur in his song (he wrote All Coons Look Alike to Me).

<https://www.youtube.com/watch?v=nMn5TVOdMj0> – PAS-MA-LA

**Erroll Garner\*** (piano, composer), 1923-1977 – JAZZ

*‘Every day when I sit down to play I learn something new’*



Erroll Louis Garner was an American jazz pianist and composer known for his swing playing and ballads. His best-known composition, the ballad ‘Misty’, has become a jazz standard. Scott Yanow of Allmusic calls him ‘one of the most distinctive of all pianists’ and a ‘brilliant virtuoso’. He remained an ‘ear player’ all his life – he never learned to read music.

<https://www.youtube.com/watch?v=Zb-VAC3PNFY> – WHERE OR WHEN

[https://www.youtube.com/watch?v=5VhKbE\\_pf\\_E](https://www.youtube.com/watch?v=5VhKbE_pf_E) - LADY IS A TRAMP

<https://www.youtube.com/watch?v=3VHUpGxFJ8> – I GET A KICK OUT OF YOU

<https://www.youtube.com/watch?v=mBWiSwRAIB0> – WATCH WHAT HAPPENS!

## **Esperanza Spalding** (bass), 1984 - JAZZ, FUSION, BOSSA, NEO SOUL

*'Jazz music just resonates with the frequency of me.'*



Esperanza Spalding is an American jazz bassist, cellist and singer, who draws upon many genres in her own compositions. When asked in 2008 why she plays the bass instead of some other instrument, Spalding said that it was not a choice, but the bass 'had its own arc' and resonated with her. Ben Ratliff wrote in *The New York Times* on July 9, 2006, that Spalding's voice is 'light and high', up in Blossom Dearie's pitch range. Pat Metheny said in 2008 it was immediately obvious 'that she had a lot to say and was also unlike any musician I had ever run across before'.

<https://www.youtube.com/watch?v=Nppb01xhfe0> - BLACK GOLD

<https://www.youtube.com/watch?v=kNNVaMJJL9g> – I CAN'T HELP IT

## **Ethel Waters** (vocalist), 1896-1977 – BLUES, SWING

*'All the men in my life have been an epic and an epidemic'*



Ethel Waters was an African-American blues, jazz and gospel vocalist and actress, a 40 year career in all. She frequently performed jazz, big band, and pop music, on the Broadway stage and in concerts, although she began her career in the 1920s singing blues. Her style was sophisticated unlike the roughness of Ma Rainey and more intimate unlike the vaudevillian delivery of Mamie Smith. She influenced the white singer Sophie Tucker. She influenced many current singers and those like Billie Holiday, Bessie Smith and Lena Horne who came later. Her best-known recordings include 'Dinah,' 'Stormy Weather,' 'Taking a Chance on Love,' 'Heat Wave,' 'Supper Time,' 'Am I Blue?' and 'Cabin in the Sky,' as well as her version of the spiritual 'His Eye Is on the Sparrow.' Waters was the second African American, after Hattie McDaniel, to be nominated for an Academy Award. She is also the first African American woman to be nominated for an Emmy Award, in 1962.

<https://www.youtube.com/watch?v=zywZUhaUqMo> – STORMY WEATHER 1933

<https://www.youtube.com/watch?v=FN8-Yy8RI3s> – AM I BLUE 1929 FILM

## **Etta James** (blues vocalist), 1938 – 2012 - BLUES, R&B, SOUL, ROCK AND ROLL, JAZZ AND GOSPEL

*'I had two mothers, two childhoods, lived two different lives in two different cities,'*



Etta James was an American singer-songwriter. Her style spanned a variety of music genres including blues, R&B, soul, rock and roll, jazz and gospel. Etta James sang professionally nearly her whole life, and could stock a long shelf full of memorable records: gritty blues songs in the 1950s, hits in a broad range of styles in the '60s. It was a massive disappointment when Beyoncé was chosen to sing 'her song' at the White House.

<https://www.youtube.com/watch?v=nQ45Q7ZuTEs> – AT LAST

## **Eugene Wright** (bass, Brubeck), 1923 - JAZZ

*'Brubeck adds journeyman bassist Wright to his quartet'*



Eugene Joseph Wright and nicknamed The Senator, is an American jazz bassist, best known for his work as a member of The Dave Brubeck Quartet, in particular on the group's most famous album, *Time Out*, (1959), with pianist Brubeck, drummer Joe Morello and alto saxophonist Paul Desmond.

<https://www.youtube.com/watch?v=cEPupQRAsMQ> – WITH DAVID SEIDEL

## F

## **Fate Marable** (piano, bandleader on Mississippi river boat), 1890-1947 – JAZZ

*'An uncanny talent for uncovering great musicians on the River'*



Fate Marable was a jazz pianist and bandleader. Marable was born in Paducah, Kentucky, and learned piano from his mother. At age 17, he began playing on the steam boats plying the Mississippi River. Members of Marable's bands were expected to be able to play a wide variety of music, from hot numbers to light classics, both play by head and from sheet music, and above all to keep the dancers happy. Louis Armstrong was a member of his band. Calloway, Lunceford, Basie and Ellington all benefited from Fate.

[https://www.youtube.com/watch?v=KX\\_UY\\_gMp8g](https://www.youtube.com/watch?v=KX_UY_gMp8g) - BLUE HOOSIER BLUES

## **Fats Navarro** (trumpet), 1923 - 1950 – BEPOP, JAZZ

*'I'd like to just play a perfect melody, all the chord progressions right, the melody original and fresh—my own.' [The Headstone on Navarro's grave, placed in 2002]*



Theodore 'Fats' Navarro was an American jazz trumpet player. He was a pioneer of the bebop style of jazz improvisation in the 1940s. He had a strong stylistic influence on many other players, most notably Clifford Brown. Navarro settled in New York City, in 1946, where his career took off. He met and played with, among others, Charlie Parker, one of the greatest musical innovators of modern jazz improvisation. In Charles Mingus' somewhat counter-factual autobiography *Beneath the Underdog*, Navarro and Mingus strike up a deep friendship while touring together. Fats battled with drug addiction, died of TB and left a legacy of BEBOP music.

<https://www.youtube.com/watch?v=TEUK3bPaI6A> - THE THINGS WE DID LAST SUMMER

<https://www.youtube.com/watch?v=7z1ma6adzxw> – FAT GIRL

**Fats Waller**\* (piano, organ, composer), 1904-1943 – DIXIELAND, JAZZ, SWING, STRIDE, RAGTIME

*'You get that right tickin' rhythm, man & its ON!' 'If you have to ask what Jazz is you'll never know'*



Thomas Wright 'Fats' Waller was an American influential jazz Stride pianist (pioneered by James P Johnson and Willie 'The Lion' Smith), organist, composer (*Ain't Misbehavin'* and *Honeysuckle Rose*), singer, and comedic entertainer, whose innovations to the Harlem stride style laid the groundwork for modern jazz. His playing once put him at risk of injury; Waller was kidnapped in Chicago leaving a performance in 1926. Four men bundled him into a car and took him to the Hawthorne Inn, owned by Al Capone. Waller was ordered inside the building, and found a party in full swing. Gun to his back, he was pushed towards a piano, and told to play. A terrified Waller realized he was the 'surprise guest' at Capone's birthday party, and took comfort that the gangsters did not intend to kill him. Fats will be remembered for his sextet recordings.

[https://www.youtube.com/watch?v=\\_5JiD9yxL4U](https://www.youtube.com/watch?v=_5JiD9yxL4U) – HONEYSUCKLE ROSE

<https://www.youtube.com/watch?v=PSNPpssruFY> – AIN'T MISBEHAVIN

<https://www.youtube.com/watch?v=LKe6yH3ZwGo> – THE JOINT IS JUMPIN

**Fletcher Henderson**\* (piano, arranger, swing bandleader), 1897-1952 – SWING, JAZZ

*'The band gained a lot from Louis and he learned a lot from us'*



James Fletcher Hamilton Henderson, Jr. was an American pianist, bandleader, arranger and composer, important in the very early development of big band jazz and swing music. He was one of the most prolific black musical arrangers and his influence was vast. While on tour with Ethel Waters in 1921, Henderson heard a young New Orleans trumpet player named Louis Armstrong. In 1924 Armstrong joined Henderson as third chair in the band's new three-man trumpet section. Armstrong's fourteen-month stay had a profound impact on the band—his horn stimulating the stylistic sensibility of his

bandmates and inspiring Redman to make additional solo space in his arrangements. At the same time, the band helped hone Armstrong's reading skills.

Fletcher is ranked along with Duke Ellington as one of the most influential arrangers and band leaders in jazz history, and helped bridge the gap between the jazz and swing era. Henderson, along with Don Redman, established the formula for swing music. The two broke the band into sections (sax section, trumpet section etc.). These sections worked together to create a unique sound. Sometimes, the sections would play in call-and-response style, and at other times one section would play supporting riffs behind the other. Swing, its popularity spanning over a decade, was the most fashionable form of jazz ever in the United States.

<https://www.youtube.com/watch?v=CU0ybjKEuX8> - SUGARFOOT

<https://www.youtube.com/watch?v=IkPlxRFZ150> – MY PRETTY GIRL

## **Frank Loesser** (jazz composer), 1910-1969 – BROADWAY, MUSIC OF THE THEATRE

*'Luck Be a Lady Tonight'*



Frank Henry Loesser was an American songwriter who wrote the lyrics and music to the Broadway hits *Guys and Dolls* and '*How to Succeed in Business Without Really Trying*', among others. The latter ran for 1,417 performances and won the 1962 Pulitzer Prize for Drama and for which he received two more Tonys.

[https://www.youtube.com/watch?v=vmtoDyDM\\_0s](https://www.youtube.com/watch?v=vmtoDyDM_0s) – FRANK LOESSER'S MUSIC

<https://www.youtube.com/watch?v=QIfinjILPF4> – LUCK BE A LADY TONIGHT 1966

## **Frank Sinatra**\* (vocal), 1915-1998 – SWING, EASY LISTENING, BIG BAND, TRAD POP

*'You gotta love livin', baby, 'cause dyin' is a pain in the ass.'*



Francis Albert 'Frank' Sinatra was an American singer, actor, director, film producer, and conductor. Sinatra found success as a solo artist from the early to mid-1940s after being signed by Columbia Records in 1943. Being the idol of the 'bobby soxers', he released his first album, *The Voice of Frank Sinatra* in 1946. In 1953 after he won the Academy Award for Best Supporting Actor for his performance in *From Here to Eternity*, he signed with Capitol Records and released several critically lauded albums (such as *In the Wee Small Hours*, *Songs for Swingin' Lovers!*, *Come Fly with Me*, *Only the Lonely* and *Nice 'n' Easy*). From then on he was made as a vocalist, actor, arranger and cabaret star. 100 this year, 2015.

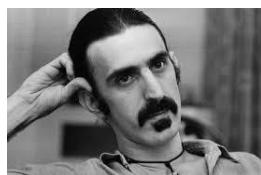
[https://www.youtube.com/watch?v=a\\_Pg9iTfKQk](https://www.youtube.com/watch?v=a_Pg9iTfKQk) – FOR ONCE IN MY LIFE

<https://www.youtube.com/watch?v=xMfz1jlyQrw> – NEW YORK

<https://www.youtube.com/watch?v=C1AHec7sfZ8> – I'VE GOT YOU UNDER MY SKIN

## **Frank Zappa** (bandleader, composer, recording engineer), 1940 – 1993 – ROCK JAZZ, CLASSICAL, ELECTRONIC, DOO-WOP

*'I don't miss the '60s at all. I don't miss anything'*



Frank Vincent Zappa was an American musician, bandleader, songwriter, composer, recording engineer, record producer, and film director. In a career spanning more than 30 years, Zappa composed rock, jazz, orchestral and musique concrete works. He also directed feature-length films and music videos, and designed album covers. Zappa produced almost all of the more than 60 albums he released with the band The Mothers of Invention and as a solo artist. While in his teens, he acquired a taste for 20th-century classical composers such as Edgard Varèse, Igor Stravinsky, and Anton Webern, along with 1950s rhythm and blues music.

[https://www.youtube.com/watch?v=ORFU3AD3N\\_Y](https://www.youtube.com/watch?v=ORFU3AD3N_Y) – FRANK AND JOHN LENNON/YOKO ONO, 1971

## **Freddie Hubbard** (trumpet), 1938 -2008 - BEPOP, HARD BOP, POST

*'Dizzy used to tell me I'm playing too hard. He'd say to not give everything. Miles told me that too.'*



Frederick Dewayne 'Freddie' Hubbard was an American jazz trumpeter. He was known primarily for playing in the bebop, hard bop and post-bop styles from the early 1960s and on. In December 1960, Hubbard was invited to play on Ornette Coleman's *Free Jazz* after Coleman had heard him playing with Don Cherry. Then in May 1961, Hubbard played on *Olé Coltrane*, John Coltrane's final recording session with Atlantic Records. Together with Eric Dolphy, Hubbard was the only session musician who appeared on both *Olé* and *Africa/Brass*, Coltrane's first album with ABC/Impulse! Later, in August 1961, Hubbard made one of his most famous records, *Ready for Freddie*, which was also his first collaboration with saxophonist Wayne Shorter. In 2006, the National Endowment for the Arts accorded Hubbard its highest honor in jazz, the NEA Jazz Masters Award.

[https://www.youtube.com/watch?v=-\\_xNqp0K84Q](https://www.youtube.com/watch?v=-_xNqp0K84Q) - MISTY

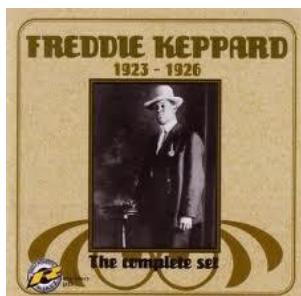
<https://www.youtube.com/watch?v=S1wpS8bV6Y> – AUTUMN LEAVES

<https://www.youtube.com/watch?v=4noNAphDFA8> – MOANIN WITH BLKEY

<https://www.youtube.com/watch?v=dP4myfyBkH4> – JUST ONE OF THOSE THINGS

## **Freddie Keppard** (trumpet/cornet), 1889-1933 - JAZZ

*'I'm afraid listeners will steal my stuff'*



Freddie Keppard was an early jazz cornetist who once held the title of 'King' in the New Orleans jazz scene. This title was previously held by Buddy Bolden and succeeded by Joe Oliver, so three Kings altogether. Freddie Keppard organized the Olympia Orchestra around 1905. As a Creole band, the Olympia Orchestra would have been expected to play a wide repertoire for a variety of gigs, and therefore could play 'legitimate' enough to get society jobs, yet 'hot' enough to get jobs at the uptown jazz halls a few years later. He was noted for introducing muted effects with water bottles and glasses in the bell of his horn. It is known that he hid his fingering with a handkerchief as he was afraid that his technique would be plagiarized. Apocryphal stories were common in those early days.

<https://www.youtube.com/watch?v=ogwDtbzO0I8> – HOT JAZZ IN THE 1920s

# G

## Gene Ammons (sax), 1925 – 1974) - JAZZ

*'I hope that the company, Prestige, has enough albums to keep my name alive'*



Eugene 'Jug' was known as 'The Boss' not to be confused by modern day Springsteen! In 1944 he joined the band of Billy Eckstine (who bestowed on him the nickname 'Jug' when straw hats ordered for the band did not fit), playing alongside Charlie Parker and later Dexter Gordon. Notable performances from this period include 'Blowin' the Blues Away,' featuring a saxophone duel between Ammons and Gordon. After 1947, when Eckstine became a solo performer, Ammons then led a group, including Miles Davis and Sonny Stitt, who performed at Chicago's Jumptown Club. In 1949 Ammons replaced Stan Getz as a member of Woody Herman's Second Herd and then in 1950 formed a duet with Sonny Stitt. His later career was interrupted by two prison sentences for narcotics possession, the first from 1958 to 1960 and the second from 1962 to 1969. Ammons's style of playing showed influences from Lester Young as well as Ben Webster. These artists had helped develop the sound of the tenor saxophone to higher levels of expressiveness. Ammons, together with Dexter Gordon and Sonny Stitt, helped integrate their developments with the emerging 'vernacular' of the bebop movement, and the chromaticism and rhythmic variety of Charlie Parker is evident in his playing.

<https://www.youtube.com/watch?v=aFuYIkYx3EY> – MY ROMANCE (QUITE BEAUTIFUL)

## Gene Krupa (drums), 1909-1973 – SWING, DIXIELAND, BIG BAND

*'No Squawks on Criticism Before – Why Start Now?'*



Eugene Bertram 'Gene' Krupa was an American jazz and big band drummer, actor and composer, known for his highly energetic and flamboyant style. He made his first recordings in 1927, with a band under the leadership of guitarist Eddie Condon and Red McKenzie: along with other recordings beginning in 1927 by musicians known in the 'Chicago' scene such as Bix Beiderbecke, these sides are examples of 'Chicago Style' jazz. Krupa developed and popularized many of the cymbal techniques that became standards. In 1978, Krupa became the first drummer inducted into the Modern Drummer Hall of Fame.

<https://www.youtube.com/watch?v=BZ5B7yqDYbA> – KRUPA AND RICH

## George Benson (guitar and vocal), 1943- JAZZ, FUNK, R&B, SOUL

*'Although it was very pleasant to my ear, I never thought I would play it'*



George Benson is a ten-time Grammy Award-winning American musician and singer-songwriter. He began his professional career at twenty-one, as a jazz guitarist. Benson sang a lead vocal on the track 'This Masquerade', which became a huge pop hit and won a Grammy Award for Record of the Year. (He had sung vocals infrequently on albums earlier in his career, notably his rendition of 'Here Comes the Sun' on the *Other Side of Abbey Road* album.). More importantly, Quincy Jones encouraged Benson to search his roots for further vocal inspiration, and he re-discovered his love for Nat Cole, Ray

Charles and Donny Hathaway in the process, influencing a string of further vocal albums into the 1990s.

<https://www.youtube.com/watch?v=voNjeUUcdSo> –ON BROADWAY

**George Gershwin** (jazz composer), 1898-1937 – BROADWAY SONGS, 3<sup>rd</sup> STREAM (RHAPSODY IN BLUES IS SOMEWHERE BETWEEN JAZZ AND CLASSICS)  
*'Life is a lot like jazz....it's best when you improvise'*



Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), as well as the opera *Porgy and Bess* (1935).

[https://www.youtube.com/watch?v=ixdJLXDT\\_QM](https://www.youtube.com/watch?v=ixdJLXDT_QM) - SUMMERTIME

**George Lewis** (clarinet), 1900- 1968 - TRADITIONAL JAZZ

*'I had no lessons at all I just picked it up'*



He was an American jazz clarinetist who achieved his greatest fame and influence in the later decades of his life. Lewis was playing clarinet professionally by 1917, at the age of seventeen, working with Kid Ory and other leaders of the time. In 1942, when a group of New Orleans jazz enthusiasts, including jazz historian Bill Russell, went to New Orleans to record the older trumpeter Bunk Johnson, Johnson chose Lewis as his clarinetist. Previously almost unknown outside of New Orleans, Lewis soon was asked to make his first recordings as a leader on American Music Records, a label created by Russell to document the music of older New Orleans jazz musicians and bands. In the late 1940s and early 1950s his recordings reached the UK and strongly influenced clarinetists Monty Sunshine and Acker Bilk. They later became important contributors to the traditional jazz scene in the UK and accompanied Lewis when he later toured the country.

<https://www.youtube.com/watch?v=TQI3O3vxM-U> – RAGTIME JAZZBAND, 1953

**George Russell** (piano, theorist), 1923-2009 - JAZZ, THIRD STREAM, TOWARDS MODAL

*'The reason I write music is that I feel it's a vehicle or channel which leads to your true self, your essence.'*



George Allen Russell was an American jazz pianist, composer, arranger and theorist. He is considered one of the first jazz musicians to contribute to general music theory with a theory of harmony based on jazz rather than European music, in his book *The Lydian Chromatic Concept of Tonal Organization* (1953).

<https://www.youtube.com/watch?v=xd3jcVi5zZ4> - LYDIOT

## **Gerald Clayton** (piano), 1984 - MAINSTREAM JAZZ

*'People were really moved by something that I had just played'*



Gerald William Clayton is a jazz pianist and composer born in Utrecht, Netherlands, and raised in Southern California. He is the son of bassist/bandleader John Clayton and the nephew of multi-instrumentalist wind player Jeff Clayton. He appears regularly at the Jazz Gallery in New York, where his own compositions are presented. He has taken part in several world tours with the Roy Hargrove Quintet.

<https://www.youtube.com/watch?v=o4UDs8UdWic> – UMBRIA JAZZ 2008

## **Gerry Mulligan**\* (sax), 1927-1996 – COOL JAZZ, 3<sup>rd</sup> STREAM

*'Life on the road is murder. It's as though life begins & ends with your horn in your mouth.'*



Gerald Joseph 'Gerry' Mulligan was an American jazz saxophonist, clarinetist, composer and arranger. Mulligan's pianoless quartet of the early 1950s with trumpeter Chet Baker is still regarded as one of the more important cool jazz groups. In September 1948, Miles Davis formed a nine-piece band that featured arrangements by Mulligan, Evans and John Lewis. Over the next couple of years, Davis reformed the nonet on three occasions to record twelve pieces for release as singles. These were eventually compiled on a Capitol Records album, titled *Birth of the Cool*. Mulligan wrote and arranged three of the tunes recorded ('Rocker', 'Venus de Milo', and 'Jeru', the last named after himself), and arranged a further three ('Deception', 'Godchild', and 'Darn That Dream'). Performed at Newport '58.

<https://www.youtube.com/watch?v=25yQ9C4E79w> - SATIN DOLL

<https://www.youtube.com/watch?v=E75hvdJYdv8> – MY FUNNY VALENTINE

## **Gerald Wilson**\* (trumpet and band leader), 1918 – 2014 – JAZZ, POP

*'Jazz, to me, has to be loose. Duke Ellington let his band be relaxed, be loose, take it easy.'*



Gerald was an American 8-decade jazz trumpeter, big band bandleader, composer/arranger, and educator, who was based in Los Angeles, California, since the early 1940s. In addition to being a band leader, Wilson wrote arrangements for many other prominent artists including Lunceford, Duke Ellington, Sarah Vaughan, Ray Charles, Julie London, Dizzy Gillespie, Ella Fitzgerald, Benny Carter, Lionel Hampton, Billie Holiday, Dinah Washington, Nancy Wilson. His son Anthony is Diane Krall's guitarist. In February 2006, Wynton Marsalis and the Lincoln Center Jazz Orchestra performed his music with Gerald Wilson conducting. He had a unique style of conducting.

<https://www.youtube.com/watch?v=0A5LgKL5YGE> – WITH JOE PASS – VIVA TITADO

## **Glen Miller\*** (band leader, missing in action WW2), 1904-1944 – SWING, BIG BAND

*'I haven't a great Jazz band and I don't want one.'*



Alton Glenn Miller was an American big band musician, arranger, composer, and bandleader in the swing era. He was the best-selling recording artist from 1939 to 1943, leading one of the best known big bands. He was the best-selling recording artist from 1939 to 1943, leading one of the best known big bands. Miller's notable recordings include 'In the Mood', 'Moonlight Serenade', 'Pennsylvania 6-5000', 'Chattanooga Choo Choo', 'A String of Pearls', 'At Last', '(I've Got a Gal In) Kalamazoo', 'American Patrol', 'Tuxedo Junction', and 'Little Brown Jug'. Who later directed his orchestra?

<https://www.youtube.com/watch?v=xPXwkWVEllw> - IN THE MOOD

<https://www.youtube.com/watch?v=-XQybKMXL-k> - CHATTANOOGA CHOO CHOO

## **Gregory Porter\*** (singer), 1971 - GOSPEL, BLUES, SOUL

*'What's with the ubiquitous hat?' Porter replied, 'I've had some surgery on my skin'*



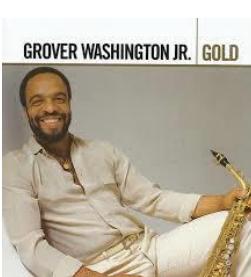
Gregory Porter is a Grammy Award-winning American jazz vocalist, songwriter, and actor. Porter won the 2014 Grammy for best jazz vocal album, Liquid Spirit. Porter always wears a modified flat cap for public appearances. The reason for this is not entirely clear, but he has mentioned its role as a *security blanket and refers to it as his 'jazz hat.'*

<https://www.youtube.com/watch?v=NS6JV-veVAE> – LIQUID SPIRIT

<https://www.youtube.com/watch?v=xf4H2JrY7PU> – REAL GOOD HANDS

## **Grover Washington Jr.** (sax), 1943 – 1999 – JAZZ-FUNK, SOUL JAZZ

*Mingus said 'This Cat could play'*



He was an American jazz-funk / soul-jazz saxophonist. Along with George Benson, John Klemmer, David Sanborn, Bob James, Chuck Mangione, Herb Alpert, and Spyro Gyra, he is considered by many to be one of the founders of the smooth jazz genre. Throughout the 1970s and 1980s, Washington made some of the genre's most memorable hits, including 'Mister Magic,' 'Reed Seed,' 'Black Frost,' 'Winelight,' 'Inner City Blues' and 'The Best is Yet to Come'. He is also remembered for his take on the Dave Brubeck classic 'Take Five', and for his 1996 version of 'Soulful Strut' and his influence on Crossover Jazz.

<https://www.youtube.com/watch?v=2Jvdy6khEmA> – MISTER MAGIC, 1976

## H

**Hampton Hawes** (piano), 1928-1977 - SOUL, HARD BOP, BEPOP, JAZZ-FUNK, MAINSTREAM, FUSION (JAZZ/ROCK ELECTRICS)

*'The worst thing that can happen to old music is that it might become dated but watch out, in twenty years it will come drifting back like bell-bottoms'*



Hampton Barnett Hawes, Jr. was an American bebop and hard-bop jazz pianist, recognized as one of the finest and most influential of the 1950s. Hawes by his teens was playing with the leading jazz musicians on the West Coast, including Dexter Gordon, Wardell Gray, Art Pepper, Shorty Rogers, and Teddy Edwards. In 1961, after serving three years at Fort Worth Federal Medical Facility in Texas, Hawes was watching President Kennedy's inaugural speech on television, when he became convinced that Kennedy would pardon him. In an almost miraculous turn, President Kennedy granted Hawes Executive Clemency in 1963, the 42nd of only 43 such pardons given in the final year of Kennedy's presidency. During a world tour in 1967-68, he was startled to discover that he had become a legend among jazz listeners overseas. His autobiography is a '*Must Read*'.

<https://www.youtube.com/watch?v=kpew9FLc-SQ> – LIVE IN PARIS

**Hank Crawford\*** (sax), 1934-2009 - HARD BOP, R&B, FUNK, SOUL

*'Just like you (David Sanborn), I cut my teeth on R&B'*



Bennie Ross 'Hank' Crawford, Jr. was an American R&B, hard bop, jazz-funk, soul jazz alto saxophonist, arranger and songwriter. Crawford was musical director for Ray Charles before embarking on a solo career, during which he released many well-regarded albums for jazz record labels CTI Records and then Milestone Records. When Crawford left Ray Charles in 1963 to form his own septet, he had already established himself with several albums for Atlantic Records. From 1960 until 1970, he recorded twelve LPs for the label, many while balancing his earlier duties as Ray's director. He released such pre-crossover hits as 'Misty', 'The Peeper', 'Skunky Green', and 'Whispering Grass'.

<https://www.youtube.com/watch?v=QIdILPTjsKw> – TEACH ME TONIGHT

<https://www.youtube.com/watch?v=rX7xcGxcb4M> – THAT'S ALL

**Hank Jones\*** (piano and band leader), 1918-2010 – BEBOP, JAZZ

*'I am the sum total of everything that I have experienced musically.'*



Henry 'Hank' Jones was an American jazz pianist, bandleader, arranger, and composer. Critics and musicians described Jones as eloquent, lyrical, and impeccable. He studied piano at an early age and came under the influence of Earl Hines, Fats Waller, Teddy Wilson, and Art Tatum. In autumn 1947, he began touring in Norman Granz's Jazz at the Philharmonic package, and from 1948 to 1953 he was accompanist for Ella Fitzgerald, and accompanying her in England in the Fall of 1948 On May 19, 1962, he played piano as actress

Marilyn Monroe sang her famous *Happy Birthday, Mr. President* song to then U.S. President John F. Kennedy.

[https://www.youtube.com/watch?v=Xt17\\_Pu6X2g](https://www.youtube.com/watch?v=Xt17_Pu6X2g) – I GOT RHYTHM

<https://www.youtube.com/watch?v=89Emv-YAnWM> – ON GREEN DOLPHIN STREET

**Harold Arlen** (composer ‘Stormy Weather’, ‘Over the Rainbow’ with Johnny Mercer), 1905-1986  
‘Music doesn’t argue, discuss, or quarrel,’ Arlen said. ‘It just breathes the air of freedom’



Harold Arlen was an American composer of popular music, having written over 500 songs, a number of which have become known worldwide. In addition to composing the songs for *The Wizard of Oz*, including the classic 1938 song, ‘Over the Rainbow,’ Arlen is a highly regarded contributor to the Great American Songbook. ‘Over the Rainbow’ was voted the twentieth century’s No. 1 song by the recording Industry Association of America (RIAA) and the National Endowment for the Arts (NEA). Arlen’s compositions have always been popular with jazz musicians because of his facility at incorporating a blues feeling into the idiom of the conventional American popular song. In the 1940s, he teamed up with lyricist Johnny Mercer, and continued to write hit songs like ‘Blues in the Night’, ‘Out of this World’, ‘That Old Black Magic,’ ‘Ac-Cent-Tchu-Ate the Positive,’ ‘Any Place I Hang My Hat Is Home’, ‘Come Rain or Come Shine’ and ‘One for My Baby (and One More for the Road)’.

<https://www.youtube.com/watch?v=e0kHAwrJkjc> – THE MAN THAT GOT AWAY

<https://www.youtube.com/watch?v=x3-9qYR9P7M> - MARTHA RAYE

<https://www.youtube.com/watch?v=lu91wObYGBs> – DIHANN CARROL

**Harry ‘Ziggy’ Elman** (trumpet), 1914-1968 – SWING with GOODMAN

‘Goodman added Ziggy in 1936 and later Harry James’



Harry Aaron Finkelman (May 26, 1914 – June 26, 1968), better known by the stage name Ziggy Elman, was an American jazz trumpeter most associated with Benny Goodman, though he also led his own Ziggy Elman and His Orchestra. After his work with Goodman, Elman joined Tommy Dorsey's band and also played as a member of the military during the war. In the period from 1940 to 1947 he was honored in *Down Beat* magazine's Readers Poll six times. He led his own bands from 1947.

<https://www.youtube.com/watch?v=AxATRx16mU0> – TRIBUTE TO ZIGGY BY HARRY JAMES

<https://www.youtube.com/watch?v=qEljPtXnAww> – 1940S MUSIC BODY AND SOUL

<https://www.youtube.com/watch?v=qUwrx0ZU4Gc> – 1938

**Harry Carney** (baritone sax, 45 yrs with the Duke), 1910-1974 – JAZZ

‘Harry lived down the street from Johnny Hodges’



Harry Howell Carney was an American jazz musician whose virtuosity on the baritone saxophone influenced generations of subsequent players. He also performed on clarinet and bass clarinet, as well as alto saxophone in the early years of his career. Mainly known for his 45-year tenure in Duke Ellington's Orchestra, Carney's strong, steady saxophone often served as the anchor of Duke's music. In addition, Ellington would sometimes feature Carney's robust renditions of the melodies of such hits as

'Sophisticated Lady' and 'In a Mellow Tone'. In 1973 Ellington built the Third Sacred Concert around Carney's baritone saxophone.

<https://www.youtube.com/watch?v=a3JA273AbVY> – IT HAD TO BE YOU

<https://www.youtube.com/watch?v=wN6IVYrH5I4> – SOPHISTICATED LADY

### **Harry Connick Jr** (vocalist), 1967 - JAZZ

*'Everything I do is part of my passion.'*



Joseph Harry Fowler Connick, Jr. is an American singer, musician and actor. He has sold over 28 million albums worldwide. Connick is ranked among the top 60 best-selling male artists in the United States by the Recording Industry Association of America, with 16 million in certified sales. With Connick's reputation growing, director Rob Reiner asked him to provide a soundtrack for his 1989 romantic comedy, *When Harry Met Sally...*, starring Meg Ryan and Billy Crystal. The soundtrack consisted of several standards, including 'It Had to Be You', 'Let's Call the Whole Thing Off' and 'Don't Get Around Much Anymore', and achieved double-platinum status in the United States. In 1994, Connick decided to branch out. He released *She*, an album of New Orleans funk that also went platinum. In May 1998, he had his first leading role in director Forest Whitaker's *Hope Floats*, with Sandra Bullock as his female lead. In July 2003, Connick released his first instrumental album in fifteen years, *Other Hours Connick on Piano Volume 1*. It was released on Branford Marsalis' new label Marsalis Music and led to a short tour of nightclubs and small theaters.

<https://www.youtube.com/watch?v=4M1DI6KZVzs> – ONCE IN MY LIFE

### **Harry James\*** (trumpet and band leader), 1916-1983 – SWING, BIG BAND

*'I want to have a band that really swings and that's easy to dance to all the time.'*



Harry Haag James was an actor and musician best known as a trumpeter who led his own big band in the 1930s and 1940s. He was especially known among musicians for his astonishing technical proficiency as well as his superior tone. In 1935 he joined Pollack's band, but at the start of 1937 left to join Benny Goodman's orchestra, where he stayed through 1938. He was nicknamed 'The Hawk' early in his career for his ability to sight-read. A common joke was that if a fly landed on his written music, Harry James would play it. In January 1939 James debuted his own big band in Philadelphia, Pennsylvania, but it didn't click until 1941 when he added a string section. His was the first 'name band' to employ vocalist Frank Sinatra, in 1939. He wanted to change Sinatra's name to 'Frankie Satin' but Sinatra refused (Good for you Albert). In 1983, James was diagnosed with lymphatic cancer, but he continued to work, playing his last professional job on June 26, 1983, in Los Angeles, California, just nine days before his death in Las Vegas, Nevada.

[https://www.youtube.com/watch?v=R\\_bI8ANUSLI](https://www.youtube.com/watch?v=R_bI8ANUSLI) - STARDUST

**Henry ‘Red’ Allen** (trumpet) 1906 – 1967 – JAZZ (first to fully incorporate Armstrong’s innovations)

*‘World on a String’*



Henry James ‘Red’ Allen was a jazz trumpeter and vocalist whose style has been claimed to be the first to fully incorporate the innovations of Louis Armstrong. After playing on riverboats on the Mississippi River he went to Chicago in 1927 to join King Oliver's band. Around this time he made recordings on the side in the band of Clarence Williams. Allen took part in recording sessions organized by Eddie Condon, some of which featured Fats Waller and/or Tommy Dorsey. He also made a series of recordings in late 1931 with Don Redman, and in 1933 he joined

Fletcher Henderson's Orchestra where he stayed until 1934. Allen continued making many recordings under his own name, as well as recording with Fats Waller and Jelly Roll Morton, and accompanying such vocalists as Victoria Spivey and Billie Holiday. After a short stint with Benny Goodman, Allen started leading his own band at *The Famous Door* in Manhattan.

<https://www.youtube.com/watch?v=aBF-6KDKGLE> – ROSETTA 1964 WITH ALEX WELSH

<https://www.youtube.com/watch?v=qMDO7fk7bul> – PLEASING PAUL 1929

**Henry Threadgill** (composer, sax, improviser), 1944 - JAZZ, AVANT-GARDE

*‘You can’t really talk about one thing without talking about everything’*



Henry Threadgill is an American composer, saxophonist and flautist, who came to prominence in the 1970s leading ensembles with unusual instrumentation and often incorporating a range of non-jazz genres. ‘It would be difficult to overestimate Henry Threadgill’s role in perpetually altering the meaning of jazz.....He has changed our underlying assumptions of what jazz can and should be.’ – An excerpt from a chapter on Henry Threadgill in *And They All Sang* (2005) by Pulitzer-winning author and disc jockey Studs Terkel, a book about ‘forty of the greatest and most deeply human musical figures of our time’. In his early years he joined Muhal Richards

Abram’s Experimental Band when many musicians and emerging groups and ensembles were beginning to push the envelope of conventional improvisation. He also joined the Association for the Advancement of Creative Musicians. Threadgill’s Very Very Circus Sextet (Nuff....Nuff) has to be listened to hear how far conventional improvisation was moving in 1991. In 2015 the American Society for Composers, Authors and Publishers (ASCAP) added Henry’s name to the Jazz Wall of Fame.

<https://www.youtube.com/watch?v=bLQ26ktzk7M> – HAMBURG 1988

<https://www.youtube.com/watch?v=5h6WXCTvHUU> – SPIRIT OF NUFF

**Herbie Hancock\*** (piano), 1940 - JAZZ, BEBOP, POST-BOP, HARD BOP, MODAL, FUSION, FUNK,

R&B, ELECTRO

*'Jazz translates the moment into a sense of inspiration for not only the musicians but for the listeners.'*



Herbert Jeffrey 'Herbie' Hancock is an American pianist, keyboardist, bandleader and composer. As part of Miles Davis's Second Great Quintet, Hancock helped to redefine the role of a jazz rhythm section and was one of the primary architects of the post-bop sound. He was one of the first jazz musicians to embrace music synthesizers and funk music (characterized by syncopated drum beats). Hancock's music is often melodic and accessible; he has had many songs cross over and achieved success among pop audiences. His music embraces elements of funk and soul while adopting freer stylistic elements from jazz. In his jazz improvisation, he possesses a unique creative blend of jazz, blues, and modern classical music, with harmonic stylings much like the styles of Claude Debussy and Maurice Ravel.

<https://www.youtube.com/watch?v=JcjkA5ZAWQo> - CHAMELEON

**Hiromi** (piano), 1979 - BEPOP, BLUES

*'I started to listen to Japanese jazz musicians when I went to high school. Some people I listened to were Yosuke Yamashita, Toshiko Akiyoshi, Sadao Watanabe'*



Hiromi Uehara, known as Hiromi, is a jazz composer and pianist, born in Hamamatsu, Japan. She is known for her virtuosic technique, energetic live performances and blend of musical genres such as post-bop. Oscar P was her big hero.

[https://www.youtube.com/watch?v=6JfKY0K\\_NQk](https://www.youtube.com/watch?v=6JfKY0K_NQk) – I'VE GOT RHYTHM (BRILLIANT)

**Hoagy Carmichael** (pianist, composer), 1899-1981 – POPULAR SONGS: 'STARDUST', 'GEORGIA', 'NEARNESS OF YOU', 'HEART AND SOUL', MUSICAL FILMS

*'Traveling with a big band is like being an inmate in a traveling zoo.'*



'Hoagy' Carmichael was an American composer, pianist, singer, actor, and bandleader. He is best known for composing the music for 'Stardust', 'Georgia on My Mind', 'The Nearness of You', and 'Heart and Soul', four of the most-recorded American songs of all time. He met, befriended, and played with Bix Beiderbecke, the cornetist, sometime pianist and fellow mid-westerner. Carmichael received more recognition when Paul Whiteman recorded 'Washboard Blues', with Carmichael playing and singing, and the Dorsey brothers and Bix Beiderbecke in the orchestra. Carmichael arranged and recorded 'Up a Lazy River' in 1930, a tune composed by Sidney Arodin. The elegy for hot jazz was premature as big-band swing was just around the corner and jazz would soon turn in another

direction, with new bandleaders such as the Dorseys and Benny Goodman, and new singers such as Bing Crosby leading the way. Carmichael's financial condition improved dramatically as royalties started to pour in, affording him a comfortable apartment and dapper clothes. So did his social life, finding him hobnobbing with George Gershwin, Fred Astaire, Duke Ellington, and other music giants in the New York scene.

<https://www.youtube.com/watch?v=5k0bKSJOywc> – GEORGIA ON MY MIND

<https://www.youtube.com/watch?v=9C1vJ2Z8aI0> – AM I BLUE 1944

### **Horace Silver** (piano), 1928-2014 - HARD BOP, MODAL, MAINSTREAM, SOUL, FUSION, POST-BOP

*'Jazz is not background music. You must concentrate in order to get the most out of it. You must absorb it.'*



Horace Silver was an American jazz pianist and composer. Silver is known for his distinctive playing style and pioneering compositional contributions to hard bop. He was influenced by a wide range of musical styles, notably gospel music, African music, and Latin American music, and sometimes ventured into the soul jazz genre.

[https://www.youtube.com/watch?v=dUAu\\_3R0VPI](https://www.youtube.com/watch?v=dUAu_3R0VPI) – NEWPORT 1959 SENIOR BLUES

### **Hot Lips Page** (trumpet), 1908 – 1954 - JAZZ

*'Dizzy Gillespie is quoted as saying, 'When Lips gets on the blues, don't mess with him; not me, not Roy (Eldridge), not Louis (Armstrong) - nobody!'*

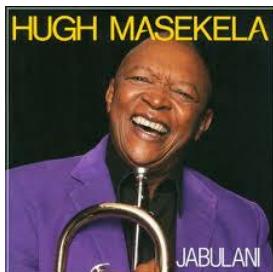


Oran Thaddeus Page was an American jazz trumpeter, singer, and bandleader born in Dallas, Texas, United States. He was better known as Hot Lips Page by the public, and Lips Page by his fellow musicians. He played a la Armstrong sometime being mistaken for him, even as a gravelly singer. He was active in the Kansas City circle from the late 20s to the early 30s. Page was a member of Walter Page's Blue Devils, Artie Shaw's Orchestra and Count Basie's Orchestra, and he worked with Ma Rainey and Bessie Smith. He was an exceptional blues player. Just before Basie left for New York City and national success, Page went on his own with Louis Armstrong's manager Joe Glaser, but did not have comparable success. Nonetheless, he was a popular and successful musician, leading several bands and combos of his own, both in Kansas City and New York. He was featured in Artie Shaw's Orchestra and played on many recording sessions, including duets with Pearl Bailey on 'The Hucklebuck' and 'Baby, It's Cold Outside'.

<https://www.youtube.com/watch?v=PtUfwxq2868> – ROCKIN' AT RYANS

## Hugh Masekela\* (trumpet and vocal), 1939 - JAZZ, AFROBEAT

*'I had to run away from home to become a musician, my parents wanted me to be a doctor, lawyer or teacher'*



Hugh Ramopolo Masekela is a South African trumpeter, flugelhornist, cornetist, composer, and singer. He is the father of American television host Sal Masekela. Since 1954, Masekela has played music that closely reflects his life experience. The agony, conflict, and exploitation South Africa faced during the 1950s and 1960s: This inspired and influenced him to make music and also spread political change. Following a Manhattan Brothers tour of South Africa in 1958, Masekela wound up in the orchestra of the musical *King Kong*, written by Todd Matshikiza. *King Kong* was South Africa's first blockbuster theatrical success, touring the country for a sold-out year with Miriam Makeba and the Manhattan Brothers' Nathan Mdledle in the lead. The musical later went to London's West End for two years.

<https://www.youtube.com/watch?v=AgYhTTZXP4g> – COAL TRAIN

<https://www.youtube.com/watch?v=ELcmGY1Sxus> – GRAZING IN THE GRASS

|

## Illinois Jacquet \* (sax), 1922 – 2004 – SWING, BEBOP, JUMP BLUES

*'The brass section should crackle, like the sound of eggs being dropped into hot grease'*



Jean-Baptiste Illinois Jacquet was an American jazz tenor saxophonist, best remembered for his solo on 'Flying Home', critically recognized as the first R&B saxophone solo. Although he was a pioneer of the honking tenor saxophone that became a regular feature of jazz playing and a hallmark of early rock and roll, Jacquet was a skilled and melodic improviser, both on up-tempo tunes and ballads. He doubled on the bassoon, one of only a few jazz musicians to use the instrument. Jacquet appeared with Cab Calloway's band in Lena Horne's movie *Stormy Weather*. In 1944, he returned to California and started a small band with his brother Russell and a young Charles Mingus. It was at this time that he appeared in the Academy Award-nominated short film *Jammin' the Blues* with Lester Young. His solos, of the early and mid-1940s and his performances at the Jazz at the Philharmonic concert series, greatly influenced rhythm and blues and rock and roll saxophone style.

[https://www.youtube.com/watch?v=J4J-Tywm\\_Jg](https://www.youtube.com/watch?v=J4J-Tywm_Jg) – FLYING HOME

<https://www.youtube.com/watch?v=9VhIH1lkkeg> – AT NEWPORT (1957) WITH THE COUNT

**Irving Berlin\*** (jazz composer), 1888-1989 – RAGTIME, REVUES, SHOW TUNE, BROADWAY  
MUSICALS

*'Talent is only the starting point.' 'Come on and hear, Come on and hear'*



Irving Berlin was an American composer and lyricist of Russian-Jewish origin. Widely considered one of the greatest songwriters in American history, his music forms a great part of The Great American Songbook. He had his first major international hit, 'Alexander's Ragtime Band' in 1911. 'Alexander's Ragtime Band' sparked an international dance craze in places as far away as Berlin's native Russia, which also 'flung itself into the ragtime beat with an abandon bordering on mania.' Over the years he was known for writing music and lyrics in the American vernacular: uncomplicated, simple and direct, with his stated aim being to 'reach the heart of the average American,' whom he saw as the 'real soul of the country.' During his 60-year career he wrote an estimated 1,500 songs, including the scores for 19 Broadway shows and 18 Hollywood films, with his songs nominated eight times for Academy Awards. Many songs became popular themes and anthems, including 'Easter Parade', 'White Christmas', 'Happy Holiday', 'This Is the Army, Mr. Jones', and 'There's No Business Like Show Business'. His Broadway musical and 1942 film, *This is the Army*, with Ronald Reagan, had Kate Smith singing Berlin's 'God Bless America' which was first performed in 1938. Smith still performed the song on her 1960 CBS television series, *The Kate Smith Show*. The next 100 years is now history.

[https://www.youtube.com/watch?v=HSnqqW\\_henA](https://www.youtube.com/watch?v=HSnqqW_henA) – BLUE SKIES

**Ivy Benson** (all girl band), 1914 – 1993 - SWING

*'The jewelled prize always at our finger tips.'*



This Swing Band was led by a phenomenally technical saxophonist who became a household name in the 1940's possibly but not only because most male musicians were otherwise engaged winning a war. Ivy Benson and her 'Rhythm Girls' spanned 1939 to 1982 and at her peak she and the band, hugely popular, entertained British and American troops during WW2 and then into the 50's.

<https://www.youtube.com/watch?v=G1XFI6SXT-0> – ALL GIRL BAND

# J

## **J. J. Johnson** (trombone), 1924-2001 – BOP, BEPOP, HARD 3<sup>RD</sup>, JAZZ

*'Sometimes you need to stand with your nose to the window & have a good look at Jazz.'*



He was an American jazz trombonist, composer and arranger. He was sometimes credited as Jay Jay Johnson. Johnson was one of the first trombonists to embrace bebop music. He has long been regarded as one of the leading trombonists of the post-swing era, exerting a pervasive influence on other jazz musicians. While the trombone was featured prominently in dixieland and swing music, it fell out of favor among bebop musicians, largely because instruments with valves and keys (trumpet, saxophone) were believed to be more suited to bebop's often rapid tempos and demand for technical mastery. Bebop 'co-inventor' Dizzy Gillespie encouraged the young trombonist's development with the comment, 'I've always known that the trombone could be played different, that somebody'd catch on one of these days'. After leaving Basie in 1946 to play in small bebop bands in New York clubs, Johnson toured in 1947 with Illinois Jacquet. During this period he also began recording as a leader of small groups featuring Max Roach, Sonny Stitt and Bud Powell. He performed with Charlie Parker at the 17 December 1947.

<https://www.youtube.com/watch?v=QxUj2fKFX7A> – IT'S ALL RIGHT WITH ME

<https://www.youtube.com/watch?v=OEx7tCB9hG0> - LAURA

<https://www.youtube.com/watch?v=RFMfcE5NAL0> - MISTY

## **Jack DeJohnette** (drums), 1942 - JAZZ, FUSION, NEW-AGE

*'One of the most important musicians in the last 40 years of jazz.' – The New York Times*



Jack DeJohnette is an American jazz drummer, pianist, and composer. An important figure of the fusion era of jazz, DeJohnette is one of the most influential jazz drummers of the 20th century, given his extensive work as leader and sideman for musicians including Freddie Hubbard, Keith Jarrett, Sonny Rollins, Miles Davis, Joe Henderson, and John Scofield. In 1969, DeJohnette left the Evans trio and replaced Tony Williams in Miles Davis' live band. Davis had seen DeJohnette play many times, one of which was during a stint with Evans at Ronnie Scott's Jazz Club in London in 1968, where he also first heard bassist Dave Holland. DeJohnette continued to work with Davis for the next three years, which led to collaborations with other Davis band members John McLaughlin, Chick Corea, and Holland; he also drew Keith Jarrett into the band. DeJohnette continued to work into the 1990s, but did not limit himself to that. He later toured in a quartet consisting of himself, Herbie Hancock, Pat Metheny, and his long-time collaborator Holland.

<https://www.youtube.com/watch?v=m-xRldjmfwg> – DRUM SOLO 1997

## **Jack Teagarden** (trombone and band leader), 1905-1964 – SWING

*'All that I've played, all that I've sung, I couldn't have done any other way.'*



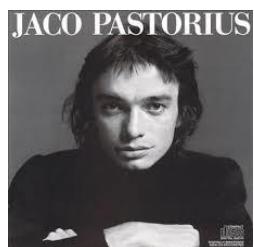
Weldon Leo 'Jack' Teagarden, known as 'Big T' and 'The Swingin' Gate', was an American jazz trombonist, bandleader, composer, and vocalist, regarded as the 'Father of Jazz Trombone'. Teagarden's trombone style was largely self-taught, and he developed many unusual alternative positions and novel special effects on the instrument. He is usually considered the most innovative jazz trombone stylist of the pre-bebop era -- Pee Wee Russell once called him 'the best trombone player in the world'. In the late 1920s he recorded with such notable bandleaders and sidemen as Louis Armstrong, Benny Goodman, Bix Beiderbecke, Red Nichols, Jimmy McPartland, Mezz Mezzrow, Glenn Miller, and Eddie Condon. Glenn Miller and Teagarden collaborated to provide lyrics and a verse to Spencer Williams' *Basin Street Blues*, which in that amended form became one of the numbers that Teagarden played until the end of his days. Teagarden was the featured performer at the Newport Jazz Festival of 1957. Saturday Review wrote in 1964 that he 'walked with artistic dignity all his life,' and the same year Newsweek praised his 'mature approach to trombone jazz.' He played with Louis where black meets white.

<https://www.youtube.com/watch?v=JHR3KNak-1c> – BASIN STREET BLUES

<https://www.youtube.com/watch?v=eOxx1-LIAWA> – OLD ROCKING CHAIR WITH LOUIS

## **Jaco Pastorius** (bass guitar), 1951-1987 – JAZZ, FUSION, BIG BAND, FOLK JAZZ, FUNK

*'I'm not a star. I'm just backing up the cats.'*



John Francis Anthony Pastorius III, known as Jaco Pastorius, was an influential American jazz musician, composer, big band leader and electric bass player. He is best known for his work with Weather Report from 1976 to 1981 as well as work with artists including Joni Mitchell and his own solo projects. His playing was known for its highly technical, Latin-influenced 16th-note funk, lyrical soloing on fretless bass and innovative use of harmonics. He was inducted into the *Down Beat* Jazz Hall of Fame in 1988, one of only seven bassists so honored (and the only electric bass guitarist).

<https://www.youtube.com/watch?v=JXOnhzoC-i8> – A PORTRAIT OF TRACY

## **James 'Eubie' Blake** (USA composer, pianist), 1883-1983 – RAGTIME, JAZZ, POP

*'If I'd known I'd live to be a 100 I'd have taken much better care of myself.'*



He was better known as Eubie Blake, was an American composer, lyricist, and pianist of ragtime, jazz, and popular music. In 1921, Blake and long-time collaborator Noble Sissle wrote the Broadway musical *Shuffle Along*, one of the first Broadway musicals to be written and directed by African Americans. Blake's compositions included such hits as, 'Bandana Days', 'Charleston Rag', 'Love Will Find A Way', 'Memories of You' and 'I'm Just Wild About Harry'. The musical *Eubie!*, which opened on Broadway in 1978, featured his works. Eubie is said to have highly praised Ben Harney (1871-1938), a vaudeville

performer and according to Blake he was the true ‘father of Stride piano’ thus predating the famous James P Johnson by some years. Eubie’s dob has been disputed (Cook and Morton). Some claim 1888.

<https://www.youtube.com/watch?v=mN89vHZ414s> – CHARLESTON RAG

<https://www.youtube.com/watch?v=RxySOQKRMjI> - DREAM RAG

### **James Booker** (R&B musician), 1939-1983- R&B, STANDARDS

*‘Pour me a glass of mineral water and some Seagrams’*



James Carroll Booker III was a New Orleans rhythm and blues musician born in New Orleans, Louisiana, United States. Booker's unique style combined rhythm and blues with jazz standards. Musician Dr. John described Booker as ‘the best black, gay, one-eyed junkie piano genius New Orleans has ever produced.’

<https://www.youtube.com/watch?v=Ooy1T6YDUko> – NEW ORLEANS PIANO

### **James Genus** (bass), 1966 - JAZZ

*‘I always try to consider ‘how’ to approach the bass in every situation’*



He is an American jazz bassist. He plays both electric bass guitar and upright bass and currently plays in the Saturday Night Live Band. Genus has performed as a session musician and sideman throughout his career, with an impressive list of artists with whom he has worked.

<https://www.youtube.com/watch?v=Cu3Te3Ej5wI> – BASS PLAYER LIVE

### **James P Johnson** (‘stride’ piano and teacher of Fats Waller), 1894-1955 – JAZZ

*‘Fats Waller’s talent outstripped even his girth. He was the most celebrated of all stride pianists, the first jazz musician to record on the organ’*



He was an American pianist and composer. A pioneer of the stride style of jazz piano, he was one of the most important pianists who bridged the ragtime and jazz eras, and, with Jelly Roll Morton, one of the two most important catalysts in the evolution of ragtime piano into jazz. He performed at ‘rent parties’ at a young age. As such, he was a model for Count Basie, Duke Ellington, Art Tatum, and Fats Waller. Johnson composed many hit tunes including the theme song of the Roaring Twenties, ‘Charleston’ and ‘If I Could Be With You One Hour Tonight’ and remained the acknowledged king of New York jazz pianists through most of the 1930s.

<https://www.youtube.com/watch?v=nSFGyipsNsg> – CAROLINA SHOUT (impacted on the Duke)

<https://www.youtube.com/watch?v=9Kz9f95uscY> – WITH FATS WALLER (RARE)

**James Reese Europe** (bandleader, arranger, composer), 1881-1919 – DIXIELAND, JAZZ  
SYNCOPATED, WW 1 BANDLEADER

*'A symphony-sized concert orchestra composed entirely of black musicians.'*

James Reese Europe was an American ragtime and early jazz bandleader, arranger, and composer. He was the leading figure on the African-American music scene of New York City in the 1910s. Eubie



Blake called him the 'Martin Luther King of music.' In 1910 Europe organized the Clef Club, a society for African Americans in the music industry. In 1912, the club made history when it played a concert at Carnegie Hall for the benefit of the Colored Music Settlement School (a New York City school established and operated to provide music education for African-American children, otherwise deprived of opportunities). Europe's orchestra also included Will Marion Cook, who had not been in Carnegie Hall since his own performance as solo violinist in 1896. Cook was the first black composer to launch full musical productions, fully scored with a cast and story. Sadly James died of stabbing by a disgruntled fellow musician.

<https://www.youtube.com/watch?v=eC9m3Xie3uk> – THE HELLFIGHTERS

**Janis Ian\*** (folk singer), 1951 – FOLK, BLUES

*'Love was meant for beauty queens'*



She was strongly influenced by Joan Baez and Odetta who in turn influenced other cognoscenti in the folk era such as Dylan, Staples and Joplin. I had to listen to this youngster who for the past ten years was whipping up imaginative lyrics and composing music.

[http://www.youtube.com/watch?v=zw7Esd9C\\_yA](http://www.youtube.com/watch?v=zw7Esd9C_yA). – BEING SEVENTEEN

**Jason Adasiewicz** (vibes and percussion) 1977 - FREE JAZZ AND IMPROV

*'Jason Adasiewicz's vibes shimmer in the ether'*



A Chicago mainstay, Jason is a true original with a deep sensibility for sound vibration that can be heard through his innate and idiosyncratic approach to harmony and melody. Jason's musical history is spiked with fervent free improvisation and tight melodic rendering

<https://www.youtube.com/watch?v=ytQiNdYSGbA> – ROLLDOWN HIDE

<https://www.youtube.com/watch?v=EthhRNJXIp0> – ROSE GARDEN

### **Jason Moran** (jazz piano), 1975 - JAZZ

*'Once I was watching you (Andrew Hill, Jason's mentor) and noticed that you play more below middle C and some people say 'don't play down there because it is muddy'*



Jason is a jazz pianist and composer. He is musical adviser for jazz at the Kennedy Center. Moran debuted as a band leader with the 1999 album *Soundtrack to Human Motion*. Since then, he has garnered much critical acclaim and won a number of awards for his playing and compositional skills, which combine elements of stride piano, avant-garde jazz, classical music, hip hop, and spoken word, among others. At the age of 13, he first heard the song 'Round Midnight' by Thelonious Monk and switched his efforts from classical music to jazz. Besides his recordings under his own name, Moran has also played and recorded with a range of other artists including Charles Lloyd, Cassandra Wilson, Joe Lovano, Don Byron, Steve Coleman, Lee Konitz, Von Freeman, Christian McBride and Ravi Coltrane.

<https://www.youtube.com/watch?v=DqpzW3NMByc> – PERFORMS THELONIUS

[https://www.youtube.com/watch?v=sqC1pj\\_iRb8](https://www.youtube.com/watch?v=sqC1pj_iRb8) – TALKING ON MONK

[https://www.youtube.com/watch?v=6\\_bcZla1iRU](https://www.youtube.com/watch?v=6_bcZla1iRU) – BODY AND SOUL @TRIBES

### **Jean Goldkette** (pianist, orchestra leader), 1893 – 1962 – JAZZ, DIXIELAND

*'Hot new arrangements and the best jazz in the world'* – Chicago Tribune



John Jean Goldkette was a jazz pianist and bandleader born in France. Goldkette spent his childhood in Greece and Russia, and then emigrated to the United States in 1911. He led many jazz and dance bands, of which the best known was his Victor Recording Orchestra of 1924–1929, which included, at various times, Bix Beiderbecke, Hoagy Carmichael, Chauncey Morehouse, Jimmy Dorsey, Tommy Dorsey, Bill Rank, Eddie Lang, Frankie Trumbauer, Pee Wee Russell, Steve Brown, Joe Venuti, and arranger Robert Ginzler among others. In 1927, Paul Whiteman, the controversially self-proclaimed 'King of Jazz,' hired away most of Goldkette's better players due to Goldkette not being able to meet the payroll for his top-notch musicians. It has been said that Frankie Laine worked as Goldkette's librarian, and lived with the Goldkettes while in New York.

<https://www.youtube.com/watch?v=5PMseccTCi8> – 1926, FOXTROT

<https://www.youtube.com/watch?v=43nwSXnD75E> - 1893, MY PRETTY GIRL

### **Jelly Roll Morton\*** (piano), 1890-1941 – RAGTIME, DIXIELAND, SWING AND NEW ORLEANS

*'It is evidently known, beyond contradiction, that New Orleans is the cradle of Jazz and I, myself, happened to be the creator in the year 1902. Jazz is to be played sweet, soft and plenty rhythm'*



Ferdinand Joseph LaMonthe, known professionally as Jelly Roll Morton, was an American ragtime and early jazz pianist, bandleader and composer who started his career in New Orleans, Louisiana. Widely recognized as a pivotal figure in early jazz, Morton is perhaps most

notable as jazz's first arranger, proving that a genre rooted in improvisation could retain its essential spirit and characteristics when notated. Reputed for his arrogance and self-promotion often recognized in his day for his musical talents. Morton claimed to have invented jazz outright in 1902—much to the derision of later musicians and critics. He claimed to have been born in 1885 but records proved otherwise. He and WC Handy had a serious fall out regarding who was the first to invent jazz. Still his performances were always absorbing with harmonies, counterpoint (tunes or melodies that sit well melodically when played simultaneously) and completely syncopated rhythms. He genuinely believed he had invented jazz. It is said that he paid 5 bucks for an old battered piano and in the shop removed all the ivory facing from the keys (52 of them), pocketed them and left! The keys would be signed and given to fans. More importantly when he made his invaluable Library of Congress recordings and his 'History of Jazz' by Alan Lomax (Folklorist) in 1938, he used Joplin's 'Maple Leaf Rag' to illustrate how Rag had generated and then was superseded by the new jazz approach. Jelly was a guest pianist with NORK\* (1923 and the 1<sup>st</sup> inter-racial jazz collaboration) and recorded with the Red Hot Peppers. While Armstrong became more popular the cantankerous Jelly slipped further into obscurity while still claiming to be the prime-mover of jazz. \*New Orleans Rhythm Kings.

[https://www.youtube.com/watch?v=h8\\_2ISGOlju](https://www.youtube.com/watch?v=h8_2ISGOlju) – KING PORTER STOMP (RAGTIME)

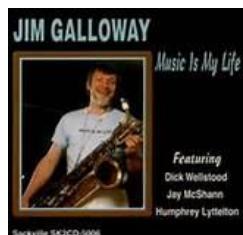
<https://www.youtube.com/watch?v=4n20U8hWHSE> – HESITATION BLUES

[https://www.youtube.com/watch?v=Vio-TjMi5\\_s](https://www.youtube.com/watch?v=Vio-TjMi5_s) – DR JAZZ, 1926

<https://www.youtube.com/watch?v=m0JBNj2urb8> – DEAD MAN BLUES

### Jim Galloway (sax), 1936 – 2014 - JAZZ

'His lines are all melody' – Mark Miller

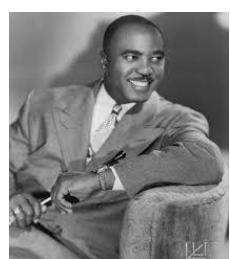


Although born in Scotland he based his career in Canada. Jim's interest was wide (an early group played all Thelonious Monk music) and it's true he was centred in the mainstream. His sunny melodic style was heard in concerts and clubs across Canada, the U.S. and Europe. Jim appeared at jazz events and festivals in Ascona, Bern, Baden, Geneva, Budapest, Edinburgh, London, Norwich, Montreux, Nice, Los Angeles, New Orleans and Sacramento.

<https://www.youtube.com/watch?v=DH1SLrwmV5o> – DROP ME OFF IN HARLEM

### Jimmie Lunceford (sax, band leader), 1902-1947 – SWING

'Rhythm is our business'



Jimmie was an American jazz alto saxophonist and bandleader in the swing era. In 1927, while an athletic instructor at Manassas High School in Memphis, Tennessee, he organized a student band, the Chickasaw Syncopators, whose name was changed to the Jimmie Lunceford Orchestra. Under the new name, the band started its professional career in 1929, and made its first recordings in 1930. Lunceford was the first high school band director in Memphis. After a period of touring, the band accepted a booking at the Harlem nightclub The Cotton Club in 1934 for their revue 'Cotton Club Parade' starring Adelaide Hall. The Cotton Club had already featured Duke Ellington and Cab Calloway, who won their first widespread fame from their

inventive shows for the Cotton Club's all-white patrons. Lunceford's orchestra, with their tight musicianship, choreographed flourishes involving trumpeters tossing and catching their horns in unison and the often outrageous humour in their music and lyrics, made an ideal band for the club, and Lunceford's reputation began to steadily grow.

<https://www.youtube.com/watch?v=XNfUtfdwTes> – SWING ORCHESTRA, RHYTHM IS OUR BUSINESS

<https://www.youtube.com/watch?v=1SkoD2ClakQ> – ‘TAIN’T WHAT YOU DO, SWING

### **Jimmy Blanton** (bass), 1918-1942 - JAZZ, BIG BAND

*‘Ellington wrote specific duets for Blanton to play on bass with tenor sax player Ben Webster’*



Jimmy was an influential American jazz double bassist. Blanton is credited with being the originator of more complex pizzicato and arco bass solos in a jazz context than previous bassists. He took up the bass while at Tennessee State University, performing with the Tennessee State Collegians from 1936 to 1937, and during the vacations with Fate Marable. After leaving university to play full-time in St Louis with the Jeter-Pillars Orchestra (with whom he made his first recordings), he joined Duke Ellington's band in 1939.

<https://www.youtube.com/watch?v=8FN7m8iMBIQ> - SEPIA PANORAMA

### **Jimmy Dorsey** (horn, band leader), 1904-1957 - SWING

*‘They (and Tommy) had been brought up in a feisty Irish family where love was expressed with fists as much as kisses. Both Tommy and his brother Jimmy were natural born scappers.’*



James ‘Jimmy’ Dorsey was a prominent American jazz clarinetist, saxophonist, trumpeter, composer, and big band leader. He was known as ‘JD’. He composed the jazz and pop standards ‘I’m Glad There Is You’ and ‘It’s The Dreamer In Me’. With his brother Tommy playing trombone, he formed Dorsey’s Novelty Six, one of the first jazz bands to broadcast. In 1924 he joined the California Ramblers (who were based in New York City). He did much free lance radio and recording work throughout the 1920s. In 1924 he married Jane Porter. Future bandleader Glenn Miller was a member of the Dorsey Brothers Orchestra in 1934 and 1935, composing ‘Annie’s Cousin Fanny’.

<https://www.youtube.com/watch?v=q-JDUnZv1N0> - TANGERINE

### **Jimmy Giuffre** \* (clarinet and sax), 1921-2008 – COOL JAZZ

*'I've come to feel increasingly inhibited and frustrated by the insistent pounding of the rhythm section'*



James Peter Giuffre was an American jazz clarinet and saxophone player, composer and arranger. He is notable for his development of forms of jazz which allowed for free interplay between the musicians, anticipating forms of free improvisation. He first became known as an arranger for Woody Herman's big band, for which he wrote the celebrated 'Four Brothers' (1947). He would continue to write creative, unusual arrangements throughout his career. He was a central figure in West Coast jazz and cool jazz. He was there at Newport's Jazz on a Summer's Day in 1958.

<https://www.youtube.com/watch?v=n8xol6A9ye8> – 1957, THE TRAIN AND THE RIVER (NEWPORT)

### **Jimmy Greene** (sax), 1975 – COMPOSER AND EDUCATOR

*'I want the music to reflect the way that Ana lived,'*



[Down Beat magazine] recognized Greene as one of '25 Young Rising Stars in Jazz.' In addition to his recordings and appearances as a leader, Greene appears on over 70 albums as a sideman, and has toured and/or recorded with Horace Silver, Tom Harrell, Freddie Hubbard, Harry Connick, Jr., Avishai Cohen, Kenny Barron, Lewis Nash, Steve Turre, the New Jazz Composers Octet and the Carnegie Hall Jazz Band, among many others. As a member of Harrell's quintet, Greene was featured on CBS's benchmark news magazine, 60 Minutes. As a member of Harry Connick Jr.'s Big Band, Greene is a featured soloist on 2 DVD releases, *Harry for the Holidays*, and *Only You*. He was featured as a soloist on Connick's 2003 holiday special aired on NBC, in addition to NBC's Today Show, and BBC's Parkinson Show. Ana was killed at the Sandy Hook School massacre.

<https://www.youtube.com/watch?v=1wl-KJ2nBU8> – THE OVERCOMERS SUITE

### **Jimmy Knepper** (trombone), 1927 – 2003 - JAZZ

*'And thank you for a thousand lessons' Jimmy to Dicky Wells (trombonist)*



He was an American jazz trombonist. In addition to his own recordings as leader, Knepper performed and/or recorded throughout his career with many of the top figures in jazz including the bands of Charlie Barnet, Woody Herman, Claude Thornhill, Stan Kenton, Benny Goodman, Gil Evans, Thad Jones & Mel Lewis, Toshiko Akiyoshi & Lew Tabackin, and, most famously, as friend and arranging/transcribing partner of bassist and composer Charles Mingus and his Jazz Workshop in the late 1950s and early 1960s. Knepper died in 2003 of complications of Parkinson's disease

<https://www.youtube.com/watch?v=R03wiJgShGI> - 1988

[https://www.youtube.com/watch?v=\\_VOz8mwVGbc](https://www.youtube.com/watch?v=_VOz8mwVGbc) – HOW HIGH THE MOON, 1957 WITH GILL EVANS (P) AND GENE QUILL (AS)

## **Jimmy McHugh** (songwriter with lyricist Dorothy Fields) - 1894-1969 - SWING

*'I Feel a Song Coming On'*



James Francis McHugh was an American composer. One of the most prolific songwriters from the 1920s to the 1950s, he is credited with over 500 songs. His songs were recorded by such artists as Bill Kenny, Frank Sinatra, Bing Crosby, Judy Garland (who died only one month after McHugh), Billie Holiday, Adelaide Hall, Nina Simone, Chet Baker, Dinah Washington, June Christy, Peggy Lee, Deanna Durbin, and Ella Fitzgerald.

<https://www.youtube.com/watch?v=tChgmXU7cYM> - EXACTLY LIKE YOU

<https://www.youtube.com/watch?v=qUiERrlFt8> - SUNNY SIDE OF THE STREET

## **Jimmy McPartland** (trumpet) – 1907-1991 - JAZZ

*'If it weren't for music I would have been a hoodlum'*



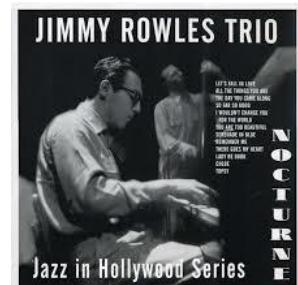
Jimmy McPartland, was an American cornetist and one of the originators of Chicago Jazz, all white students of Austin High School ('The Austin High Gang'), influenced hugely by NORK (New Orleans Rhythm Kings), a band that eventually found its way to Chicago of course by riverboat. His brother Dick also played in the High School band and Bud Freeman.

<https://www.youtube.com/watch?v=BI6P74cw3D4> – BLUES IN Bb 1954 LIVE

[https://www.youtube.com/watch?v=gWNuAHW\\_esc](https://www.youtube.com/watch?v=gWNuAHW_esc) – AVALON, JAMMING WITH WIFE MARION MCPARTLAND IN 1975 – CLASSIC TRAD JAZZ AND GREY HAIR TO BOOT!

## **Jimmy Rowles** (piano/composer/singer), 1918-1996 - JAZZ

*'Jazz should be palatable, but not fleeting'*



He was an American jazz pianist, vocalist, and composer. As a bandleader and accompanist, he explored various styles including swing and cool jazz and he was influenced by Art Tatum and Bud Powell, so indeed were Peterson and Hank Jones.

<https://www.youtube.com/watch?v=6qx1SGcXhls> – SUNDAY, MONDAY OR ALWAYS

## **Jimmy Rushing** (singer), 1901-1972 – SWING, BLUES

*'Timeless swing'*



James Andrew Rushing, known as Jimmy Rushing, was an American blues shouter, balladeer, and swing jazz singer from Oklahoma City, Oklahoma, United States, best known as the featured vocalist of Count Basie's Orchestra from 1935 to 1948. Rushing was known as 'Mr. Five by Five' and was the subject of an eponymous 1942 popular song that was a hit for Harry James and others—the lyrics describing Rushing's rotund build: 'he's five feet tall and he's five feet wide'.

<https://www.youtube.com/watch?v=xiETUJXRk7o> - GOING TO CHICAGO

<https://www.youtube.com/watch?v=OB9gsyfUFqY> - TAKE BACK MY BABY WITH COUNT BASIE

## **Jimmy Smith** (Hammond B-3 organ), 1925 – 2005 - HARD BOP, MAINSTREAM, FUNK, FUSION

*'All the colleges I played, most of the colleges, they were white.'*



He was an American jazz musician who achieved the rare distinction of releasing a series of instrumental jazz albums that often charted on Billboard. Smith helped popularize the Hammond B-3 electric organ, creating an indelible link between sixties soul and jazz improvisation. Smith's stunning dexterity with twin keyboards and bass pedals brought the instrument into the modern era, with the organ's dynamic and tuneful properties. In 2005, Smith was awarded the NEA Jazz Masters Award from the National Endowment for the Arts, the highest honour that the United States bestows upon jazz musicians.

<https://www.youtube.com/watch?v=vqSLoxwkCYE> – THE SERMON (1964)

## **Joe 'King' Oliver\*** (cornet), 1885-1938 – NEW ORLEANS/ DIXIELAND

*'I am too much of a man to ask those that I have helped to help me'*



Joseph Nathan Oliver better known as King Oliver (there were two others, Bolden and Armstrong) was an American jazz cornet player and bandleader. He was particularly recognized for his playing style and his pioneering use of mutes in jazz. Joseph's Creole Jazz Band began to record in 1923 and the music migrated northwards by the Paddle Wheeler Riverboat up the Mississippi. Also a notable composer, he wrote many tunes still played today including 'Dippermouth Blues,' 'Sweet Like This,' 'Canal Street Blues,' and 'Doctor Jazz.' He was the mentor and teacher of Louis Armstrong. His influence was such that Armstrong claimed, 'if it had not been for Joe Oliver, Jazz would not be what it is today'.

[https://www.youtube.com/watch?v=j\\_WbQYdQty0](https://www.youtube.com/watch?v=j_WbQYdQty0) – RIVERSIDE BLUES 1923

<https://www.youtube.com/watch?v=zy5t7DF4uW4> – STRUGGLE BUGGY

### **Joe Harriott** (sax), 1928-1973 - CARIBBEAN, JAMAICAN JAZZ

*'Parker? There's them over here (UK) can play a few aces too'*

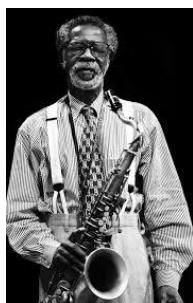


Joseph Arthurlin 'Joe' Harriott (15 July 1928 in Kingston, Jamaica – 2 January 1973 in Southampton, Hampshire) was a Jamaican jazz musician and composer, whose principal instrument was the alto saxophone. Initially a bebopper, he became a pioneer of free-form jazz. He was educated at Kingston's famed Alpha Boys School, which produced a number of prominent Jamaican musicians. He moved to the UK as a working musician in 1951 and lived in the country for the rest of his life. Harriott was part of a wave of Caribbean jazz musicians who arrived in Britain during the 1950s, including Dizzy Reece, Harold McNair, Harry Beckett and Wilton Gaynair.

<https://www.youtube.com/watch?v=B4isVVwqAYk> – IN A SENTIMENTAL MOOD

### **Joe Henderson** (sax), 1937-2001 - HARD, POST, SOUL, MAINSTREAM, FUSION

*'I think playing the sax is what I am supposed to be doing on this planet'*



Joe Henderson was an American jazz tenor saxophonist. In a career spanning more than forty years Henderson played with many of the leading American players of his day and recorded for several prominent labels, including Blue Note. Early musical interests included drums, piano, saxophone and composition. According to Kenny Dorham, two local piano teachers who went to school with Henderson's brothers and sisters, Richard Patterson and Don Hurless, gave him knowledge of the piano. Although Henderson's earliest recordings were marked by a strong hard-bop influence, his playing encompassed not only the bebop tradition, but R&B, Latin and avant-garde as well. He soon joined Horace Silver's band and provided a seminal solo on the jukebox hit 'Song for My Father'. After leaving Silver's band in 1966, Henderson resumed freelancing and also co-led a big band with Kenny Dorham. His arrangements for the band went unrecorded until the release of *Joe Henderson Big Band* (Verve) in 1996.

<https://www.youtube.com/watch?v=rIxHFW2S-Eo> – ONCE I LOVED

<https://www.youtube.com/watch?v=U7eOs5IERww> – BLUE BOSSA

<https://www.youtube.com/watch?v=xIkxBxg1RYU> – LIVE!

### **Joe Louis Walker** (guitar), 1949 - ELECTRIC BLUES, SOUL, GOSPEL

*'If I don't believe it, nobody's gonna believe it'*



Joe Louis Walker, also known as JLW is an American musician, best known as an electric blues guitarist, singer, songwriter and producer. His knowledge of blues history is revealed by his use of older material and playing styles. While publicly performing through his teens, he soaked up many influences (especially vocalists such as Wilson Pickett, James Brown, Bobby Womack and Otis Redding). Over these early years, Walker's musical pupilage saw him playing with John Lee Hooker, J.J.

Malone, Buddy Miles, Otis Rush, Thelonious Monk, The Soul Stirrers, Willie Dixon, Charlie

Musselwhite, Steve Miller, Nick Lowe, John Mayall, Earl Hooker, Muddy Waters, and Jimi Hendrix. By 1968, he had forged a friendship with Mike Bloomfield; they were roommates for many years until Bloomfield's untimely death.

<https://www.youtube.com/watch?v=5o1n4we4Jr4> – TOO DRUNK TO DRIVE DRUNK

<https://www.youtube.com/watch?v=iHaGoVvxZ5Y> – T-BONE SHUFFLE

**Joe Lovano** (sax, composer), 1952 - JAZZ, POST BOP, MODAL, HARD

*'You explore beautiful songs & create your own interpretation of them.'*



Joseph Salvatore 'Joe' Lovano is an American post-bop jazz saxophonist, alto clarinetist, flautist, and drummer. He earned a Grammy Award and several mentions on *Down Beat* magazine's critics' and readers' polls. He is married to jazz singer Judi Silvano. After three years with Woody Herman's orchestra, Lovano moved to New York and began

playing regularly with Mel Lewis's Big Vanguard Jazz Orchestra. This influence is still present in his solos. He often plays lines that convey the rhythmic drive and punch of an entire horn section. He released his own albums and Kern between 1987 and '88 (One Time Out and Village Rhythm) and also with Paul Motian (for Soul Note: Misterioso). He also worked on a program of standards by Gershwin, Porter, Arlen and included Haden on bass and Frisell on Guitar. In Montreux 1994 he recorded the lush Portrait of Jenny Robinson Budge (no references found).

<https://www.youtube.com/watch?v=YebOyztBhwA> – THE DUO MADE IN HEAVEN WITH PIANO MASTER HANK JONES

<https://www.youtube.com/watch?v=AcowR9AvtJA> – LIVE! BODY AND SOUL

[https://www.youtube.com/watch?v=\\_5JkHchubfY](https://www.youtube.com/watch?v=_5JkHchubfY) – PORTRAIT OF JENNY

**Joe Morello** (drums, Brubeck), 1928 -2011 - WEST COAST, 3<sup>RD</sup> STREAM, COOL JAZZ

*'Morello goes or I (Desmond) go.' Brubeck said, 'Well, he's not going.'*

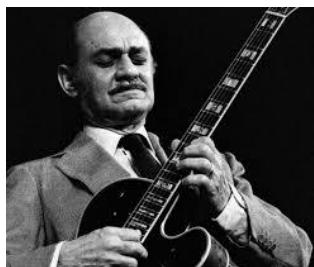


Joseph Albert 'Joe' Morello was a jazz drummer best known for his 12½-year stint with The Dave Brubeck Quartet. He was frequently noted for playing in the unusual time signatures employed by that group in such pieces as 'Take Five' and 'Blue Rondo à la Turk'. Popular for its work on college campuses during the 1950s, Brubeck's group reached new heights with Morello. In June 1959, Morello participated in a recording session with the quartet — completed by the alto saxophonist Paul Desmond and the bassist Eugene Wright — that yielded 'Kathy's Waltz' and 'Three to Get Ready,' both of which intermingled 3/4 and 4/4 time signatures

<https://www.youtube.com/watch?v=tsKq3HD0EFc> – 1961 DRUM SOLO WITH BRUBECK

### **Joe Pass\*** (jazz guitar), 1929-1994 - JAZZ, BEBOP

*'If you hit a wrong note, then make it right by what you play afterward.'*



Joe Pass was an American virtuoso jazz guitarist of Sicilian descent. He is generally considered to be one of the greatest jazz guitarists of the 20th century. His extensive use of walking basslines, melodic counterpoint during improvisation, use of a chord-melody style of playing and outstanding knowledge of chord inversions and progressions opened up new possibilities for the jazz guitar and had a profound influence on later guitarists. The jazz community regards Joe Pass as an influential solo guitarist. *New York Magazine* said of him, 'Joe Pass looks like somebody's uncle and plays guitar like nobody's business. His solo style was marked by an advanced linear technique, sophisticated harmonic sense, counterpoint between improvised lead lines, bass figures and chords, spontaneous modulations, and transitions from fast tempos to rubato passages.'

<https://www.youtube.com/watch?v=yEu0ULY21UI> - JOE AND OSCAR, JUST FRIENDS

<https://www.youtube.com/watch?v=aWa6aChSf1w> – ALL THE THINGS YOU ARE

### **Joe Sample\*** (pianist), 1939 – 2014 – JAZZ-FUNK

*'One Day I'll Fly Away'*



Joe was an American pianist, keyboard player, and composer. He was one of the founding members of the Jazz Crusaders, the hard bop band from Texas which became simply The Crusaders in 1971, and remained a part of the group until its final album in 1991 (not including the 2003 reunion album *Rural Renewal*).

<https://www.youtube.com/watch?v=tH2rgPqi8Ag> – ONE DAY I'LL FLY AWAY

<https://www.youtube.com/watch?v=Vilx5uagasY> – ONE DAY WITH JOE SAMPLE

### **Joe Venuti** (violinist), 1903-1978 - JAZZ

*'I nailed his shoe and foot to the floor' (Joe's piano player who kept his foot on the loud pedal!)*



Joe was an Italian-American jazz musician and pioneer jazz violinist. He was considered the father of jazz violin, he pioneered the use of string instruments in jazz along with the guitarist Eddie Lang. He worked with Benny Goodman, Adrian Rollini, the Dorsey Brothers, Bing Crosby, Bix Beiderbecke, Jack Teagarden, Frank Signorelli, the Boswell Sisters, and most of the other important white jazz and semi-jazz figures of the late 1920s and early 1930s. He established a musical relationship with tenor saxophonist Zoot Sims that resulted in three recordings. In 1976, he recorded an album of duets with pianist Earl Hines entitled *Hot Sonatas*.

<https://www.youtube.com/watch?v=aklUqEgC5xs> – SWEET LORRAINE

<https://www.youtube.com/watch?v=KbjNKejMD8> – AT 81 HE SWINGS ON DICK CAVETT'S SHOW  
PLAYING HOW HIGH THE MOON

### **Joe Wilder** (trumpet), 1922-2014 JAZZ SWING

*'He Charlie Parker would practise, in every key. Slow, fast. I made a mental note to play that way when I got home.'*



Joseph Benjamin Wilder was an American jazz trumpeter, bandleader, and composer. Wilder was awarded the Temple University Jazz Master's Hall of Fame Award in 2006. The National Endowment for the Arts honored him with its highest honor in jazz, the NEA Jazz Masters Award for 2008. Following the war during the 1940s and early 1950s, he played in the orchestras of Jimmie Lunceford, Herbie Fields, Sam Donahue, Lucky Millinder, Noble Sissle, Dizzy Gillespie, and finally with the Count Basie Orchestra. He was also a regular sideman with such musicians as NEA Jazz Masters Hank Jones, Gil Evans, and Benny Goodman. He became a favorite with vocalists and played for Billie Holiday, Lena Horne, Johnny Mathis, Harry Belafonte, Eileen Farrell, Tony Bennett, and many others, a true giant in jazz.

<https://www.youtube.com/watch?v=BupdiDGBSGg> – CARAVAN, 1959

<https://www.youtube.com/watch?v=cYaH7GpoOiM> – MY HEART STOOD STILL

### **Joe Williams** (vocal), 1918-1999, BLUES, SWING

*'Musicians have the intimacy of bringing two people together & the aesthetic, romantic transference.'*



Joe Williams was a well-known jazz vocalist, a baritone singing a mixture of blues, ballads, popular songs, and jazz standards. As a youngster he was exposed to Armstrong and the Duke, Cab Calloway and Ethel Waters. He got his big break in 1954, when he was hired as the male vocalist for the Count Basie Orchestra. He remained with Basie until 1961, garnering some of the best exposure a blues and jazz singer could have. His first LP, *Count Basie Swings, Joe Williams Sings*, appeared in 1955, containing definitive versions of Memphis Slim's 'Every Day I Have the Blues' (already his signature song, and first recorded by him in 1952 on Checker Records) and 'Alright, Okay, You Win.' 'Every Day' hit number two on the R&B charts, and sparked another LP—1957 *The Greatest! Count Basie Swings/Joe Williams Sings Standards*—spotlighting Williams' command of the traditional-pop repertoire.

<https://www.youtube.com/watch?v=aYVEdPy8gQY> - WELL ALL RIGHT, OK, YOU WIN

<https://www.youtube.com/watch?v=uPcHVqKHKo> - GOING TO CHICAGO

## **Joe Zawinul** (electric keyboard), 1932-2007 - JAZZ, FUSION, ROMANTIC, ART, WORLD MUSIC

*'Dave Brubeck is a heck of a musician'*



Josef Erich 'Joe' Zawinul was an Austrian jazz keyboardist and composer. First coming to prominence with saxophonist Cannonball Adderley, Zawinul went on to play with trumpeter Miles Davis, and to become one of the creators of jazz fusion, an innovative musical genre that combined jazz with elements of rock and world music. Later, Zawinul co-founded the Weather Report with Wayne Shorter (known for commenting that if someone wants to learn how NOT to play on the beat, listen to Brubeck) and the world fusion music-oriented

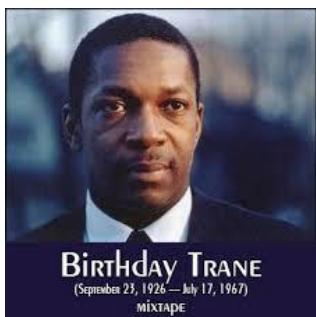
Zawinul Syndicate. Additionally, Joe made pioneering use of electric piano and synthesizers. Zawinul was named 'Best Electric Keyboardist' 28 times by the readers of Down Beat magazine. Zawinul's playing style was often dominated by quirky melodic improvisations — traversing bebop, ethnic and pop styles — combined with sparse but rhythmic playing of big-band sounding chords or bass lines. In Weather Report, he often employed a vocoder as well as pre-recorded sounds played (i.e. filtered and transposed) through a synthesizer, creating a very distinctive synthesis of jazz harmonies and 'noise' ('using all the sounds the world generates').

<https://www.youtube.com/watch?v=SqyepMYvUac> – IN A SILENT WAY 1971

<https://www.youtube.com/watch?v=922Lumi2ilo> -TRILOK GURTU ORIENT EXPRESS

## **John 'Trane' Coltrane\*** (sax), 1926-1967 - AVANT-GARDE, BEPOP, HARD BEPOP, MODAL, FREE

*'All a musician can do is to get closer to the source.'*



John William Coltrane, also known as 'Trane', was an American jazz saxophonist and composer. Working in the bebop and hard bop idioms early in his career, Coltrane helped pioneer the use of modes in jazz and was later at the forefront of free jazz. He organized at least fifty recording sessions as a leader during his career, and appeared as a sideman on many other albums, notably with trumpeter Miles Davis and pianist Thelonious Monk. Coltrane influenced innumerable musicians, and remains one of the most significant saxophonists in music history.

His interest in the straight saxophone most likely arose from his admiration for Sidney Bechet and the work of his contemporary, Steve Lacy, even though Davis claimed to have given Coltrane his first soprano saxophone. One of Coltrane's first recordings with his quartet was also his debut playing the soprano saxophone, the hugely successful *My Favorite Things*. Coltrane's recording of Blue Train is often regarded as his best album.

<https://www.youtube.com/watch?v=zH3JpqhpkXg> – MY FAVOURITE THINGS

<https://www.youtube.com/watch?v=r594pxUjcz4> – IN A SENTIMENTAL MOOD

<https://www.youtube.com/watch?v=qagOblqhBhk> - ACKNOWLEDGEMENT

**John Beasley** (jazz piano, composer, arranger), 1960 - JAZZ, BLUES, SOUL, R&B, FUNK, AFRO, LATIN, CUBAN, ROCK

*'When Beasley is not touring he is in his studio writing, practicing, and chanting'*



John is an American composer, pianist, producer, and arranger who has recorded and performed with musicians such as Miles Davis, Steely Dan, Chaka Khan, James Brown, Spice Girls, Dianne Reeves, Ry Cooder, Chick Corea and Sérgio Mendes, Freddie Hubbard, John Patitucci, Queen Latifah, and Ivan Lins. In 2013, Beasley realized a long held dream, forming a 17-piece big band called MONK'estra. MONK'estra captures the spirit of Monk's unique quirkiness, offbeat accents, punchy dissonances, in fresh arrangements. Veteran jazz critic Don Heckman described Beasley's big band and his talent as 'extraordinary orchestrating abilities, imaginative soloing from players: a net result of some of the most mesmerizing big band music of recent memory.' Memorably he appeared as a guest at the 3<sup>rd</sup> International Jazz festival in Japan.

<https://www.youtube.com/watch?v=XCucS5poKUY> – MONK'ESTRA

**John Lewis** (piano and MJQ), 1920-2001 – COOL JAZZ

*'Ornette Coleman is doing the only really new thing in jazz since the innovations in the mid-forties of Dizzy Gillespie, Charlie Parker, and those of Thelonious Monk'*



He was an American jazz pianist, composer and arranger, best known as the musical director of the Modern Jazz Quartet. Lewis, vibraphonist Milt Jackson, drummer Clarke (later Conny Kay) and bassist Ray Brown (later Percy Heath) had been the small group within the Gillespie big band. This led to the foursome forming a full-time working group, which they initially called the Milt Jackson Quartet in 1951 but in 1952 renamed the Modern Jazz Quartet.

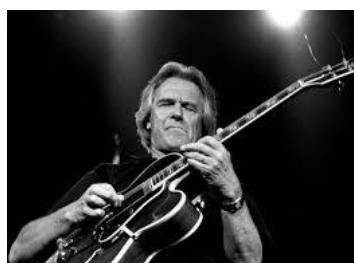
<https://www.youtube.com/watch?v=kfxfl2TImio> – MJQ IN LONDON 'DJANGO'

<https://www.youtube.com/watch?v=uDhH9TKMu0> – 1983, 7+8 + BAGS GROOVE

<https://www.youtube.com/watch?v=KLjaqlou8i8> – SKATING IN CENTRAL PARK

**John McLaughlin** (guitar), 1942 - FREE JAZZ, POST BOP FUSION

*'Music is born out of the inner sounds within a soul.'*



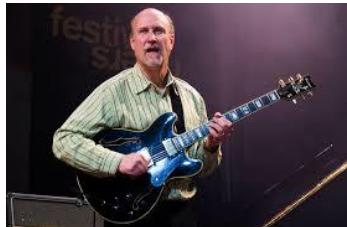
John McLaughlin (born 4 January 1942, Doncaster, West Riding of Yorkshire, England), also known as Mahavishnu John McLaughlin, is an English guitarist, bandleader and composer. His music includes many genres of jazz, and rock, which he coupled with an interest in Indian classical music to become one of the pioneering figures in fusion. In 2010, guitarist Jeff Beck called him 'the best guitarist alive'. He was influential in bringing jazz fusion to popularity with Miles Davis, playing with Davis on five of his studio albums, including Davis'

first gold-certified *Bitches Brew*, and one live album, *Live-Evil*. Speaking of himself, McLaughlin has stated that the guitar is simply ‘part of his body,’ and he feels more comfortable when a guitar is present.

<https://www.youtube.com/watch?v=Om6HDKBbzE> – CHEROKEE, 1985

**John Scofield** (guitar), 1951 - JAZZ, POST-BOP, FUSION, FUNK, ACID, NU JAZZ

*‘It’s easy to talk about it in the abstract, but the devil’s always in the details’*



John often referred to as ‘Sco’, is an American jazz-rock guitarist and composer, who has played and collaborated with Miles Davis, Dave Liebman, Joe Henderson, Charles Mingus, Joey DeFrancesco, Herbie Hancock, Pat Metheny, Bill Frisell and Joe Lovano. At ease in the bebop idiom, Scofield is also well versed in jazz fusion, funk, blues, soul, rock and other forms of modern American music.

<https://www.youtube.com/watch?v=ler4KKEcHDY> – TRIO BLUES, 2010, LEVERKUSEN

**John Zorn** (sax), 1953 - AVANT-GARDE, COMPOSER, ARRANGER

*‘Great musicians accept everything that they hear and find something good’*



He is an American avant-garde composer, arranger, producer, saxophonist and multi-instrumentalist with hundreds of album credits as performer, composer, and producer across a variety of genres including jazz, rock, hardcore, classical, surf, metal, klezmer, soundtrack, ambient and improvised music. Zorn was described by *Down Beat* as ‘one of our most important composers’. Zorn’s compositions cross many genres and he has stated ‘All the various styles are organically connected to one another. I’m an additive person - the entire storehouse of my knowledge informs everything I do.

<https://www.youtube.com/watch?v=Ajl28OdWqtc> – GEVURAH

**Johnny Hodges** (sax), 1906-1970 – SWING, MAINSTREAM JAZZ

*‘Studio musicians play more exact’*

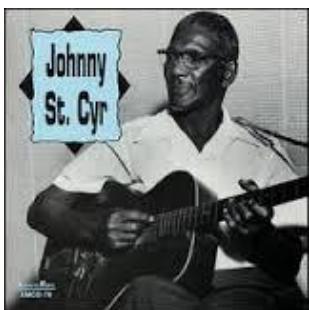


He was an American alto saxophonist, best known for solo work with Duke Ellington’s big band. He played lead alto in the saxophone section for many years, except the period between 1932 and 1946 when Otto Hardwick generally played first chair. He is considered one of the definitive alto saxophones players of the Big Band Era. When Ellington wanted to expand his band in 1928, Ellington’s clarinet player Barney Bigard recommended Hodges. His playing became one of the identifying voices of the Ellington orchestra. From 1951 to 1955, Hodges left the Duke to lead his own band, but returned shortly before Ellington’s triumphant return to prominence – the orchestra’s performance at the 1956 Newport Jazz Festival.

<https://www.youtube.com/watch?v=zqA83c6GuLk> – A FEW MINUTES

## **Johnny St Cyr** \*(jazz banjo and guitar), 1890-1966 – NEW ORLEANS, SWING, BLUES

*'Johnny reported that Frank Lewis' band The Golden Rule Band was as good if not better than Buddy Bolden (Father of Jazz), 1905'*



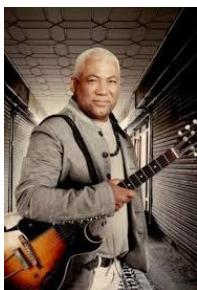
He is most commonly remembered as a member of Louis Armstrong's Hot Five and Hot Seven bands. He also played with Jelly Roll Morton's Red Hot Peppers. He composed the popular standard Oriental Strut, noted for its adventurous chord sequence. Johnny St. Cyr played banjo and guitar, and was a true jazz pioneer. St. Cyr had his own bands in New Orleans as far back as 1905. He played with A.J. Piron's genteel Society Band (1888-1943) and the Superior, Olympia and Tuxedo bands when they played on the riverboats with Fate Marable and he was with King Oliver when he went north to Chicago in 1923. St. Cyr recorded with King Oliver, Jelly Roll Morton and with Louis Armstrong as a key member of the Hot Five and Hot Seven sessions. He also performed with Doc Cook's Dreamland Orchestra. In 1930 he returned to New Orleans where he made his living as a plasterer but still played with local groups including with Paul Barbarin and Alphonse Picou. In 1955 St. Cyr moved to Los Angeles and returned to music full time, leading the Young Men from New Orleans at Disneyland (which also featured Barney Bigard) from 1961 until his death in 1966.

<https://www.youtube.com/watch?v=NMSKsDiV4ow> – GUITAR BLUES

<https://www.youtube.com/watch?v=Kg7cVSEfqPw> – PLAYING BANJO WITH LOUIS 'UP THE LAZY RIVER' ON THE MARK TWAIN RIVERBOAT, 1962 (MUST WATCH AND LISTEN)

## **Jonathan Butler** (jazz guitarist), 1961- R&B, WORSHIP, FUSION

*'Fantastic Gospel artist'*



Jonathan is a SA singer-songwriter and guitarist. His music is often classified as R&B, jazz fusion or worship music. Born and raised in Athlone, Cape Town, South Africa, during Apartheid, Butler started singing and playing acoustic guitar as a child. Racial segregation and poverty during Apartheid has been the subject of many of his records. His first single was the first by a black artist played by white radio stations in the racially segregated South Africa and earned a Sarie Award, South Africa's equivalent to the Grammy Awards. He appeared at the 3<sup>rd</sup> International Jazz Festival in Osaka. Check out the Cape Jazz Band playing 7<sup>th</sup> avenue written by Jonathan.

[https://www.youtube.com/watch?v=6Z\\_eNhMkmJk](https://www.youtube.com/watch?v=6Z_eNhMkmJk) – 7<sup>th</sup> AVENUE

<https://www.youtube.com/watch?v=l1wq3uyR7qw> – WE NEED YOU LORD (INSPIRING)

<https://www.youtube.com/watch?v=zwcZS9U5dmU> – DO YOU LOVE ME

<https://www.youtube.com/watch?v=HYB8CLcv7pU> – I STAND ON YOUR WORD

<https://www.youtube.com/watch?v=J9er5EdTGSM> – FALLING IN LOVE WITH JESUS

<https://www.youtube.com/watch?v=rPYcVboDNJ4> – 7<sup>TH</sup> AVENUE LIVE WITH MINDY ABAIR

## **Jose Feliciano** (guitarist, singer, composer), 1945 – LATIN, BOLERO, ACCOUSTIC, SOFT ROCK

*'I'm not like other guitar players'*



He was known for many international hits, including his rendition of The Doors' 'Light My Fire' and the best-selling Christmas single 'Feliz Navidad'. He played at the same time as Bob Dylan and Joan Baez. In 1966 he went to Mar del Plata, Argentina to perform at the *Festival de Mar del Plata*. A year later, Feliciano was due to perform in the United Kingdom but the authorities would not allow his guide dog into the country unless it was quarantined for 6 months. The stringent quarantine measures of those days were intended to prevent the spread of rabies. Feliciano later wrote a song entitled 'No Dogs Allowed' (becoming a Netherlands Top 10 hit in 1969), which told the story of his first visit to London.

<https://www.youtube.com/watch?v=d-IUBlbJkrQ> – AINT NO SUNSHINE

## **Joshua Redman** (sax and son of Dewey), 1969 - JAZZ

*'If everyone liked what I did, I probably wouldn't be playing anything of depth'*



He is an American jazz saxophonist and composer. In 1991, he won the Thelonious Monk International Jazz Saxophone Competition. Redman was born in Berkeley, California, to jazz saxophonist Dewey Redman. Josh cites John Coltrane, Ornette Coleman, Cannonball Adderley, Sonny Rollins, Wayne Shorter, Joe Henderson, his father Dewey Redman, as well as the Beatles, Aretha Franklin, the Temptations, Earth, Wind and Fire, Prince, the Police and Led Zeppelin as musical influences. He began jamming and gigging regularly with some of the leading jazz musicians of his generation, including Brad Mehldau, Mark Turner, Pat Metheny.

<https://www.youtube.com/watch?v=1ICJUFOJa2g> – JAZZ CRIMES

## **Julian Joseph** (pianist, bandleader, composer, arranger), 1966 - CONTEMPORARY, TRADITIONAL

*I don't think I will hear anything more emotionally affecting this year than Carleen Anderson singing 'The Night He Died' from Julian Joseph's new work in progress Windows on Tristan. Just stunning.*



He is a London-born jazz pianist, bandleader, composer, arranger and broadcaster. He works in both contemporary and traditional situations with his music. He is also active in jazz education helping to form the jazz syllabus for the Associated Board of the Royal Schools of Music in Great Britain. He performed at the 2003 London Jazz Festival and also hosts several radio shows on BBC Radio 3, including *Jazz Line-up* and the celebrated *Jazz Legends*.

<https://www.youtube.com/watch?v=Fkm3Wd9zvI0> - COLLECTIONS

### **Julian Lage** (guitar), 1987 - JAZZ

*A piano and guitar duo album featuring two profoundly lyrical players with vast chops and imagination.*



Julian is an American jazz guitarist and composer. A child prodigy, Lage was the subject of the 1997 documentary *Jules at Eight*. The Shifting Foundation gave support to Julian in his Project 'World's Fair' which is a body of songs that bridged the gap between guitar studies and songs, drawing from the sonic fingerprint of early radio recordings mixed with the short form structures of some of my favorite classical and folk music.

Done with my 1939 Martin 000-18 and no overdubs, this was a collaborative experience with producer Matt Munisteri and engineer Armand Hirsch, two of my absolute heroes and dearest friends.

<https://www.youtube.com/watch?v=a3QfovGl4Qg> – LI'L DARLING

### **Julie London** (vocalist), 1926-2000 – JAZZ, POP

*'I don't think I have a voice so I think what I project would be style - if I learned to sing I'd lose my style.'*



She was an American jazz and pop singer and actress who was noted for her smoky, sensual voice and languid demeanor. She released 32 albums of pop and jazz standards during the 1950s and 1960s, with her signature song being the classic 'Cry Me a River,' which she introduced in 1955. Bobby Troup, her jazz pianist husband, backed London on her debut album, for which London recorded the standards 'Don't Worry About Me', 'Motherless Child', 'A Foggy Day', and 'You're Blasé'.

<https://www.youtube.com/watch?v=DXg6UB9Qk0o> – CRY ME A RIVER

### **Jullian 'Cannonbal' Adderley\*** (sax), 1928-1975 - HARD BOP, SOUL, MODAL, ROCK

*'Hipness is not a state of mind, it's a fact of life.'*



Cannonball was a jazz alto saxophonist of the hard bop era of the 1950s and 1960s. Adderley is remembered for his 1966 single 'Mercy Mercy Mercy', a crossover hit on the pop charts, and for his work with trumpeter Miles Davis, including on the epochal album *Kind of Blue* (1959). He was the brother of jazz cornetist Nat Adderley, a longtime member of his band. Prior to joining Miles Davis' band, Adderley formed his own group with his brother Nat after signing onto the Savoy jazz label in 1957. He was noticed by Miles Davis, and it was because of his blues-rooted alto saxophone that Davis asked him to play with his group. He worked with the following:

- pianists Bobby Timmons, Victor Feldman, Joe Zawinul, Hal Galper, Michael Wolff, George Duke, Wynton Kelly, Bill Evans
- bassists Ray Brown, Sam Jones, Walter Booker, Victor Gaskin, Paul Chambers
- drummers Louis Hayes, Roy McCurdy
- saxophonists Charles Lloyd, Yusef Lateef.

<https://www.youtube.com/watch?v=VBxAC4ywaJ4> – WORK SONG

<https://www.youtube.com/watch?v=1yagj0nYPYM> – THE SONG IS YOU

<https://www.youtube.com/watch?v=wsxcZ8qNCAQ> – DANCING IN THE DARK

## K

### **Keith Jarrett\*** (piano), 1945 - JAZZ, FUSION, FREE IMPROVISATION

*'I cannot say what I think is right about Music. I only know the rightness of it.'*



Keith Jarrett is an American pianist and composer who performs both jazz and classical music. Jarrett started his career with Art Blakey, moving on to play with Charles Lloyd and Miles Davis. Since the early 1970s he has enjoyed a great deal of success as a group leader and a solo performer in jazz, jazz fusion, and classical music. His improvisations draw from the traditions of jazz and other genres, especially Western classical music, gospel, blues, and ethnic folk music. In New York, Art Blakey hired Jarrett to play with the Jazz Messengers. During a show with that group he was noticed by Jack DeJohnette who (as he recalled years later) immediately realized the talent and the unstoppable flow of ideas of the unknown pianist. Jarrett was asked to join the Miles Davis group after the trumpeter heard him in a New York City club (according to another version Jarrett tells, Davis had brought his entire band to see a tour date of Jarrett's own trio in Paris; the Davis band being practically the only audience. Jarrett has commented that his best performances have been when he has had only the slightest notion of what he was going to play at the next moment. He also said that most people don't know 'what he does', which relates to what Miles Davis said to him expressing bewilderment – as to how Jarrett could 'play from nothing'. He also played in Osaka in 2014.

<https://www.youtube.com/watch?v=HPqK1JJOFxw> – SOLO CONCERT

### **Kendrick Scott** (drums), 1980 - POST BOP

*'I would never call myself a singer, but a lot of my stuff I write by singing'*



He is an American jazz drummer, bandleader and composer. Scott is the founder of the World Culture Music Record Company.

<https://www.youtube.com/watch?v=QQhDSYE0yBA> – DRUM SOLO

### **Kenny Clarke** (1<sup>st</sup> drummer for MJQ), 1914 – 1985 – COOL JAZZ

*'Play every lick you know in the first four bars of every tune.'*



Kenny Clarke (January 9, 1914 – January 26, 1985), born Kenneth Spearman Clarke, nicknamed 'Klook' and later known as Liaqat Ali Salaam, was a jazz drummer and bandleader. He was a major innovator of the bebop style of drumming. As the house drummer at Minton's Playhouse in the early 1940s, he participated in the after-hours jams that led to the birth of Be-Bop, which in turn led

to modern jazz. While in New York, he played with the major innovators of the emerging bop style, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Curly Russell and others, as well as musicians of the prior generation, including Sidney Bechet. He spent his later life in Paris. When the musicians from the Minton's band moved to different projects, Clarke began working with a young pianist and composer John Lewis and vibraphonist Milt Jackson. With the addition of bassist Ray Brown, they formed the Modern Jazz Quartet, or MJQ.

<https://www.youtube.com/watch?v=rVtNISX1nac> – VENDOME, 1952 MJQ

### **Kenny Garrett** (sax), 1960 - JAZZ, POST BOP, FUSION

*'Rather than say I play Jazz, I simply say I play music.'*



Kenny Garrett is a Grammy Award-winning American post-bop jazz saxophonist and flautist who gained fame in his youth as a member of the Duke Ellington Orchestra and of Miles Davis's band. He has since pursued a successful solo career and has been described as '*...The most important alto saxophonist of his generation*' by Washington City Paper and *One of the most admired alto saxophonists in jazz after Charlie Parker*' by The New York Times.

<https://www.youtube.com/watch?v=ATnI-5JSn5g> – LOTOS JAZZ FESTIVAL

### **Kenny Wheeler** (trumpet), 1930-2014 – AVANT-GARDE, POST BOP, IMPROV

*'I'm just someone who takes pretty tunes and joins them up.'*



He was a Canadian composer and trumpet and flugelhorn player, based in the U.K. from the 1950s onwards. Most of his performances were rooted in jazz, but he was also active in free improvisation and occasionally contributed to rock music recordings. Wheeler wrote over one hundred compositions and was a skilled arranger for small groups and larger ensembles. He recorded with the John Dankworth band and played with Tubby Hayes and Ronnie Scott. In 1997 Wheeler received widespread critical praise for his album *Angel Song*, which featured an unusual 'drummerless' quartet of Bill Frisell (guitar), Dave Holland (bass) and Lee Konitz (alto sax).

<https://www.youtube.com/watch?v=CYrKdyf77sM> – HOTEL LE HOT

### **Kris Bowers** (jazz piano), 1989 - JAZZ

*'The jazz scene in LA...I mean it's kind of sad. It's pretty bleak. Mostly because of the geography of the city. It's so spread out, it's kind of hard. Like, we don't have an area like the Village'*



Kris Bowers, 22, won the \$25,000 first prize Monday at the Thelonious Monk Institute of Jazz competition at the Kennedy Center for the Performing Arts in Washington. He is noted for 'preparing' a piano eg fiddling with the strings. There is certainly no shortage of worthy peers from which Bowers can choose. The well of young talent in jazz today is startling; most notably on Bowers' own instrument, particularly as it pertains to African Americans.

[https://www.youtube.com/watch?v=ecyHa\\_IktnI](https://www.youtube.com/watch?v=ecyHa_IktnI) – AIN'T MISBEHAVIN' JAZZ

## **Kyle Shepherd\*** (progressive jazz piano), 1988 - JAZZ

*'This is improvisation as a search for freedom from society's boundaries, 'freedom from', yes, but also 'freedom to', a key to unlock the doors of music making in the future'. Miles Keylock, Editor-in-Chief, Rolling Stone South Africa.*



Shepherd, a Cape Town native who will turn 27 this summer 2015, plays piano with old-soul authority and composes rich, evocative music. He's very much grounded in the myriad and compelling sounds of his homeland, but there's a personal stamp on his art and an awareness of jazz beyond South Africa to it too. The latter adds dimension but never overtakes the music's beautiful and powerful sense of rootedness.' Peter Hum, International Jazz blogger, Jazzblog.ca. Kyle Shepherd, one of South Africa's leading progressive Jazz pianists and composers of his generation, is steadily gaining international recognition for his distinctive compositional style and performances. The multi South African Music Awards (SAMA) nominated virtuoso pianist and winner of the 2014 Standard Bank Young Artist Award for Jazz, already has a well-established record of celebrated solo, trio and quartet performances in South Africa, Switzerland, Japan, Germany, France, Belgium, Denmark, The Netherlands and China.

<https://www.youtube.com/watch?v=oZrdeYKIG8I> – SWEET ZIM SUITE

## L

## **Lalah Hathaway\*** (piano, vocal), 1968 - R&B, SOUL, JAZZ

*'It's kind of a twisted cycle, but I think that there is less money in real music these days,'*



Eulaulah Donyll Hathaway, Chicago born, daughter of soul singer Donny Hathaway\* (1945-79), best known as Lalah Hathaway, and sometimes referred to as the First Daughter of Soul, is a contemporary R&B and jazz and Grammy Award winning artist.

Donny recorded 'Where is the Love' with Roberta Flack.\* in 1972.

<https://www.youtube.com/watch?v=ZcHPNUN-U8E>

<https://www.youtube.com/watch?v=PKqMfFzLWDI> – FOR EVER, FOR ALWAYS, FOR LOVE

<https://www.youtube.com/watch?v=OSJlgTLe0hc> - SOMETHING

## **Larry Adler** (harmonica&piano), 1914-2001 – BLUES AND JAZZ

*'When I play I try to get as near as possible to the sound of a singer'*



Lawrence 'Larry' Cecil Adler was an American musician, widely acknowledged as one of the world's most skilled harmonica players. Composers such as Ralph Vaughan Williams, Malcolm Arnold, Darius Milhaud and Arthur Benjamin composed works for him. He moved to the United Kingdom in 1949, and settled in London, where he remained for the remainder of his life. The 1953 film *Genevieve* brought him an Oscar nomination for his work on the soundtrack (though his name was originally kept off

the credits in the United States due to blacklisting). He scored a hit with the theme song of the French Jacques Becker movie *Touchez pas au grisbi* with Jean Gabin, written by Jean Wiener.

[https://www.youtube.com/watch?v=YoCM\\_NLQTcs](https://www.youtube.com/watch?v=YoCM_NLQTcs) – SUMMERTIME WITH ITZHAK PERLMAN

### **Lawrence ‘Bud’ Freeman** (sax), 1906-1991 – SWING, JAZZ

*‘One day we heard a recording by the NORK’s which excited McPartland and I; the Austin High School Group was born [Chicago Style]’*



Bud was an American jazz musician, bandleader, and composer, known mainly for playing the tenor saxophone, but also able at the clarinet. He had a smooth and full tenor sax style with a heavy robust swing. He was one of the most influential and important jazz tenor saxophonists of the Big Band era. His major recordings were ‘The Eel’ (Eddie Condon), ‘Tillie’s Downtown Now’, ‘Crazeology’ (1989), ‘The Buzzard’, and ‘After Awhile’ with Jack Teagarden, composed with Benny Goodman. Freeman played throughout the 30’s and 40’s and well into the next four decades.

<https://www.youtube.com/watch?v=7Hd2O4FOTv0> – INSIDE ON THE SOUTHSIDE

### **Lee Konitz** (sax), 1927 - COOL JAZZ

*‘Sound is the first thing that we tune into.’*



Lee is an American jazz composer and alto saxophonist who was born in Chicago, Illinois. Generally considered one of the main figures in the cool jazz movement, Konitz has also performed successfully in bebop and avant-garde settings. Konitz was one of the few altoists to retain a distinctive sound when Charlie Parker exercised a tremendous influence on other players. Konitz's association with the cool jazz movement of the 1940s and '50s, includes participation in Miles Davis' *Birth of the Cool* sessions, and his work with Lennie Tristano came from the same period.

<https://www.youtube.com/watch?v=TOUHKk73KgY> – LIVE AT DENMARK WITH BILL EVANS, 1965

### **Lemon Henry Jefferson** (singer), 1893 – 1929 - BLUES

*‘See That My Grave Is Kept Clean’*



‘Blind’ Lemon Jefferson was an American blues singer and guitarist from Texas and like many musicians of that era the dob was often disputed (Crowther reports 1897). He was one of the most popular blues singers (work songs and field hollers) of the 1920s, and has been titled ‘Father of the Texas Blues’. Jefferson's performances were distinctive as a result of his high-pitched voice and originality on the guitar. Although his recordings sold well, he was not so influential on some younger blues singers of his generation, who could not imitate him as they could other commercially successful artists. Later blues and

rock and roll musicians (Beatles and Carl Perkins) did attempt to imitate both his songs and his musical style.

<https://www.youtube.com/watch?v=JXC1jjRCXtg> – MATCH BOX BLUES

### **Lennie Tristano\*** (piano), 1919-1978 – COOL JAZZ, BEPOP, AVANT-GARDE

*'The hippest thing you can do is not play at all. Just listen.'*



Lennie was a jazz pianist, composer and teacher of jazz improvisation and by the age of 9 he was totally blind. He performed in the cool jazz, bebop, postbop and avant-garde jazz genres. Historically important are the first recorded free group improvisations ('Intuition'), his preoccupation with atonality and Bach's counterpoint, as well as his early experimentations with recording techniques such as overdubbing (his own playing). He was considered 'far out' in his playing as he made progress more and more into the alternative to bebop. In addition, his work as a jazz educator meant that he has exerted a substantial influence on jazz through figures such as Lee Konitz and Warne Marsh. Tristano would often have his students learn to sing and play the improvised solos by some of best-known names in jazz, including Louis Armstrong, Lester Young, Billie Holiday, Charlie Parker and Bud Powell.

<https://www.youtube.com/watch?v=lGLpczTtnEM> – TANGERINE, 1965, COPENHAGEN

### **Les Brown** (clarinet, orchestra band leader). 1912 – 2001 - SWING

*'Shoot for the moon. Even if you miss, you'll land among the stars.'*



Lester Raymond 'Les' Brown Sr was an American clarinetist, saxophonist, big band leader and composer, best known for his nearly seven decades of work with the big band Les Brown and His Band of Renown. Brown and the Band performed with Bob Hope on radio, stage and television for almost fifty years. They did 18 USO Tours for American troops around the world, and entertained over three million people. Before the Super Bowls were televised, the Bob Hope Christmas Specials were the highest-rated programs in television history. Tony Bennett was 'discovered' by Bob Hope and did his first public performance with Brown and the Band. The end of WW2 witnessed the demise of the Big Bands and Swing lost its popularity being replaced with small combos such as Tadd Dameron.

<https://www.youtube.com/watch?v=l2nX2aDJcug> – DANCE OF RENOWN, late 1930s

### **Lester Young\*** (sax), 1909-1959 – COOL JAZZ AND SWING

*'You can have tone & technique but without originality you ain't really nowhere. Gotta be original.'*



Lester Willis Young, nicknamed 'Pres' or 'Prez', was an American jazz tenor saxophonist and occasional clarinetist. As he came to prominence while a member of Count Basie's orchestra, Young was one of the most influential players on his instrument. In contrast to many of his hard-driving peers, Young played with a relaxed, cool tone and used sophisticated harmonies, using 'a free-floating style,

wheeling and diving like a gull, banking with low, funky riffs that pleased dancers and listeners alike'. He invented or popularized much of the hipster jargon which came to be associated with the music. In the early days of jazz, musicians were using the *hep* variant to describe anybody who was 'in the know' about an emerging culture, mostly black, which revolved around jazz. With the rise of Swing, *hip* rose in popularity among jazz musicians, to replace *hep*. Clarinetist Artie Shaw described singer Bing Crosby as 'the first hip white person born in the United States. Lester was significantly influential on paving the way for modern jazz having taken over from the Hawk (Coleman Hawkins – 'The Father of the tenor saxophone) in the Fletcher Band.

<https://www.youtube.com/watch?v=Z10gZTxHhQ> – BLUES FOR GREASY, 1950 (ELLA IS THERE AND PIANIST HANK JONES)

### **Les Paul** (guitarist), 1915 – 2009 – BLUES AND COUNTRY

*'I try to make perfect records'*



Lester William Polfuss, known as Les Paul, was an American jazz, country and blues guitarist, songwriter, luthier and inventor. He was one of the pioneers of the solid-body electric guitar, which made the sound of rock and roll possible. His innovative talents extended into his playing style, including licks, trills, chording sequences, fretting techniques and timing, which set him apart from his contemporaries and inspired many guitarists of the present day. Paul's jazz-guitar style was strongly influenced by the music of Django Reinhardt, whom he greatly admired.

<https://www.youtube.com/watch?v=ZJaNMZmBR6E> – LIVE IN THE 70s

### **Lew Tabackin** (flute/sax), 1940 - JAZZ (MARRIED TO TOSHIKO AKIYOSHI, B 1929)

*'I did a month tour with Billy Higgins (drums) and Charlie Haden (bass) – every night was perfect'*



Lew Tabackin (born March 26, 1940 in Philadelphia) is a jazz flutist and a tenor saxophonist. He has cited Coleman Hawkins as an influence on his sax playing. Tabackin met his future wife Toshiko Akiyoshi in 1967 while he was playing in Clark Terry's band and she was invited to sit in for Don Friedman. They formed a quartet in the late 1960s, and in 1973 co-founded the Toshiko Akiyoshi – Lew Tabackin Big Band in Los Angeles. Tabackin has become a great supporter of The Jazz Foundation of America in their mission to save the homes and the lives of America's elderly jazz and blues musicians including musicians that survived Hurricane Katrina. He sits on the Advisory Committee of the Foundation since 2002.

[https://www.youtube.com/watch?v=5E\\_J4RZqpEE](https://www.youtube.com/watch?v=5E_J4RZqpEE) – HARVEST SHUFFLE

<https://www.youtube.com/watch?v=bzk3scl1Lfo> – TOKYO, 1988

<https://www.youtube.com/watch?v=y7gQNCEL0sk> – MONTEREY, 2009

**Lionel Hampton\*** (vibraphonist), 1908-2002 – SWING, BIG BAND, MAINSTREAM, NEW YORK  
BLUES, R&B

*'Man, as long as people want to hear Jazz, I'll give it to them.'*



Lionel Leo Hampton was an American jazz vibraphonist, pianist, percussionist, bandleader and actor. Along with Red Norvo, Hampton was one of the first jazz vibraphone players. Hampton ranks among the great names in jazz history, having worked with a who's who of jazz musicians, from Benny Goodman and Buddy Rich to Charlie Parker and Quincy Jones and vocalists Betty Carter and Dinah Washington. In 1992, he was inducted into the Alabama Jazz Hall of Fame. While Hampton worked for Goodman in New York, he recorded with several different small groups known as the Lionel Hampton Orchestra, as well as assorted small groups within the Goodman band. In 1940 Hampton left the Goodman organization under amicable circumstances to form his own big band. His sax player was Illinois Jacquet who subsequently would his own band and his improvisations would become an oft-repeated solo in jazz. During the 1960s, Hampton's groups were in decline; he was still performing what had succeeded for him earlier in his career. He did not fare much better in the 1970s, though he recorded actively for his Who's Who in Jazz record label, which he founded in 1977/1978.

[https://www.youtube.com/watch?v=R\\_rTICMVXQQ](https://www.youtube.com/watch?v=R_rTICMVXQQ) – FLYING HOME (ILLINOIS JACQUET), 1957

[https://www.youtube.com/watch?v=La-\\_A4-KOXM](https://www.youtube.com/watch?v=La-_A4-KOXM) – HEY BA BA RE BOP, THE HAGUE, 1978

<https://www.youtube.com/watch?v=vKuV1ob93oA> – IN THE MOOD, 1978

**Loren Schoenberg** (jazz historian and sax), 1958 - SWING

*Loren Schoenberg fell in love with jazz as a teenager in the 1970s and went on to become Benny Goodman's assistant.*



He is a jazz historian, writer of liner notes, and tenor saxophonist. He began playing tenor saxophone in 1974 and by the late 1970s he was playing professionally with Benny Goodman. In 1981 he formed his own band, which his music might be most associated with the swing (genre). He is quoted as saying, 'Some people say to me, 'You should have been born fifty years earlier'.... Of course I would have grown up to the great music of Benny Goodman and Artie Shaw. And I'd have probably spent my life interviewing the widow of Scott Joplin!' In his book, The NPR Curious Listener's Guide to Jazz (2002), Schoenberg wrote: 'What makes Jazz music different from country, classical, rock, and other well-known genres is its basic malleability.... The great majority of it is not, as many believe, spun out of the air as if from some ephemeral, phantom spider, but is rather a highly organized and (unfortunately) spontaneous set of theme and variations.'

<https://www.youtube.com/watch?v=Dn2IeqRC8q0> – THAT OLD FEELIN'

## **Louie Bellson** (drums), 1924-2009 - JAZZ

*'I was just flabbergasted that he (Duke) wanted to hear some of my music'*



Luigi Paulino Alfredo Francesco Antonio Balassoni, known by the stage name Louie Bellson, was an American jazz drummer. He was a composer, arranger, bandleader, and jazz educator, and is credited with pioneering the use of two bass drums. Bellson was an internationally acclaimed artist who performed in most of the major capitals around the world. Bellson and his first wife, the actress and singer Pearl Bailey had the second highest number of appearances at the White House (only Bob Hope had more). In 1943, he performed with the Benny Goodman band and Peggy Lee in *The Powers Girl*, and he also appeared in 20th Century Fox's classic *The Gang's All Here* (1943) in the orchestra while Carmen Miranda sang 'Paducah'. Later in the 1950s and 1960s, he performed with Jazz at the Philharmonic or J.A.T.P., Tommy and Jimmy Dorsey, Count Basie, Duke Ellington again, and Harry James again, as well as appearing on several Ella Fitzgerald studio albums.

<https://www.youtube.com/watch?v=nBQWaCLIK9Y> – 1957, SKIN DEEP

## **Louis Armstrong\*** (improvisatory trumpet, in Fate's band on river), 1901-1971-DIXIELAND, NEW ORLEANS, SWING, TRADITIONAL POP

*'If you have to ask what jazz is, you'll never know.' 'I was born on the 4<sup>th</sup> July, 1900!' 'This one's for you, Rex' to King George V of Great Britain*



Louis Armstrong, a seminal figure in the history of jazz, nicknamed Satchmo or Pops, was an American jazz trumpeter and singer from New Orleans, Louisiana. Coming to prominence in the 1920s as an 'inventive' trumpet and cornet player, Armstrong exerted a huge influence on jazz, shifting the focus of the music from collective improvisation to solo performance – very few jazz artists were not influenced by Satch. With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending

the lyrics and melody of a song for expressive purposes. He was also skilled at scat singing (vocalizing using sounds and syllables instead of actual lyrics). Armstrong was one of the first truly popular African-American entertainers to 'cross-over', whose skin colour was secondary to his music in an America that was severely racially divided. He rarely publicly drew attention to his race, often to the dismay of fellow African-Americans, but took a well-publicized stand for desegregation during the Little Rock Crisis. He played in the River Boat Orchestra of Fate Marable up and down that well-known jazz route. In his own words 'My Chops Was Beat but I'm Dyin' to Swing Again'. Dizzy said 'He is unimpeachable'. Louis' British biographer, Max Jones (1917-93), said 'He infused his songs with distinctive and ardent qualities that enchant or disturb a listener'. Louis led only two ensembles; Hot Five (the Seven) and later the All Stars. His impact on jazz was far-reaching and profound. His rough approach to singing with its nuances and inflections often matched and sounded like his trumpet choruses. When Joe 'King' Oliver left Kid Ory's Creole Jazz Band, Ory chose

Satch and brought him north to Chicago in 1922. He married the pianist Lil Hardin in 1924. Armstrong's time in Europe from 1933-34 was important for his career and other musicians took note of this temporary escape to fresh green fields in the jazz business. Singers such as Satch owe much to Spencer Williams (lyricist, 1889-'65 for Basin Street Blues, Found a New Baby and Mahogany Hall Stomp) during the Harlem Renaissance years. Let us not forget he is the king of 'High Society'. He wowed them at Newport '58.

<https://www.youtube.com/watch?v=E2VCwBzGdPM> – WONDERFUL WORLD  
[https://www.youtube.com/watch?v=D2TUIUwa3\\_o](https://www.youtube.com/watch?v=D2TUIUwa3_o) – ST LOUIS BLUES  
<https://www.youtube.com/watch?v=kmfeKUNDDYs> – HELLO DOLLY  
[https://www.youtube.com/watch?v=qRjT4h7F\\_jw](https://www.youtube.com/watch?v=qRjT4h7F_jw) – BASIN STREET BLUES, 1964  
<https://www.youtube.com/watch?v=j6TmogXhOZ8> – DREAM A LITTLE with LOUIS  
[https://www.youtube.com/watch?v=f5Hbh\\_-IRs8](https://www.youtube.com/watch?v=f5Hbh_-IRs8) – WEST END BLUES  
[https://www.youtube.com/watch?v=-xj\\_9sXa4wU](https://www.youtube.com/watch?v=-xj_9sXa4wU) – CAN'T GIVE YOU ANYTHING BUT LOVE, 1942

### Louis Thomas Jordan (sax, Big Band), 1908 – 1975 – R&B, SWING, JAZZ, BLUES

*'With my little band, I did everything they did with a big band. I made the blues jump.'*



He was a pioneering American musician, songwriter and bandleader who enjoyed his greatest popularity from the late 1930s to the early 1950s. Known as 'The King of the Jukebox', he was highly popular with both black and white audiences in the later years of the swing era. In 2004, *Rolling Stone* magazine ranked him no. 59 on its list of the 100 Greatest Artists of All Time.

[https://www.youtube.com/watch?v=tb5TB0\\_rWFs](https://www.youtube.com/watch?v=tb5TB0_rWFs) – POMPTON TURNPIKE 1940

### Louis Prima (singer and trumpeter), 1910 – 1978 – NEW ORLEANS STYLE

*'I don't know Prima, Louis said, but his voice on phonograph records tells you that he is a mighty sweet boy'*



Louis Prima was an American singer, actor, songwriter, and trumpeter. Prima rode the musical trends of his time, starting with his seven-piece New Orleans style jazz band in the late 1920s, then leading a swing combo in the 1930s, a big band in the 1940s, a Vegas lounge act in the 1950s, and a pop-rock band in the 1960s. Prima and his New Orleans Gang was a band that consisted of five musicians. Frank Pinero was the pianist, Jack Ryan played bass, Garrett McAdams played guitar, while Pee Wee Russell played clarinet. Please listen to Louis and Keeley Smith – That Ol' Black Magic.

<https://www.youtube.com/watch?v=CodmlmxpZeQ> – GIGOLO AND AINT NOBODY  
[https://www.youtube.com/watch?annotation\\_id=annotation\\_824699&feature=iv&src\\_vid=CodmlmxpZeQ&v=F4q8\\_2q44CQ](https://www.youtube.com/watch?annotation_id=annotation_824699&feature=iv&src_vid=CodmlmxpZeQ&v=F4q8_2q44CQ) – FULL VIDEO

## **Lu Watters** (trumpet), 1911 – 1989 - DIXIELAND

*I founded the Yerba Buena Jazz Band'*



He was a trumpeter and bandleader of the Yerba Buena Jazz Band in the 'West Coast revival' of Dixieland style jazz music. As with other forms of early jazz revival, such as trad jazz, the musicians tended to be white and had little or no actual connections to New Orleans. Watters, his band, and his band-mates made numerous recordings for Jazz Man Records, Melodisc Records, and Good Time Jazz labels. Personnel during that time included Lu Watters on trumpet or cornet, Bob Scobey on trumpet, Turk Murphy on trombone, Bob Helm on clarinet, Wally Rose on piano, Clancy Hayes on banjo and vocal, Dick Lammi on tuba, and Bill Dart on drums. 'When the Saints Go Marching In' was always included in the repertoire.

<https://www.youtube.com/watch?v=6Fj-yN-S-4E> – IRISH BLACK BOTTOM

## M

### **Ma Rainey** (singer), 1886-1939 - BLUES

*'Ma' Rainey was one of the earliest known American professional blues singers and one of the first generation of such singers to record. She was billed as The Mother of the Blues'*



Ma Gertrude Rainey was known for her very powerful vocal abilities, energetic disposition, majestic phrasing, and a 'moaning' style of singing similar to folk tradition. She first heard the 'blues' when she was 16 in 1902. Two years later she was singing them in a minstrel show. Rainey recorded with Louis Armstrong in addition to touring and recording with the Georgia Jazz Band. She continued to tour until 1935 when she retired to her hometown. Some of Rainey's lyrics contain open references to lesbianism or bisexuality (Investigate). For example, a 1928 song, 'Prove It on Me', states: 'They said I do it, ain't nobody caught me. Sure got to prove it on me. I went out last night with a crowd of my friends. They must've been women, 'cause I don't like no men'.

<https://www.youtube.com/watch?v=LJm3YGAwPUM> – BOOZE AND BLUES, 1924

<https://www.youtube.com/watch?v=SBkfUMRza1A> – 1924 WITH LOUIS ARMSTRONG

### **Mabel 'Big Mabelle' Smith** (piano, R&B vocal), 1924-1972 - JAZZ VOCALS

*'She's grandly promiscuous, runs with a pimp, snorts heroin, drinks heavily, and is often depressed about these and other problems. The root of her troubles, the script suggests, is self-esteem issues related to her weight. Fair enough'*



She was known professionally as Big Maybelle, was an American R&B singer and pianist. Her 1956 hit single 'Candy' received the Grammy Hall of Fame Award in 1999. Big Maybelle sang gospel as a child and by her teens had switched to rhythm and blues. She began her professional career with Dave Clark's Memphis Band in 1936, and also toured with the all-female International Sweethearts of Rhythm. In 1955 she recorded 'Whole Lotta Shakin' Goin On', produced by Quincy Jones. She made the stage of the Apollo Theater in New York City; the 1958

Newport Jazz Festival; and she appeared in *Jazz on a Summer's Day* (1960), filmed at the Newport Jazz Festival, along with Mahalia Jackson and Dinah Washington.

<https://www.youtube.com/watch?v=fZU0XXaozCA> – NEWPORT JAZZ FESTIVAL 1958

### **Mahalia Jackson** (vocal), 1911-1972 – GOSPEL, BLUES

*'The Mind and the Voice by themselves are not sufficient'*



Mahalia Jackson was an American gospel singer. Possessing a powerful contralto voice, she was referred to as 'The Queen of Gospel' and became one of the most influential gospel singers in the world and was heralded internationally as a singer and civil rights activist. She was described by entertainer Harry Belafonte as 'the single most powerful black woman in the United States'. She was the main attraction in the first gospel music showcase at the Newport Jazz Festival in 1957, which was organized by Joe Bostic and recorded by the Voice of America and performed again in 1958 (*Newport 1958*).

<https://www.youtube.com/watch?v=ZJg5Op5W7yw> – AMAZING GRACE

<https://www.youtube.com/watch?v=as1rsZenwNc> – PRECIOUS LORD

<https://www.youtube.com/watch?v=Xx4vME0d1w8> – YOU'LL NEVER WALK ALONE

### **Makoto Ozone** (jazz piano), 1961 - JAZZ

*'I was never any good at maths, but I do know a bargain when I see one. The offer from the Scottish National Jazz Orchestra of a programme featuring Mozart and Gershwin seemed too good to refuse'*



Makoto Ozone is a Japanese jazz pianist. He began playing organ at two and by seven was an improviser. He appeared on Japanese television with his father from 1968 to 1970. Ozone has collaborated with vocalist Kimiko Itoh. They appeared as a duo at the Montreux Jazz Festival.

<https://www.youtube.com/watch?v=02IJjrEck20> – ASIAN DREAM

### **Mamie Smith** (nee Robinson) (vaudeville singer), 1883-1946 - BLUES

*'The Queen of the Blues'. Melly said that she is about as close as you can get to real Crazy Blues.'*

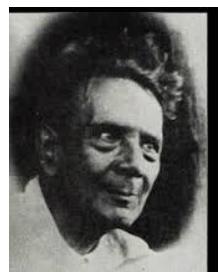


She was an American vaudeville singer, dancer, pianist and actress, who appeared in several films late in her career. As a vaudeville singer she performed a number of styles, including jazz (with Satch) and blues. She entered blues history by being the first African-American artist to make vocal blues recordings in 1920 when she recorded Perry Bradford's 'Crazy Blues'. Willie 'The Lion' Smith (no relation) explained the background to that recording in his autobiography, *Music on My Mind*. Some years later blues singer Bessie Smith one-upped Mamie and called herself 'Empress of the Blues'.

<https://www.youtube.com/watch?v=8AN3pxrRzM> – HARLEM CRAZY BLUES, 1935

### **Manual Perez** (cornet), 1871(8)-1946\* – MARCHING/DANCE BANDS, RAGTIME

*'Nobody could master the cornet, like Mr Perez.'*



For thirty years, Manuel (a contemporary of Bolden), at the dawn of a new century, worked with and led the Onward Brass Band, an ensemble of about a dozen musicians. Jelly Roll Morton considered him to be the finest trumpeter in New Orleans until Freddie Keppard came on the scene. Manuel was not an improviser so he hired Joe 'King' Oliver to join his band as an improviser. \*the dob is unclear.

(There are no recordings to be found)

### **Marcus Miller** (bass guitar), 1959 - JAZZ, FUSION, R&B, ROCK, FUNK, SMOOTH

*'As far as I was concerned he (Miles) was as done as Trane, then to realise that we (Davis) were playing together, I can't describe it'*



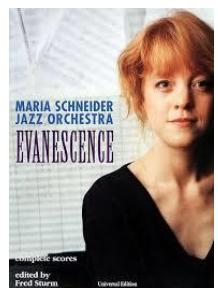
Marcus Miller is an American jazz composer, producer and multi-instrumentalist, best known as a bass guitarist. He is an American jazz composer, producer and multi-instrumentalist, best known as a bass guitarist. Throughout his career, Miller worked with trumpeter Miles Davis, pianist Herbie Hancock, singer Luther Vandross, and saxophonist David Sanborn, as well as maintaining a successful solo career. Miller is classically trained as a clarinetist and also plays keyboards, saxophone and guitar. Marcus is widely considered one of the best electric bass players to ever live.

<https://www.youtube.com/watch?v=nXS4qSZS6zE> – SO WHAT (MILES DAVIS!!)

[https://www.youtube.com/watch?v=rkM1HV\\_geHE](https://www.youtube.com/watch?v=rkM1HV_geHE) – LIVE AT JAZZ IN MARCIAC 2012

### **Marie Schneider** (piano and band leader), 1960 - JAZZ

*'Evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization'*



Maria Schneider is a noted American jazz composer and big band conductor who, like her mentors, the late Gil Evans and Bob Brookmeyer, creates unique and celebrated musical pieces for large bands. Schneider has often referred to her works as jazz chamber music. She's earned critical and popular accolades throughout her career, most often from European audiences and critics. Schneider says Evans had a lasting influence on her career even before they began working together. 'When I first heard Gil's music, I heard the passion of music,' she said in a reprinted excerpt from a 1992 interview in *Down Beat*. 'I realized that this was the emotion I wanted to express in my own music. She worked with Evans until his death in 1988.

<https://www.youtube.com/watch?v=Ak6AmE-FvXM> – WITH THE COLORADO UNIVERSITY

## **Marilyn Crispell\*** (jazz piano), 1947 - FREE IMPROV, JAZZ, CLASSICAL

*'Hearing Marilyn Crispell play solo piano is like monitoring an active volcano. She is one of a very few pianists who rise to the challenge of free jazz.'* – NY Times



She is an American jazz pianist and composer. In 1981 she performed at the Woodstock Jazz Festival, held in celebration of the tenth anniversary of the Creative Music Studio. In addition to playing, she has taught improvisation workshops and given lecture/demonstrations at universities and art centers in the U.S., Europe, Canada and New Zealand, and has collaborated with videographers, filmmakers, dancers and poets. She received a 2005 Guggenheim Fellowship.

<https://www.youtube.com/watch?v=ahn6WQna5hs> – AFTER THE RAIN FOR TRANE

## **Marion Montgomery\*** (singer), 1934 – 2002 - JAZZ

*Her voice according to Fordham compares to 'having a long cool glass of mint julep on a Savannah balcony'*



She was a United States-born jazz singer who lived in the United Kingdom. Peggy Lee heard her on an audition tape and suggested she should be signed up by Capitol Records, releasing three albums for them in the early and mid-1960s. During this early part of her career, she became Marian Montgomery, having previously gone by the nickname of Pepe. She numbered amongst her admirers Nat King Cole, Frank Sinatra, Dudley Moore (Close Your Eyes with Dudley singing like a muted trumpet) and British chat show host Michael Parkinson, on whose show she became resident singer in the 1970s.

She also famously collaborated with composer and conductor Richard Rodney Bennett for a series of concerts and albums in the 1980s and early 1990s. She had a multi-octave voice not too dissimilar to Cleo Laine.

[https://www.youtube.com/watch?v=CS8Va\\_z-2bA](https://www.youtube.com/watch?v=CS8Va_z-2bA) - CLOSE YOUR EYES WITH DUD

<https://www.youtube.com/watch?v=ydGpI8k5ALM> – THEN I'LL BE TIRED OF YOU WITH DUD AND TRIO

## **Martial Solal** (piano), 1927 - FREE JAZZ

*'I thank Mr. Hitler, because of him I discovered music'*



Martial Solal is a French jazz pianist (Jewish father) and composer, who is probably most widely known for the music he wrote for Jean-Luc Godard's debut feature film *À bout de Souffle* (1960). After settling in Paris in 1950, he soon began working with leading musicians including Django Reinhardt and expatriates from the United States like Sidney Bechet and Don Byas – Tatum, Powell and Garner were his heroes. He formed a quartet (occasionally also leading a big band) in the late 1950s, although he had been recording as a leader since 1953. Solal then began composing film music, eventually providing over twenty scores. In 1963 he

made a much admired appearance at the Newport Jazz Festival in Rhode Island; the *Newport '63* album purporting to be a recording of this gig is actually a studio recreation. At this time, his regular trio featured bassist Guy Pedersen and drummer Daniel Humair. From 1968 he regularly performed and recorded with Lee Konitz in Europe and the United States of America.

<https://www.youtube.com/watch?v=xiMKjLoC17I> – VIERSEN JAZZ FESTIVAL

<https://www.youtube.com/watch?v=HPfsljuqTZs> – GREEN DOLPHIN STREET

**Mary Halvorson** (guitar), 1982 - AVANT-GARDE

*'Sly, beguiling logic'*



She is an American born jazz guitarist. She is a graduate of Wesleyan University in 2002, she collaborated with many artists, including Anthony Braxton, Taylor Ho Bynum, is part of the trio of Trevor Dunn, Trevor Dunn's Trio-Convulsant, Sun Ship draft Marc Ribot and fosters collaboration longstanding duo with violist Jessica Pavone. She also leads a trio with John Hebert and Ches Smith.

<https://www.youtube.com/watch?v=J0Gg856ZLlw> – SAALFELDEN JAZZ FESTIVAL 2010

**Mary Lou Williams\*** (piano), 1910-1981 – SWING, HARD BOP, FREE JAZZ, GOSPEL, BIG BAND, 3<sup>RD</sup> STREAM, WRITER

*'Many people forget that Jazz, no matter what form it takes, must come from the heart as well as the mind.'*

Mary Lou Williams was an American jazz pianist, composer, and arranger. Williams wrote hundreds of compositions and arrangements, and recorded more than one hundred records (in 78, 45, and LP versions). Williams wrote and arranged for such bandleaders as Duke Ellington and Benny Goodman, and she was friend, mentor, and teacher to Thelonious Monk, Charlie Parker, Miles Davis, Tadd Dameron, Dizzy Gillespie, and many others. She traveled with Ellington and arranged several tunes for him, including 'Trumpet No End' (1946), her version of Irving Berlin's 'Blue Skies'. She also sold Ellington on performing 'Walkin' and Swingin''. Within a year she had left Baker and the group and returned to New York. She appeared at the 1957 Newport Jazz Festival. She performed at the Monterey Jazz Festival in 1965, with a jazz festival group. She participated in Benny Goodman's 40th-anniversary Carnegie Hall concert in 1978. Williams's reworkings of 'Tea for Two', 'Honeysuckle Rose', and her two compositions 'Little Joe from Chicago' and 'What's Your Story Morning Glory' are all memorable. Other songs include 'Medley: The Lord Is Heavy', 'Old Fashion Blues', 'Over the Rainbow', 'Offertory Meditation', 'Concerto Alone at Montreux', and 'Man I Love'. She was a mentor to younger players including Dizzy and Monk.

<https://www.youtube.com/watch?v=F3NBLwdQd6U> – ROLL 'EM

<https://www.youtube.com/watch?v=-3-B9vSFSb4> – SOLO BLUES

## **Matthew Shipp** (pianist), 1960 - FREE JAZZ, AVANT-GARDE JAZZ, FREE IMPROVISATION, POST-BOP

*'I'm weary of being thought of as a free jazz pianist. I want to find new ways of messing with people's minds.'*



Shipp has been very active since the early 1990s, appearing on dozens of albums as a leader, sideman or producer. He was initially most active in free jazz, but has since branched out, notably exploring music that touches on contemporary classical, hip hop and electronica. At the beginning of his career Shipp was stylistically compared to some of his predecessors in the jazz piano pantheon but has since been recognized as a complete stylistic innovator on the piano – with AllMusic referring to his ‘unique and recognizable style’; and Larry Blumenfeld in *Jazziz Magazine* referring to Shipp as ‘stunning in originality.’ *Jazziz Magazine* also referred to Shipp’s CD *4D* as ‘further proof of his idiosyncratic genius.’ Shipp has been continuously improving his repertoire from touring the world, writing new compositions and, since 2011, has been collaborating with Barbara Januszkiewicz. Together they are exploring new territory through an avant-garde film called *The Composer with Matthew Shipp / Barb Januszkiewicz*.

[https://www.youtube.com/watch?v=7JjrGsQ8x\\_0](https://www.youtube.com/watch?v=7JjrGsQ8x_0) – SOLO IN BUDAPEST

## **Max Roach** (drums), 1924-2007 - BOP

*'Monk encouraged me to emancipate the drums from their subservient role as timekeepers.'*



Maxwell Lemuel ‘Max’ Roach was an American jazz percussionist, drummer, and composer. A pioneer of bebop, Roach went on to work in many other styles of music, and is generally considered alongside the most important drummers in history. He played with Charlie Parker, Bud Powell and Miles’ Nonet and many, many more (Coleman Hawkins, Dizzy Gillespie, Miles Davis, Duke Ellington, Thelonious Monk, Charles Mingus, Billy Eckstine, Stan Getz, Sonny Rollins, Eric Dolphy and Booker Little) and made a name for himself by taking drumming to new and admirable heights. He was innovative and formed his own quintet including Clifford Brown. He intellectualised drumming.

<https://www.youtube.com/watch?v=9wnW2KLWE-g> – THE THIRD EYE

## **Maxine Sullivan\*** (jazz singer), 1911-1987 – JAZZ, SWING

*'Legendary Swing Singer'*



In the late 1930s, Maxine scored hits with two Scottish folk songs ‘Loch Lomond’ and ‘Annie Laurie’ and became a significant force in the swing era. She often compared the folk songs from Great Britain to America’s folk music, blues and jazz. She was a star attraction in her husband’s (John Kirby) combo when they played in 52<sup>nd</sup> Street (‘the jazz street’). Her big hit was ‘Ain’t No Use’ a tribute to the composer Burton Lane (Old Devil Moon, Finian’s Rainbow).

[https://www.youtube.com/watch?v=8\\_cCkKz4dsc](https://www.youtube.com/watch?v=8_cCkKz4dsc) – LOCH LOMOND

## **Maynard Ferguson** (trumpet and band leader), 1928-2006 – COOL JAZZ

*'The day of the great Jazz improviser who doesn't know how to read music is over.'*



He was a Canadian jazz musician and bandleader. He came to prominence playing in Stan Kenton's orchestra, before forming his own band in 1957. He was noted for being able to play accurately in a remarkably high register, and for his bands, which served as stepping stones for up-and-coming talent.

<https://www.youtube.com/watch?v=SJ38DnZXkUA> – ROCKY (Big Band Stuff)

## **McCoy Tyner\*** (piano), 1938 - BEPOP, HARD BOP, CUBAN, MODAL, 3<sup>RD</sup> STREAM, POST BOP

*'I'm very happy to see that some of the young people I have influenced are working hard to create their own sound.'*



Alfred McCoy Tyner (born December 11, 1938) is a jazz pianist from Philadelphia, Pennsylvania, known for his innovative style particularly the use of 4ths with the John Coltrane Quartet. His was a long solo career. Tyner led his own groups, mostly trios and occasionally a big band. He recorded a session with Michael Brecker (Infinity).

<https://www.youtube.com/watch?v=PukuQPUKfyU> – GIANT STEPS

<https://www.youtube.com/watch?v=YgRLTqfuuFM> – MOMENT'S NOTICE 2002

## **Mel Powell** (pianist), 1923-1998 – JAZZ, SWING, BIG BAND, CLASSICAL

*'I had never heard anything as ecstatic as Goodman's music'*



Mel Powell (born Melvin Epstein) (February 12, 1923 – April 24, 1998) was an American jazz pianist, composer of classical music, and music educator. He won the Pulitzer Prize for Music in 1990. Powell was the founding dean of the music department at the California Institute of the Arts. Powell's style was rooted in the stride style that was the direct precursor to swing piano. Newly named, the teenage Mel Powell became a pianist and arranger for Benny Goodman in 1941. One composition from his Goodman years, *The Earl*, is perhaps his best-known from that time. It is notable that the song—dedicated to Earl 'Fatha' Hines, one of Powell's piano heroes—was recorded without a drummer. Check the film 'A Song is Born' with Danny Kaye (below).

<https://www.youtube.com/watch?v=LCIm-enPNbY> – JAMMING WITH HAMPTON AND GOODMAN

<https://www.youtube.com/watch?v=5nReAsW9AGo> – JUST MEL

## **Mel Torme** (vocalist), 1925 – 1999 – SWING JAZZ

*'As regards my feelings about drummers - there's Buddy Rich, and then there's everybody else.'*

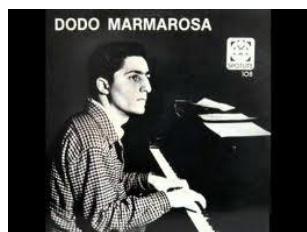


Melvin Howard Tormé, nicknamed The Velvet Fog, was an American musician, best known as a singer of jazz standards. He was also a jazz composer and arranger, drummer, and actor in radio, film, and television, and the author of five books.

<https://www.youtube.com/watch?v=tVCDZaApwV8> – FOGGY DAY IN LONDON TOWN

## **Michael 'Dodo' Marmorosa** (jazz piano), 1925-2002 - BOP

*'I used to worship the mighty genius of Michael Angelo'*



Dodo was an American bebop pianist. He belonged to a large group of Bopers (Bopmatism) in the '40s such as Davis, Navarro, Rollins, Powell, Mingus and Roach. The music was small groups involving the theme followed by solos. Cool jazz was on its way. Michael 'Dodo' Marmorosa, a jazz pianist who played with luminaries like Dizzy Gillespie, Tommy Dorsey and Buddy Rich in the 1940s before a military stint derailed his music career, died of a heart attack Tuesday. He was 76.

<https://www.youtube.com/watch?v=9Kg4imyaua0> - MOOSE THE MOOCHE, 1958

<https://www.youtube.com/watch?v=Cp4ytrYtRQ0> – THE SONG IS YOU

## **Michael Brecker** (sax), 1949-2007- JAZZ, POST-BOP, FUSION, FUNK, R&B, ROCK

*'I was so strongly influenced by McCoy's playing'*



Michael Leonard Brecker was an American jazz saxophonist and composer. Acknowledged as 'a quiet, gentle musician widely regarded as the most influential tenor saxophonist since John Coltrane' (Charles J Gans), he was awarded 15 Grammy Awards as both performer and composer. He was awarded an Honorary Doctorate from Berklee College of Music in 2004. Brecker was in great demand as a soloist and sideman. He performed with bands whose styles ranged from mainstream jazz to mainstream rock.

Notable jazz and rock collaborations include work with Steely Dan, Lou Reed, Donald Fagen, Dire Straits, Joni Mitchell, Eric Clapton, Billy Joel, John Lennon, Aerosmith, Dan Fogelberg, Frank Sinatra, Frank Zappa, Bruce Springsteen, and Parliament-Funkadelic. Brecker also recorded or performed with leading jazz figures during his era, including Herbie Hancock, Chick Corea, Chet Baker, George Benson, Quincy Jones, Charles Mingus, Jaco Pastorius, McCoy Tyner, Pat Metheny, Elvin Jones, and Claus Ogerman.

<https://www.youtube.com/watch?v=ZoQ1jmoxAUA> – ROUND MIDNIGHT (MONK)

## **Miff Mole** (trombone), 1898 – 1961 - JAZZ

*'The Babe Ruth of the Trombone'*



Irving Milfred Mole, better known as Miff Mole was a jazz trombonist and band leader. He is considered as one of the finest jazz trombonists and credited with creating ‘the first distinctive and influential solo jazz trombone style’. His major recordings included ‘Slippin’ Around’, ‘Red Hot Mama’ in 1924 with Sophie Tucker on vocals, ‘Miff’s Blues’, ‘There’ll Come a Time (Wait and See)’, on the film soundtrack to the 2008 movie *The Curious Case of Benjamin Button*, and ‘Toddlin’ Blues’ and ‘Davenport Blues’, recorded in 1925 with Bix Beiderbecke and Tommy Dorsey as Bix Beiderbecke and His Rhythm Jugglers. During 1921-24, he played with The Complete Ladd’s Black Aces giving a strong voice to the trombone. Jimmy ‘schnoz’ Durante (Speak Easily, with Buster Keaton, 1932) was the pianist in Black Aces, his first and sadly last real jazz record (Cook and Morton).

<https://www.youtube.com/watch?v=ZSZ1YsDdjnc> – DARKTOWN STRUTTERS BALL

<https://www.youtube.com/watch?v=Vi-UwZ5qWOk> – CREAM OF MY COFFEE & LITTLE MOLERS

## **Mike Rossi\*** (saxophones), 1960 – CONTEMPORARY, MODAL FREE, HARDBOP JAZZ

*‘We must always remember that nothing has changed in the business of music: songs are still king, the melody rules and music lives forever.’*



Mike Rossi is Professor in Jazz and Woodwinds at the South African College of Music, University of Cape Town, South Africa. He regularly performs at jazz festivals and conducts workshops and master-classes in Africa, Europe and the United States. His diverse recording credits include *Impronte Mediterranee* (Italy), *The Wam Trio – Summer Ballads*, featuring Mike Rossi (Italy), *The Mike Rossi Project – Trespassing Permitted, Two And Four/To And Fro, For Lydia and the Lion*, and *Before It’s Too Late* with the Darius Brubeck Quartet, *Conceptions: UCT Jazz 2010, Jazz und Elektronik - Live at the Baxter, Twenty Fabulous Fingers, Common Ground* with Micu Narunsky, and *Two in One – Mike Rossi/Ulrich Suesse*. His CD of original jazz compositions, *Beauty and the Blues* features jazz greats Rufus Reid, Tom McKinley and Billy Hart. Currently, Mike is Professor of Woodwind at the University of Cape Town, South Africa.

<http://www.mikerossijazz.com>

## **Mildred Bailey** (singer, wife of Red Norvo), 1907 – 1951 – AFRICAN/AMERICAN BLUES

*‘Mrs Swing’*



She was a popular and influential American jazz singer during the 1930s, known as ‘The Queen of Swing’, ‘The Rockin’ Chair Lady’ and ‘Mrs. Swing’. Some of her best known hits are ‘It’s So Peaceful in the Country’, ‘Trust In Me’, ‘Where Are You’, ‘I Let A Song Go Out Of My Heart’, ‘Small Fry’, ‘Please Be Kind’, ‘Darn That Dream’, ‘Rockin’ Chair’, ‘Blame It On My Last Affair’, and ‘Says My Heart’. Many jazz lovers had a hard time reconciling Bailey’s high, dulcet tones with her rather corpulent

body. During the hey-days of the Swing Era, she and Norvo, her husband at the time, were dubbed 'Mr. and Mrs. Swing.' Influenced by the stylings of Ethel Waters, and Bessie Smith, she developed a uniquely soft yet swinging delivery that delighted nightclub audiences wherever she appeared throughout the United States.

<https://www.youtube.com/watch?v=DLNVGsB9zm8> - ALL OF ME

<https://www.youtube.com/watch?v=AqAGPSODFM8> - PLEASE BE KIND

### Miles Davis\* (trumpet and band leader), 1926-1991 – BOP AND COOL JAZZ

'The thing to judge in any jazz artist is, does the man project and does he have ideas'



Miles Dewey Davis III (The Prince of Darkness) was an American jazz musician, trumpeter, bandleader, and composer. Widely considered one of the most influential musicians of the 20th century, Miles Davis was, together with his musical groups, at the forefront of several major developments in jazz music, including bebop, cool jazz, hard bop, modal jazz, and jazz fusion. He pursued Parker and Gillespie to New York hoping to be mentored by greats such as Coleman and Monk. He, later, offered the same help to 'Trane. Miles developed the small group approach as far as nine (Nonet). Many projects saw the light of day for Milestones, Kind of Blue, Miles Ahead and In a Silent Way. His approach was to play with simplicity and free his improvisations from the structure of chord changes. His recordings marked the 'birth of the cool'.

<https://www.youtube.com/watch?v=PoPL7BExSQU> – KIND OF BLUE

<https://www.youtube.com/watch?v=MMINC9EOZME> – IN A SILENT WAY

<https://www.youtube.com/watch?v=DEC8nqT6Rrk> – SO WHAT

### Milt 'The Judge' Hinton (bass), 1910-2000 – TRAD JAZZ, SWING, POP

'Bass means bottom. It means foundation'; 'A person has to have lived to play great jazz'



Milton John 'Milt' Hinton (June 23, 1910 – December 19, 2000), 'the dean of jazz bass players,' was an American jazz double bassist and photographer. He was nicknamed 'The Judge'. In the late 1920s and early 1930s, he worked as a freelance musician in Chicago. During this time, he worked with famous jazz musicians such as Jabbo Smith, Eddie South, and Art Tatum. In 1936, he joined a band led by Cab Calloway. Members of this band included Chu Berry, Cozy Cole, Dizzy Gillespie, Illinois Jacquet, Jonah Jones, Ike Quebec, Ben Webster, and Danny Barker. He was with Hampton in 1939 to record 'Shufflin' at the Hollywood

(<http://www.frequency.com/video/chu-berry-lionel-hamptonshufflinat/5323263>) but could not download.

<https://www.youtube.com/watch?v=CkwuH1AYIIQ> – TONIGHT SHOW-

### **Milt Jackson** (bebop vibraphonist), 1923—1999 - BOP

*'If I'm not saying it in four choruses or less, then I'm not saying it.'*



Milton ‘Bags’ Jackson was an American jazz vibraphonist, usually thought of as a bebop player, although he performed in several jazz idioms. He is especially remembered for his cool swinging solos as a member of the Modern Jazz Quartet and his penchant for collaborating with several hard bop and post-bop players. A very expressive player, Jackson differentiated himself from other vibraphonists in his attention to variations on harmonics and rhythm. He was particularly fond of the twelve-bar blues at slow tempos. He preferred to set the vibraphone's oscillator to a low 3.3 revolutions per second (as opposed to Lionel Hampton's speed of 10 revolutions per second) for a more subtle vibrato. On occasion, Jackson would also sing and play piano professionally.

<https://www.youtube.com/watch?v=-5u7TZhL22U> - ROUND MIDNIGHT

<https://www.youtube.com/watch?v=vUjzbElp-wQ> – TAKE THE A TRAIN

### **Miriam Makeba\*** (vocal), 1932-2008 - SOUL JAZZ

*'I believe I can sing anything'*



Miriam Makeba, nicknamed Mama Africa, was a Grammy Award-winning South African singer and civil rights activist. In the 1960s, she was the first artist from Africa to popularize African music around the world. She is best known for the song ‘Pata Pata’, first recorded in 1957 and released in the USA in 1967. She recorded and toured with many popular artists,

such as Harry Belafonte, Paul Simon, and her former husband Hugh Masekela. Makeba campaigned against the South African system of apartheid. The South African government responded by revoking her passport in 1960 and her citizenship and right of return in 1963. As the apartheid system crumbled she returned home for the first time in 1990. Makeba died of a heart attack on 9 November 2008 after performing in a concert in Italy organised to support writer Roberto Saviano in his stand against the Camorra, a mafia-like organisation local to the region of Campania.

<https://www.youtube.com/watch?v=kCc61z9IFu4> - PATA PATA

<https://www.youtube.com/watch?v=2Mwh9z58iAU> – THE CLICK SONG

### **Mose Allison\*** (jazz piano), 1927 - JAZZ BLUES

*'The essentials of jazz are: melodic improvisation, melodic invention, swing & instrumental personality.'*



Mose John Allison, Jr. is an American jazz blues pianist and singer who came of age during the Swing era and developed a distinctive sound, blending blues and jazz (Delta Blues) into cabaret aesthetic spikes with satire (Everybody’s Crying Mercy). He worked with greats such as Getz and Zoot Sims. His music was covered by Elvis Costello and Bonnie Rait for example. Pete Townshend of The Who (Young Man Blues) was influenced

by a white man who could sing the blues and he can (Ellington's Don't Get Around Much Anymore). At 87 he still tours.

[https://www.youtube.com/watch?v=tb5TB0\\_rWFs](https://www.youtube.com/watch?v=tb5TB0_rWFs) – YOUR MIND IS ON VACATION

### **Muddy Waters** (guitar), 1913-1983 – BLUES, CHICAGO, COUNTRY, DELTA, ELECTRIC

*'After you have mastered your instrument, you can go the way you want to'*



McKinley Morganfield, known as Muddy Waters, was an American blues musician. He is considered the 'father of modern Chicago blues' and was a major inspiration for the British blues explosion of the 1960s. He started out on harmonica, but by age seventeen he was playing the guitar at parties, emulating two blues artists in particular, Son House and Robert Johnson. Muddy reigned over the early 1950s Chicago blues scene, his band becoming a proving ground for some of the city's best blues talent. The success of Muddy's ensemble paved the way for others in his group to break away and enjoy their own solo careers. His performance at the 1960 Newport Jazz Festival, recorded and released as his first live album, *At Newport 1960*, helped turn on a whole new generation to Muddy's sound. He expressed dismay when he realized that members of his own race were turning their backs on the genre. On November 25, 1976, Muddy Waters performed at The Band's farewell concert at Winterland in San Francisco. The concert was released as both a record and a film, *The Last Waltz*, featuring a performance of 'Mannish Boy' with Paul Butterfield on harmonica.

<https://www.youtube.com/watch?v=w5IOou6qN1o> – MANISH BOY

<https://www.youtube.com/watch?v=V25iA2XPzuA> – GOT MY MOJO WORKIN'

### **Muhal Richard Abrams** (composer, bandleader, piano, clarinet), 1930 - FREE JAZZ, AVANT GARDE, POST-BOP

*'I'm honored that people would want to honor me, and I have no objection, because people have a right to make the decisions they arrive at.'*



Muhal (Chicagoan) was the first President of the AACM (Association for the Advancement of Creative Music) to encourage and promote musical activities that had little marketing value and even met with hostile responses. Yet he redefined jazz music and its presentation and enjoyed tremendous popularity in the '70s and '80s. He was known not to compromise but yet he wanted to please. In 1967 he made his first recordings 'Levels and Degrees of Light' and 'The Bird Song' which documented his influence on a new generation of musicians such as Threadgill and Braxton.

<https://www.youtube.com/watch?v=EeMa2Fs46Sc> – BLU BLU BLU

<https://www.youtube.com/watch?v=aZTliLOdtvw> – CHARLIE IN THE PARKER

## N

**Nat King Cole\*** (vocal and piano/band leader), 1919-1965 - SWING

*'The people who know nothing about music are the ones always talking about it.'*



The middle name says it all (Old King Cole and his ‘merry old soul’ had to be the catalytic source). Nat was indeed a King of Vocal Jazz, Piano, Ballads and Swing. He was inspired by Earl Hines (the first Modern Jazz pianist often characterised by his phenomenal left hand) as a child in Chicago. Nat, who became an accomplished jazz pianist, had a big influence on none other than Oscar Peterson (*someone who could include more notes in one measure or bar of music than anyone else I have listened to*). The ‘King’ was also a smooth ballad singer and played with large string orchestrations.

Please listen to his compelling mellow-baritone version of the Gershwin song ‘Embraceable You’ (1943), which of course has been recorded by many of the jazz idols; Billie Holiday, Ella, Charlie Parker and Herbie Hancock (Gershwin’s World, 1998). His daughter Natalie died 31/12/2015.

<https://www.youtube.com/watch?v=h649I7ETaHI> – WHEN I FALL IN LOVE

<https://www.youtube.com/watch?v=uE9zy5UKCTU> – WITH NATALIE

**Nick La Rocca** (All White Band Leader), 1889-1961 – DIXIELAND, RAGTIME

*‘My ‘nick’ name is ‘Joe Blade’*



Dominic James ‘Nick’ LaRocca was an early jazz cornetist and trumpeter and the leader/founder of the Original Dixieland Jass Band. He is the composer of one of the most recorded jazz classics of all-time, ‘Tiger Rag’. In no way were they the first jazz band of the new century (despite many exaggerated protestations in his later career), perhaps among the first to be recorded in 1917 in NY (‘Livery Stable Blues’ including the often-used ‘animal sounds’ from the horn and reed sections). White Jazzmen certainly had an influence especially in New York (Nick was originally from New Orleans). Nick LaRocca's 1917 composition ‘Tiger Rag’ was covered by Louis Armstrong in several different versions throughout his career, while Duke Ellington, Art Tatum also recorded important and influential cover versions of the jazz standard.

<https://www.youtube.com/watch?v=oz0fk3G7upQ> – The ODJB – TIGER RAG

<https://www.youtube.com/watch?v=3w1U7XmN16Y> – LIVERY STABLE BLUES (1917)

**Nina Simone\*** (vocal and piano), 1933-2003 - JAZZ VOCAL, SOUL

*‘The pressure of show business is on all the time’*



Born Eunice Kathleen Waymon but preferred the stage name of ‘Simone’ after the French actress Simone Signoret. She failed entry after a ‘well-received’ audition into the Curtis Institute of Music in Philadelphia because, it was commonly believed, her colour was not acceptable. She spent most of her very successful career as an accomplished classical pianist and jazz singer campaigning and actively supporting equality for all races. She was a good

friend of the South Africa activist and jazz entertainer Miriam Makeba (SRT, September 2012).

<https://www.youtube.com/watch?v=D5Y11hwjMNs> – FEELING GOOD

<https://www.youtube.com/watch?v=eYSbUOoq4Vg> – MY BABY JUST CARES FOR ME

## O

**Omar Sosa** (piano), 1965 - AFRO-CUBAN, JAZZ

*'Although Cuba has produced more than its share of leonine jazz pianists, Sosa stands out among them because of the crystalline beauty of his touch and the nimbleness of his technique'* – Chicago Tribune

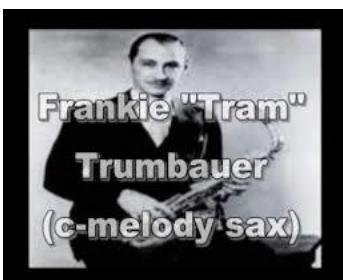


Sosa began studying marimba at age eight, then switched to piano at the Escuela Nacional de Musica in Havana, where he studied jazz. Sosa moved to Quito, Ecuador, in 1993, then San Francisco, California, in 1995. In San Francisco he became deeply involved in the local Latin jazz scene. He has played with a number of world musicians all around the globe, and often collaborates with those outside the jazz and Afro-Cuban traditions. Sosa mixes jazz influences alongside Latin rhythms, North African percussions and spoken word/rap lyrics. He also references classical music. Omar Sosa has been nominated for a Grammy for EGGUN: The Afri-Lectric Experience began as an Omar Sosa commission from the Barcelona Jazz Festival in 2009. The assignment: to compose and produce a tribute performance to Miles Davis' classic recording, Kind Of Blue, on the occasion of its 50th anniversary. Inspired by various musical elements and motifs from Kind Of Blue, Omar wrote a suite of music honoring the spirit of freedom in Davis' seminal work. Featuring trumpet and two saxophones, Eggun provides a medium for musical elements from Africa to shape and develop the music. The resulting jazz textures are further enhanced by the subtle and expressive use of electronic elements. At the heart of the recording is the spirit of Mother Africa.

<https://www.youtube.com/watch?v=ZoOD29i2EAU> – GRAMMY NOMINATION

**Orie 'Frankie/Tram' Trumbauer** (sax, Dixieland, orchestra leader), 1901-1956 – COOL JAZZ

*'So, it's Trumbauer?' Lester Young replied: 'That was my man.'*



Frankie or 'Tram' was a musical partner to Bix Beiderbecke and between them they heralded different approaches to the blues and on certain parts of the musical scale such as flattening the 3rd and 7<sup>th</sup>. He is noted for his recording of 'Singing the Blues' in 1927. He associated with other greats in jazz such as Whiteman, Challis and Teagarden and had a hand in Georgia on my Mind with Hoagy.

<https://www.youtube.com/watch?v=CLXJDLNQeqc> - HONEYSUCKLE ROSE, 1931

## **Ornette Coleman**\* (sax), 1930 – 2015 - FREE JAZZ, BEPOP

*'Music is a verb and my music is the shape of jazz to come'*



Randolph Denard Ornette Coleman is an American white plastic saxophonist, violinist, trumpeter and composer. He was one of the major innovators of the free jazz movement of the 1960s, having also invented the term 'free jazz' by naming his album so. His primary message was the 'joy of inspired creation' (Giddins). Coleman's timbre is easily recognized: his keening, crying sound draws heavily on blues music. His album *Sound Grammar* received the 2007 Pulitzer Prize for music. Even from the beginning of Coleman's career, his music and playing were in many ways unorthodox. His approach to harmony and chord progression was far less rigid than that of bebop performers; he was increasingly interested in playing what he heard rather than fitting it into predetermined chorus-structures and harmonies.

<https://www.youtube.com/watch?v=iDn6t-nj0QY> – CELEBRATE BROOKLYN

<https://www.youtube.com/watch?v=vdEqDcbO5E8> – ANN ARBOR CONCERT

## **Oscar Peterson**\* (pianist), 1925-2007 - JAZZ, BEPOP, HARD BOP, 3<sup>RD</sup> STREAM

*'I believe in using the entire piano as a single instrument capable of expressing every possible musical idea.'*



He is one of the greatest jazz pianists of all time on a level of his hero Art Tatum. Oscar, usually known as OP was born in Montreal. He released over 200 recordings and won eight Grammy Awards. His career spanned 1945 – 2007, an astonishing stretch. Not only does Oscar exhibit his complete control over the keyboard, he in fact has conquered the piano. His extemporisations, on a par with Earl Hines and George Shearing, are second to none. His compilations embrace all the legendary songsmiths; Kern, Porter, Gershwin, Harlen, Ellington, Rogers and Hart, Berlin, Strachey and Strayhorn to mention a few. Overall, Oscar plays a strong 'Stride' style, characteristic of many jazz players which involves the left hand alternating between octave and arpeggiated chords while the right hand plays swing syncopation with great speed and dexterity. This style is easy to listen to because the melody is emphatic, the fingering of the right hand often quite mesmerising to the ear. Oscar became the work-horse for Granz's JATP (Jazz At The Philharmonic) from 1944. Those combined with the Annual Carnegie Hall appearances uplifted the jazz scene especially involving the Duke to a much more formal setting. It has to be noted that Norman Granz was an internationally acknowledged jazz impresario and under his tutelage were Parker, Gillespie, Young, Basie, Hawkins, Holiday, Webster and Getz.

[https://www.youtube.com/watch?v=oYjB\\_j8EjKA](https://www.youtube.com/watch?v=oYjB_j8EjKA) - SATIN DOLL

<https://www.youtube.com/watch?v=TnrmFMnrxAU> – SOFT WINDS FEAT JOE PASS

<https://www.youtube.com/watch?v=Q4Ht4Rm-qo4> – LIVE AT NEWPORT, 1962

## **Oscar Pettiford** (bass), 1922-1960 - BOP

*'Learn it to the younguns!'*



Oscar followed on from Jimmy Blanton (an early bassist with the Duke). Pettiford had earlier teamed up with Dizzy in 1943 in New York and then he wound up with Coleman Hawkins. Oscar led his own band which included Fats Navarro, Miles Davis, Bud Powell and Milt Jackson but bass players rarely made it to the front.

<https://www.youtube.com/watch?v=Pdwq7WUz2mA> - BLUES IN THE CLOSET

## **Oumou Sangare\*** (vocal jazz), 1968 - WASSOULOU JAZZ

*'When you do music, you do it for everyone..., I welcome all ideas, all instruments. I want to mix everything, because I want everyone to participate.'*



Oumou Sangaré is a Grammy Award-winning Malian Wassoulou musician, sometimes referred to as 'The Songbird of Wassoulou'. Wassoulou is a historic region south of the Niger River, where the music descends from age old traditional and cultural songs, which is accompanied by a calabash. Oumou Sangaré is considered an ambassador of Wassoulou; her music has been inspired by the music and traditional dances of the region. She writes and composes her songs, which often include social criticism, especially concerning women's low status in society.

<https://www.youtube.com/watch?v=Xq9shQQJXdQ> – MOUSSOLOU

## P

### **Pat Metheny** (guitar), 1954 - JAZZ, POST-BOP, LATIN, FUSION, WORLD

*'My first relationship to any kind of musical situation is as a listener.'*



Patrick Bruce 'Pat' Metheny is an American jazz guitarist and composer. He is the leader of the Pat Metheny Group and is also involved in duets, solo works and other side projects. His style incorporates elements of progressive and contemporary jazz, post-bop, Latin jazz and jazz fusion. Metheny has three gold albums and 20 Grammy Awards. Metheny also has released solo, trio, quartet and duet recordings with musicians such as Hall, Dave Holland, Roy Haynes, Toninho Horta, Burton, Chick Corea, Pedro Aznar, Pastorius, Charlie Haden, John Scofield, Jack DeJohnette, Herbie Hancock, Bill Stewart, Ornette Coleman, Brad Mehldau, Joni Mitchell, Milton Nascimento, Santana, Dominic Miller, Michael Brecker, Trilok Gurtu and with Coleman; *Parallel Realities*, with Jack DeJohnette (link with Keith Jarrett).

<https://www.youtube.com/watch?v=Apl-zA6suXE> – THE WAY UP

## **Paul Butterfield** (harmonica, singer), 1942-1987 - BLUES

*'There ain't no musician in the world that isn't influenced by a whole lot of people'*



Paul Vaughn Butterfield was an American blues singer and harmonica player. After early training as a classical flautist, Butterfield developed an interest in blues harmonica. He explored the blues scene in his native Chicago, where he was able to meet Muddy Waters and other blues greats who provided encouragement and a chance to join in the jam sessions. Soon, Butterfield began performing with fellow blues enthusiasts Nick Gravenites and Elvin Bishop. In 1963, he formed the Paul Butterfield Blues Band, who recorded several successful albums and were a popular fixture on the late-1960s concert and festival circuit, with performances at the Fillmores, Monterey Pop Festival, and Woodstock. They became known for combining electric Chicago blues with a rock-type urgency as well as their pioneering jazz fusion performances and recordings. After the breakup of the group in 1971, Butterfield continued to tour and record in a variety of settings, including with Paul Butterfield's Better Days, his mentor Muddy Waters, and members of the roots-rock group **The Band**.

<https://www.youtube.com/watch?v=e3LEhfbKCSc> - DRIFTIN' BLUES

## **Paul Desmond** (sax, Brubeck fame), 1924-1977 – COOL JAZZ

*'I would like to thank my father who discouraged me from playing the violin at an early age.'*



Paul Desmond was an American jazz alto saxophonist and composer, best known for the work he did in the Dave Brubeck Quartet and for penning that group's greatest hit, 'Take Five'. He was one of the most popular musicians to come out of the West Coast's cool jazz scene, and the possessor of a legendary and idiosyncratic wit. In addition to his work with Brubeck, he led several of his own groups and did significant collaborations with artists such as Gerry Mulligan, Jim Hall and Chet Baker.

<https://www.youtube.com/watch?v=dzmA1QvYJAc> – TAKE FIVE

<https://www.youtube.com/watch?v=4oL4EOCDp6w> – MRS ROBINSON

## **Paul Gonsalves** (saxophonist), 1920 – 1974 – JAZZ, SWING, BEBOP

*'It was solid jazz which blue the joint away' (Newport, 1957, 7000 screaming fans)*



He was an American jazz tenor saxophonist best known for his association with Duke Ellington. At the 1956 Newport Jazz Festival, Gonsalves played a 27-chorus solo in the middle of Ellington's 'Diminuendo and Crescendo in Blue' yet Paul Gonsalves was at heart an introspective balladeer. His true legacy is his recorded collection of love songs. The performance is captured on the album *Ellington at Newport*. Gonsalves was a featured soloist in numerous Ellingtonian settings. He received the nickname 'The Strolling Violins' from Ellington for playing solos while walking through the crowd. In 1946, he joined Count Basie for almost three years, was briefly with Dizzy Gillespie in 1949, and then joined Duke

Ellington in 1950. He was to remain with Ellington for the rest of his life. In common with many other tenor players who aspired to play with Ellington, Gonsalves learned Ben Webster's famous 'Cottontail' solo note for note, but it was not long before his own distinctive style thrust aside imitation.

<https://www.youtube.com/watch?v=GkElnliE4U4> - 'DIMINUENDO AND CRESCENDO IN BLUE'

<https://www.youtube.com/watch?v=5vnrNWyvI-U> – A FAMOUS SOLO

### **Paul Motian** (drums) 1931 - 2011 - BEPOP

*'Playing the drums like it's not really drums, it's just an instrument that's an extension of you'*



Stephen Paul Motian was an American jazz drummer, percussionist and composer. He first came to prominence in the late 1950s in the piano trio of Bill Evans, and later led several groups and in the '60s he was one of many that took jazz forward in the era of 'Free Jazz'. He was part of the Bill Evans Trio. Stylish and alert — he wore sunglasses in the dark and laughed often and loudly — he worked steadily for decades, and for the last six years or so almost entirely in Manhattan. He had the support of the record producers Stefan Winter and Manfred Eicher, who released his music on the labels Winter & Winter and ECM, and of Lorraine Gordon, the proprietor and presiding spirit of the Village Vanguard, who booked him many times a year, either in his own groups or those of others. (In his 70s he grew tired of traveling, and anyway, he said, he preferred the sound of his drum kit at the Vanguard).

<https://www.youtube.com/watch?v=hdnPisW7E-E> – WALTZ FOR DEBBY WITH BILL EVANS

<https://www.youtube.com/watch?v=nH2RBpe6WME> – DRUM MUSIC - CHIVAS

### **Paul Shaffer** (piano, actor, musician), 1949 - MUSICAL DIRECTOR

*'After all, if you could play music recorded by others, stay true to the original, and still add fire and flare, why not?'*



Paul Allen Wood Shaffer, CM is a Canadian-American musician, actor, voice actor, author, comedian, and composer who has been David Letterman's musical director, band leader and sidekick since 1982. Shaffer has served as musical director and producer for the Rock and Roll Hall of Fame induction ceremony since its inception in 1986 and filled the same role for the 1996 Olympic Games closing ceremonies from Atlanta, Georgia. Shaffer also served as musical director for *Fats Domino and Friends*, a Cinemax special that included Ray Charles, Jerry Lee Lewis and Ron Wood.

<https://www.youtube.com/watch?v=X19QJCys6Wo> – WHEN THE RADIO IS ON

### **Paul Whiteman\*** (band leader), 1890 – 1967 – KING OF JAZZ, 3<sup>RD</sup> STREAM (RHAPSODY IN BLUE)

*'Jazz came to America three hundred years ago in chains.'*

Paul Samuel Whiteman was an American bandleader, composer, orchestral director and violinist. Leader of one of the most popular dance bands in the United States during the 1920s, Whiteman produced recordings that were immensely successful, and press notices often referred to him as the 'King of Jazz'. Using a large ensemble and exploring many styles of music such as ballads and light



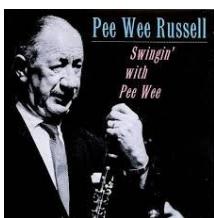
classics, Whiteman is perhaps best known for his blending of symphonic music and jazz, as typified by his 1924 commissioning and debut of George Gershwin's jazz-influenced 'Rhapsody In Blue'. Later, Whiteman's work on Symphonic Jazz influenced many jazz musicians either way - directly or indirectly - as diverse as Miff Mole and the Dorsey's, Miles Davis, Gil Evans, the Modern Jazz Quartet, Wynton Marsalis and other modern artists.

<https://www.youtube.com/watch?v=tOhkc1a-zCo> - WHISPERING

<https://www.youtube.com/watch?v=sGfbWcrHJ3E> – MEMPHIS BLUES

### Pee Wee Russell\* (clarinet), 1906-1969 – JAZZ, BEPOP, DIXIELAND, SWING, POST-BOP, FREE

*'This can't be me,' he (Pee Wee) said. 'I can't play this.' 'Well,' Pee Wee said, 'even if it is, I wouldn't play it again the same way - even if I could, which I can't.'*



Charles Ellsworth Russell, much better known by his nickname Pee Wee Russell, was a jazz musician. Early in his career he played clarinet and saxophones, but he eventually focused solely on clarinet. He was usually grouped in Dixieland-type groups throughout his career, but his advanced and spontaneous solos (which often sounded as if he were thinking aloud) defied classification. Pee Wee Russell's recordings with Eddie Condon in 1938 made him a star in the trad Chicago jazz world. He even sat in with Thelonious Monk at the 1963 Newport Jazz Festival.

<https://www.youtube.com/watch?v=ZAGkN34xn9c> – 1958, WILLIE 'THE LION' SMITH

<https://www.youtube.com/watch?v=wycdcJRMPis> – MEET ME IN CHICAGO, 1968

### Peggy Lee (vocalist), (1920 – 2002) - JAZZ

*'No one should fraternize with the girl singer' (but she married Dave Barbour anyway)*



She was an American jazz and popular music singer, songwriter, composer and actress, in a career spanning six decades. From her beginning as a vocalist on local radio to singing with Benny Goodman's big band (married his guitarist), she forged a sophisticated persona, evolving into a multi-faceted artist and performer. She wrote music for films, acted, and created conceptual record albums—encompassing poetry, jazz, chamber pop, and art songs. Frank Sinatra said 'Her wonderful talent should be studied by all vocalists; her regal presence is pure elegance and charm.'

<https://www.youtube.com/watch?v=JGb5lweiYG8> - FEVER

### Percy Heath (bass with MJQ), 1923 – 2005 – BEPOP, HARD BOP, COOL JAZZ

*'Jazz is letting everybody do his or her thing with the music'*



He was an American jazz bassist, brother to tenor saxophonist Jimmy Heath and drummer Albert Heath, with whom he formed the Heath Brothers in 1975. Heath played with the Modern Jazz Quartet throughout their long history and also worked with Miles Davis, Dizzy Gillespie, Charlie Parker, Wes Montgomery and Thelonious Monk.

<https://www.youtube.com/watch?v=KNAamMr6KCo> – SOME BLUES

**Pete Escovedo** (percussion), 1935 - LATIN, SALSA (swing era from 1935 historically launched)

*'My music, that was first for me'*



Peter 'Pete' Michael Escovedo is a Mexican-American musician percussionist. His daughter is the famed Sheila E. With his two brothers, Pete formed Escovedo Bros Latin Jazz Sextet, before Santana hired Pete and Coke Escovedo for his group. Long well known in the regional San Francisco Bay Area music scene for several decades, in 2002 Pete Escovedo made a notable national television appearance on the 'By the Hand of the Father' episode of the PBS Austin City Limits program. Pete Escovedo, along with his sons Juan Escovedo and Peter Michael Escovedo are currently recording with Latin Rock group El Chicano and their 3 piece percussion is featured on a new instrumental track from El Chicano's most recent studio album due to be released in April 2014.

<https://www.youtube.com/watch?v=qJnDH9M4ezs> – SHEILA AND FATHER PETE

<https://www.youtube.com/watch?v=YM6X2dm45Ag> – ALL THIS LOVE

**Peter Brotzmann** (sax), 1941- FREE JAZZ, AVANT-GARDE

*'I think that people think I'm too serious'*



Peter Brötzmann is a German artist and free jazz saxophonist and clarinetist. Brötzmann is among the most important European free jazz musicians. His rough timbre is easily recognized on his many recordings.

<https://www.youtube.com/watch?v=NckvMSTtWbk> – CONCERT FOR FUKUSHIMA  
- WOW

**Phil Woods** (sax), 1931- JAZZ BEPOP

*'It's bad enough we're graduating so many lawyers from colleges, now we're graduating too many tenor players'*



Philip Wells Woods is an American jazz bebop alto saxophonist, clarinetist, bandleader and composer. Phil Woods married Chan Parker, the widow of Charlie Parker, and was stepfather to Chan's daughter, Kim. Phil Woods A Life in E Flat-Portrait of a Jazz Legend is a documentary film released in 2005 by Jazzed Media. Directed by Rich Lerner, and produced by Graham Carter, the film offers an intimate portrait of Woods during a recording session of the Jazzed Media album *This is How I Feel About Quincy*.

[https://www.youtube.com/watch?v=\\_nUiRtZRbdg](https://www.youtube.com/watch?v=_nUiRtZRbdg) – AT YAMAHA NEW YORK

[https://www.youtube.com/watch?v=rH\\_svH2LCwY](https://www.youtube.com/watch?v=rH_svH2LCwY) – QUARTET I'LL REMEMBER APRIL

## Q

### **Quincy Jones\*** (arranger), 1933 - COMPOSER, ARRANGER

*'Imagine what a harmonious world it could be if every single person, young & old shared a little of what he is good at doing.'*



Quincy Delight Jones, Jr. is an American record producer, conductor, arranger, composer, television producer, film producer, instrumentalist, magazine founder, record company executive, humanitarian, and jazz trumpeter. He was one of the first to encourage mixed black and white orchestras. His career spans six decades in the entertainment industry and a record 79 Grammy Award nominations. In 1971, Jones was the first African American to be named as the musical director and conductor of the Academy Awards ceremony. In 1995 he was the first African American to receive the Academy's Jean Hersholt Humanitarian Award. He is tied with sound designer Willie D. Burton as the African American who has been nominated for the most Oscars; each has received seven nominations.

<https://www.youtube.com/watch?v=TFyvfXVDNr> – SOUL BOSSA NOVA

<https://www.youtube.com/watch?v=s21bEbEx3Lk> – KILLER JOE

## R

### **Ralph Burns** (pianist, song writer), 1922-2001 - BEPOP PIANIST

*'Woody Herman believed in simplicity, and he could see the essence of everything. It was a great virtue.'*



He admitted that he learned the most about jazz by transcribing the works of Count Basie, Benny Goodman and Duke Ellington. While a student, Burns lived in Frances Wayne's home. Wayne was already a well-known big band singer and her brother Nick Jerret was a bandleader who began working with Burns. He found himself in the company of such famous performers as Nat King Cole and Art Tatum.

<https://www.youtube.com/watch?v=A7nJ4FWmOPw> – LOVE FOR SALE

### **Randy Weston** (piano), 1926 - JAZZ

*'I thought about Osiris,' Weston recalled, 'when he was assigned to teach man about civilization and he used music to do it.'*



Randy is an American jazz pianist and composer, of Jamaican parentage. He was described by Marian McPartland as 'one of the world's great visionary pianists and composers. Weston's piano style owes much to Duke Ellington and Thelonious Monk (he has paid direct tribute to both on the 'portraits' albums), but it is highly distinctive in its qualities: percussive, highly rhythmic, capable of

producing a wide variety of moods. Weston's best-known compositions include 'Hi-Fly' (which he has said was inspired by his experience of being 6' 8" and looking down at the ground), 'Little Niles' (named for his son, later known as Azzedine), 'African Sunrise', 'Blue Moses', 'The Healers' and 'Berkshire Blues'.

<https://www.youtube.com/watch?v=R893NwDcMeU> – AFRICAN RHYTHMS (WILD)

### **Ray Brown** (bass with Peterson and MJQ), 1926-2002 – COOL JAZZ

*'Jazz is a complete lifestyle, something that you feel, something that you live.'*



Raymond Matthews Brown was an influential American jazz double bassist and cellist, known for extensive work with Oscar Peterson and Ella Fitzgerald among many others. A major early influence on Brown's bass playing was the bassist in the Duke Ellington band, Jimmy Blanton. As a young man Ray Brown became steadily very well known in the Pittsburgh jazz scene. He met up with Hank Jones, with whom he had previously worked, and was introduced to Dizzy Gillespie, who was looking for a bass player. Gillespie hired Brown on the spot and he soon played with such established musicians as Art Tatum and Charlie Parker. From 1946 to 1951 he played in Gillespie's band. Brown, along with the vibraphonist Milt Jackson, drummer Kenny Clarke, and the pianist John Lewis formed the rhythm section of the Gillespie band. It was at a Jazz at the Philharmonic concert in 1949 that Brown first worked with the jazz pianist Oscar Peterson, in whose trio Brown would play from 1951 to 1966. Between 1957 and 1959, he appeared on Blossom Dearie's first five recordings for Verve Records.

<https://www.youtube.com/watch?v=FReGLY2ILuY> – LADY BE GOOD WITH REGINA CARTER

### **Ray Charles** (soul and vocal), 1930-2004 - JAZZ/BLUES VOCAL

*'Learning to read music in Braille & play by ear helped me develop a damn good memory.'*



Ray Charles Robinson was an American singer-songwriter, musician and composer known as Ray Charles. He was a pioneer in the genre of soul music during the 1950s by fusing rhythm and blues, gospel, and blues styles into his early recordings. He also helped racially integrate country and pop music during the 1960s with his crossover success. Frank Sinatra called Charles 'the only true genius in show business', although Charles downplayed this notion. He was blind from age seven. His best friend in music was South Carolina-born James Brown, the 'Godfather of Soul'. The influences upon his music were mainly jazz, blues, rhythm and blues, and country artists of the day such as Art Tatum, Nat King Cole, Louis Jordan, Charles Brown , and Louis Armstrong. His playing reflected influences from country blues, barrelhouse and stride piano styles. In honoring Charles, Billy Joel noted: 'This may sound like sacrilege, but I think Ray Charles was more important than Elvis Presley'.

[https://www.youtube.com/watch?v=r\\_7iRVtxui8](https://www.youtube.com/watch?v=r_7iRVtxui8) – I CANT STOP LOVING YOU

## **Red Nichols** (cornet and band leader), 1905-1965 - JAZZ

*'That was only a number (Five Pennies movie based on Red) we tied in with my name,' Nichols once explained'*



Ernest Loring 'Red' Nichols was an American jazz cornettist, composer, and jazz bandleader. Over his long career, Nichols recorded in a wide variety of musical styles, and critic Steve Leggett describes him as 'an expert cornet player, a solid improviser, and apparently a workaholic, since he is rumoured to have appeared on over 4,000 recordings during the 1920s alone.'

<https://www.youtube.com/watch?v=kisV-Q0Uv9U> – WITH MIFF MOLE, THAT'S A PLENTY, 1929

<https://www.youtube.com/watch?v=uWCMSxitZUE> – WHISPERING, 1928

## **Red Norvo** (husband of Mildred Bailey, vibes), 1908-1999 - SWING

*'So many musicians go through their lives on the wrong instruments. You hear guitarists who should be tenor players and pianists who should be trumpeters and drummers who should maybe be out of music altogether.'*



Red Norvo was one of jazz's early vibraphonists, known as 'Mr. Swing'. He helped establish the xylophone, marimba and later the vibraphone as viable jazz instruments. His major recordings included 'Dance of the Octopus', 'Bughouse', 'Knockin' on Wood', 'Congo Blues', and 'Hole in the Wall'. He played with many bands, including an all-marimba band on the vaudeville circuit, and the bands of Paul Whiteman, Benny Goodman, Charlie Barnet, and Woody Herman. In June 1945, while a member of the Benny Goodman Sextet, he recorded a session for Comet records using a sextet which featured members of the Goodman group and also Charlie Parker and Dizzy Gillespie. He said: 'Bird and Diz were dirty words for musicians of my generation. But jazz had always gone through changes and in 1945 we were in the middle of another one. Bird and Diz were saying new things in an exciting way. I had a free hand so I gambled'.

[https://www.youtube.com/watch?v=064E\\_D8xLx8](https://www.youtube.com/watch?v=064E_D8xLx8) – WITH HIS OCTET, BLUES IN E FLAT, 1935

## **Reggie Workman** (bass), 1937 - AVANT-GARDE, HARD BOP

*'Sculptured Sounds'*



Reginald 'Reggie' Workman is an American avant-garde jazz and hard bop double bassist, recognized for his work with both John Coltrane and Art Blakey. He is an internationally acclaimed bassist, composer, educator and arts advocate whose playing styles have covered the range of modern music from Bop to Post-Bop and beyond. He's known as one of the most technically gifted bassists in modern jazz. Workman's extensive performing and recording credits include recording with Jazz icons John Coltrane, Art Blakey and The Jazz Messengers, Max Roach, Thelonious Monk, Abbey Lincoln, Freddie Hubbard, Wayne Shorter, the emerging luminary Jason Moran, and many more.

<https://www.youtube.com/watch?v=JNNsm5lvL6Q> – CEREBRAL CAVERNS

## **Robert Glasper** (piano), 1978 - JAZZ, SOUL, R&B

*I'm not really married to the craft of jazz - I'm married to me, and my style, and whatever I produce.*



Robert Glasper is an American jazz pianist and record producer. His 2012 album Black Radio won the Grammy Award for Best R&B Album at the 55th Grammy Awards pre-show.

<https://www.youtube.com/watch?v=owBuxigmqFM> – WITH REGGIE WATTS AND CHRIS DAVE

<https://www.youtube.com/watch?v=e6NjqujEy1o> – EXPERIMENT FT JILL SCOTT

## **Robert Goffin** (writer and teacher of jazz history), 1898-1984

*'The first 'serious' book on jazz, Aux Frontières du Jazz in 1932'*



He was a Belgian lawyer and writer, known as the author of the first nonfiction book about jazz *Aux Frontières du Jazz* (1932). In the photo you see Robert Goffin with Louis Armstrong, Leonard Feather (1914-'94, jazz pianist) and Benny Carter.

## **Robert Johnson** (guitar blues, singer), 1911-1938 - BLUES

*'Master of the Blues'*



Robert Leroy Johnson was an American blues singer and musician. His landmark recordings in 1936 and 1937 display a combination of singing, guitar skills, and songwriting talent that has influenced later generations of musicians. He is considered to be one of the greatest blues performers of all time. His hits include '*I Believe I'll Dust My Broom*' and '*Sweet Home Chicago*', which has become a blues standard. Part of his mythology is a story of how he gained his musical talents by making a bargain with the devil. He died at age 27 as the suspected victim of a deliberate poisoning.

<https://www.youtube.com/watch?v=Yd60nI4sa9A> - CROSSROAD

## **Roberta Gambarini\*** (jazz scat vocal), 1972 - JAZZ

*'There's always room for improvisation or changes of expression.'*



Roberta Gambarini is an Italian jazz singer. She was born in Turin, Italy, and started taking clarinet lessons at age twelve. She made her singing debut at age seventeen in jazz clubs around Northern Italy, then moved to Milan, where she worked in radio and television and began recording under her own name in 1986. In 1998, two weeks after arriving in the United States with a scholarship from the New England Conservatory of Music, she was awarded a third place finish

in the Thelonious Monk International Jazz Vocal Competition. She left Boston for New York City to find work in jazz clubs. She got her big break in 2006 with the release of her album 'Easy to Love,' which caught the attention of jazz critics. Taking a classic modern jazz album by Dizzy Gillespie ('Sonny Side Up,' Verve, 1957), she sang each of the three intricate solos by undisputed masters of the idiom (trumpeter Dizzy Gillespie and tenor saxophonists Sonny Stitt and Sonny Rollins) executing each in the original register of horn (including Rollins' lowest notes and Gillespie's stratospheric ones) with such command, accuracy and ease of execution that jazz' elder statesman, nonagenarian pianist Hank Jones was moved to publicly proclaim her the 'best new jazz vocalist to come along in fifty years'.

<https://www.youtube.com/watch?v=Ymb1JLjmtwk> – SO IN LOVE

[https://www.youtube.com/watch?v=ZWY15t\\_Opy8](https://www.youtube.com/watch?v=ZWY15t_Opy8) – GET OUT OF TOWN

### Ron Carter (bass), 1937 - ORCHESTRAL, MAINSTREAM, 3<sup>RD</sup> STREAM, AVANT-GARDE

*'A good bassist determines the direction of any band'*



Ron Carter is an American jazz double-bassist. His appearances on over 2,500 albums make him one of the most-recorded bassists in jazz history. Carter is also an acclaimed cellist who has recorded numerous times on that instrument. He was a sideman to many of the greats including Davis.

<https://www.youtube.com/watch?v=U4n8fL5BYMo> – SHADOW OF YOUR SMILE

### Rosemary Clooney\* (vocalist), 1928 – 2002 – TRADITIONAL POP, VOCAL JAZZ

*'Extra value is what you get, when you buy Coro-net.' - JINGLE*

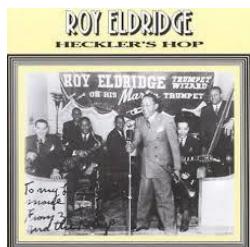


Her early years included many pop songs:-Come On-a-my-house, Mambo Italiano, Slow Boat to China (with Bing Crosby). As she matured and developed she produced a series paying homage to the great writers, Porter, Arlen, Berlin, Mercer, Van Heusen, Gershwin and Rogers and in many of the standards she proved to be The Queen of Vowels (Giddins).

<https://www.youtube.com/watch?v=RNg0XIWjekI> – GERSHWIN (1997)

## Roy Eldridge (trumpet and big band leader), 1911-1989 - SWING

*'I didn't know the right names for anything at first, but I knew what knocked me out. Changes... man I dug.'*



He was commonly known as Roy Eldridge, and nicknamed 'Little Jazz' (referring to his size) and was an American jazz trumpet player. His sophisticated use of harmony, including the use of tritone substitutions, his virtuosic solos exhibiting a departure from the smooth and lyrical style of earlier jazz trumpet innovator Louis Armstrong, and his strong impact on Dizzy Gillespie mark him as one of the most influential musicians of the swing era and a precursor of bebop. He was indefatigable and highly competitive.

Sadly his stroke in 1980 brought his illustrious career to a slow but inevitable end in 1989. Check out Quincy's album 'After You've Gone'.

<https://www.youtube.com/watch?v=aDYi8pigkqQ> - STARDUST

## Roy Hargrove (trumpet), 1969 - LATIN, MAINSTREAM, POST/HARD, SOUL, M-BASE

*'Let the music speak for itself.'*



Roy Anthony Hargrove is an American jazz trumpeter. He won worldwide notice after winning two Grammy Awards for differing types of music, in 1997 and in 2002. Hargrove has played primarily with jazz musicians including Wynton Marsalis and Herbie Hancock. Hargrove was the bandleader of the progressive group The RH Factor, which combined elements of jazz, funk, hip-hop, soul, and gospel music. Its members have included Chalmers 'Spanky' Alford, Pino Palladino, James Poyser, Jonathan Batiste and Bernard Wright. Roy Hargrove continues to tour to festivals and clubs in various parts of the world with the Roy Hargrove Quintet and the Roy Hargrove Big Band.

<https://www.youtube.com/watch?v=qxeb0cwjE8U> – STRASBOURG ST DENIS

## Roy Haynes (drums), 1925 - BOP

*'You must own it to play it.'*



Roy Owen Haynes is an American jazz drummer and bandleader. Haynes is among the most recorded drummers in jazz, and in a career lasting more than 60 years has played in a wide range of styles ranging from swing and bebop to jazz fusion and avant-garde jazz. He has a highly expressive, personal style ('Snap Crackle' was a nickname given him in the 1950s).

<https://www.youtube.com/watch?v=XRU-HKpVADo> – SOLO

# S

## **Sarah Vaughan\*** (vocal), 1924-1990 - JAZZ VOCALS

*'There are notes between notes, you know.'*



Sarah Lois Vaughan was an American jazz singer, described by music critic Scott Yanow as having 'one of the most wondrous voices of the 20th century.' Nicknamed 'Sassy', 'The Divine One' and 'Sailor', Sarah Vaughan was a Grammy Award winner. Sometime in the fall of 1942 (when Sarah was 18 years old), Vaughan suggested that Robinson enter the Apollo Theater Amateur Night contest. Vaughan played piano accompaniment for Robinson, who won second prize. Vaughan later decided to go back and compete herself as a singer. Vaughan competitively sang 'Body and Soul' and won, although the exact date of her victorious Apollo performance is uncertain. The prize, as Vaughan recalled later to Marian McPartland, was \$10 and the promise of a week's engagement at the Apollo. After a considerable delay, Vaughan was contacted by the Apollo in the spring of 1943 to open for Ella Fitzgerald. During her week of performances at the Apollo, Vaughan was introduced to bandleader and pianist Earl 'Fatha' Hines, Earl Hines band is best remembered today as an incubator of bebop, as it included trumpeter Dizzy Gillespie, saxophonist Charlie Parker (playing tenor saxophone rather than the alto saxophone that he would become famous with later). Billy Eckstine, Hines' singer at the time, has been credited by Vaughan and others with hearing her at the Apollo and recommending her to Hines. Hines also claimed later to have discovered her himself and offered her a job on the spot. Regardless, after a brief try out at the Apollo, Hines officially replaced his current male singer with Vaughan on April 4, 1943.

<https://www.youtube.com/watch?v=yJ-9IBZaydQ> – MISTY, 1964; WOW

<https://www.youtube.com/watch?v=dntaJEqH9IM> – MY FUNNY VALENTINE

<https://www.youtube.com/watch?v=x8cFdZyWOOs> – LULLABY OF BIRDLAND

## **Scott Joplin\*** (piano), 1867-1917 - RAGTIME

*'Don't play this piece fast. It is never right to play ragtime fast.'*



Scott Joplin was an African-American composer and pianist. Joplin achieved fame for his ragtime compositions, and was later titled The King of Ragtime (staggered, ragged and syncopated). The Rag style became identified with St Louis Missouri where Scott gained initial fame and it quickly turned into a popular fad. Irene Berlin was a fan when he wrote 'Alexander's Ragtime Band'. Ragtime led to 'rent party' or 'stride piano' styles. During his brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas. One of his first pieces, the *Maple Leaf Rag*, became ragtime's first and most influential hit, and has been recognized as the archetypal rag published in 1899. This piece had a profound influence on subsequent writers of ragtime. The Academy Award-winning movie *The Sting* featured several of his compositions including *The Entertainer*.

<https://www.youtube.com/watch?v=unGmMmD8kPQ> – RAGTIME PIANO, 1906

<https://www.youtube.com/watch?v=3KxXZOHchtU> – PIANO RAGS

### **Shane Cooper** (progressive jazz bass), 1987 - JAZZ

*'I get to make a living from playing music.'*



Electric and upright bass player Shane Cooper was born in Port Elizabeth in 1987 and now lives in Cape Town. Long before he started studying music professionally, he had picked up a guitar and was jamming and listening to records at home with his drummer brother. Cooper's bass playing has run the gamut of Cape Town, from Louis Moholo-Moholo to groups like Babu with Kesivan Naidoo, Restless Natives and Closet Snare. He has provided support for vocalists such as Melanie Scholtz and Lisa Bauer and has found particular joy in collaborations with pianist Kyle Shepherd ('He writes those kinds of very African bass lines which stand out with their melody but still support the groove'). He has toured extensively, visiting New York as part of the late Zim Ngqawana's Zimology Quartet, including a gig at The Knitting Factory. Cooper also does sound design and music production for websites, television, theatre and film, and was co-composer for the award-winning stage production, Afrikaaps, co-produced by Amsterdam's Glasshouse and Cape Town's Baxter Theatre Centre.

<https://www.youtube.com/watch?v=IDN8glgoAQU> – DROP DOWN, CAPE TOWN

### **Sheila Escovedo**; daughter of Pete E (drums), 1957 - R&B, POP, LATIN, FUNK, FUSION, ROCK

*'My genre of music is very eclectic. I might play some Latin jazz, or just go into a spontaneous jazz thing.'*



Sheila Escovedo, known by her stage name Sheila E., is a Grammy nominated American singer, drummer, and percussionist whose notable collaborators include Prince, Billy Cobham, Lionel Richie, George Duke, Ringo Starr (All-Star Band), Gloria Estefan, Jennifer Lopez, Beyoncé, Hans Zimmer, Herbie Hancock, Diana Ross and Kanye West.

<https://www.youtube.com/watch?v=efkS7NUFPDI> – GLAMOROUS LIFE, 1985

<https://www.youtube.com/watch?v=x6LAyskAyNU> – DRUM SOLO

### **Shorty Rogers** (flugel horn), 1924-1994 – COOL JAZZ

*'When Bird came on the scene, it was shocking as in the Bible: everything was dark & then there was light.'*



Milton 'Shorty' Rogers was one of the principal creators of West Coast jazz. He played both the trumpet and flugelhorn, and was in demand for his skills as an arranger. In the critically acclaimed 1955 film *The Man with the Golden Arm*, starring Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang and Darren McGavin, and directed by Otto Preminger, the film's jazz soundtrack was played by Shorty Rogers and His Giants with Shelly Manne. After the early 1960s Rogers stopped performing on trumpet, and left the jazz scene for many years. Among other composing and arranging activities, he arranged a series of records for The Monkees (including *Daydream Believer*) in the late 1960s, and in the 1970s wrote the jazzy background score to TV's *The Partridge Family* during the show's first season. He also

contributed episode scores for the fourth season of Starsky & Hutch. Finally, in 1982, he was persuaded to pick up his trumpet and return to performing in jazz ensembles, playing first with Britain's National Youth Jazz Orchestra.

<https://www.youtube.com/watch?v=rR54HgBXA3Q> – PARTRIDGE FAMILY

### **Shuichi Hidano** (Taiko Masters drums), 1970 - JAZZ, ROCK

*'1998 World Cup in France and 2002 World Cup Korea/Japan before live audiences of more than 55,000'*



Shuichi Hidano has performed more than 2,300 times around the world, with his cutting-edge ideas and flawless facility on TAIKO drums, based on solid Japanese tradition, has discovered and introduced a whole new world of musical possibilities to the world of our own. By the age of nineteen, he was a trainee of the world-renowned TAIKO group, KODO.

However, feeling an urge to challenge his musicality he started his solo career in 1989. Ever since then, he has

kept his schedule hectic: leading a few different groups on his own, appearing at numerous number of concerts all over the world, both as a solo act and as a guest artist, and producing various music festivals in Japan. Most famously, Hidano performed at the closing ceremonies of the both the 1998 World Cup in France and 2002 World Cup Korea/Japan before live audiences of more than 55,000, and countless millions on TV. The first time a Japanese performer has taken part in consecutive appearances at the FIFA event AND HE APPEARED AT THE 2014 Jazz Festival in Osaka.

<https://www.youtube.com/watch?v=TxGNJiRzZkc> – WITH AKIRA JIMBO

### **Sid Catlett** (drums), 1910-1951 - JAZZ

*'The jazz drum is a social instrument'* - Robert Walser



He moved to New York City and worked with Benny Carter, Fletcher Henderson, Elmer Snowden, Dizzy Gillespie, Charlie Parker, Ben Webster, and others. In 1941, he joined Benny Goodman's band and after that joined Teddy Wilson's Sextet. In 1944, he did an album with pianist Harry Gibson. He also had his own band and played for Louis Armstrong's All Stars from 1947 to 1949 and became his drummer of choice. He played bop, dixieland, and other styles.

<https://www.youtube.com/watch?v=boZUSU4s-Fw> – WITH GENE KRUPA AND LOUIS

## **Sidney Bechet\*** (clarinet/sax/piano/drums/cornet), 1897- 1959 – JAZZ, DIXIELAND

*'A true titan of Jazz'; 'I play what I live'*



Sidney Bechet was an American jazz saxophonist, clarinettist, and composer. He was one of the first important soloists in jazz, and was perhaps the first notable Creole jazz saxophonist. His was a forceful delivery, well-constructed improvisations, and a distinctive, wide vibrato which characterized Bechet's playing. He began to play in many New Orleans ensembles, improvising with what was 'acceptable' for jazz at that time (obligatos, with scales and arpeggios, and 'variating' the melody). These ensembles included parade work with

Freddie Keppard's celebrated Brass Band in Chicago. Bechet traveled to New York, where he joined Will Marion Cook's Syncopated Orchestra. Soon after, the orchestra journeyed to Europe where, almost immediately upon arrival, they performed at the Royal Philharmonic Hall in London. While in London, Bechet discovered the straight soprano saxophone, and quickly developed a style quite unlike his warm, reedy clarinet tone. His saxophone sound could be described as 'emotional', 'reckless', and 'large'. He would often use a very broad vibrato, similar to what was common for some New Orleans clarinetists at the time. Bechet travelled and toured in many countries in Europe to great acclaim and eventually re-located to France.

<https://www.youtube.com/watch?v=CAbhm92wk5o> – ALL OF ME

<https://www.youtube.com/watch?v=c1pLQNhBLmA> – PETITE FLEUR

## **Sir George Shearing\*** (jazz piano), 1919-2011 – COOL JAZZ

*'Can anybody be given creativity? No. Only equipment to develop it if it's in them in the first place.' – so says 'the poor kid from Battersea'*



Sir George Shearing, OBE was a British jazz pianist who for many years led a popular jazz group that recorded for Discovery Records, MGM Records and Capitol Records. The composer of over 300 titles, including the jazz standard 'Lullaby of Birdland', he had multiple albums on the *Billboard* charts during the 1950s, 1960s, 1980s and 1990s. In his early career, he joined an all-blind band during that time and was influenced by the records of Teddy Wilson and Fats Waller. In 1940, Shearing joined Harry Parry's popular band and contributed to the comeback of Stéphane Grappelli. Shearing won seven consecutive *Melody Maker* polls during this time. 'September in the Rain' was another big hit. Among his collaborations were sets with the Montgomery Brothers, Marian McPartland (photo), Brian Q. Torff, Jim Hall, Hank Jones and Kenny Davern. In 1979, Shearing signed with Concord Records, and recorded for the label with Mel Tormé. This collaboration garnered Shearing and Tormé two Grammys, one in 1983 and another in 1984. He was knighted in 2007.

[https://www.youtube.com/watch?v=xglZFKO\\_WnU](https://www.youtube.com/watch?v=xglZFKO_WnU) – THE SHADOW OF YOUR SMILE

[https://www.youtube.com/watch?v=tyS1FsUV\\_\\_8](https://www.youtube.com/watch?v=tyS1FsUV__8) – THE LULLABY OF BIRDLAND

## **Sir John Dankworth\*** (jazz sax, film/tv scores), 1927-2010 - COOL JAZZ, AVANT-GARDE

*'Jazz today can be spiritual, cerebral, motivating or moving'*



Sir John Phillip William Dankworth, CBE, known in his early career as Johnny Dankworth, was an English jazz composer, saxophonist and clarinetist. He was the husband of jazz singer Dame Cleo Laine, who survives him; they married in 1958. In 1950, Dankworth formed a small group, the Dankworth Seven, as a vehicle for his writing activities as well as a showcase for several young jazz

players, including himself (alto sax), Jimmy Deuchar (trumpet), Eddie Harvey (trombone), Don Rendell (tenor sax), Bill Le Sage (piano), Eric Dawson (bass) and Tony Kinsey (drums). Dankworth formed his big band in 1953. The band was soon earning plaudits from the critics and was invited to the 1959 Newport Jazz Festival. The *New York Times* critic said of this appearance '... Mr. Dankworth's group ... showed the underlying merit that made big bands successful many years ago – the swinging drive, the harmonic colour and the support in depth for soloists that is possible when a disciplined, imaginatively directed band has worked together for a long time. This English group has a flowing, unforced, rhythmic drive that has virtually disappeared from American bands'. Cleo Laine's singing was a regular feature of Dankworth's recordings and public appearances. Dankworth had numerous well known associates: Cannonball, Brubeck, Mingus, Zoot, Nat, Vaughan, the Duke, Goodman, Herbie, Hank Jones, Oscar P, Jools Holland to mention simply only a few. He was knighted (photo) in 2006.

<https://www.youtube.com/watch?v=hv4RRvtBxCs> – WITH WIFE CLEO LAINE, 2009

<https://www.youtube.com/watch?v=MtMxSxoZcv8> – FIRTH OF FOURTHS

[https://www.youtube.com/watch?v=6zs8f\\_SMczc](https://www.youtube.com/watch?v=6zs8f_SMczc) – DANKWORTH'S STORY

## **Sonny Rollins\*** (sax), 1930 - BOP

*'I'm now a legend, whether I want to be or not.'*



Theodore Walter 'Sonny' Rollins is an American jazz tenor saxophonist. Rollins is widely recognized as one of the most important and influential jazz musicians. A number of his compositions, including 'St. Thomas', 'Oleo', 'Doxy', and 'Airegin', have become jazz standards. He was first recorded in 1949 with Babs Gonzales (J. J. Johnson was the arranger of the group). In his recordings through 1954, he played with performers such as Miles Davis, Charlie Parker and Thelonious Monk. His widely acclaimed album *Saxophone Colossus* was recorded on June 22, 1956 at Rudy Van Gelder's studio in New Jersey, with Tommy Flanagan on piano, former Jazz Messengers bassist Doug Watkins, and his favorite drummer, Roach.

<https://www.youtube.com/watch?v=QKQcagDsa20> – SONNY ON WHAT JAZZ IS WITH 'SMOKE GETS IN YOUR EYES'

<https://www.youtube.com/watch?v=XzbWn9GIZ8Y> – AUTUMN NOCTURNE

## **Sonny Stitt** (sax), 1924-1982 - SWING, BEPOP, HARD BEPOP

*'Another up and coming master of the BOP idiom'*



Edward 'Sonny' Stitt was an American jazz saxophonist of the bebop/hard bop idiom. He was one of the best-documented saxophonists of his generation, recording over 100 albums. He was nicknamed the 'Lone Wolf' by jazz critic Dan Morgenstern, in reference to his relentless touring and devotion to jazz. In 1943, Stitt first met Charlie Parker, and as he often later recalled, the two men found that their styles had an extraordinary similarity that was partly coincidental and not merely due to Stitt's emulation. Stitt's improvisations were more melodic and less dissonant than those of Parker. Stitt's earliest

recordings were made in 1945 with Stan Getz and Dizzy Gillespie. He had also played in some swing bands, though he mainly played in bop bands. Stitt was featured in Tiny Bradshaw's big band in the early forties. Stitt replaced Charlie Parker in Dizzy Gillespie's band in 1945. Stitt joined Miles Davis briefly in 1960, and recordings with Davis' quintet can be found only in live settings on the tour of 1960. Concerts in Manchester and Paris are available commercially and also a number of concerts (which include sets by the earlier quintet with John Coltrane) on the record *Live at Stockholm* (Dragon), all of which featured Wynton Kelly, Jimmy Cobb and Paul Chambers. Appeared at Newport Jazz festival '58.

<https://www.youtube.com/watch?v=PgaTwCNizRc> – LOVER MAN

<https://www.youtube.com/watch?v=yC4P4B2kI4Q> – BODY AND SOUL

## **Sophie Tucker** (singer), 1887 – 1966 – BLUES, CABARET SONGS OF THE DAY (SOME OF THESE DAYS)

*'I've been rich and I've been poor. Believe me, honey, rich is better'*



Sophie Tucker was a Russian-born American singer, comedian, actress, and radio personality. Known for her stentorian delivery of comical and risqué songs, she was one of the most popular entertainers in America during the first half of the 20th century. She was widely known by the nickname 'The Last of the Red Hot Mamas' (UNCONFIRMED). In a performance in 1906 she wore a 'black face' because, it is said, to conceal her huge girth and by being black it might be acceptable. Audiences accepted her size and from then on there was no need to blacken up. By the 1920s, Tucker's success had spread into Europe, and she began a tour of England, performing for King George V and Queen Mary at the London Palladium in 1926. Tucker re-released her hit song Some of These Days, backed by Ted Lewis and his band, which stayed at the #1 position of the charts for five weeks beginning 23 November 1926.

<https://www.youtube.com/watch?v=h6ExyYYewV0> – THE MAN I LOVE, 1928

<https://www.youtube.com/watch?v=xJWBbRxpB5E> – LIVE IN LONDON, 1930

[https://www.youtube.com/watch?v=ouuakfn9\\_J0](https://www.youtube.com/watch?v=ouuakfn9_J0) – SOME OF THESE DAYS IN TED LEWIS' BAND

### **Stacey Kent** (singer), 1968 - JAZZ

*'I, who was lost and lonely, believing life was only a bitter, tragic joke, have found in you the meaning of existence, oh, my love!' (Corcovado)*



While studying at London's Guildhall School of Music and Drama, she met the tenor saxophonist Jim Tomlinson, whom she married on August 9, 1991. In the early 1990s, Kent began her professional career singing regularly at Café Boheme in London's Soho and her 'Blossom Dearie-like' voice was immediately noted. Also it was clear that she was influenced by Jobim and Gilberto. After two or three years, Kent began opening for established jazz acts across the road at the Ronnie Scott's nightclub in London. Kent's music was championed by critic and jazz trumpeter

Humphrey Lyttelton, and she won the 2001 British Jazz Award and the 2002 BBC Jazz Award for Best Vocalist. She has also presented jazz programmes on BBC Radio 2 and 3.

<https://www.youtube.com/watch?v=9ZV2ySXezEU> – SO NICE

<https://www.youtube.com/watch?v=b-roCYsm5So> – CORCOVADO AND HUBBY JIM

### **Stan Getz** (sax), 1927-1991 – COOL JAZZ, BEPOP, 3<sup>RD</sup> STREAM

*'I cannot play a lie. I have to believe in what I play or it won't come out.'*



Stanley Getz was an American jazz saxophonist. Playing primarily the tenor saxophone, Getz was known as 'The Sound' because of his warm, lyrical tone, his prime influence being the wispy, mellow timbre of his idol, Lester Young. 'one of the all-time great tenor saxophonists' says critic Scott Yanow. Getz went on to perform in bebop, cool jazz and third stream, but is perhaps best known for popularizing bossa nova, as in the worldwide hit single 'The Girl from Ipanema'.

<https://www.youtube.com/watch?v=pnxeKI-Kbqw> – AUTUMN LEAVES

<https://www.youtube.com/watch?v=UJkxFhFRFDA> – IPANEMA WITH ASTRID

### **Stan Kenton** (piano, composer and band leader), 1911-1979 – COOL JAZZ, WEST COAST, JAZZ

*'When you get to the top, don't forget to send the elevator down for the next guy.'*



Stanley Newcomb 'Stan' Kenton was a pianist, composer, and arranger who led an innovative, influential, and often controversial American jazz orchestra. In later years he was active as an educator. Kenton learned piano as a child, and while still a teenager toured with various bands. He attended Bell High School, in Bell, California, where he graduated in 1930. In June 1941 he formed his own band, which developed into one of the best-known West Coast ensembles of the 1940s. In the mid-1940s, Kenton's band and style became known as 'The Wall of Sound', a tag later used by Phil Spector. In 1950 he put together his most advanced band, the 39-piece Innovations in Modern Music Orchestra that included 16 strings, a woodwind section, and two French horns. Its music ranged from the unique and very dense modern classical charts of Bob Graettinger to

works that somehow swung despite the weight. Such major players as Maynard Ferguson (whose high-note acrobatics set new standards), Shorty Rogers, Milt Bernhart, John Graas, Art Pepper, Bud

Shank, Bob Cooper, Laurindo Almeida, Shelly Manne, and June Christy were part of this remarkable project, but from a commercial standpoint, it was really impossible. Then quite unexpectedly, Kenton went through a swinging period. The charts of such arrangers as Shorty Rogers, Gene Roland, Gerry Mulligan, Marty Paich, Johnny Richards, and particularly Bill Holman and Bill Russo began to dominate the repertoire. The music was never predictable and could get quite bombastic, but it managed to swing while still keeping the Kenton sound.

[https://www.youtube.com/watch?v=1\\_okd-n42p0](https://www.youtube.com/watch?v=1_okd-n42p0) – PEANUT VENDOR

<https://www.youtube.com/watch?v=TN9sp6ApX4o> - MALAGUENA

### **Stephane Grappelli\*** (violin/accordion/piano), 1908-1997 – SWING, CONTINENTAL JAZZ, GYPSY

*'I'm attentive to every kind of music, I love every kind of music'*



Stéphane Grappelli was a French jazz violinist who founded the Quintette du Hot Club de France with guitarist Django Reinhardt in 1934. It was one of the first all-string jazz bands. He has been called ‘the grandfather of jazz violinists’ and continued playing concerts around the world well into his 80s.

<https://www.youtube.com/watch?v=VhB5qAq7OkI> – BLUE MOON

<https://www.youtube.com/watch?v=S4kf5aU1Wtg> – HOW HIGH THE MOON

<https://www.youtube.com/watch?v=0FogmcygI3A> – AS TIME GOES BY – CASABLANCA, WOW

### **Steve Coleman** (sax), 1956 – JAZZ, M-BASE

*'I often wonder? What did Coltrane think of James Brown?'*



Steve Coleman, born September 20, 1956, is an African-American saxophone player, spontaneous composer, composer and band leader. His music and concepts have been a heavy influence on contemporary jazz including vocalist Cassandra Wilson. Steve Coleman said that Charlie Parker has been ‘probably my biggest influence’. John Coltrane became a prototype to him too, in terms of his music as well as his approach and his further development. Coleman explained: ‘Charlie Parker, for me, was an extremely sophisticated blues player. He had a very sophisticated way of expressing the blues. It was like a ... ‘space blues’ ... very high science. And John Coltrane, for me, carried this more forward into ... I want to use the word ‘world music’ but [not in terms of music from ‘third world countries’]. ... John Coltrane wanted to do a kind of universal music, a music of all the people.

[https://www.youtube.com/watch?v=JV\\_eprPWSfs](https://www.youtube.com/watch?v=JV_eprPWSfs) – FIRST CAUSE

<https://www.youtube.com/watch?v=B14Mka-KjYE> – WITH THE FIVE ELEMENTS

## **Steve Turre** (trombone and sea-shells), 1948- JAZZ, STUDIO

*'I think that a musician is like a doctor, he's supposed to heal people and make them feel better.'*



Steve Turre is an American jazz trombonist, a pioneering musical seashell virtuoso, a composer, arranger, and educator at the collegiate-conservatory level who, for fifty years, has been active in jazz, rock, and Latin jazz — in live venues, recording studios, television, and cinema production. As a studio musician, Turre is among the most prolific living jazz trombonist in the world.

<https://www.youtube.com/watch?v=BF9WHtZTX20> – SNL TROMBONIST (Saturday Night Live)

<https://www.youtube.com/watch?v=tFQAbuYFI> – UNITED NATIONS ORCHESTRA

## **Steve Wiest** (trombone), 1957 - JAZZ, ACADEMIC

*'What is it that Dizzy said?' he asks before answering: "The more I learn, the more I learn there is to learn.' If Dizzy said that, then the rest of us have some work to do!'*



Steve Wiest is an American trombonist, composer, arranger, big band director, music educator at the collegiate level, jazz clinician, author, and illustrator/cartoonist. From 1981 to 1985, he was a featured trombonist and arranger with the Maynard Ferguson Band. Wiest is in his ninth year as Associate Professor of Music in Jazz Studies at the University of North Texas College of Music and sixth as director of the One O'Clock Lab Band and coordinator of the Lab Band program. At North Texas, Wiest also teaches conducting, trombone, and oversees The U-Tubes — the College of Music's jazz trombone band.

<https://www.youtube.com/watch?v=WLfKo1z5i70> – ICE NINE

## **Stevie Wonder** (vocal and keyboard), 1950 - SOUL, POP, FUNK, JAZZ, R&B

*'Just because a man lacks the use of his eyes doesn't mean he lacks vision.'*



Stevland Hardaway Morris, known by his stage name Stevie Wonder, is an American musician, singer-songwriter, record producer, and multi-instrumentalist. As a child prodigy, he has become one of the most creative and loved musical performers of the late 20th century. He continues to perform and record for Motown as of the early 2010s. He has been blind since shortly after birth. Among Wonder's works are singles such as 'Isn't She Lovely'. Wonder is also noted for his work as an activist for political causes, including his 1980 campaign to make Martin Luther King, Jr.'s birthday a holiday in the United States has 'Superstition', 'Sir Duke', 'You Are the Sunshine of My Life' and 'I Just Called to Say I Love You'.

<https://www.youtube.com/watch?v=53JPcY3I63E> - LATELY

<https://www.youtube.com/watch?v=8r92A7ndnZk> – ISN'T SHE LOVELY & SUNSHINE OF MY LIFE

**Sun Ra**\* (piano and band leader), 1914-1993 – DOO WOP, HARD BOP, SWING, AVANT, FREE, FUSION

*'I was playing my own inversions of chords the way I felt them'*



Sun Ra was a prolific jazz composer, bandleader, piano and synthesizer player, poet and philosopher known for his 'cosmic philosophy,' musical compositions and performances. because of his eclectic music and unorthodox lifestyle, and claiming that he was of the 'Angel Race,' and not from Earth but from Saturn, Sun Ra developed a complex persona, using 'cosmic' philosophies and lyrical poetry that made him a pioneer of afrofuturism.

<https://www.youtube.com/watch?v=1qjiQwD7VCI> – SPACE IS THE PLACE

**Sy Oliver** (trumpet, composer, band leader), 1910-1988 – BAND LEADER, CONDUCTOR

*'I heard some of Duke Ellington's and Fletcher Henderson's early records,' 'I've never been the same since.'*



He was an American jazz arranger, trumpeter, composer, singer and bandleader. Oliver arranged and conducted many songs for Ella Fitzgerald from her Decca years. As a composer, one of his most famous songs was 'Tain't What You Do (It's the Way That You Do It)', which he co-wrote with Trummy Young. In 1933, Oliver joined Jimmie Lunceford's band, contributing many hit arrangements for the band, including 'My Blue Heaven' and 'Ain't She Sweet'. In 1939, he became one of the first African Americans with a prominent role in a white band when he joined Tommy Dorsey as an arranger, though he ceased playing trumpet at that time. (Fletcher Henderson joined the Benny Goodman orchestra as the arranger in the same year.) He led the transition of the Dorsey band from Dixieland to modern big band. His joining was instrumental in Buddy Rich's decision to join Dorsey. His arrangement of 'On the Sunny Side of the Street' was a big hit for Dorsey, as were his own compositions 'Yes, Indeed!' (a gospel-jazz tune that was later recorded by Ray Charles), 'Opus One', 'The Minor is Muggin'', 'T.D.'s Boogie Woogie' and 'Well, Git It'.

<https://www.youtube.com/watch?v=EH7Fcf30KhU> - MARGIE

<https://www.youtube.com/watch?v=AfVvwiwPZRY> – HOUSE PARTY

## T

### **T ‘Bone’ Walker** (vocalist), 1910 – 1975 - BLUES

*‘The Blues’ That was in me before I was born’*



Aaron Thibeaux 'T-Bone' Walker was a critically acclaimed American blues guitarist, singer, songwriter and multi-instrumentalist, who was an influential pioneer and innovator of the jump blues and electric blues sound. Aaron Thibeaux 'T-Bone' Walker was a critically acclaimed American blues guitarist, singer, songwriter and multi-instrumentalist, who was an influential pioneer and innovator of the jump blues and electric blues sound.

[https://www.youtube.com/watch?v=B0q\\_EEugHw8](https://www.youtube.com/watch?v=B0q_EEugHw8) – SWEET SIXTEEN WITH BB KING

### **T.S. Monk** (drums, son of Thelonious), 1949 - JAZZ, FUNK, SOUL, HARD BOP, POST BOP, NEO BOP

*‘If anybody thinks Thelonious Monk or Miles Davis or John Coltrane enjoyed playing in a ‘Five Spot’ or stinking ‘Village Vanguard’ all the time, that’s mythological b.s.’*



T. S. Monk is an American jazz drummer, composer and bandleader. He is the son of fellow jazz musician, Thelonious Monk. Shortly after his father died in 1982, his sister, Barbara, died of cancer in 1984. To honour his father's legacy and support the efforts of education, Monk turned his attention toward forming the Thelonious Monk Institute of Jazz. As chairman, Monk has been at the forefront of helping to create a number of programs that range from sponsoring music education for students in the form of full scholarships to funding and supporting after-school athletic programs. The Institute's activities reach from Boston to Los Angeles and from New York to Orlando.

<https://www.youtube.com/watch?v=V0o8VZIZ1Fs> – CANDIDATE FOR LOVE, 1980, DISCO

### **Tadd Dameron\*** (piano, arranger), 1917-1965 - JAZZ

*‘His music swang and sang and had intellectual stang’* - Walser



He was an American jazz composer, arranger and pianist. Saxophonist Dexter Gordon called Dameron the ‘romanticist’ of the bop movement while reviewer Scott Yanow writes that Dameron was the ‘definitive arranger/composer of the bop era. The bands he arranged for included those of Count Basie, Artie Shaw, Jimmie Lunceford, Dizzy Gillespie, Billy Eckstine, and Sarah Vaughan. He and lyricist Carl Sigman wrote ‘If You Could See Me Now’ for Sarah Vaughan and it became one of her first signature songs. According to the composer, his greatest influences were George Gershwin and Duke Ellington. During 1947-49 he led one of the most significant groups on 52<sup>nd</sup> Street in Manhattan and his trumpeter was Fats Navarro.

[https://www.youtube.com/watch?v=Qn\\_1wV2N-i8](https://www.youtube.com/watch?v=Qn_1wV2N-i8) – TADD COMPOSITION

## Takuya Kuroda (trumpet), 1980 - JAZZ

*'An ascendant trumpeter and composer'*



Awards aren't handed down to individuals that proclaim how tough it is to live in New York. Likewise, it's not news to write that the life of the modern day jazz musician is difficult. If we follow the past two sentences we might come to the conclusion that the life of a New York jazz musician is not a bunch of wine and roses. While prodigies that venture off on world tours before they are legally able to purchase alcoholic beverages exist, they are—in most cases—the exception to the rule. The reality for most professional musician hopefuls is not one full of performances at huge gala events with even bigger paychecks at the end of the night. In actuality, the life of the recent

conservatory graduate is one reduced to playing for tips at restaurants that overcharge customers for meals that are certified organic—whatever that means. Kobe-born, Brooklyn-based trumpeter, composer, and Blue Note recording artist Takuya Kuroda knows about the latter all too well. Takuya Kuroda's major label debut album *Rising Son* (out now) is aptly titled, serving as an audio chronicle for the Japan-born trumpeter who's spent the last decade coming up in New York. While getting introduced to jazz abroad, moving to America expanded his musical vernacular to include rock, hip-hop, soul and gospel. 'The start in Japan was great because I was not ignorant, but I was really [naive] because I was just doing jazz,' he said. 'Coming to New York opened the doors to new music. I was so enthusiastic to get everything, to discover new things, and I think that became a lot of energy to create my own voice writing music. It really helped in terms of me being more flexible, hustling to get new stuff into my music.'

[https://www.youtube.com/watch?v=\\_mUymaxWmMw](https://www.youtube.com/watch?v=_mUymaxWmMw) – RISING SON

## Ted Lewis (clarinet, bandleader), 1890-1971 – JAZZ, DIXIELAND

*'Is Everybody Happy'*



Theodore Leopold Friedman, better known as Ted Lewis, was an American entertainer, bandleader, singer, and musician. He led a band presenting a combination of jazz, hokey comedy, and schmaltzy sentimentality that was a hit with the American public. He was known by the moniker 'Mr. Entertainment' or Ted 'Is Everybody Happy?' At the start of the 1920s, he was considered by many people without previous knowledge of jazz (that is to say, most of America) to be one of the leading lights of hot jazz. Lewis's clarinet playing barely evolved beyond his style of 1919 which in later years would sound increasingly corny, but Lewis certainly knew what good clarinet playing sounded like, for he hired musicians like Benny Goodman, Jimmy Dorsey, Frank Teschemacher, and Don Murray to play clarinet in his band.

[https://www.youtube.com/watch?v=BrY\\_vhNUl88](https://www.youtube.com/watch?v=BrY_vhNUl88) - 1928

### **Teddy Wilson**\* (piano), 1912-1986 – SWING AND COOL JAZZ

*'I don't want to sound immodest, but what musicians like myself play is Ph.D. music compared to the nursery-school sounds of a lot of rock and roll'*



Theodore Shaw 'Teddy' Wilson was an American jazz pianist. Described by critic Scott Yanow as 'the definitive swing pianist', Wilson's sophisticated and elegant style was featured on the records of many of the biggest names in jazz including Louis Armstrong, Lena Horne, Benny Goodman, Billie Holiday, and Ella Fitzgerald. With Goodman, he was one of the first black musicians to appear prominently with white musicians. In addition to his extensive work as a sideman, Wilson also led his own groups and recording sessions from the late 1920s to the 1980s. In the 1950s, Wilson taught at the Juilliard School. Wilson can be seen appearing as himself in the 1955 motion picture *The Benny Goodman Story*. He also worked as music director for the *Dick Cavett Show*.

<https://www.youtube.com/watch?v=TxmnlIsOSF1U> – YOU GO TO MY HEAD

### **Terence Blanchard** (trumpet), 1962 - MODERN JAZZ, HARD BOP

*'When I was with Art Blakey I had a tendency to play too much, not let the music breathe'*



He is an American jazz trumpeter, bandleader, composer, arranger, and film score composer. Since Blanchard emerged on the scene in 1980 with the Lionel Hampton Orchestra and then shortly thereafter with Art Blakey and the Jazz Messengers, he has been a leading artist in jazz. He was an integral figure in the 1980s jazz resurgence, having recorded several award-winning albums and having performed with the jazz elite. He is known as a straight-ahead artist in the hard bop tradition

but has recently developed an African-fusion style of playing that makes him unique from other trumpeters on the performance circuit. It is as a film composer that Blanchard reaches his widest audience. His trumpet can be heard on nearly fifty film scores; more than forty bear his compositional style.

[https://www.youtube.com/watch?v=mKRXJb4\\_n-8](https://www.youtube.com/watch?v=mKRXJb4_n-8) – SING SOWETO

<https://www.youtube.com/watch?v=dk78nCfTR-o> – TERENCE'S STORY

### **Terri Lyne Carrington**, (drums) 1965 - JAZZ, R&B

*'The Mosaic Project' is a celebration of female artists with Terri Lyne being joined by some of today's most celebrated female instrumentalists and vocalists in the world, 'women with voices,' coming together to support and celebrate each other from a musical and social perspective'*



Terri Lyne Carrington is a Grammy Award-winning jazz drummer, composer, record producer and entrepreneur. She has played with Dizzy Gillespie, Stan Getz, Clark Terry, Herbie Hancock, Wayne Shorter, Joe Sample, Al Jarreau, Yellowjackets, and many others. She toured with each of Hancock's musical configurations (from electric to acoustic) between 1997 and 2007. In 2007 she

was appointed professor at her alma mater, Berklee College of Music, where she received an honorary doctorate in 2003. Carrington also serves as Artistic Director of the Berklee Beantown Jazz Festival.

<https://www.youtube.com/watch?v=FKQRms3bUS0> – MOSAIC PROJECT

### Terumasa Hino (trumpet, flugelhorn), 1942 - JAZZ, HARD BOP, AVANT-GARDE, FUSION

*'Hino's 'Unforgettable' is something every trumpet player should have'*



Terumasa Hino is a Japanese jazz trumpeter. Currently based in New York, Hino is widely acknowledged as one of Japan's finest jazz musicians. His instruments include the trumpet, cornet and flügelhorn. Upon settling in New York, Hino worked with numerous artists in the following years, including Joachim Kuhn, Gil Evans, Jackie McLean, Ken McIntyre, Dave Liebman, Hal

Galper, Carlos Garnett, Sam Jones and Elvin Jones, as well as leading his own group, which is credited by the jazz guitarist John Scofield for him turning from fusion to jazz. Beginning from the 1980s, Hino spent more time in Japan and helped incorporate several elements such as avant garde and fusion into his music. Since then, he has toured several countries and regions, including Europe in the 1990s. In 1996, he performed again with Masabumi Kikuchi, also performing the session with the saxophonist Greg Osby.

<https://www.youtube.com/watch?v=LppOpTH1HP4> – SEND ME YOUR FEELINGS

### The Original Dixieland Jazz Band\* (ODJB), 1917 - DIXIELAND

*'Dixieland Jazz is the style of music that was first popularised by the Original Dixieland Jass Band (all white) when they made the first Jazz recording in 1917' \_It's strange music', George Melly*



The Original Dixieland Jass Band (ODJB) was a New Orleans, Dixieland Jazz Band that made the first 78 rpm jazz recordings (waxing a disc) in early 1917, namely The Dixieland One-Step and often heard in Storyville (New Orleans' Red Light District). The group made the first recordings, and claimed authorship, of many jazz standards, the most famous being 'Tiger Rag'. In late 1917 the spelling of the band's name was changed to Original Dixieland Jazz Band. The band consisted of five white musicians who previously had played in the Papa Jack Laine bands, a diverse and

racially integrated group of musicians who played for parades, dances, and advertising in New Orleans. ODJB billed itself as the Creators of Jazz; it was the first band to record jazz commercially and to have hit recordings in the new genre. Band leader and trumpeter Nick LaRocca argued that ODJB deserved recognition as the first band to record jazz commercially and the first band to establish jazz as a musical idiom or genre. The original name 'Jass' was applied to Brown's Dixieland Jass Band during a Chicago appearance in 1915. New Orleans Rhythm Kings, Wolverine and Austin High School Gang were also white.

<https://www.youtube.com/watch?v=1-agXB4Qwc> – MARGIE, 1920

<https://www.youtube.com/watch?v=9PCse3O47nc> – TIGER RAG

<https://www.youtube.com/watch?v=EdFXMc6Abek> – DIXIELAND ONE-STEP (1920)

### **Thelonius Monk\*** (piano), 1917-1982 – JAZZ, COOL JAZZ, BEPOP, HARD BOP

*'I don't have a definition of Jazz. You're just supposed to know it when you hear it.'*



Thelonious Sphere Monk was an American jazz pianist and composer, considered one of the giants of American music and often billed as the 'High Priest of Bebop' and definitely ahead of his time. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire, including 'Epistrophy', 'Round Midnight', 'Blue Monk', 'Straight, No Chaser' and 'Well, You Needn't'. Monk is the second-most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed over 1,000 songs while Monk wrote about 70. His compositions and improvisations feature dissonances and angular melodic twists, and are consistent with Monk's unorthodox and eccentric approach to the piano, which combined a highly percussive attack with abrupt, dramatic use of silences and hesitations. This style was not universally appreciated, shown for instance in poet and jazz critic Philip Larkin's dismissal of Monk as 'the elephant on the keyboard'. He was renowned for his distinctive style in suits, hats, and sunglasses. He was also noted for an idiosyncratic habit observed at times during performances: while the other musicians in the band continued playing, he would stop, stand up from the keyboard, and dance for a few moments before returning to the piano. Monk is one of five jazz musicians to have been featured on the cover of Time, after Louis Armstrong, Dave Brubeck, and Duke Ellington, and before Wynton Marsalis. Seen at Newport '58.

<https://www.youtube.com/watch?v=zre0u5XyNfY> – 'ROUND MIDNIGHT, 1947

### **Theo Croker** (trumpet), 1985 - JAZZ

*'He has the tools, the intelligence, the ability and the talents. The future looks bright for Croker'* – Wynton Marsalis



Theo Croker, or Theodore Lee Croker, is a jazz trumpeter, singer, and bandleader from Leesburg, Florida. He attended Oberlin College and is the grandson of Grammy Award winning trumpeter Doc Cheatham. Theo Croker is one young musician who is not afraid of greatness, or the hard work and dedication it takes to get there. At age 92, his grandfather, Doc, died, but Theo continued to listen to his recordings. 'I would just sit in my room and play my trumpet for hours without knowing what I was doing,' Theo says. 'I would slowly teach myself new notes and play along with recordings of my grandfather and other greats. I noticed that I could fit in with what I was hearing harmonically.' It was at a memorial service for his grandfather, when he had his first chance to perform for jazz-savvy audience. 'I was only twelve years old, but the way the music touched people and the way it made me feel was enough to set me for life. I knew it was what I wanted to do.' Many of the greats have influenced him: Louis Armstrong, Doc Cheatham, Roy Eldridge, Dizzy Gillespie, Clifford Brown, Donald Byrd, Freddie Hubbard, Booker Little, Miles Davis, Chet Baker, and Marcus Belgrave, as well as contemporaries like Wynton Marsalis, Roy Hargrove,

Nicholas Payton, Terrence Blanchard. Composers like John Coltrane, Wayne Shorter, Duke Ellington, Sonny Rollins, and too many others to name. Other strong influences come from hip hop & R&B: Stevie Wonder, Digable Planets, Outkast, Quincy Jones, Pharrell, and many others.

<https://www.youtube.com/watch?v=PzCzsZMz3HE> – ft DEE DEE BRIDGEWATER

**Tim Hauser** (vocals with Manhattan Transfer), 1941-2014 – JAZZ FUSION, POP

*'I discovered R&B as a young man'*



Tim Hauser, the founder and singer of the Grammy-winning vocal troupe, The Manhattan Transfer, died from cardiac arrest. He was 72. Hauser founded Manhattan Transfer, who released their debut album in the early 1970s and launched hits such as 'Operator' and 'The Boy from New York City.' They went on to win multiple pop and jazz Grammy Awards. Their critically acclaimed album, 1985's 'Vocalese,' earned a whopping 12 Grammy nominations.

See more at:

<http://www.legacy.com/memorial-sites/jazz/obituary.aspx?n=Tim-Hauser&pid=172847969&ua=O5t%2ftXP4j%2fiDcWmELitqPQ%3d%3d#sthash.nOtsoQUG.dpuf>  
<https://www.youtube.com/watch?v=5pXLRU7oqws> - INTERVIEW  
<https://www.youtube.com/watch?v=abVUM7qlqS8> – MANHATTAN TRANSFER  
[https://www.youtube.com/watch?v=D\\_aZHPbWmNc](https://www.youtube.com/watch?v=D_aZHPbWmNc) - OPERATOR

**Tommy Dorsey** (trombone, band leader, brother to Jimmy), 1905-1956 - SWING

*'Bebop has set music back twenty years'*



Thomas Francis 'Tommy' Dorsey, Jr. was an American jazz trombonist, trumpeter, composer, and bandleader of the Big Band era. He was known as 'The Sentimental Gentleman of Swing', because of his smooth-toned trombone playing. Although he was not known for

being a notable soloist, his technical skill on the trombone gave him renown amongst other musicians. Jimmy was the older brother. After Tommy broke with his brother in the mid-1930s, he led an extremely popular and highly successful band from the late 1930s into the 1950s.

<https://www.youtube.com/watch?v=1huidLJ5S9c> – WELL GET IT (THE BROTHERS)  
<https://www.youtube.com/watch?v=A4lHAvegoK8> - WOOGIE BOOGIE

## **Tony Bennett\*** (jazz vocal), 1926 - VOCAL

*'If you don't love your audience, stay home and practise'*



Anthony Dominick 'Tony' Benedetto (born August 3, 1926), known as Tony Bennett, is an American singer of traditional pop standards, show tunes, and jazz. Bennett is also an accomplished painter, having created works—under the name Anthony Benedetto—that are on permanent public display in several institutions. He is the founder of the Frank Sinatra School of the Arts in New York City. He had his first number-

one popular song with 'Because of You' in 1951. Several top hits such as 'Rags to Riches' followed in the early 1950s. Bennett then further refined his approach to encompass jazz singing. He reached an artistic peak in the late 1950s with albums such as *The Beat of My Heart* and *Basie Swings, Bennett Sings*. In 1962, Bennett recorded his signature song, 'I Left My Heart in San Francisco'. Carolyn Leigh and Cy Coleman wrote *The Best is Yet to Come* (Sinatra's hit) for him. Tony's career and his personal life then suffered an extended downturn during the height of the rock music era. He is now once again at the top of his profession exemplified with his link to Lady Gaga (photo).

<https://www.youtube.com/watch?v=ryF9p-nqsWw> – LEFT MY HEART IN SF

<https://www.youtube.com/watch?v=wd-GHKRwn34> – THE WAY YOU LOOK TIGHT

[https://www.youtube.com/watch?v=\\_OFMkCeP6ok](https://www.youtube.com/watch?v=_OFMkCeP6ok) – WITH AMY WINEHOUSE, BODY AND SOUL

<https://www.youtube.com/watch?v=Fg1meK-IgOM> – ANYTHING GOES WITH LADY G

<https://www.youtube.com/watch?v=ZPAmDULCVrU> – THE LADY IS A TRAMP WITH LADY G

## **Tony Williams** (drums), 1945-1997- JAZZ, POST-BOP, FUSION

*'I do the things I do because they excite me and the rest is a load of rubbish'*



Widely regarded as one of the most important and influential jazz drummers to come to prominence in the 1960s, Williams first gained fame in the band of trumpeter Miles Davis and was a pioneer of jazz fusion. He is also considered the inventor of the blast beat, a technique that would become an important element of punk rock and heavy metal drumming.

<https://www.youtube.com/watch?v=bzkZ8lkr9L4> – DRUM SOLOS

## **Toshiko Akiyoshi** (female jazz pianist) 1929 - BEPOP, HARD BOP

*Hiromi started to listen to Japanese jazz musicians when I went to high school. Some people I listened to were Yosuke Yamashita, Toshiko Akiyoshi, Sadao Watanabe.*



Toshiko Akiyoshi is a Japanese American jazz composer/arranger and bandleader. Among a very few successful female instrumentalists of her generation in jazz, she is also recognized as a major figure in jazz composition. She has received 14 Grammy nominations, and she was the first woman to win the Best Arranger and Composer awards in *Down Beat* magazine's Readers Poll. In 1984, she was the subject of a documentary

film titled *Jazz Is My Native Language*. In 1996, she published her autobiography, *Life with Jazz* and in 2007 she was named an NEA Jazz Master by the U.S. National Endowment for the Arts AND TOOK PART IN THE Osaka International jazz festival.

<https://www.youtube.com/watch?v=-4yKGoSFrD0> – LONG YELLOW ROAD

### Troy Roberts (sax), 1962 - SWING, SOUL, R&B, ELECTRONICA, GOSPEL

*'The main concept behind my group 'Nu-Jive 5' is to serve as the meeting place of five great musical minds.'*



Hailing from the remote location of Perth, West Australia, award winning saxophonist and composer Troy Roberts is currently based in the USA. He has toured Europe and the US extensively with Australian jazz multi-instrumentalist, James Morrison and his own group VOID. Troy represented Australia sharing the stage in an international septet comprised of jazz greats Wayne Shorter, Richard Bona, Vinnie Colaiuta, Zakir Hussein, Tineke Postma and Tarek Yamani for Herbie Hancock's launch of the first *International Jazz Day* celebration, at NYC's UN General Assembly Hall. Troy also participated in the 3<sup>rd</sup> Jazz Festival in Osaka.

<https://www.youtube.com/watch?v=5XPvqX3lbNE> – NU-JIVE - 'SIARUS'

## U

None

## V

### Vijay Iyer (jazz piano), 1971 - JAZZ

*'Jazz ain't dead'*



Vijay Iyer is a jazz pianist, composer, bandleader, producer, electronic musician, and writer based in New York City, USA. He became a professor of music at Harvard University in early 2014. He began playing the piano by ear in his childhood, and is mostly self-taught on that instrument. His graduate advisor was music perception and computer music researcher David Wessel, with further guidance from Olly Wilson, George E. Lewis, Donald Glaser, and Erv Hafer. Iyer performs around the world with ensembles, most frequently in his trio. The trio won the 2010 Jazz Echo Award for best international ensemble and the 2012 *Down Beat* Critics Poll for jazz group of the year. He has received numerous Awards within the industry of performing arts and jazz.

<https://www.youtube.com/watch?v=MARHeIJDsYI> – NPR MUSIC AT WINTER JAZZFEST

## W

### **Walter Sylvester 'Big Un' Page** (bass/tuba/baritone sax), 1900-1957 – JAZZ, SWING

'Four beats in a bar'



Walter Sylvester 'Big 'Un' Page was an American jazz multi-instrumentalist and bandleader, best known for his ground breaking work as a double-bass player with Walter Page's Blue Devils and the Count Basie Orchestra. In an interview in The Jazz Review, Page remembers Major Smith:

*'Major N. Clark Smith was my teacher in high school. He taught almost everybody in Kansas City. He was a chubby little cat, bald, one of the old military men. He wore glasses on his nose and came from Cuba around 1912 or 1914. He knew all the instruments and couldn't play anything himself, but he could teach. ...[O]ne day he was looking for a bass player and no one was around, so he looked at me, and said, 'Pagey, get the bass.' I said, 'But,' and he repeated, 'Get the bass.' That's when I got started.'*

More than any other jazz bass player in history, Page is credited with developing and popularizing the 'walking bass' style of playing on all four beats, a transition from the older, two-beat style.

<https://www.youtube.com/watch?v=uxF7syOIA6o> – LAST OF THE BLUE DEVILS

### **Wardell Gray** (jazz Bop sax), 1921-1955 – BOP AND COOL JAZZ

*'After Bird, the skinny tenor man from the Billy Eckstine band was the musician most admired and respected by the younger players'* - Doug Ramsey



He was an American jazz tenor saxophonist who straddled the swing and bebop periods. He played with the Earl Hines Orchestra which was nationally well-known and it had nurtured the careers of some of the emerging bebop musicians, including Dizzy Gillespie and Charlie Parker (see biography of Wardell Gray).

[https://www.youtube.com/watch?v=cEC\\_AIHmysY](https://www.youtube.com/watch?v=cEC_AIHmysY) – FORGOTTEN TENOR

### **Wayne Shorter\*** (sax), 1933 - MODAL, CROSSOVER, POST-BOP, HARD, FUSION, 3<sup>RD</sup> STREAM

*'Music is interior decoration.'*



Wayne Shorter is an American jazz saxophonist and composer. Jazz critic Ben Ratliff of the New York Times has described Shorter as 'probably jazz's greatest living small-group composer and a contender for greatest living improviser.' Many of Shorter's compositions have become jazz standards. His output has earned worldwide recognition, critical praise and various commendations, including 10 Grammy Awards. He has also received acclaim for his mastery of the soprano saxophone (after switching his focus from the tenor in the late 1960s), beginning an extended reign in 1970 as *Down Beat*'s annual poll-winner on that instrument, winning the critics' poll for 10 consecutive years. Shorter first came to wide

prominence in the late 1950s as a member of, and eventually primary composer for, Art Blakey's Jazz Messengers. In the 1960s, he went on to join Miles Davis's Second Great Quintet, and from there he co-founded the jazz fusion band Weather Report. He has recorded over 20 albums as a bandleader. His associates throughout his career include Horace Silver, Maynard Ferguson, Herbie Hancock, Art Blakey and Miles Davis ('Wayne is a real composer. He writes scores, writes the parts for everybody just as he wants them to sound. ...').

<https://www.youtube.com/watch?v=3XvJFW0DHbU> - FOOTPRINTS

### **W.C. Handy\*** (cornetist/bandleader, father of the blues), 1873-1958 – BLUES, JAZZ

*'I Would Not Play Jazz if I Could'*



William Christopher Handy was an American blues composer and musician. He was widely known as the 'Father of the Blues', probably self-apotheosized. Handy is still regarded as one of the most influential of American songwriters. 'Memphis Blues', a 1912 reworking was the first published blues. Though he was one of many musicians who played the distinctively American form of music known as the blues, he is credited with giving it its contemporary form. While Handy was not the first to publish music in the blues form, he took the blues from a regional music style with a limited audience to one of the dominant national forces in American music. Handy was an educated musician who used folk material in his compositions. He was scrupulous in documenting the sources of his works, which frequently combined stylistic influences from several performers. It has been stated that the smash-hit St Louis Blues was recorded 'at least 135 times' (Giddins) and was being played before ODGB's first recording in 1917.

<https://www.youtube.com/watch?v=TTPEDODqmJU> - ST LOUIS BLUES, 1914

<https://www.youtube.com/watch?v=7XYdJuCDsAo> – LOVELESS LOVE

### **Weather Report** (band), 1970s and '80s – JAZZ FUSION , FREE JAZZ, ROCK

*'Hey, man, Downbeat is my favourite magazine' – Zawinul on learning of the one star review*



Weather Report was an American jazz fusion band of the 1970s and early 1980s. The band was co-led by the Austrian-born keyboard player Joe Zawinul and the American saxophonist Wayne Shorter (and, initially, by Czech bass player Miroslav Vitouš). Other prominent members at various points in the band's lifespan included Jaco Pastorius, Peter Erskine, Alex Acuña, Alphonso

Johnson, Victor Bailey, Airto Moreira and Chester Thompson. Weather Report is considered to be one of the earliest pre-eminent jazz fusion bands. As a continuous working unit, Weather Report outlasted all of its contemporaries despite (or perhaps because of) frequent changes of personnel, with a career lasting sixteen years between 1970 and 1986. Downbeat caused a sensation in the 70s by giving the album Mr Gone a one star review although generally it did well with jazz critics (investigate).

<https://www.youtube.com/watch?v=pqashW66D7o> – BIRDLAND 1978 (JOE ZAWINUL)

### **Wes Montgomery** (guitar), 1923-1968 - SOUL JAZZ, CROSS-OVER, HARD BOP

*'I never practice my guitar. From time to time I just open the case & throw in a piece of raw meat.'*



John Leslie 'Wes' Montgomery was an American jazz guitarist. He is widely considered one of the major jazz guitarists, emerging after such seminal figures as Django Reinhardt and Charlie Christian and influencing countless others, including George Benson, Kenny Burrell, Royce Campbell, Grant Green, Jimi Hendrix, Steve Howe, Russell Malone, Pat Martino, Pat Metheny, Lee Ritenour, Joe Diorio, David Becker, Randy Napoleon, and Emily Remler. He came from a musical family; his brothers, Monk (double bass and electric bass) and Buddy (vibraphone and piano), were jazz performers. The brothers released a number of albums together as the Montgomery Brothers. Although he was not skilled at reading music, he could learn complex melodies and riffs by ear. Montgomery started learning the six string guitar at the relatively late age of 20 by listening to and learning the recordings of his idol, guitarist Charlie Christian; however, he had played a four string tenor guitar since age twelve. He was known for his ability to play Christian's solos note for note and was hired by Lionel Hampton for this ability.

[https://www.youtube.com/watch?v=MOm17yw\\_\\_6U](https://www.youtube.com/watch?v=MOm17yw__6U) – ROUND MIDNIGHT

### **Whirimako Black\*** (vocalist), 1961 – WORLD, JAZZ, SOUL

*'Throughout the last five years I have enjoyed composing music that has relevance for today'*

She's a New Zealand Māori recording artist and sings mostly in Te Reo Māori and uses traditional Māori musical forms and collaborates with traditional Taonga pūoro instruments. Her musical achievements include composing and singing the titles for the acclaimed TVNZ series, 'The New Zealand Wars', as well as composing with Hori Tait the initial title music for the Maori news programme, Te Karere. In 1991, she formed the female Maori band Tuahine Whakairo but left in 1993, to start a solo career.

<http://youtu.be/cG7T4ugcRIO> - MY FUNNY VALENTINE

### **Whitney Houston** (vocalist), 1963 – 2012 – POPULAR BALLADS

*'I like being a woman, even in a man's world. After all, men can't wear dresses, but we can wear the pants.'*



Whitney Houston, pop idol extraordinaire and popular singing star, was found dead in her bath in a hotel room in LA on February 11<sup>th</sup> 2012. Currently there are no suspicious circumstances however the coroner did say that it will take up to six weeks to check the toxicology findings. This and previous generations will feel cheated that she has gone. At the Mandela 70<sup>th</sup> Birthday tribute in London in 1988, Whitney joined a massive and veritable star-studded array of artists, performers, dignitaries, politicians and famous people including Harry Belafonte (speaker but not singer), Stevie Wonder (not without controversy), Hugh Masekela with Miriam Makeba, Sting, Simple Minds and Whitney sang 'Didn't We Almost Have It All'. Dionne Warwick is her cousin.

<https://www.youtube.com/watch?v=2NUQJvfDXrM> – I WILL ALWAYS LOVE YOU, 1999

**Will Marion Cook** (writer, composer, conductor, performer, teacher and associate of Sidney Bechet), 1869-1944

*While advising the Duke on his playing, ‘First find the logical way. And when you find it, avoid it. Let your inner self break through, and guide you. Don’t try to be anybody but yourself’*



William Mercer Cook, better known as Will Marion Cook, was an African-American composer and violinist from the United States. Cook was a student of Antonín Dvořák and performed for King George V among others. He is probably best known for his popular songs and Broadway musicals, such as *Clorindy*, or *The Origin of the Cake Walk* and *In Dahomey*. In 1890, he became director of a chamber orchestra touring the East Coast. He prepared Scenes from the Opera of Uncle Tom's Cabin for performance. The performance, which was to take place at the Chicago World's Fair in 1893, was canceled. *Clorindy*; or, *The Origin of the Cakewalk*—a musical sketch comedy in collaboration with Paul Laurence Dunbar — was his next composition, in 1898. It was the first all-black show to play in a prestigious Broadway house, Casino Theatre's Roof Garden. Best known for his songs, Cook used folk elements in an original and distinct manner. Many of these songs first appeared in his musicals. The songs were written for choral groups or for solo singers. Some were published in *A Collection of Negro Songs* (1912). Later in his career, Cook was an active choral and orchestral conductor. He produced several concerts and organized many choral societies in both New York and in Washington, D.C. The New York Syncopated Orchestra, which he founded, toured the United States in 1918 and then went to England in 1919 for a command performance for King George V. Among his company were assistant director Will Tyers, jazz clarinetist Sidney Bechet, and Cook's wife, Abbie Mitchell. One of his last shows was *Swing Along* (1929), written with Will Vodery.

<https://www.youtube.com/watch?v=wBqsKz-B7KY> – SPRINGTIME COMPOSER COOK

<https://www.youtube.com/watch?v=pesQ3ot4rOk> – RAIN SONG BY COOK

**Willie Gary ‘Bunk’ Johnson\*** (trumpet), 1879 – 1949 - JAZZ

*‘I learned to play cornet when I was ‘tending’ New Orleans University under Professor Coochie Wallace’ ‘Do you think I’m a fool, I can’t play that’ (on his own compositions when transcribed)*



He was a prominent early New Orleans jazz trumpet player in the early years of the 20th century who enjoyed a revived career in the 1940s. Johnson gave the year of his birth as 1879, although there is speculation that he may have actually been younger by as much as a decade. Johnson probably played a few adolescent jobs with Buddy Bolden, but was not a regular member of Bolden's Band for any length of time (contrary to Johnson's claim). Johnson was regarded as one of the top trumpeters in New Orleans during the years 1905–1915, in between repeatedly leaving the city to tour with minstrel shows and circus bands. After he failed to appear for a New Orleans Mardi Gras parade job in 1915, he learned the krewe members intended to do him bodily harm, and so he left town, touring with shows and then settling in New Iberia, Louisiana. In 1931 he lost his trumpet and front teeth when a fight broke out at a dance in Rayne, Louisiana, eventually putting an end to his playing but not before the unlikely couple of Dizzy and Bunk got together (Investigate).

<https://www.youtube.com/watch?v=IJFXQSIs8M> – FRANKLIN STREET BLUES

## **Willie ‘The Lion’ Smith**\* (piano), 1893-1973 – STRIDE, CLASSICAL JAZZ

*‘Get around, be on the scene, play it clean, be seen, be keen & be over eighteen.’*



William Henry Joseph Bonaparte Bertholoff Smith, a.k.a. ‘The Lion’, was an American jazz pianist and one of the masters of the stride style, usually grouped with James P. Johnson and Thomas ‘Fats’ Waller known as the three greatest practitioners of the genre from its Golden Age, c. 1920–1943. He always smoked a cigar when playing. They worked at ‘rent parties’ where the Stride piano playing was developed. Although working in relative obscurity, he was a ‘musician’s musician’, influencing countless others including Duke Ellington, George Gershwin, and Artie Shaw. In the 1940s his music found appreciation with a wider audience, and he toured North America and Europe up to 1971. His autobiography, *Music on My Mind, The Memoirs Of An American Pianist*, written with the assistance of George Hoefer, was published by Doubleday and Company in 1964. It included a generous foreword written by Duke Ellington. Humphrey Lyttleton introduces the recording below.

<https://www.youtube.com/watch?v=Y7LGuW5kgZ0> – HARLEM STRIDE PIANO (60’s)

## **Wilbur Sweatman** (composer, bandleader, clarinet), 1882-1961 – RAGTIME, DIXIELAND

*‘Joplin’s closest friend’*



Wilbur C. Sweatman (1882 – 1961) was an African-American ragtime and dixieland jazz composer, bandleader, and clarinetist. Sweatman was one of the first African-American musicians to develop a nationwide fan base and got his start in a circus band moving on to minstrelsy and vaudeville. He was also a trailblazer in the racial integration of musical groups. His signature gimmick was to play three clarinets simultaneously – an impressive trick for Vaudeville but not Jazz. Interestingly, The Duke and Coleman Hawkins all played in his orchestra early in their careers. He was the executor of Scott Joplin’s estate but after his death the estate fell into disarray and many manuscripts were lost.

<https://www.youtube.com/watch?v=P8ddv3Vtb2w> – LUCILLE (1919)

## **Woody Allen** (clarinet), 1935 - ACTOR, FILMMAKER, COMEDIAN, MUSICIAN, AND PLAYWRIGHT

*‘I was always very shy when it came to girls’*



Allen is a passionate fan of jazz which is often featured prominently in his movies' soundtracks. He has played the clarinet since adolescence and chose his stage name from an idol, famed clarinetist Woody Herman. He has performed publicly at least since the late-1960s, notably with the Preservation Hall Jazz Band on the soundtrack of *Sleeper*. One of his earliest televised performances was on The Dick Cavett Show on October 20, 1971. Woody Allen and his New Orleans Jazz Band play every Monday evening at Manhattan's Carlyle Hotel, specializing in classic New Orleans jazz from the early twentieth century. The documentary film *Wild Man Blues* (directed by Barbara Kopple) documents a

1996 European tour by Allen and his band, as well as his relationship with Previn. The band has released two CDs: *The Bunk Project* (1993) and the soundtrack of *Wild Man Blues* (1997).

<https://www.youtube.com/watch?v=xuCufsHa8wU> – STAND-UP, 1965

<https://www.youtube.com/watch?v=D59x6WeZ9t4> – CLARINET SOLO

**Woody Herman** (sax/clarinet), 1913-1987 – BIG BAND, SWING, COOL JAZZ

*'We might as well swing boys, because Stravinsky cuts us all.'*



Woodrow Charles ‘Woody’ Herman was an American jazz clarinetist, alto and soprano saxophonist, singer, and big band leader. Leading various groups called ‘The Herd’, Herman was one of the most popular of the 1930s and 1940s bandleaders. His bands often played music that was experimental for its time. He was a featured halftime performer for Super Bowl VII. Woody Herman’s first band became known for its orchestrations of the blues and was sometimes billed as ‘The Band That Plays The Blues’. After two and a half years, the band had its first hit, ‘Woodchopper’s Ball’ recorded in 1939. In jazz, swing was gradually being replaced by bebop or Modern Jazz. Dizzy Gillespie, a trumpeter and one of the originators of bop, wrote three arrangements for Woody Herman, ‘Woody’n You’, ‘Swing Shift’ and ‘Down Under’. These were arranged in 1942. The 1944 group, which he called the First Herd, was famous for its progressive jazz. The First Herd’s music was heavily influenced by Duke Ellington and Count Basie. Its lively, swinging arrangements, combining bop themes with swing rhythm parts, were greatly admired. In 1946 the band won *Down Beat*, *Metronome*, *Billboard* and *Esquire* polls for best band, nominated by their peers in the big band business. In 1947, Herman organized the Second Herd. This band was also known as ‘The Four Brothers Band’. This derives from the song recorded December 27, 1947 for Columbia records, ‘Four Brothers’, written by Jimmy Giuffre. In the early 1970s he toured frequently and began to work more in jazz education, offering workshops and taking on younger sidemen. For this reason he got the nickname Road Father.

<https://www.youtube.com/watch?v=CyoQfatss9I> – SWINGING HERD, 1964

<https://www.youtube.com/watch?v=HrHGpbzLKec> – EARLY AUTUMN

**Wynton Kelly** (piano), 1931 – 1971 - JAZZ

*Miles said ‘Wynton’s the light for the cigarette. He lights and fire keeps it going. Without him, there’s no smoking.’*



Wynton Charles Kelly was a Jamaican American jazz pianist and composer. He is known for his lively, blues-based playing and as one of the finest accompanists in jazz. He started to become better known as accompanist to singer Dinah Washington, and as a member of trumpeter Dizzy Gillespie’s band. Over the next few years, these included instrumentalists Julian ‘Cannonball’ Adderley, John Coltrane, Roland Kirk, Wes Montgomery, and Sonny Rollins, and vocalists Betty Carter, Billie Holiday, and Abbey Lincoln (a big favourite with Kelly). He is known to favour Bebop rhythms.

<https://www.youtube.com/watch?v=3bud9AZ7xBM> – SOFTLY AS IN A MORNING RISE

## **Wynton Marsalis\*** (brother of Branford trumpet), 1961 - JAZZ, POST-BOP, JAZZ POETRY, CLASSICAL

*'I wanted to make somebody feel like Coltrane made me feel.' 'Jazz is the ultimate realization of the American ideal'*



Wynton Learson Marsalis is a trumpeter, composer, teacher, music educator, and Artistic Director of Jazz at Lincoln Center in New York City, United States. Marsalis has promoted the appreciation of classical and jazz music often to young audiences. He is the world's first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz. Wynton assembled his own band in 1981 and hit the road, performing over 120 concerts every year for 15 consecutive years. With the power of his superior musicianship, the infectious sound of his swinging bands and an exhaustive series of performances and music workshops, Marsalis rekindled widespread interest in jazz throughout the world. Wynton embraced the jazz lineage to garner recognition for the older generation of overlooked jazz musicians and prompted the re-issue of jazz catalog by record companies worldwide. He also inspired a renaissance that attracted a new generation of fine young talent to jazz. A look at the more distinguished jazz musicians of today reveals numerous students of Marsalis' workshops: James Carter, Christian McBride, Roy Hargrove, Harry Connick Jr., Nicholas Payton, Eric Reed and Eric Lewis, to name a few.

<https://www.youtube.com/watch?v=rGnLDiz9oJQ> – BLENDING MUSIC STYLES WITH CLAPTON

## X

None

## Y

None

## Z

### **Zoot Sims\*** (sax), 1925-1985 - COOL JAZZ

*'As long as you've got your horn in your mouth, you're developing.'*



John Haley 'Zoot' Sims was an American jazz saxophonist, playing mainly tenor and soprano. Following in the footsteps of Lester Young, Sims developed into an innovative tenor saxophonist. Throughout his career, he played with big bands, starting with those of Kenny Baker and Bobby Sherwood after dropping out of high school after one year. He played with Benny Goodman's band in 1943 and replaced his idol Ben Webster in Sid Catlett's Quartet in 1944. He moved on to such renowned bands as those of Artie Shaw, Stan Kenton, and Buddy Rich. Sims was

also one of Woody Herman's 'Four Brothers', and he was known among his peers as one of the strongest swingers in the field. He frequently led his own combos and sometimes toured with his friend Gerry Mulligan's sextet, and later with Mulligan's Concert Jazz Band. Sims rejoined Goodman in 1962 for a tour of the Soviet Union.

<https://www.youtube.com/watch?v=vktjAVDQe4E> – SANREMO, 1983

## PART 3: Featured Articles

### Irvine Berlin (1888-1989)



Jerome Kern (Can't Help Lovin' Dat Man and Smoke Gets in Your Eyes), an eminent songsmith proclaimed 'Irving Berlin has no place in American Music – he is American Music'. Praise indeed. The cognoscenti of the day could add no words to extol further the virtues of this camera-shy superstar of music and song. His musical career spanned six decades and he lived to be one hundred and one. He composed more than 1,500 songs, 19 Broadway musicals and 18 Hollywood films. He is best remembered as the lyricist and composer of 'White Christmas' in 1940 (film release in 1954), an all-time favourite to this day. As for awards, nominations and recognitions Irving garnered the lot. He is probably THE most prolific writer of popular music ever to be born and having lived to the

venerable age of 101 as The King of Tin Pan Alley he had the time to do this.

While I was in the Solomon Islands some years ago plying my hobby of music-making in my spare time, I had the dubious honour to be invited to entertain the visiting USA Ambassador on the 4<sup>th</sup> July. I decided, together with a few snatches of dialogue, from my better half collaborator, that a review with musical accompaniment of the cross-generational Tin Pan Alley era (New York City Music Publishers and Songwriters, 1880-1953) would be appropriate, embracing contemporary virtuosos and their music; Joplin (Entertainer), Armstrong (Lazy River), Ellington (Satin Doll), Porter (Night and Day), Gershwin (Summertime), Warren (At Last) and of course the Tin Pan Alley King, Berlin (Alexander's Ragtime Band) and many more, all personal preferences. Finding the sheet music for such an evening ten years ago, however, was challenging enough in the middle of the South Pacific but try obtaining a copy of Berlin's music even today. Copies are protected and are not frequently included in the usual song sheet albums.

Nevertheless we all roll out the same Bing Crosby Christmas song every year regardless of the ensuing weather. More than 500 artists have recorded and sang a host of his songs (82 recorded 'How Deep Is the Ocean'). My favourite (and Marilyn Monroe's, it is said) is the swing number 'Cheek to Cheek' (60 different recordings) sung by those legendary dancers Fred Astaire and Ginger Rogers (Top Hat, 1935). Like Cole Porter, Berlin was unique in that he wrote AND composed all of his songs. It is often said that there is one song that provided a sound track for your special moment in life. It could be that the song was written by Irving Berlin

### Cole Porter (1891-1964)

Andrew Herriot continues his review of great jazz musicians with Cole Albert Porter, an American songwriter.

'An unmanned piano!' This iconic utterance was made while Cole Porter (Kevin Kline) and his strikingly beautiful life-long wife, Linda Lee Thomas (Ashley Judd), were walking in a Paris park during the 1920's, set in the hugely successful film De-Lovely (2004, <http://www.imdb.com>) portraying the life story of Porter cleverly seen through flash-backs of his life. This is a 'must-watch' film for enthusiasts of the Cole Porter genre where you will be able to enjoy a veritable galaxy of

songs by an encyclopaedic collection of world-class jazz artists ranging from Natalie Cole, Robbie Williams to Diana Krall and Elvis Costello.

So much has been said and reported on this legendary music composer throughout his lifetime from his early years in the 1920's and for the duration of his highly active and productive years during the 30's, 40's and 50's. It is simply quite impossible to extol him with the eminent credits that he deserves in this short write-up.

Suffice to say that he was a creative genius who penned sublime songs, some naughty, underscored by lush fortissimo harmonies and rhythms comprising a suffusion of arresting lyrics such as 'In The Still of the Night', 'Anything Goes', 'Well Did You Eva', 'Let's Misbehave', 'Night and Day', 'I've Got You Under My Skin', 'Begin the Beguine', many of these songs memorably recorded in his musicals: Paris (1928), Gay Divorce (1932), Anything Goes (1934), Jubilee (1935), Kiss Me Kate (1948), Can-Can (1953) and High Society (1956) to mention but a few of his stage and film smash hits.



I first came across Porter at the time of Grace Kelly's elegant fame when she sang in  $\frac{3}{4}$  tempo 'True Love' (a bit cheesy today!) in High Society and I wanted to fashion my keyboard (piano in those days!) chords accordingly, having purchased the Sheet Music for 2/6d in my favourite music shop in Edinburgh. I have been a compulsive fan ever since.

Cole is less well known for the complexities in his life and his homosexual 'flings' which formed a backdrop to his very public and seemingly affectionate but sex-less marriage to Linda. Cole also suffered debilitating pain for many years after a horrific accident while out riding, the horse having fallen and crushed his legs. Some of his best box office hits occurred during that later period of his life which sadly had to result in a leg amputation, whereupon stultifying any further creative achievements.

His timeless legacy to the music industry, however, is that world-wide entertainment giants such as Fitzgerald, Sinatra, Oscar Peterson, Anita O'Day, Satch, Shearing, Annie Ross, Bublé, Jamie Callum and many, many more have all made unique recordings of the Cole Porter music, yes and with much humility including the Stanford Keyboard Jazz Musician.

### **George Gershwin (1898-1937)**

#### *The Dean of American Music*

When I first read about George Gershwin and the account of how a piano was winched to the 2<sup>nd</sup> floor flat of his Russian-Jewish immigrant parents living in the East Side of New York for an 11 year old boy, I immediately thought of my own experiences with pianos; hoisting a very heavy iron-frame piano to the top floor of an Edinburgh flat; transporting another of my many pianos across a small town in the south of Scotland on a two-wheeled barrow; shipping a piano from Brisbane to Honiara and manoeuvring a piano in a box to my villa in the boot of my car in Doha, Qatar, which I then had to assemble. George Gershwin became prodigiously famous and here I am in Stanford with three pianos.

George, often with his older brother Ira as the librettist, wrote many of the most legendary songs during the Tin Pan Alley (TPA) era. Swanee was George's first really big hit at seventeen years. A



good few of us can remember that engaging, syncopating song from our childhood, well if you are of an age to remember that far back! All the great crooners benefited from Gershwin; Al Jolson (yes, Swanee), Harry Belafonte (Bess, You is My Woman and other delicious grammatical inexactitudes), Judy Garland (The Man I Love), Rosemary Clooney ('S Wonderful), Billie Holiday (Summertime), Ella Fitzgerald (I Got Rhythm), Sinatra (Embraceable You), Bublé (Foggy Day in London Town). Many more of these fantastic Gershwin jazz classics will live with us for all-time as his legacy. Without the iconic genius of writers like Gershwin and indeed Berlin (SRT Issue No.92), a considerable number of those highly acclaimed melody makers might not have enjoyed as much fame and fortune as they all clearly have done, by recording the TPA songs composed by The Dean, an appellation, by the way, given to him by his contemporaneous musicians.

It cannot be over emphasised enough that Gershwin's compositions spanned both the popular and classical genres. On the orchestral side his three magnificent compositions include Porgy and Bess (1935), Rhapsody in Blue (1924) and An American in Paris (1928). Who can ignore 'I Loves You Porgy' in the Opera where we hear George's use of atonality (nuanced non-conformity of improvisations) by which some quite unusual jazz musicians, such as Thelonius Monk, are characterised. Who knew that the 1928 Gershwin symphonic tone poem An American in Paris inspired the Gene Kelly film in 1951? The screenplay was written by Alan Jay Lerner (My Fair Lady) where in the film Caron and Kelly are spotlighted singing 'Our Love is Here to Stay'. This song was heard to my delight years later in Forget Paris (1995, Billy Crystal and Debra Winger) with melodic snatches from Nat King Cole – the romance was palpable. Who can forget the musical opening of the 1984 Los Angeles Olympic Games with the upward clarinet glissando leading into the 84 Kimball Grand Pianos playing 'Rhapsody in Blue'? I was in Lesotho and enraptured by the spectacle. Where were you?

George Gershwin's untimely death as a result of a brain tumour in 1937 deprived us of one of the greatest creative musical talents of our modern times. He is quoted, '*Life is a lot like jazz...it is best when you improvise*'.

### **Louis Armstrong (1901-1971)**

This month is all about Louis Daniel 'Satchmo' (short for Satchelmouth so named because of his huge mouth) 'Pops' Armstrong (1901-1971) probably one of the most iconic jazz trumpeters, raspy rhythmic singers and talented film stars ever to emerge out of New Orleans.

The legendary Satch worked with a plethora of jazz and scat stars including Ella, Anita O'Day, Frank Sinatra, Tony Bennett, Oscar Peterson, Hoagy Carmichael's Lazy River (1931), Sarah Vaughan, even Bing Crosby in the film High Society (1956) and with the vivacious Grace Kelly, a wonderful princess in True Love (Porter, 1955).

Satchmo developed a natural 'gravelly' sound for many of his most memorable songs notably 'What a Wonderful



World' (Weiss, 1967, Good Morning Vietnam, 1987) and 'Hello Dolly' (Herman, 1969, starring Streisand).

During his tour of the UK in 1956, Armstrong thrilled a packed concert in the Empress Hall with Mack the Knife (Kurt Weill, 1928) – watch it on You Tube. The scene is fascinating; the understated grey-suited men and carefully coiffured women of the post-war 50s; then as the tempo and change of key of Mack was raised so did the conservative, proper British public who began to rhythmically cheer the great ostentatious artist wiping of the beads of sweat with his handkerchief at every bar during this powerful and virtuoso performance (some of the audience even looked excited!).

Good listening!

### Frank Loesser (1910-1969)

#### *The Most Versatile of all Broadway Composers*

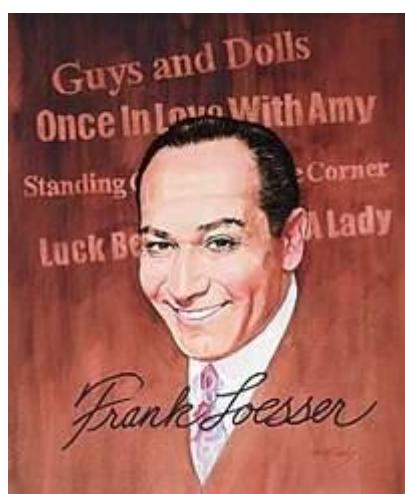
Loesser's designation evolved because his multi-faceted talent enabled him to write and score five very different musicals during his lifetime; 'Where's Charley' (1948, Once in Love with Amy), 'Guys and Dolls' (1950, Luck Be a Lady), 'The Most Happy Fella' (1956, Standing on the Corner), 'Greenwillow' (1960, Never Will I Marry), and 'How to Succeed in Business Without Really Trying' (1961, Brotherhood of Man). Even before his first hit-musical, Frank, as a lyricist, collaborated with icons of the day; Hoagy Carmichael, Jule Styne (UK born) and Arthur Schwartz and many other Hollywood Grand Dukes, penning evergreen standards; 'On a Slow Boat to China', 'Two Sleepy People', 'Baby, It's Cold Outside', and 'Spring Will be a Little Late This Year'. Slow Boat was banned from the film Neptune's Daughter because it was dripping with sexual innuendoes i.e. *I Want to Get You on a Slow Boat*. Times have changed!

While Frank was 24/7 committed to writing and scoring his seismic musical hits, he found time to produce his best loved score for the film Hans Christian Andersen (Danny Kaye, 1952) featuring those most memorable songs; Wonderful Copenhagen, Inch Worm and Thumbelina. Frank's energy and dynamism was unrelenting during his 'all-too-short-life' life. He scored and wrote for over sixty films and worked with the stars of the day; Neptune's Daughter (Esther Williams and Ricardo Montalban, Baby, It's Cold Outside, 1949), The Hurricane (Moon of Manakoora sung by Dorothy Lamour, 1937), Let's Dance starring Fred Astaire and Betty Hutton (1950), Guys and Dolls starring Frank Sinatra and Jean Simmons in the film (1955). Frank Loesser's legacy is that he master-minded successful film and stage productions and equally successful Broadway and London West End productions especially with the outstanding Guys and Dolls revival after revival ('55, '65, '76, '92, '09). Keep an eye open for re-runs on TCM.

Medium Slow Swing  
J: 78  
Frank Loesser

Baby, It's Cold Outside

Frank Loesser © 1949, 1951 Frank Music Corp. International Copyright Secured. All Rights Reserved. Used by Permission.



Long after Frank passed away after his battle with cancer, Paul McCartney (he goes on forever) was invited to attend and sing at Frank's centennial (2010) celebrations at Broadway's Minskoff's Theatre. Paul sang the evergreen swing number '(I Want to Get You) On a Slow Boat to China' quite unimpressively but graciously (<http://www.youtube.com/watch?v=raKntv51pL4>). You Tube recently recorded more than 50,000+ views of Paul's forgettable appearance. In 2011, yours truly, a big fan of Loesser, recorded the same song as a funky jazz keyboard piece and had it uploaded onto You Tube. To date I have had 202 views (<http://www.youtube.com/watch?v=W-6n1M8rfro>). Wow! I entreat all my readers to Google You Tube, my name and the song title and please hit 'Like' even if you don't!! Make me go VIRAL.

### **Maxine Sullivan (1911-1987)**

#### *Swinging Thru' The Rye*

While recently researching for one of my paramount annual events that took place in Stanford last month, namely the Burns (1759-96) Supper, I came across some different and interesting interpretations of Scottish Folk music played in swing jazz, which for those who do not know is my real *raison d'être* for life. I thought no, no, no.....this can't be. What would the Scottish bard have thought if he heard sultry Julie London swing Comin' Thru The Rye or Maxine Sullivan tripping through the glens and across the lochs while singing Loch Lomond, Americanizing it with her cool contralto and sending shivers down my spine at such a staggeringly agreeable intrusion of a Scottish culture that was well and truly founded before 'blues' ever hit the 'jazz street' in New York, the nick name for 52<sup>nd</sup> Street?

Well, Mr Burns, it was not too bad. If you had had access to a Phillips record player in 1780 in Tarbolton, Ayrshire, Scotland, not too far from where I once lived in Mauchline, in 1980, and you were able to play this new genre of music to your 'Batchelor Club' mates, I rather think you might just approve. Julie London's version is raw, jazzy and sexy and very pleasing to the ear but I can't imagine kilted red-headed highlanders striding across the glens listening to the John Kirby (Maxine's husband) Sextet on their earphones and in a 'Brave Heart' way, to frighten the English of course, humming an old Scottish folk song 'Annie Laurie'. But there you are, Sullivan was a proponent of 'swing folk' particularly those great tunes from another era which the writers of the Harlem Renaissance (Billy Holliday, Maxine and Louis Armstrong to name a few) often compared to their very own music 'blues and jazz' – heh we were first in Caledonia! The jury is out for me, however in an earlier revue I articulated on John Dankworth's playing of 'Three Blind Mice' (Nursery Rhyme) and approved his superlative extemporalisations (Issue No. 87), hence there is probably a place for this kind of musical fusion between folk and swing.



Have a listen to Maxine as she sings her unique version of 'Molly Malone' (Irish), 'It Was a Lover and his Lass' (Shakespeare and English) and 'If I had a Ribbon Bow' (American Folk). It is 1930s stuff, supported by distinctive bands often with a simplistic soulful light touch sometimes mournful but certainly expansively representative of the sounds during the pre WW2 era.

My favourite Sullivan track is 'Tain't No Use' (Cook My Goose) supported by Glenn Zottola's squealing trumpet where she ruminates over a romance that has run its course (probably Kirby her

first husband) and is a tribute to the writer Burton Lane (Finian's Rainbow and On a Clear Day, two massive Broadway hits). I am inclined to feel modestly pleased that exceptional swing artists recognized potential jazz rhythms contained in folklore and used this musical tie to 'Flow Gently Sweet Rhythm', Maxine's Radio Variety Show

(<http://www.cdunder.com/productinfo.asp?pid=8246527>) undoubtedly a commendatory acknowledgement to Robert Burns who wrote the iconic poem *Flow Gently Sweet Afton*. Please listen to forces favourite Jo Stafford singing this beautiful song

([http://www.youtube.com/watch?v=N8g\\_NCIdeRE](http://www.youtube.com/watch?v=N8g_NCIdeRE)). Did you know the 1930's show 'Swinging the Dream' is based on Shakespeare's Midsummer Night's Dream and that Maxine played Titania and Louis Armstrong played Bottom. The show failed after 13 performances!

In his play, *Invisible Man* (1970), Ralph Ellison, the black American author, wrote 'while a complete mastery of life is mere illusion, the real secret of the game is to make life swing'...QED.

### Ivy Benson (1914-1993)

*All Girl Band*



While digging through the hugely deep annals of jazz and its many sounds, I came across a band that I had forgotten about; The UK Ivy Benson All-Girl Show Band. How could I forget this Swing Band led by a phenomenally technical saxophonist who became a household name in the 1940's possibly but not only because most male musicians were otherwise engaged winning a war. My early memory was not listening to this band but, through my father, I had the good fortune to meet two sisters, Kay and Betty Yorston, in the late 40's who hailed from my neck of the woods in Tranent, Scotland. They played in Ivy's Band. I was hopelessly hooked. I wanted to be a jazz man when I grew up. Now, six decades later, dubiously grown-up, I had to find out more about Ivy Benson and her Girls, all 250 of them apparently! Ivy Benson and her 'Rhythm Girls' spanned 1939 to 1982 and at her peak she and the band, hugely popular, entertained British and American troops during WW2 and then into the 50's. You should listen (YouTube) to the HMV 78rpm version of George Bassman's '*I'm Getting Sentimental Over You*' (written for Tommy Dorsey) played hauntingly on Ivy's warm alto sax backed up by strings and brass very probably to war-weary troops who were yearning to go home, quite prolific. According to my local investigations, the Tranent sisters were part of the Benson orchestra at that time. Interestingly Ivy's All-Girl uniqueness became a firm favourite with the people of Stuttgart in the 60's almost certainly as a result of the legacy of swing tunes that she left behind during the war years. Ivy and her many Girls carried on playing throughout the 70's and 80's mainly in the UK, appealing to holiday makers in places such as Butlins' Holiday Camps (remember them?) and that great dance hall destination, the Isle of Man. Benson with her Girls appeared in an early Jack Warner (Dixon of Dock Green) film '*The Dummy Talks*', various BBC Television series, the 1948 London Olympics and to top it all Eamonn Andrews successfully surprised Ivy with a '*This is Your Life*' episode. She died in 1993, aged 79, a monumentally sad day for many wrinkly girlie musicians in the UK who adored her.

## **Frank Sinatra (1915-1998)**



I promised my readers that a future article would be about the greatest swing/jazz singer who has ever lived. Of course he was 'Ol' Blue Eyes', Francis Albert Sinatra. In this short space it is wildly impossible to pay a full tribute to this man. He was a megastar. He had a 60 year affair with his adoring fans. The Twelfth December 1915 in Hoboken in Hudson County, New Jersey, saw the arrival of someone who would become one of the most formidable entertainers; singing, recording and movie acting (Anchors Aweigh, 1945 and From Here To Eternity in 1954), the world has ever witnessed. OK so there are other great names in the popular music business one of whom you see here rehearsing 'Girl From Ipanema'.

Antonio Carlos knew what it meant to work with Sinatra – he was a dedicated perfectionist, impatient to a high degree of despair, flawless in his delivery, he invented his own unique style of phrasing and attacking notes and above all he had phenomenal charisma. He worked with Basie, Ellington, Anka (My Way), Nat KC, Bennett, Bob Hope and Bing Crosby and of course the famous singing Rat Pack (including Dean Martin and Sammy Davis Junior). Memorable songs such as New York, New York (Start spreading the news..), The Lady Is A Tramp, Strangers in The Night, All Of Me, Come Fly With Me, It Was A Very Good Year were all sung when he reached Sun City and wowed South African audiences over 9 performances in July 1981 (Were you there, I know someone who was).

His friends included Reagan, Kennedy and Prince Rainier and naturally Princess Grace Kelly (High Society). His Biography 'All The Way' was written by Michael Freedland (ISBN 0 75281 662 4). The list of Frank's Awards and Honours include Grammys, Emmys and even an academic Doctorate. His first wife, Nancy, bore him three children including his darling Nancy (Something Stupid in 1967 with Dad). He married three more times, one of them being the lovely Ava Gardner, the two others were Mia Farrow and Mrs Zeppo Marx (Barbara)! We lost Ol' Blue Eyes on the 14<sup>th</sup> May, 1998. He did it His Way in the wee small hours, All The Way. We miss him but his music lives on.

## **Ella Fitzgerald (1917-1996)**

Those of you who listened to Anita O'Day's version of Sweet Georgia Brown (November SRT) would have heard an example of Scat Singing. Jazz lovers enjoy what is often referred to as nonsense syllables, an integral part of the song. It is a jazz singer's way of improvising a melody just as jazz musicians do when they take off with a riff and counter melody. One of the very best exponents of scat singing was the legendary Ella Fitzgerald (1917-96), the First Lady of Song.



An excellent version of Ella, when she *swings* into scat at high tempo, is 'How High the Moon' (Lewis and Hamilton, 1940). She first of all switches to new words and then provides a memorable

[Ella in Stockholm with maestro Duke Ellington](#)

interpretation of the song in her own inimitable SCAT. Try, as one might, to understand ‘oo-be-oo-da-dum-dee-doo-wah’ and so on is impossible because it is nonsense but it is enormously engaging and in a powerful way it insinuates that you listen to the end perhaps anticipating a revelation. With all scat singers (Mel Tormé and Sarah Vaughan to mention two) they try to imitate the sounds of the band that is accompanying them while at the same time introducing other melodies layered on top of the original tune. Listen carefully to How High the Moon and you might hear ‘Smoke Gets in Your Eyes’. Maybe even ‘A Tisket A Tasket’.

Please watch and listen to Ella’s pulsating stellar performance of How High The Moon (1966) filmed in Stockholm, including her scat version of a ‘growling’ trumpet, to a wildly appreciative Swedish audience and hear her break into ‘It’s been a Hard Day’s Night’ and ‘Sweat Gets In My Eyes’ at the end of three minutes of pure *Scat*. Note the handkerchief to deal with sweat just like Louis Armstrong (next month’s theme).

[http://www.youtube.com/watch?NR=1&v=Y\\_J-siDsG-o](http://www.youtube.com/watch?NR=1&v=Y_J-siDsG-o)

I promise that you will irresistibly watch and listen to the end. I did dozens of times.

### Anita O Day (1919-2006)



This and future contributions will focus on the jazz genre and how best to source enjoyment for this style of music as it has developed from the early New Orleans days at the beginning of the 20<sup>th</sup> Century. The Afro-American jazz musicians were the true exponents of this form of melody and counter melody making. They mostly ‘played by ear’ and it was this giftedness that set the basis for a great idiosyncratic genre that for the past 100 years has developed from ragtime, to blues, to big band swing, to individualistic innovation.

What is it about jazz that causes the listener to tap one’s foot in rhythm, to feel syncopated excitement and to listen with intensity? Why is it that the songs of the great masters such as Porter and Gershwin continue to be sung and played, nearly a century after they were written, by modern artists such as Michael Bublé and Natalie Cole? It is because the genre has endless possibilities for interpretation.

How many people can remember July 1958 (pre-Beatles) when jazz emerged for a wider audience of enthusiasts in America and then it was quickly exported across the world. The Newport Jazz Festival on Rhode Island provided an opportunity for a host of up and coming jazz musicians such as Louis Armstrong, George Shearing and Anita O’Day (inset), singing Sweet Georgia Brown, to experiment before a massed gathering of fans over a period of four days.

In 1960, Jazz on a Summer’s Day was released to document the Jazz Festival. Go to You Tube and enjoy the film. It left a lasting impression on one teenager.

## Sir George Shearing OBE (1919-2011)

Shearing was my hero. Information about this great jazz pianist can be found on the internet. I want to personally acknowledge Sir George in these illustrious SRT columns because of what he did for me and thousands more who aspired to play jazz. He was an icon and self-educated jazz pianist. He was born blind in Battersea, London, and guess what, he *Played By Ear*. As a young dreamer, sitting at my second hand wooden frame piano in the years after the war (no, not the Boer and hardly the Korean!), I was totally dumbfounded to read from Shearing's first sheet music album (UK price 3/6d - 17½p) that he was born with this handicap.



As I struggled with A# minor double octave scales, I could hardly contain myself to try out his unique jazz arrangements, such as I'm In The Mood For Love (McHugh and Fields, 1935) and its lavish big chords. Since that day in 1952, aching to play big jazz chords, I have followed his amazing career on both sides of the Atlantic and tried to emulate him.

He made a guest appearance in the film Jazz on a Summer's Day (SRT Volume No. 75). Remember, George's formative years were spent during The Roaring 20s and The Jazz Age 30s. What an era to be forming one's lifetime all - encompassing ambition to be a jazz musician. Imagine being transported (Midnight in Paris, Woody Allen) and walking into a club where Thelonius Monk is pounding out Round About Midnight or catching a glimpse of Cole Porter playing and singing Night and Day or indeed Art Tatum, nearly blind, improvising Tea for Two by ear. That was the scenario for an aspiring jazz pianist such as Shearing especially when he decided to shoot off to America in 1947. They were all there including the legendary Oscar Peterson and many more.

Sir George (knighted 2007 at Buckingham Palace) developed his idiosyncratic 'Shearing Sound' during the 50s and 60s. Girl From Ipanema, Satin Doll, Lullaby of Birdland (1952, 1987, 2005, his Autobiography), Perfidia with his Quintet all have to be savoured. I salute Sir George because he inspired me to pursue my keyboard passion which led me to dedicate my CD to the Master. Sir George passed on in 2011 in New York. His legacy to jazz above all was his unique sound, sometimes discordant, but always immeasurable and colossal.

## Nat King Cole (1917-1965)

The middle name says it all (Old King Cole and his 'merry old soul' had to be the catalytic source). Nat was indeed a King of Vocal Jazz, Piano, Ballads and Swing. He was inspired by Earl Hines (the first Modern Jazz pianist often characterised by his phenomenal left hand) as a child in Chicago. Nat, who became an accomplished jazz pianist, had a big influence on none other than Oscar Peterson (someone who could include more notes in one measure or bar of music than anyone else I have listened to). The 'King' was also a smooth ballad singer. Please listen to his mellow-baritone version of the Gershwin song 'Embraceable You' (1943), which of course has been recorded by many of the jazz



idols; Billie Holiday, Ella, Charlie Parker and Herbie Hancock (*Gershwin's World*, 1998).

In many ways, and unfortunately, his commercial success as a singer de-emphasised his highly talented piano playing. Big fans of Cole will surely recall hearing for the first time a digitally re-worked version of 'Unforgettable' (1992) sung with his daughter Natalie (b 1950) long after his death – a very moving duet encapsulating what father and daughter would have been able to create if he had lived longer - smoking and lung cancer brought Nat's life to an abrupt end.

Inevitably, like all aspiring jazz musicians, Nat formed a band in fact a very famous trio which included Oscar Moore on electric guitar and Wesley Prince on Bass (later Johnny Miller) – this was revolutionary when one considers that this was the era of big bands such as Glen Miller. It is hugely worthwhile to listen to the Blue Note recording of the Trio's version of 'Deed I Do' (1950). You can download just about anything on You Tube nowadays hence it is really easy to follow my monthly reviews of legendary jazz artistes. During his Las Vegas era, Cole hooked up with icons such as Frank Sinatra, Mel Tormé and George Shearing and arrangers/conductors such as Billy May and Nelson Riddle, where if you wish to soak in fantastic and memorable jazz standards and the likes of 'Straighten Up and Fly Right', 'Pick Yourself Up', 'Sweet Lorraine', 'Those Lazy-Hazy-Crazy Days of Summer' and piano solos such as 'Where or When', go no further than download Nat King Cole at the Sands Hotel or the *Nat King Cole Story*.

Our local Stanfordian aficionados will be aware of the Soirée concept, well believe it or not Nat King Cole in 1938 performed at an NBC Swing Soirée and yours truly and a bunch of village jazz enthusiasts performed in a Jazz Soirée here in Stanford in 2014 – what a blast. However, it is clear that Cole got there first while he was developing his two overlapping careers as a Jazz Pianist and a Jazz Vocalist. One of his many legacies to the world of jazz music was his strong link with and the success of Capitol Records – its building in Hollywood was the first circular office edifice and it became known as 'The House That Nat Built'. His Wikipedia entry is simply mind-blowing.

### Dave Brubeck (1921-2012)

Dave Brubeck (b1921) and Deanna Durbin, both died in 2012. Dave Brubeck died on me and I missed it!



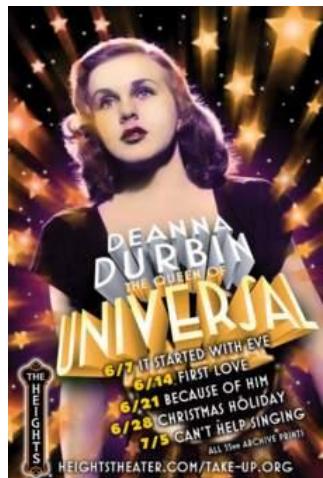
Jazz pianist Dave Brubeck, whose choice of novel, intelligent rhythms, classical structures and brilliant sidemen that made him a towering figure in modern jazz, died at the age of 91 on December 5th 2012. How did I miss that?

The Dave Brubeck Quartet (formed in 1951, San Francisco) released one of the best-selling cool jazz tunes of all time: Take Five was composed by his alto saxophonist Paul Desmond (d. 1977). Like many of DBQ's prestigious outpourings, it had an unusual beat – 5/4 time as opposed to the usual 4/4\*. He was totally

unconventional and unparalleled as a jazz pianist - he co-wrote and recorded *Unsquare Dance*, *Blue Rondo a la Turk*, *Bossa Nova USA*, *Three to get Ready* and hundreds more. All young, promising jazz keyboard aspirants and even the not-so-young wrinklies like me have probably experienced the puzzling incompatibility of a time signature which signals five beats or indeed nine beats in a bar when four is regarded as normal for swing jazz.

\* For the musically inclined, the time signature 5/4 in sheet music, or scores in general, looks like a simple fraction and informs the musician that there will be 5 equal quarter (1/4) beats (crotchet) in a measure or bar.

Take Five was the first million-selling jazz single. If you have the vinyl version (Time Out, 1959) it might be worth something. Check your collection. I know someone in Stanford who has that LP.



Canadian, Deanna Durbin once known as America's Sweetheart of song died at the age of 91 on April 30<sup>th</sup> 2013. She is remembered, certainly by me, as a young 'Judy Garland' type, up and coming star in films such as Three Smart Girls, and 100 Men and a Girl (a film all about a bunch of musicians in the Depression Era of the 1930's seeking work, unlike the more recent musical Nine (2009) with 21 gorgeous leggy women and one man – a must-watch!).

Deanna is best remembered working with Ray Milland (Welsh and he had an affair with Grace Kelly!), Mickey Rooney and Robert Stack (Unsolved Mysteries). Her version of Danny Boy and Nessum Dorma, is easily found on You Tube. She never made it to the Broadway stage, neither did Dire Straits. Winston Churchill and I were big fans of Deanna.

### Blossom Dearie (1924 – 2009)

*Spring is in the Air with the 'girlish' Blossom Dearie*

At the onset of our so-called Spring that we are all experiencing (rain, winds, cold, a bit of sunshine, more rain, chirping birds and the gardens buzzing with growth), I started to think (yes I dubiously indulge in that splendid pastime) about spring music and iconic tunes. 'Younger Than Springtime' (John Kerr, South Pacific, 1949, not his voice!) immediately came to mind. The great ballad (now a jazz classic by Sarah Vaughan and backing from Count Basie in 1950), 'It Might as Well be Spring' (from the film State Fair, 1945) encapsulates the sultry vocals of Vaughan and raises the intriguing question 'why should I have spring fever because it isn't really Spring'. For sure.



As far as I am concerned the seasonal *pièce de resistance* emanates from an altogether fairly unknown jazz artist Blossom Dearie (what a great name to release springtime urges and hopes). Think of a mix between Marilyn Monroe and Audrey Hepburn and you have a confection of coquettish and impish sounds and chords meshing perfectly with her swing trio, which enchant the listener with 'They Say It's Spring' (Bob Haymes who also wrote That's All). How can one resist 'I'm a lark on the wing/ I'm the spark of a firefly's fling'. I introduce the tantalising Blossom Dearie (<http://www.youtube.com/watch?v=ADHeoDIhThw>).

In Issue 96 I discussed Frank Loesser's 'Spring Will Be A Little Later This Year' (1944, Christmas Holiday). When you listen to the delicious Blossom you already know that Spring is in the air and it

has arrived. This flirtatious young jazz/piano singer from Albany New York made it big in London in the 60's especially at the acclaimed jazz club Ronnie Scott's where she recorded her now timeless album 'Blossom Time at Ronnie Scott's' (1966). This is a must listen track involving musical greats such as Barry Mann (On Broadway), Johnny Mercer (When the World was Young), Cy Coleman (When in Rome and Sweet Charity), Johnny Mandel (Shadow of Your Smile), Duke Ellington (Satin Doll) and Michel Legrand (Once Upon a Summertime). [www.discogs.com/Blossom-Dearie-At-Ronnie-Scotts/release/2912993](http://www.discogs.com/Blossom-Dearie-At-Ronnie-Scotts/release/2912993).

While in London Dearie was a regular artiste in the Dudley Moore and Peter Cook (In the Pub – it's a scream) variety show. Let's save Dudley for another time. If you thought Mr Moore was a superb comedic actor (Arthur, Foul Play and 10 – gosh Bo Derek!), just listen to his extemporisations on the 'Just in Time' piano – brilliant (<http://www.youtube.com/watch?v=A2t4ZDFoigM>). You can tune in to Dudley singing with a truly memorable murmuration of legendary female jazz artists in a rare compilation ([www.youtube.com/watch?v=4zpVxVZPFVY](http://www.youtube.com/watch?v=4zpVxVZPFVY)) and be privileged to listen to phenomenal iconic jazz styles from Marion Montgomery, Diane Carroll, Blossom Dearie and my most recent megastar Diana Krall (Issue 97). This is fourteen minutes of jazz bliss.

### Oscar Peterson (1925-2007)

The Maharaja of the Keyboard – a CD Review – 'Jazz Manifesto'

[www.allmusic.com/album/jazz-manifesto-mw0001148255](http://www.allmusic.com/album/jazz-manifesto-mw0001148255)



The above CD (2005) is a double and it has 49 treasures digitally re-recorded and amounting to a playing time of 77:43 minutes. It is pure magic from one of the greatest jazz pianists of all time on a level of his hero Art Tatum. Oscar, usually known as OP was born in Montreal. He released over 200 recordings and won eight Grammy Awards. His career spanned 1945 – 2007, an astonishing stretch. Not only does Oscar exhibit his complete control over the keyboard in this double CD, he in fact has conquered the piano. His extemporisations, on a par with Earl Hines and George Shearing, are second to none. The compilations embrace all the legendary songsmiths; Kern, Porter, Gershwin, Harlen, Ellington, Rogers and Hart, Berlin, Strachey and Strayhorn to mention a few. Throughout both discs, Oscar plays a strong 'Stride' style, characteristic of many jazz players

which involves the left hand alternating between octave and arpeggiated chords while the right hand plays swing syncopation with great speed and dexterity. This style is easy to listen to because the melody is emphatic, the fingering of the right hand often quite mesmerising to the ear.

What a start to Disc 1 with seven Harold Arlen (Over the Rainbow) tracks (Let's Fall in Love and Stormy Weather). Gershwin is another giant of jazz standards to follow in Disc 1 from 'S Wonderful' to the fast moving 'Fascinating Rhythm' with huge lush chords supported by intricate notes trilled across octaves at the rate of easily 24 beats per bar, often more. Imagine, OP has been criticised for using too many notes per bar. You have to listen to the keyboard magician to appreciate his

magnificence. I tried the ‘Peterson’ speed playing and managed 16 beats per bar when I play ‘Autumn Leaves’ (could do better!!).

The tempo slows with ‘Do Nothing Till You Hear From Me’ (Ellington) giving Peterson an opportunity to involve his trio musicians of Ray Brown (Bass) and Herb Ellis on electric guitar. This is combined with Ellington’s very famous and elegant ‘Sophisticated Lady’.

One of my favourite and special Standards is ‘The Lady is a Tramp’ (Rogers) which modulates and slips back and forth from melody to improvised phrasing and then smoothly transcends into Porter’s ‘Just One of those Things’ with enormous ease (that is assuming you play the ‘shuffle’ mode on your playlist). The chromatic wizardry in this track is unbelievable. It is breath taking the way Herb Ellis glissandos unobtrusively into the melody and picks up the conversation between the two instruments, piano and guitar.

CD 2 races on with high octane versions of Rogers’ ‘Lover’, Strayhorn’s ‘Take the A Train’ and Hart’s ‘Blue Moon’ with drum brushes providing a huge swishing and rhythmic backing. The classic Kern ‘Smoke Gets in Your Eyes’ brings us down to earth with clever linking grace notes that make you believe you are indeed surrounded and engulfed by a hazy dreamlike cloudy experience.

The closing track in Disc 2 is phenomenally high tempo with Kern’s ‘I Got Rhythm’ giving Ray Brown an opportunity to demonstrate his virtuosity on bass and for Oscar to play ‘Stride’. Billie Holiday appears out of nowhere with ‘These Foolish Things’ (Strachey) and listen carefully, you will catch Louis. It is tingling. Peterson continues his diamond studded selections and jaw-droppingly performance of some of the best Jazz Standards from the 40s and 50s, making this Double CD a great buy. Enjoy.

## Zoot Sims 1925-1985

*John Haley ‘Zoot’ Sims (Tenor, Soprano, Saxophone), – ‘Brother of Swing’*

Being a massive fan of jazz keyboard players (I called them pianists when I was growing up), I was



listening recently to an Oscar Peterson track playing Gershwin’s ‘Someone To Watch Over Me’ (June Issue, 2013) and what’s this, a cool, relaxed, quite sophisticated warm tenor sax intermingling easily with the lush phrases and chromatic wizardry of Oscar. I had to hear more of this musician. He got his nickname from other musicians when he played with Ken Baker in California in the 40s (not to be confused by the British trad jazz band leader, trumpeter Kenny Baker who played with Ted Heath – Up a Lazy River) and subsequently many other big bands such as Stan Kenton, Buddy Rich, Gerry Mulligan, Benny Goodman (touring in the Soviet Union in 1962) and Artie Shaw to mention a few. Charlie Parker was known as ‘bird’.

(When I played with the Jim Johnstone Scottish Country Dance Band in the 50s, the guys nicknamed me ‘kid’ – I was sixteen for goodness sake). I digress.

By far, the very best studio album, by Zoot, features the music of the Gershwin brothers. It is an avalanche (nay tsunami) of George and Ira's most iconic music; Lady Be Good, Summertime, (the livin' is easy), I Got Rhythm, 'S Wonderful and Embraceable You. Listen to it on You Tube. During his very successful career, Zoot played for some time with Mose Allison (pianist and jazz singer – Don't Get Around Much Anymore – Duke Ellington), and he's on my list for a future review. Listening to Zoot now, I think about my new musical colleague (Jazz Soiree last March here in Stanford), Miso Markovina, who is up there with Zoot, in my view – these guys know their stuff. What a thrill it was to gig with such an accomplished local sax musician. Did you attend our soiree evening? No worries, there will be more.

Zoot played through the era of bebop (think of Hampton's Hey-Ba-Ba-Re-Bop or more recently Vincent's Be-Bop-A-Lula), free jazz (John Coltrane – an unconventional 'My Favourite Things') and fusion (a bringing together of styles such as blues and rock – Ray Charles and even the Cape's Lucy Kruger) however, Zoot remained a 'swing' man throughout. Zoot's big heroes were Coleman Hawkins (Body and Soul), Ben Webster (His LP was played incessantly at the Fat Alice restaurant in Maseru in 1975 - 80) and Lester Young (East of the Sun and West of the Moon, 1947). Jazz aficionados must listen to Al Cohn and Zoot in a duet of unaccompanied improvisations for saxophones, You'n Me, and a further departure with the jazz standard 'Angel Eyes' (also Ella and ol' blue eyes sang this) where the two musicians switch to clarinet midstream. Such is the deft elegance of those jazz artistes of the swing and blue note era.

### Dame Cleo Laine and Sir John Dankworth

*Sir John Dankworth (1927-2010) and Dame Cleo Laine (1927- )*

This month I am offering a brief glimpse of a prolific couple who independently and conjointly contributed so much to the British and World jazz scene over five and six decades from the 50s onwards. They are Dame Cleo Laine and husband Sir John Dankworth (died 2010, both born in 1927). It is enormously difficult to separate the two but the fact that Cleo was and still is a profoundly influential jazz singer and John was iconic as a band leader, composer, arranger, saxophonist and clarinettist, it is instructive to consider them separately as colossal stars. Cleo is reported to have commented on Sinatra some years later after their combined duo performances in 1992 at the Royal Albert Hall, 'I was very impressed with his singing' – praise indeed. However the Dankworths often worked their gigs together throughout their long distinguished careers.



I first encountered them, as a university student in Edinburgh, while reading mathematics in the late 50s. Sociologists have often claimed that there is a deep unconscious link in humans between their innate interests and talents in music and mathematics. Perhaps. I felt it, as my interest in jazz was developing, but really did not fully understand what I was feeling except that, for me, jazz in all its forms encompassed what music was all about! During that period, Dankworth and Laine were frequent visitors to the annual Edinburgh International Festival (1947 - ) and since I lived nearby, it was easy to be able to pursue my interest in the Festival's music, its theatre and the Fringe and at the same time become a huge fan of the Dankworth family.

Mr and Mrs Dankworth, who married in 1958, made their first joint appearance at the Festival in 1961. I was lucky enough to attend their fringe concert in the Edinburgh School of Art which in those fashionable days attracted many top musicians largely from the jazz genre especially those willing to 'jam' and 'play by ear'. Cleo Laine was making a name for herself with her smoky, beguiling voice and her ability like Ella Fitzgerald to sing 'scat' (ref: SRT Volume No. 76). Check out the Larry King You Tube MP4 'I Got it Bad and That Ain't Good', a slow pulsating rendition, demonstrating Cleo's extensive range of high and low notes and John's echoing clarinet which he often plunged into to raise the profile of his wife's performance. Their partnership was unique to the music world. Cleo in her own right collaborated with other great jazz musicians, unsurprisingly. You really must listen to Cleo, John and John Christopher Williams (Australian classical guitarist extraordinaire, not to be confused with American John Towner Williams the epic Cinema and TV sound-track music composer; Star Wars, Schindler's List etc) and their exquisite interpretation of 'If' (composed by USA's David Gates of Bread, the lyrics on a par with Robert Burns' My Love is Like a Red, Red Rose).

It is a haunting melody and known by many jazz enthusiasts and players for its strong base line descending in half arpeggiated tones linking major and minor chords with augmented and diminished inversions; (Bea Whittaker, Stanford's very own local artist sang it at a recent Soiree evening with much grace and some of my readers were there). John Dankworth's universal contribution to the whole landscape of jazz is truly phenomenal. He stood eminently shoulder to shoulder with Benny Goodman, Charlie Parker, Tubby Hayes and Duke Ellington and played with the superlatives on both sides of the Atlantic such as Ella, Oscar Peterson, Ronnie Scott, Scotland's Annie Ross, far too many to enunciate. Both Cleo and John set up an internationally recognised charity, at The Stables, their home in Wavendon, Milton Keynes, England, to provide benefits for young musical artistes.

How many of my readers remember Dankworth's 78rpm tongue-in-cheek spoof of the Three Blind Mice ditty 'Experiments with Mice' (1956) which surely inspired young up and coming jazz musicians to experiment with counterpoint and harmonies? It would be impossible to give justice to John and Cleo, two magnificent artistes in the world of jazz, in this short space. John summed it up in his autobiography *Jazz in Revolution*; 'Jazz today can be spiritual, cerebral, motivating or moving. It can evoke tension, relaxation, laughter, tears. Surely jazz is the music of the era, combining stature, dignity and emotion with the highest musical ideal.'

### **Bill McGuffie (1927-1987)**

*Bill McGuffie, Scottish Nine Finger Jazz Pianist*

This is nostalgia time. McGuffie was one of my early heroes in the 50s when I was learning to play what I thought was jazz (I think I knew two more chords than Paul McCartney in those early times). I remember going to the old Empire Theatre in Edinburgh, Scotland, to hear Bill in concert. What a thrill. It always fascinated me when people with various infirmities are often so successful; Shearing (blind), Evelyn Glennie (stone deaf percussionist – she played at the 2012 London Olympics Opening), Art Tatum (partially blind jazz pianist – Issue No. 82) not forgetting many piano tuners who are often blind. Bill was born on 11 December 1927, in Carmyle, near Glasgow, Scotland, and died in 1987.



He was a highly accomplished jazz pianist, composer and arranger in the UK from the 40s through to the 80s. Although the third finger of his right hand was amputated following a playtime accident as a child, McGuffie persevered with his music studies, and at the age of 11 was awarded the Victoria Medal for his piano proficiency by the Victoria College, Glasgow. A year later he made his first broadcast on Childrens' Hour, and at the age of 14 was playing regularly with the BBC Scottish Variety Orchestra.

Early in 1944, he moved to London and played with Teddy Foster at the Lyceum, and then spent four years with Joe Loss (how many of my readers went to dances in days gone by and danced properly to big bands?). He also led his own ensemble at the Mayfair Club, but really came to prominence during a three-year spell as a featured soloist with Cyril Stapleton's BBC Showband in the early 50s. This was when I happened on this fine jazz pianist listening intently to an old wireless and trying to remember the various jazzy styles so that I could copy later.

McGuffie worked on many films including the final 'Road' film, Road to Hong Kong, in which Frank Sinatra joined the regular team of Bing Crosby, Bob Hope and Dorothy Lamour. During his wide-ranging career, he played jazz, both sweet and swinging. He broadcast regularly with his own show, and contributed to programmes such as Breakfast (And Bedtime) With Braden (Pearl Carr) and Round the Horne (cheeky Kenneth Williams). Bill won an Ivor Novello Award in 1963.

In 1980, the British Academy of Composers Songwriters and Authors awarded him its Gold Badge of Merit. He was also a founder member of the Niner Club, so called because of his missing finger. Check out his version of 'You Make Me Feel So Young' (Strange Enchantment) and compare it with my ten finger version if you have my CD!!

### **Hampton Hawes (1928 -1977)**

*Hampton Barnett Hawes Jr– CD 'Everybody Likes Hampton Hawes'*

Moments of sudden and great revelation were experienced by a young 17 year old when he heard Charlie Parker and Dizzy Gillespie two of the slightly older legendary Beopop jazz artists weaving and



ushering their way into the history of jazz. Hampton was bowled over. By the beginning of the 1950s, Hampton was establishing himself as a force in the field of jazz piano and making headway with trio associates such as Red Mitchell (Bass) and Chuck Thompson (Drums) and later in life he met up with other momentous big band musicians; saxophonist Dexter Gordon, trumpeter Howard McGhee, guitarist Jim Hall, bassist Charles Mingus and clarinettist Art Pepper.

To shed a more comprehensive light on the man, it has to be reported that around the time of his evolving success, he was troubled by an addiction to heroin. In fact he was jailed for five years for possession of narcotics.

Famously he requested President Kennedy for a reprieve. Kennedy pardoned him in 1963.

Furthermore before his death in 1977, he published a no-holds-barred autobiography 'Raise Up Of Me' illuminating many seminal aspects of his troubled life as a musician and heroin addict.

It was with his trio that he recorded 'The Sermon' (1958) his own composition and one of ten tracks within the album 'Everybody Likes Hampton Hawes'. The Sermon track with easy listening blues and cutting-edge clever trills with strong chords led to powerful stuff. Once Hampton hits his stride the sequences are engaging pointing to an amazing bass improvised solo where you can actually hear every note played by Red Mitchell punctuated with chords to perfection. This is a must to listen to.

The only other track written by the master of the keyboard is 'Coolin' The Blues' which is yet another virtuoso performance. It starts off at high speed with riff after riff. One comment on You Tube (<https://www.youtube.com/watch?v=sQmF8c4-bkk>) was 'yeaaah!'. I guess that sums up this track. Please don't expect tunes. This is Bepop going on for Hard and lots of macho thumping of chords and single discordant grace notes with idiosyncratic proximity.

The other eight tracks are Jazz Standards all with a '*Hampton*' difference. Take 'Embraceable You' the George Gershwin classic. It is slow with a sneak preview of the relevant chords. It is arpeggiated in places parading his dexterity preferably to be listened to on a quiet romantic evening probably with a glass of wine. 'Somebody Loves Me' begins with chromatic key changes and very quickly with a swing tempo moves into improvisations of freedom of expression. What would the composer Buddy De Sylva have to say I wonder especially if he had heard the sweet, sugary Ray Conniff's version. It is momentously different.

There is one other track which must be mentioned 'A Night in Tunisia' written by Dizzy Gillespie and in this one, drummer Chuck Thompson is given complete freedom to hit cymbals, provide brush strokes and raise the tempo Latin-style. Whatever your taste is in music whether it is the grand daddy, 'Body and Soul', by Coleman Hawkins or the more esoteric Hampton Hawes, give it a try as you begin a New Year.

<https://www.youtube.com/watch?v=0Q7J4PgrRsY>

## Cannonball Adderley (1928 -1975)

*Julian Edwin 'Cannonball' Adderley*

Nicknames can often remain with a person for the rest of one's life. Imagine kids at school, where it usually is proclaimed, giving Julian Edwin Adderley the name of 'cannibal' because he had a huge appetite. Luckily it stuck but was modified.

Cannonball had another appetite – Hard Bop. If Bop and swing differ because the former improvises with chords and the latter improvises across the melody then what do we make of Bop when it is 'hard'. More complex, with expansive opportunities to freely express musical thinking, is the easy answer.

Cannonball 'vocalizes' his speech-like phrases in Waltz for Debby in the 1961 'Know What I Mean' album with Bill Evans (piano) and two of the MJQ (Modern Jazz Quartet) musicians, Percy Heath



(Bass) and Connie Kay (Drums). What a mixture of sidemen after a virtuoso one minute performance by Evans, Cannonball swings into the waltz but soon weaves his way into another world of staccato and cadences that literally shout and exclaim alto saxophone joyful soliloquys to the listener.

About the same time, a few years earlier, when Cannonball was establishing himself in the realms of up and coming jazz musicians, the formidable Miles Davis (Selim backwards, yet another nick name!) noticed the blues-rooted sounds of Mr Adderley. He was promptly invited to join the MD Sextet during the period when Davies recorded one of the best—selling influential jazz albums of all time, ‘Kind of Blue’. This experience with musicians such as John Coltrane and Bill Evans led to a strong development in Cannonball’s career as a communicator in music. He later formed his own Quintet with his brother cornetist Nat after a fairly inconsequential start very early in his career pre Selim.

However now with the maturity of years of playing with top quality musicians; Ray Charles, Sergio Mendes (‘Corcovado’) and Milt Jackson (MJQ) recording the jazz giant Dizzy Gillespie’s number Groovin’ High, Cannonball prodigiously set about recording some of his most memorable and commercial tracks. Huge Jazz Standards such as Autumn Leaves, I’ll Remember April, Love For Sale and You’d Be So Nice To Come Home To all got the Hard Bop ‘Cannonball’ treatment and well worth attentively listening to.

Later in life, Cannonball, through John Coltrane, teamed up with the tenor sax player Wayne Shorter which led to an appearance at the Monterey Jazz festival in California where his albums ‘Accent on Africa’ (1968, Capitol label) and ‘The Price You Got to Pay to be Free’ (1970) featured prominently. Julian Adderley recorded classics over a period of twenty years from 1955 to his death of a stroke in 1975 like many of the legendary names in music, much too young to go. His legacy was easy listening jazz but tones that needed some concentration and hence a measure of appreciation. He was highly rated throughout his career and received many awards.

<http://www.cannonball-adderley.com/288.htm>

### **Chet Baker (1929-1988)**

*Chesney Henry ‘Chet’ Baker, a Cool Cat*



This mega-talented US trumpeter, flugelhornist, lyricist and sublime jazz singer has been variously described as a James Dean, a bad boy, charismatic, ethereal and tragically a junkie heroin addict and he plays *my kind of music*. Listen to ‘There Will Never Be Another You’ and you will hear the magic, his rhythmic senses, a yearning yet compelling sincerity and the reason why he was able to associate with such legendary greats as Gerry Mulligan, Art Pepper, Charlie Parker, Zoot Sims, Stan Getz, Coleman Hawkins and Sonny Rollins.

I listened to Chet playing Rollins’ ‘Airegin’ (also Wes Montgomery, 1960), because the title fascinated me as did the fiendishly difficult rhythms not typical of the ‘cool school’ from the West Coast, the archetypal being Brubeck, Previn and saxophonist Paul Desmond, all of whom gigged with Chet, mostly as sidemen. Of course the

title is *Nigeria* spelt backwards, yet another neologism in this hi-tec era, I mused. How does *Werdna* look at the end of this article, I thought? Much better than *googling* or *trending* for sure. It transpired that Miles David signed off with *Selim* and Dizzy Gillespie (a bepop giant) used *Emanon*. I leave that to my erudite readers.

A list of Chet's compositions including 'Early Morning Mood', 'Two a Day', 'Tune on a Moonbeam' will give you an idea of the self-destructive brilliant man and his bad-boy struggle with life (accidental death due to overdosing was the ruling), however, in contrast, have a listen on YouTubeto the many tuneful Standards that he recorded 'All the Things You Are' (Kern), 'Autumn Leaves' (Kosma and Mercer), 'My Funny Valentine' (Rogers and Hart), 'But Not For Me' (Gershwin), 'Fall in Love too Easily' (Styne and Sammy Cahn), 'Lady Be Good' (Gershwin again with Gerry Mulligan) and the great classic 'You'd be so Nice to Come Home to' (Porter) undoubtedly a reflection of his lonely and turbulent existence and disastrous marriages and painful and broken relationships... Charlaine, Halema (son, Aftab), Carol (mother of three; Dean, Paul and Missy)... Ruth, Joyce (jazz singer) and life-companion Diane ('he was my Greek God') and many more!

Chet's final ten years, looking more like Jack Palance, was spent in Europe largely in and around Amsterdam. During that time the British singer Elvis Costello (September 2013 Krall Issue 97 – he sang 'She' for the film Notting Hill), a fan of Chet, hired the trumpeter to play in his album (Punch the Clock) and exposed the somewhat troubled musician to a wider audience. Costello's song (RIP Brubeck, the pianist) 'Almost Blue', blissfully articulated by Chet, was featured in a posthumous captivating film about Chet's life, 'Let's Get Lost'

(<http://www.youtube.com/watch?v=emKvxsvzux0>), the film title having been derived from the song of the same title written by Jimmy McHugh (I'm in the Mood for Love and On the Sunny Side of the Street) for the movie 'Happy Go Lucky'.

Whatever mood you are in, Chet's iconic music and song story telling will intersect with your artistic senses and imagination at a most critical crossroads where you will be faced with a decision on '*My Kind of Music*' which insinuates listening more than twice, nay ad infinitum.

### Miriam Makeba (1932-2008)



Following on from the August Issue No. 84 where Hugh Masekela was featured, it is highly appropriate to laud Miriam Makeba, nicknamed Mama Africa, one of South Africa's best known female artists who popularized African music, with a unique blend of jazz, across the world. Many of the African greats in music, especially Miriam, came from a humble background where local rhythms and choral singing was very much part of a way of life for youngsters growing up in a country that was experiencing immensely difficult times.

It is not surprising that Miriam's education was tinged with activism, civil rights, peace and freedom and a gross sense of unfairness that existed in the Apartheid driven regime. Like many South African's of the day she found her way to London and the USA to seek recognition. Her extraordinary talents were noticed immediately by those iconic artists such as Harry Belafonte, Ella

Fitzgerald, Dizzy Gillespie, Paul Simon of Graceland and a veritable host of massive entertainers too many to enumerate. As well as being a fierce and prominent campaigner for a new and democratic South Africa she found time to excel in many aspects of entertainment, performing in shows (Come Back, Africa, Steve Allen's Show), musicals (King Kong in Broadway with other greats such as Hugh Masekela, Letta Mbulu and husband Caiphus Semenya and Thandi Klaasen\*), Recording Sessions (Billboard 200 placed her album at 86), private appearances (she sang for J F Kennedy and appeared at the Rumble in the Jungle in Zaire in 1974 and above all she sang for Nelson Mandela at his 70<sup>th</sup> in Wembley, London).

Miriam was a woman without a country but held nine passports none of which was South African. In 1990 with the help of Madiba she returned to South Africa on her French passport. Miriam spent eighteen years in her home country selflessly devoting her time and energies to promoting her causes and raising awareness of the plight of black South Africans against the injustices of Apartheid, often through her music. She died in Italy while performing her early hit single Pata Pata which made her known internationally. Her legacy to South Africa is stunning.

\* I had the singular privilege of backing Thandi in concert during her visit to Lesotho.

### Dr Quincy Jones (1933-...)

A giant Musician, Arranger, Composer, Actor, Film Producer, amongst other giants: Quincy Jones, (Q as he is known), b 1933 is someone to study with care and admiration.

The song 'We Are The World' encapsulates this powerful legendary luminary in the world of music (27 Grammys). 'I want this song first sung in 1985 written by Michael Jackson to be the battle cry again': Q.

'Music has always been my passion – it's my life'. Many of us with musical inclinations could have said that but I quote from Quincy Jones when he was recently in Dubai to set up a Foundation early this year with Badr Jafar, an eminent Emirati business man and entrepreneur, that could lead to opportunities between musicians in the Middle East, Africa and the West and perhaps, as Jones hopes inshallah, discover a Middle Eastern Psy, known for his Korean Gangham Style's huge success (1 billion hits on You Tube so far).



Dr Quincy Jones is the man with big ideas and dreams, he is an activist for the under-privileged and he deserves a mention in SRT this month. Watch this space for a new Sheikh Arabee Style. His Foundation 'Listen Up' has a connection with SA in the area of music and culture. Both he and Miriam Makeba were Laureates of the illustrious International Polar Prize for musical achievements. Sir Paul McCartney was the first in 1992.

Quincy over the past fifty years has been linked with the wider aspects of the music industry. 'When you make a mistake, treasure it'. Sound advice for us all. Wherever there is innovative music for sure Quincy Delight Jones was probably in the background. His scope covers R&B, funk, soul, big bands, swing, bossa nova, jazz (Miles and Quincy Live at Montreux), hip hop and rock & roll (It's My

Party) in other words the whole spectrum of genres. He has arranged for Sinatra (It Might as Well Be Spring), Count Basie, Lionel Hampton, Bono, Marvin Gaye, Richie, Vaughan, Dizzy Gillespie, Ray Charles, Jackson (Thriller and Bad) and hosts of other top class musicians, bands and singers. He wrote the score for The Colour Purple (Spielberg), Italian Job, Ray, the film, and played trumpet and drums with Hampton in the early days. 'I thought that to stay in one place meant to die'. They are sobering thoughts from Jones.

Jones is iconic in that he produced the song 'We are the World 25 for Haiti' originally written by Michael Jackson who worked with another great legend Lionel Richie. A moving and exhilarating watch and it's easy to find on You Tube. Barbra Streisand, Wyclef Jean (well known Haitian politician), Celine Dion, Josh Groban, Tony Bennett (Shadow of Your Smile), Natalie Cole, Justin Bieber, Gladys Knight, Janet Jackson videoed with her late brother Michael and eighty more artists came together to collaborate on this international charity feature. It is a moving re-mix from the early recording in 1985, this time to help benefit the plight of Haiti and its peoples who suffered devastation on January 12, 2010 as a result of a massive 7.0 magnitude earthquake. Jones said, 'It takes a serious army and serious emotional architecture to bring together such a diverse group of people and they came for the right reasons'. Watch it on "[We are the World](#)" I promise you will feel good.

### **Nina Simone (1933 - 2003)**

#### *Nina Simone – The High Priestess of Soul*

Born Eunice Kathleen Waymon but preferred the stage name of 'Simone' after the French actress Simone Signoret. She failed entry after a 'well-received' audition into the Curtis Institute of Music in



Philadelphia because, it was commonly believed, her colour was not acceptable. She spent most of her very successful career as an accomplished classical pianist and jazz singer campaigning and actively supporting equality for all races. She was a good friend of the South Africa activist and jazz entertainer Miriam Makeba (SRT, September 2012) and the legendary Billie Holiday (Lady Sings The Blues).

From 1958 onwards, Nina prodigiously recorded more than 40 albums of jazz including her own eclectic style influenced by her politics. She was outspoken and often was heard to include shouts of 'freedom' in her studio recordings. Her debut album *Little Girl Blue* included one of her most famous songs 'My Baby Just Cares for Me'. This song summed up

her iconic style and skills as a jazz pianist, singer and band leader of Double Bass (Jimmy Bond) and Drums (Albert 'Tootie' Heath – no relation to Ted). Piano, Bass and drums was a recognised combo in those early days of bepop jazz. Her legendary song became even more famous when it fronted an advert of Chanel 5 perfume (1980).

Simone, like many jazz artistes of her day, travelled extensively between Barbados, France, UK (Ronnie Scott's), of course USA and Liberia. Her protest songs became known across the world; 'Mississippi Goddam', 'Sinnerman', 'I Put a Spell on You' and 'Nuff Said' all reflected some anger. During her live concerts she would often seek requests from the adoring audiences. As an amateur jazz musician I know this is a very high risk strategy especially when one may have to respond 'sorry I don't know that one'. Ugh! Not Nina, she was a total professional, feisty, individualistic and like all

jazz specialists she knew hundreds of Standards and recorded hundreds such as 'The Other Woman', 'It Might as Well be Spring' (Jazz Soiree in Stanford last March) and 'Don't Let Me Be Misunderstood' (big hit for the UK band the Animals). That was her 'bread and butter'.

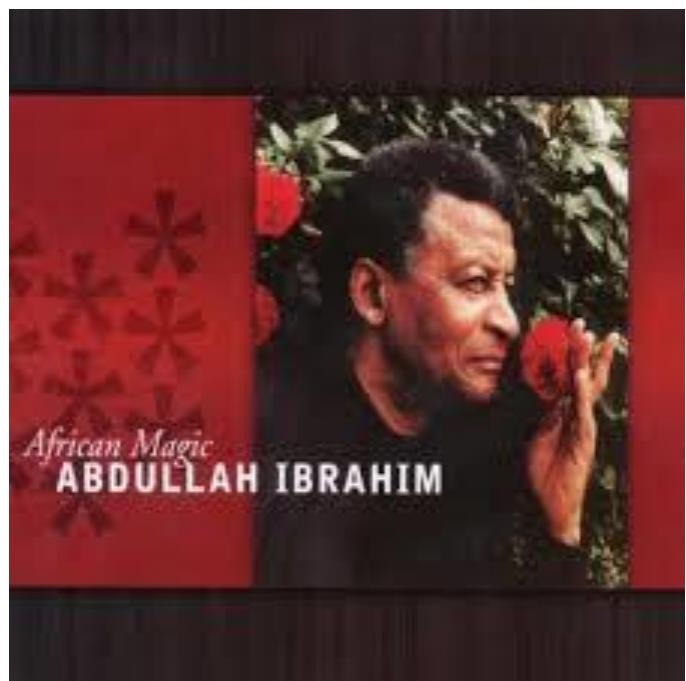
She had a tendency to be volatile and certainly spoke her mind while she had a platform and often engaged openly with her fans and audiences. She was bipolar. Paradoxically the very Institute that was unable to recognise her for her potential star qualities, honoured her with a Doctorate Degree two days before her death. Nina Simone was different and like other eclectic artistes such as Aretha Franklin and even Dusty Springfield she brought a freshness and a soulful mood to the way in which she fused soul with blues and gospel. Dr Nina Simone's jazz style is best remembered watching (not just listening) her sublime and prolific performance, live on stage with the Gershwin classic 'I Loves You, Porgy' (Porgy and Bess).

<https://www.youtube.com/watch?v=PaRIAkWGu1M>

### **Abdullah Ibrahim (1934 - ...)**

*Abdullah Ibrahim & Ekaya – A CD Review of African River on Enja label (1989)*

Ibrahim aka Dollar Brand before his conversion to Islam is a renowned, no-nonsense South African pianist and is still dominating various genres and international scenes between the US and South Africa; African Jazz, African Folk and Post-Bop. I chose this CD because of my own memorable links with the Kingdom of Lesotho and its fast flowing rivers. In this CD the band Ekaya is strong and numerous including trombone, saxophones and flute, tuba, trumpet, bass and of course piano – veritable iconic ensemble. The title song African River is fairly typical of his varied and complex compositions allowing all players to contribute to the improvisations yet retaining the unpretentious melodic sounds from his homeland. The influence that Duke Ellington had on Abdullah is abundant so much so that the track Duke 88 conveys much of the Ellington 'genre' fused with the Cape 'sub-genre'. The trombone is especially sonorous combining with the tenor saxophone providing unique opportunities for John Stubblefield and



Robin Eubanks to prepare the ground for Horace Young (alto/soprano) and Howard Johnson (trumpet) to set the scene for exciting, sometimes sad, interchanges and musical quips – this is a gem as it fades.

The alto sax takes us to The Wedding where the spiritual and religious nature of the sounds reminds us of a strong township background that clearly Dollar Brand experienced as a child in Cape Town and later in the shebeens of Soweto when he associated with Kippie Moeketsi and the legendary

Masekela (Jazz Epistles). It is extremely moving and encapsulates a pictorial frame of what life for him must have been like as he grew up, exposed to all kinds of traditional Capetonian music.

The piccolo switches the rhythm to a Brazil-like sway in Sweet Samba, pure bosa allowing quick reposts and conversations to take place with trumpet, piano, tenor sax and bassist Buster Williams with drummer Brian Abrahams providing a tom-tom backing that reaches out to a solid big band Cape-parade-like sound from Ekaya finishing on a lengthy major seventh.

Chisa, a melodious song, can also be found in another album –'Cape Town Flowers'. It is enchanting in its simplicity and repetition and gives the tenor sax an opportunity to prove his virtuosity as he converses with Abraham, playing repetitive low chords with a sweep of brushes from the drummer. The trumpeter takes over above the continuous chorus and colourful melody and definitely sounds Ellingtonian building up to a crescendo for all players to make themselves heard in harmony.

Mountain of the Night is serene and tuneful allowing the piano to gently set a pleasing mood for someone who is reflective and thinking of home, perhaps the mountain presiding over the city of Cape Town. It is most satisfying end to an original album of genuine South African Cape jazz. I salute the 'Dollar Brand', indubitably good value especially if you find his CD tucked away in some charity outlet....

### **Engelbert Humperdinck (1937- ...)**

I have decided for this month to move away from swing jazz and to acknowledge one of the finest crooners that ever set a foot on stage – Engelbert Humperdinck (born Arnold George Dorsey)! Who I hear some people remark. No one has a name like that. In fact a 20<sup>th</sup> German Operatic composer (Hansel and Gretel) did and Hump's manager decided that an unusual name was the way to capture attention. He sure did. Engelbert, singing a new song 'Love Will Set You Free', penned by Martin

Terefe noted for his massive hit 'You're Beautiful' by James Blunt, is the UK's choice for this year's Eurovision Song Contest. This is a brave choice by the BBC. He is 75 and the oldest ever to take part in this now rather dubious competition seeking to identify, based on a suspiciously faulty voting system, the best entertainer in Europe for this year 2012. It takes place at the end of May in Baku, Azerbaijan.

Hump is only too aware of the bias that is present in the voting system but he is hoping that his crooning across Europe will stand him in good stead and that votes will be based on performance, not xenophobia and indubitably the infamous phrase 'Nil Point' most often

ascribed to Norway. 'I think I can win' he says. He is not afraid of the Jedward twins from Ireland (remember Johnny Logan, two-time winner) who do look as if they have had the mightiest nightmare scare in the universe.



Popular past winners were Celine Dion and ABBA and of course Sandie Shaw with 'Puppet On A String' and in 1969, Lulu with Boom Bang a Bang!. Matt Munro, another fine British crooner, was 2<sup>nd</sup> in 1964 with 'I Love The Little Things'.

Many of you will undoubtedly remember Engelbert's great hits; 'Release Me', Spanish Eyes, Are You Lonesome Tonight? and 'The Last Waltz'. His style is smooth, homely and warm, a bit like Tony Bennett and quite unlike the sexual vibrations that made Tom Jones famous. Engelbert has been singing since he was 17 (1953) however it was not until 1967 that he made it to the big time with Release Me. It has been uphill towards fame for him ever since and over 400 recordings and 70 albums. Here he is still performing and sounding as smooth as ever and still crooning after more than 4 decades of high awards (Grammys and Baftas) and recognition (Movie and TV). Many of my readers may not be terribly interested in the British entry but let us recognise quality singing of popular songs and wish him the best on 26 May. For all my preferences towards jazz and swing, Hump will get my vote on that day.

### **Etta James (1938-2012)**



Many Jazz and Blues enthusiasts across the world were saddened to learn of (Miss Peaches) Etta James' death on 20 January. She had been battling with leukaemia. This multi-award winning artist (Autobiography 'Rage to Survive') is seen here performing at the Hollywood Bowl in 2004, youngish and healthy considering she did not come to the fore until about 1987 – inducted into the Blues Hall of Fame in 2001.

She was noted for her earthy husky voice and her unusual phrasing quite unique and somewhat different from many of the other well-known R&B

singers. She will be remembered especially, but much, much more, for her very own interpretation of At Last, 1999, (Gordon and Warren, 1941 – Warren wrote I Only Have Eyes for You and many more memorable songs). This great iconic song has been covered and sung by a host of wonderful blues singers not least Lena Horne, Ella, Nat King Cole, Glen Miller Orchestra, Celine Dion and Sarah Vaughan. It was also sung and performed in 2009 at the first Inaugural Ball for President Obama and the first Lady Michelle as they danced in celebration of Obama's success as the President of the United States of America.

Unfortunately according to many fans, it was performed by Beyoncé which naturally displeased an un-well Etta James who was truly miffed to put it politely ('Is this my President?' she was heard to remark). Many readers will be aware that Beyoncé starred in the film Cadillac Records in 2008 where she portrayed the rise and fall of the short professional life of Etta James with Chess Records. The film was acclaimed by critics and Beyoncé's rendition of At Last was polished but could never be compared to the original.

Shortly after the performance at the President's Neighbourhood Ball, Etta sang At Last for the 'last' time at a concert in Seattle and this has to be listened to. She sat all through the performance and literally gave it her best and most passionate outpouring perhaps to prove a point to you know who!! You have to listen to the recording as she belts it out inimitably! (<http://www.youtube.com/watch?v=9sgXWQPGGJo>).

Good listening!

### Hugh Masekela (1939 - ...)

Continuing with this intriguing theme of playing jazz from the soul and levitating the music to '*Playing By Ear*', I want to move to a massively successful trumpeter, South African musician extraordinaire, Hugh Masekela

(<http://www.dougpayne.com/hmbio.htm>), a man with immaculate musical credentials and qualifications. His biography can be enjoyed if you refer to the latter link. Where possible, I always like to make these short excursions into the world of jazz something of a personal recollection.



Hugh Ramopolo Masekela was born in 1939 at the time when Jazz had been significantly developing largely in the US. As Hugh's interest and innate skills advanced, and with the help of Archbishop Trevor Huddleston, Hugh embarked on a career of making music with his trumpet and in particular with his flugelhorn. This appreciative essay would require many hundreds of words to list the litany of legendary musicians that both influenced Hugh and in later years became part of his acclaimed international fame. Try this for starters: Armstrong, Dankworth, Gillespie, Ellington, Sinatra, Fitzgerald, Makeba (she married Masekela in 1964 -66, d. 2008), Marley, Paul Simon, Shearing, Davis, Coltrane and my friend noted singer and actor Val Pringle, resident in Lesotho ... I could go on and on! Here you see Mama Africa Miriam (Pata Pata, her iconic signature song) and Hugh marrying.

Miriam and Hugh performed in Lesotho in 1980. Those of us (and there were 75,000) lucky to be in Maseru were treated to a veritable overdose of African traditional jazz music (not a single sheet of quavers in sight) such as Stimela (Coalminer's Song) and Healing Song (Makeba). Hugh continues to enhance and embrace what will ultimately be his legacy; peace and harmony through his unique sound. I urge you to give him a moment and listen to his trumpet, portraying the sound and movement of those infamous coal miners' trains heading odiously to Gauteng from Lesotho, Swaziland, Botswana, Bophutatswana and Ciskei to dump miners deep below the earth to excavate shiny metals and not return to their families for a year. It is intense, hugely powerful with historical undertones which many of us chillingly recall and phenomenally moving (<http://www.youtube.com/watch?v=n4Bb7p9ggc>).

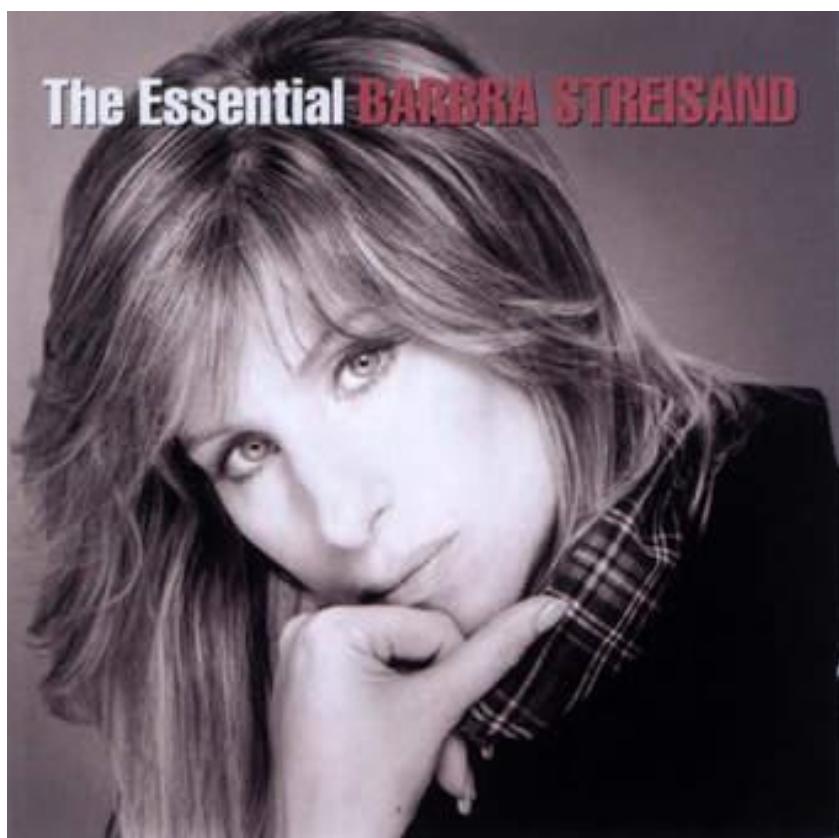
PS. I was privileged to accompany Valentine Pringle on keyboards during my time in Maseru. What a blast! (<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=14016574>).

## Barbra Streisand (1942 - ... )

*Barbra Joan Streisand – the Voice*

Recently while I was researching suitable materials for the forthcoming Stanford Players December 2013 extravaganza, Broadway in Stanford, I came across a truly enchanting track, Music of the Night,

from Phantom of the Opera by Barbra Streisand and Michael Crawford (remember the hapless Frank Spencer in Some Mothers Do 'Ave 'Em). I also remembered somewhat dreamily the beautiful Barbra in the film The Way We Were (1973) where she played alongside a fairly good looking Robert Redford. Who can recall the scene at the beginning of the film where Streisand spots a charming military officer (Redford) dozing at the bar and we were left in no doubt what she was recollecting as the haunting melody '*lit the corners of my mind*' was poignantly heard while Streisand's eyes



revealed unerringly her seductive thoughts from a time past.

To produce an appreciation of Barbra Streisand with '*the most heavenly voice*', (Shimon Peres said this at his 90<sup>th</sup> birthday recently), is an almost impossible task. Throughout the five plus decades of her career she regularly produced hits and memorable albums working with legendary greats such as; the Gibb brothers (Guilty and Woman in Love), Kris Kristofferson (A Star is Born), Queen of Disco Donna Summer (No More Tears), the fantastic mega star David Foster who produced a stunning version of Somewhere for her, Neil Diamond (You Don't Bring Me Flowers). Her greatest achievement as a movie maker was probably the monumental film Yentl where she did just about everything; producer, director and star.

During her creative years, Barbra took time off to marry Elliot Gould, 1963, (Ocean's 11, 12 and 13), divorce him, have an infamous affair with film magnate Jon Peters for about ten years and then marry James Brolin in 1998. Her son Jason Gould is now very much part of her stage act (How Deep is the Ocean at the London O<sub>2</sub> Arena this year). The Brooklyn lass, a proud Jew, wowed British audiences at the age of 71! Her rendering of Max Janowski's Jewish prayer **Avinu Malkeinu** is staggering brimming with emotion. It reminded me of Mahalia Jackson's superlative performance of the Lord's Prayer at the Newport Jazz Festival in 1962 (ref: Volume 75 of SRT).

Streisand, the holder of numerous high ranking awards, said of herself '*I am simple, complex, generous, selfish, unattractive, beautiful, lazy and drive*'. I say she is quite simply captivating.

### Janis Ian (1951 - ...)

In the mid 70's when during my residency in Maseru an associate in our local Am-Dram group introduced me to Janis Ian and informed me with some urgency 'she is different, has something to



say and sing and writes words and music with a purpose and meaning'. In her timeless hit, Janis Ian remembered being 'Seventeen' and sang '*Love was meant for beauty queens and high school girls with clear skinned smiles who married young and then retired*'. The message is clear.  
[http://www.youtube.com/watch?v=zw7Esd9C\\_yA](http://www.youtube.com/watch?v=zw7Esd9C_yA).

Ian claimed, at that age, to dress weirdly and not attractively, had dark curly hair, ('ravaged faces lacking in social graces') and as a folk singer, she concurrently was developing her interests in civil rights. She was strongly influenced by Joan Baez and Odetta who in turn influenced other cognoscenti in the folk era such as Dylan, Staples and Joplin. I had to listen to this youngster who

for the past ten years was whipping up imaginative lyrics and composing music. I am not a devotee of '*strum, strum, mumble. mumble*' (apologies for my irreverence), but I was immediately struck by her disarmingly straight forward vocal delivery and perfect tone while listening to the 33½ vinyl version on my Philips turntable. Imagine, in 1976 she defeated the current female icons with their hits; Helen Reddy (*I am Woman*), Judy Collins (*Send in the Clowns*), Linda Ronstadt (*You're No Good*) – ugh she has Parkinson's, Olivia Newton-John (*Jolene*) to win the Grammy for that year. In the 60's as a very young sixteen year old she was shocking mature audiences with the uneasy words and music of Society's Child a contentious theme about interracial relationships; white girl/black boy ([http://www.youtube.com/watch?v=yW\\_rYLoIR08](http://www.youtube.com/watch?v=yW_rYLoIR08)) and that propelled her into public consciousness.



Today at sixty two she is regal and gracious, still strumming but not mumbling. Her dark curly hair is now white as the driven snow. Her voice has a maturity that only ageing can successfully guarantee. When she won the award for Best Spoken Word Album for her autobiography *Society's Child* in 2013 ([www.brillianceaudio.com/2013-Grammy-Award](http://www.brillianceaudio.com/2013-Grammy-Award)) in a contest with pre-eminent opposition such as Bill Clinton, Ellen DeGeneres and Rachel Maddow, she opened her acceptance speech with the brave words, 'There's gotta be a joke here where an ex-President and three lesbians meet in a bar.....' In 1993 the once married (to a guy) Janis Ian married her friend Patricia Snyder, a lawyer, in Canada, where that union is legal (the guy gave Janis a semi-automatic rifle for her birthday and not flowers!!). You would do well to give Janis's album, supported by her fantastic band with their clever arrangements and mix of instruments (<http://www.youtube.com/watch?v=eKWoRLtIKQ>), for a special birthday or Christmas present to someone you love. Please listen to *Restless Eyes* when you browse through the CDs (<http://www.youtube.com/watch?v=ayeTTfk7UE4>) – simply sublime.

## **Whitney Houston (1963-2012)**



Whitney Houston, pop idol extraordinaire and popular singing star, was found dead in her bath in a hotel room in LA on February 11<sup>th</sup> 2012. Currently there are no suspicious circumstances however the coroner did say that it will take up to six weeks to check the toxicology findings. Many of our Sentinel readers will mourn the loss of a young, highly talented legend and R&B singer in the music business. Much has been written about Whitney's rise to fame and sadly much has been reported about her drug addiction and marriage break-up from rapper Bobby Brown in 2007 (married 1992). The legacy of such a super star is impossible to detail. Whitney comes from a well-known family group; Cissy Houston (mother and a great soul singer in her time), Dionne Warwick (fabulously talented singer, cousin to Whitney) and Aretha Franklin (we all know her, Godmother to Whitney) all paid their personal tributes and mourned the loss of an iconic family member. Many more icons in the business reacted immediately with sadness and shock;

Mariah Carey, Alicia Keys, Rihanna, Adele, Bennett, Jennifer Hudson, Kelly Price and the list goes on. Stars and fans alike were utterly devastated.

From the age of 11 at the local New Hope Baptist Church at Newark in New Jersey, where she now lies, Whitney was identified as someone special and was carefully nurtured to stardom by the close-knit family. This and previous generations will feel cheated that she has gone. We must all remember the 1985 award-winning hits 'How Will I Know', the 1986 hits 'Saving all my Love for You' and 'Greatest Love of All' (this one originally recorded by George Benson for the film The Greatest about Mohamed Ali), the 1987 hit 'Didn't We Almost Have It All', the 1990 hit 'All At Once' and of course the stupendous theme from her first film The Bodyguard 'I Will Always Love You' co-starring a good looking Kevin Costner.

At the Mandela 70<sup>th</sup> Birthday tribute in London in 1988, Whitney joined a massive and veritable star-studded array of artists, performers, dignitaries, politicians and famous people including Harry Belafonte (speaker but not singer), Stevie Wonder (not without controversy), Hugh Masekela with Miriam Makeba, Sting, Simple Minds and Whitney sang 'Didn't We Almost Have It All'. It was said that those audiences, listeners and viewers and the stars attracted much more than just money (cf Live Aid) but also deep world-wide consciousness. Madiba thanked Whitney in 1994 when she sang for him at a State dinner in the White House, USA, hosted by President Bill Clinton. Whitney said in Washington 'In 1988 I sang for an inmate, tonight I sing for a President'. That is how we must remember Whitney Houston, a legendary singer with a concern for humanity and freedom who left us before her time.



## **Diana Krall (1964 - ...)**

*'You are creating an intimacy that everybody feels'*

Many of my heroes and heroines in the world of popular music belonged to another era. How else do you become truly iconic and highly acclaimed in today's world? I may have to wait a while yet! My contemporary heroine this month is Canadian born Diana Krall (1964), a brilliant swing jazz singer and pianist extraordinaire. 'There Ain't No Sweet Man That's Worth the Salt of my Tears' (Fisher), so says Diana in a great rock/jazz number from her recent Glad Rag Doll album (2012). It is fun and mischievous probably influenced intensely by her husband Elvis Costello (married twice previously), that idiosyncratic British rock singer (She – sound track to Notting Hill, remember?).



Her Rag Doll track is a major departure from the smooth silky treatment of standards recorded in preceding years such as 'S Wonderful (duet with Natalie Cole (Route 66) – a must, must watch <http://www.youtube.com/watch?v=P1s6Fc0E9oc>, 42<sup>nd</sup> Street (writer Harry Warren who wrote Jeepers Creepers for Tony Bennett), Let's Fall in Love (Midnight in Paris), The Look of Love (Live in Paris, a Burt Bacharach song), Fly Me to the Moon (for Astronaut Neil Armstrong), All or Nothing at All (Montreal Jazz Festival, 2004), Just The way You Are (a Billy Joel song) and many, many more too numerous and particularly diverse to list.

Diana's style is cool and sensual perhaps somewhat similar to Madeleine Peyroux who is often compared to the legendary Billie Holiday who first recorded 'You're My Thrill' (composed in 1933) sung in the 1940's. The fact that Diana Krall plays the Steinway par excellence certainly has influenced me hugely. Her finger trill movements are renowned and reminiscent of Nat King Cole and the eminent jazz pianist Oscar Peterson all of whom were able to transform a single beat note into fractionally shorter eight or more harmonious and alternating finger beat movements with unimaginable speed and dexterity.

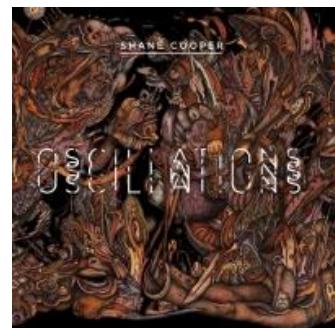
If you listen and study Krall's You Tube version of "**You're My Thrill**" live from Rio in 2009 you will appreciate the in-depth skills and *Sinatraesque* pausing that are applied by this photogenic, engaging entertainer. Krall comfortably plays with an orchestral accompaniment including percussion, brass and a superb strings arrangement that quietly transposes the listener into a dream-like surreal trance, which, combined with a powerful voice that offers a three octave range heaving and breathing effortlessly with fresh improvisations from one key to another, carefully modulated, dispensing a sound that is both teasing and alluring. You have to listen to her this month.

## **Shane Cooper (1985 - ... ) and his CD' Oscillations'**

For those interested in jazz especially South African avant-garde Jazz this CD deserves a listen. Why? Because it is different. Here, jazz is redefined with structure in the ensembles and a 'game-plan' where the improvisations can still be free. It is 'modern art' expressed in music. The leader of the pack is a young rising star in the field of South African jazz, bassist Shane Cooper. He recently won the Standard Bank Young Artist for Jazz 2013. One writer has said 'Cooper creates music that's powerful but not over-bearing and complex, yet accessible'. Of course it is 'accessible' if you take time to listen just as you would spend time in an art gallery and peruse a painting which at first sight

does not offer any explanations. While the brush can make bold statements on a canvas so can the fusion of string sounds, keyboard chords, sweeping brush strokes on the drums and a pulsating saxophone.

Cooper has crafted what at first listening might seem like a 'hodge podge' of abstractions in the CD 'Oscillations', but with patience and an ability to give it a try 'what the hell', Cooper has produced an essay in music not so very different from a Picasso or an Andy Warhol pop art. The difference is in the ear not the eye.



The other very clear difference is that Cooper working under the pseudo name of 'Card on Spokes', has assembled a group of idiosyncratic musicians to compile a collection of tracks all of whom play a role in this canvas of sound. Some other rising stars have joined the party; Bokani Dyer (piano), Reza Khota (guitar), Kesivan Naidoo (drums), Buddy Wells and Justin Bellairs, both on saxophones. The tracks include 'Oriah', 'Destination Unknown', 'Dropdown/Deconstruct' and 'Shadow Play' to mention four of the ten listed on the album, the titles of which relay their own story. You won't find a tune anywhere in the traditional sense of A,A,B,A sequences but mark my words, Shane is an influencer. You will hear rich tones, chromatic, meaningful meanderings, a fiery energy, strong arpeggiated chords, yes, a sense of melody, different noises from a Double Bass (is that the right word?) all woven masterfully into a finished product produced by Cooper's big hero Carlo Mombelli ('Abstraction-It's for You' - engaging).

This may not be everyone's cup of tea at the end of a tough day at the office or having had to deal with domestic challenges, but it is worthy of your quiet and preferably lonely attentiveness on those occasions when you are in a reflective mood and willing to experience and access a new surrounding of sounds. You will amaze yourself how the tracks individually begin to make sense. Don't be negative regarding discordant chords and guitar riffs that appear to run away with the composition and mutate into improvisations. This style of jazz originated way back in the 60s with artistes such as John Coltrane and Ornette Coleman. Go on, give it a try.

<https://itunes.apple.com/za/album/oscillations/id68785747>

### **Mike Rossi**

*'Trespassing Permitted' a CD of Contemporary Jazz Composed by Professor Mike Rossi (SAMRO & UCT) and his Sextet*

'Yearning', Track 1, begins slowly with intent and with excited instrumental conversations and much wizardry as reeds (Mike uses 4 different saxophones), trumpet, trombone and piano get to know each other and have their say with bass and drums holding the chromatic atonal cocktails and melody lines together. The Sextet Ensemble hits a swing mood and the collective musicians build up climatically to an emotional end of this track with reed and brass competing for the high note. Whether you are listening to and hearing hard bop, modal or contemporary jazz, you have to be patient with those jazz styles and listen carefully for a recognisable melody line because it will inevitably recur and it will help you to understand and appreciate the music. The CD is NOT capricious or chaotic, esoteric perhaps, however absorb it as you might a Warhol lithograph. It is 2015 SA 'free' jazz (not everyone's 'cup of tea').

Track 2 is entitled 'Night Fright' and here we have an opportunity for the musicians to journey steadily into hidden spaces and imaginatively call up compellingly new eerie staccato sounds that we

may have heard in a game park or isolated forest. The aural atmosphere is certainly dark and nervy. The all-embracing collective improvisatory sounds settle the matter and we journey on; once again the musicians interpret and question each other triumphantly especially the string bassist, Wesley Rustin, with a Mingus touch. This kind of hard bop, modal (ref:Coltrane) music has to be heard and listened to wilfully and intelligently. There are 10 Tracks produced by the Mike Rossi Project and his five SA top class musicians. Many of these musicians can be heard in the Crypt Jazz Club in Cape Town in various ensembles.

Track 3 announces an arrival in ‘Abruzzo’ with strident chords and tight, warm and complex horn harmonies also offering Andrew Ford (piano) an opportunity to express his brilliant and very palatable contemporary keyboard jazz skills. Miles Davis once said *‘The thing to judge in any jazz artist is, ‘Does the man project and does he have ideas?’*.

Track 8 ‘Should I’ exemplifies an array of ideas led by Lee Thompson (trumpet) and William Haubrich (trombone), the former reminiscent of Miles Davis. Track 9 ‘Simba Samba’ gives a flavour of Latin necessitated by the drummer Kesivan Naidoo superbly composed, orchestrated and arranged extemporaneously and aesthetically, without cliché’s, throughout, by Mike Rossi. This CD is worth acquiring hence visit <http://www.cdbaby.com/cd/mikerossi4>.

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## Recent Deaths Web Link

[http://news.allaboutjazz.com/index.php?in\\_type=6](http://news.allaboutjazz.com/index.php?in_type=6)

## **Index of Selected Song Titles**

'Tain't What You Do – Jimmie Lunceford  
7th Avenue Live – Jonathan Butler  
A Handful of Keys (1920) – Fats Waller  
Ain't Misbehavin' – Louis Armstrong  
Ain't No Sunshine – Jose Feliciano  
Alexander's Ragtime Band (1911) – Al Johnson  
All Of Me – Billie Holiday  
All The Things You Are – Charlie (Bird) Parker  
All This Love – Pete Escovedo  
Alma - Omar Sosa Quartet  
Amazing Grace – Mahalia Jackson  
An Old Fashioned Wedding – Irene Berlin  
Autumn In New York – Bud Powell  
Autumn Leaves – Art Pepper, Keith Jarrett  
Basin Street Blues – Jack Teagarden  
Bebop – Dizzy Gillespie  
Begin The Beguine – Artie Shaw  
Bei Mir Bist Du Schon – New Orleans Jazz Band  
Blue Monk – Thelonius Monk  
Blue Moon – Stephane Grappelli  
Blue Train – John Coltrane  
Blues for Greasy – Lester Young  
Body and Soul (1948) – Benny Goodman  
Booze and Blues – Ma Rainey  
Carolina Shout (1911) – James P Johnson  
Charleston Rag – 'Eubie' Blake  
Close Your Eyes – Marion Montgomery with Dudley Moore  
Coal Train – Hugh Masekela  
Corcovado – Stacey Kent  
Cream of My Coffee – Miff Mole  
Cry Me a River – Julie London  
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Darktown Strutters Ball – Miff Mole  
Darn That Dream (1959) – Ahmad Jamal  
Deep River – Julian Joseph  
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Duo Made In Heaven – Lovano and Jones  
Easy To Love – Roberta Gambarini  
Embraceable You – Bill Frisell

Every Time We Say Goodbye – Ella Fitzgerald  
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Firth of Fourths – Sir John Dankworth  
Foggy Day in London Town – Mel Torme'  
For Once in my Life – Frank Sinatra  
Franklin Street Blues – ‘Bunk’ Johnson  
Georgia on My Mind – Hoagy Carmichael  
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Girl With Light Blue Hair – Adrian Rollini  
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Harvest Shuffle – Lew Tabackin  
He’s Gone – Dee Dee Bridgewater  
Here’s That Rainy Day – Andrew Hill  
Hesitation Blues – Jelly Roll Morton  
Hey Ba Ba Re Bop – Lionel Hampton  
Hey Laura – Gregory Porter  
Honeysuckle Rose – Erroll Garner  
How High The Moon – Stephane Grapelli  
Human Nature – Vijay Lyer  
Hush - A – Bye – Jean Goldkette (1926)  
I Can’t Give You Anything But Love – Adelaide Hall  
I Can’t Stop Loving You – Ray Charles  
I Found My New Baby – Fats Waller (1938)  
I Got Rhythm – Hank Jones  
I Only Have Eyes For You – Cecile McLorin Salvant  
I Remember You – Al Cohn  
I Say a Little Prayer – Aretha Franklin  
I Will Always Love You – Whitney Houston  
I Wish You Love (1965) – Blossom Dearie  
I’ll See You in my Dreams (1938) – Teddy Wilson  
I’ve Got Rhythm - Hiromi  
If This Isn’t Love – Cecile McLorin Salvant  
In a Mellow Tone – Benny Carter  
In the Mood – Lionel Hampton  
It Don’t Mean a Thing if it Ain’t Got Swing (1943) – Duke Ellington  
It’s All Right With Me – JJ Johnson  
Jazz – Shane Cooper  
Jazz 34 Kansas City (1934) – Molten Swing  
Just One of Those Things – Freddie Hubbard  
Kind of Blue – Miles Davis

Lady Be Good – Clifford Brown  
Lady is a Tramp – Erroll Garner  
Laura – Johnny Mathis  
Let's Do It – Benny Goodman  
Let's Stay Together – Al Greene  
Lil' Darlin' – Count Basie  
Loch Lomond – Maxine Sullivan  
Look of Love – Diana Krall  
Love for Sale – Ralph Burns  
Loveless Love – W.C. Handy  
Lover Man – Sonny Stitt  
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Maple Leaf Rag – Scott Joplin  
Margie – Sy Oliver  
Meet Me in Chicago – Pee Wee Russell  
Memories of You (1965) – Earl Hines  
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Misty – Sarah Vaughan  
Monk'estra – John Beasley  
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Moonlight Becomes You – Booker Little  
Mrs Robinson – Paul Desmond  
Muskat Ramble (1926) – Louis Armstrong  
My Blue Heaven – Paul Whiteman  
My Favourite Things – Betty Carter  
My Foolish Heart – Bill Evans  
My Funny Valentine – Chet Baker  
My Pretty Girl – Fletcher Henderson  
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Ol' Man River – Al Jolson  
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Over There – Terence Blanchard  
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Peanut Vendor – Stan Kenton  
Petite Fleur – Sidney Bechet  
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Root of Things – Mathew Shipp  
Round Midnight – Michael Brecker  
Sanremo – Zoot Sims  
Satin Doll – Gerry Mulligan  
Shadow of Your Smile – Sir George Shearing  
Sing, Sing, Sing – Benny Goodman  
Skylark – Kris Bowers  
Smoke Gets in Your Eyes – Coleman Hawkins  
So What – Davis and Coltrane  
Soft Winds – Oscar Peterson  
Song for You - Lalah Hathaway  
Song is You – Michael ‘Dodo’ Marmarosa  
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Stormy Weather – Ethel Waters  
Sugar Stomp (1925) – Fletcher Henderson  
Summertime – Charlie (Bird) Parker  
Sunny Side of the Street – Tommy Dorsey  
Sweet Georgia Brown – Anita O’ Day  
Sweet Sixteen – T ‘Bone’ Walker  
Sweet Zim Suite – Kyle Shepherd  
Swinging the Blues (1941) – Count Basie  
Tagores – Bokani Dyer  
Take Five – Dave Brubeck  
Take The A Train – Duke Ellington  
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Tea For Two – Art Tatum  
That Old Feeling – Loren Schoenberg  
That’s a Plenty – Red Nicholls  
The Good Feeling – Christian McBride  
The Honey Man – Gil Evans  
The Way You Look Tonight – Tony Bennett  
Thrill Is Gone – BB King  
Tiger Rag – ‘Kid’ Ory  
Two Rivers - Amir Elsaffar

Unforgettable – Nat King Cole and Natalie Cole  
Waltz for Debby – Paul Motian  
Watermelon Man – Herbie Hancock  
Wayne's Thang – Kenny Garrett  
We Need You Lord – Jonathan Butler  
Well All Right OK You Win – Joe Williams  
West End Blues – Louis Armstrong  
What a Difference a Day Makes – Dinah Washington  
When Your Lover has Gone (1944) – Eddie Condon  
Where Have You Been – Bud Freeman Orchestra  
Whispering (1934) – Charlie Kunz  
Wonderful World – Louis Armstrong  
You'd Be Surprised (1919) – Madeline Khan  
You Go To My Head – Teddy Wilson  
You Made Me Love You – Harry James  
You Make Me Feel So Young – Bill McGuffie  
Your Mind is on Vacation – Mose Allison  
You'll Never Walk Alone – Mahalia Jackson

## DVD Relating to List of Songs and Performances

1. Scott Joplin – The Entertainer
2. Jelly Roll Morton – The Crave
3. Sidney Bechet – Maple Leaf Rag
4. Ella Fitzgerald – It Don't Mean a Thing
5. B B King – Lucille
6. Billie Holiday – All of Me
7. Benny Goodman – Body and Soul
8. Count Basie – A Tribute
9. Charlie Parker – All the Things You Are
10. Milt Jackson – Round Midnight
11. Lester Young and Oscar Peterson – I Can't Get Started
12. Lionel Hampton – R&B Revue
13. Miles Davis – So What
14. Glen Miller – In The Mood
15. Louis Jordan – Is You Is Or Is You Ain't
16. Louis Armstrong – Basin Street Blues
17. Newport Jazz Festival 1960
18. Randy Crawford – One Day I'll Fly Away
19. Classic Jazz from New Orleans
20. Brad Mehldau – My Favourite Things
21. Gene Ammons – My Romance
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25. Dianne Reeves – Summertime
26. Tony Bennett & Lady Gaga – Lady is a Tramp
27. Bokani Dyer (live @ Tagores, SA)
28. Diana Krall with Eric Clapton @ Adrienne Arsht Center
29. Janis Ian – At Seventeen
30. Christian Sands & Kris Bowers – Ain't Misbehavin'
31. Ella Fitzgerald – All the Things You Are
32. Louis Armstrong with Ella Fitzgerald – Learnin' The Blues
33. Ornette Coleman – Lonely Woman
34. Roberta Gambarini – Get Out of Town
35. Miriam Makeba – The Click Song
36. Stan Getz – Autumn Leaves

## My Favourite Female Jazz Musicians

1. Cecile McLorin Salvant (jazz vocals) 1991
2. Esperanza Spalding (bass), 1984
3. Mary Halvorson (guitar), 1982
4. Hiromi (piano), 1979
5. Roberta Gambarini (jazz scat vocal), 1972
6. Stacey Kent (vocal jazz), 1968
7. Oumou Sangare (vocal jazz), 1968
8. Lalah Hathaway (piano, vocal), 1968
9. Diana Krall (jazz piano), 1964
10. Whitney Houston (vocalist). 1963 – 2012
11. Whirimako Black (New Zealand vocal), 1961
12. Marie Schneider (piano and band leader), 1960
13. Sheila E; daughter of Pete E (drums), 1957
14. Dianne Reeves (vocalist), 1956
15. Cassandra Wilson (vocal, writer, arranger), 1955
16. Diane Schuur (singer, pianist), 1953
17. Janis Ian (vocalist), 1951
18. Dee Dee Bridgewater (jazz vocal), 1950
19. Marilyn Crispell (jazz piano), 1947
20. Barbra Streisand (vocalist), 1942
21. Aretha Franklin (jazz and soul singer, piano), 1942
22. Astrud Gilberto (Brazilian jazz singer), 1940
23. Dionne Warwick (jazz vocal), 1940
24. Etta James (vocalist), 1938 – 2012
25. Nancy Wilson, 1937
26. Carla Bley (piano, composer), 1936
27. Marion Montgomery (singer), 1934 – 2002
28. Nina Simone (vocal and piano), 1933-2003
29. Miriam Makeba (vocal), 1932-2008
30. Annie Ross (Scottish vocal), 1930
31. Betty Carter (jazz vocal and scat), 1929-1998
32. Toshiko Akiyoshi (female jazz pianist) 1929
33. Rosemary Clooney (vocalist), 1928 – 2002
34. Eartha Kitt, 1927 - 2008
35. Dame Cleo Laine (jazz vocal, husband John), 1927
36. Julie London (vocalist), 1926-2000
37. Blossom Dearie (Bebop singer), 1924-2009
38. Mabel 'Big Mabelle' Smith (piano, R&B vocal), 1924-1972
39. Dinah Washington (jazz, blues vocal), 1924-1963
40. Sarah Vaughan (vocal), 1924-1990
41. Peggy Lee (vocalist), (1920 – 2002)

42. Anita O'Day (hip Jezebel of Jazz, Scat vocalist), 1919-2006
43. Ella Fitzgerald (vocal and scat), 1917-1996
44. Lena Horne, 1917 - 2010
45. Billie Holiday (vocal), 1915-1959
46. Ivy Benson (Band Leader), 1914 – 1993
47. Mahalia Jackson (vocal), 1911-1972
48. Maxine Sullivan (singer), 1911-1987
49. Mary Lou Williams (piano), 1910-1981
50. Mildrid Bailey (singer, wife of Red Norvo), 1907 – 1951
51. Adelaide Hall (singer), 1901 – 1993
52. Ethel Waters (vocalist), 1896-1977
53. Bessie Smith (vocalist), 1894-1937
54. Sophie Tucker (singer), 1887-1966
55. Ma Rainey (aka Gertrude Pritchett) (singer), 1886-1939
56. Mamie Smith (nee Robinson) (vaudeville singer), 1883-1946

## Kings and Queens of Jazz Even an Empress

1. God: Art Tatum
2. The King: Joe 'King' Oliver, Nat 'King' Cole, Paul Whiteman, Buddy Bolden, Freddie Keppard, Benny Carter, BB King
3. The Mr. Lord: Jelly Roll Morton
4. The King of Swing: Benny Goodman
5. The King of the Clarinet: Artie Shaw
6. The King of the Trumpet: Louis Armstrong
7. The King of the Jukebox: Louis Jordan
8. The King Of Smooth Jazz: Chet Baker, Gerry Mulligan, Mel Tormé
9. The Queen of Jazz: Peggy Lee, Ella Fitzgerald
10. The Queen of the Blues: Mamie Smith
11. The Empress of Blues: Bessie Smith
12. The Duke: Duke Ellington
13. The Count: Count Basie
14. The Earl: Earl Hines, more commonly called 'Fatha'
15. The Judge: Milt Hinton
16. The Court Jester: Ornette Coleman
17. The Major: Glenn Miller, which in fact was his military rank during World War II
18. The Prince of Darkness: Miles Davis
19. Sir Roland Hanna: knighted by Liberian President William Tubman in 1970.
20. Sir Charles Thompson: 'knighted' by Lester Young.
21. High Priest of Bop: Thelonious Monk
22. High Priestess of Soul: Nina Simone
23. The Baron: Charles Mingus
24. The Maharaja: Oscar Peterson
25. The First Lady of Song: Ella Fitzgerald
26. Lady Ella: Ella Fitzgerald
27. President (Prez): Lester Young
28. Lady Day: Billie Holiday, along with her mother (Sarah Julia 'Sadie' Fagan), upon whom Lester Young bestowed the title of the Duchess
29. The Divine One: Sarah Vaughan
30. The Chairman of the Board: Frank Sinatra
31. The King of Cool: Dean Martin
32. King of Jazz Guitar: Django Reinhardt
33. The Chairman of the Boards: Page McConnell
34. The Last Word Of Jazz: Mel Tormé
35. The King of the Jukebox: Louis Jordan

## Interactive Activities and Investigations

In this section the reader is directed to pursue an opportunity to investigate further the styles of jazz, the instrumentalists, the band leaders, the composers, the melodies and above all who, where, what, how and when. Many of the activities can be researched using the Compendium's Parts 1, 2 and 3, the articles and other indexing sections. The reader is encouraged to do so. However with access to the internet and Google, YouTube and other electronic sources (Kindle) and bibliographical references, a more detailed insight can be obtained of the historical jazz icons and events.

### Example:

#### ***Who and what influenced Charlie (Bird) Parker? Musicians? Jazz styles? Events?***

A possible response can be obtained by referring to the Compendium.

Page 28 provides details of dob and (1920) dod (1955) and BOP as his style of music.

Page 88 provides more biographical details, a famous quote and suggested YouTubelinks which often list the names of instrumentalists in the ensemble.

Further research can be obtained by googling the name Charlie Bird Parker opening up more web site opportunities to delve into the short life of the Bird.

The bibliography (eg Gary Giddins) leads the reader to learn more about Charlie's life as a sax BOP and Blues player. You learn that he was influenced by the Duke, Cab, the Count and many others and that Billy Eckstine had said of his sax playing 'He blew the hell of that thing'. The reader learns of the details of the strong relationship developed between Dizzy and the Bird.

It is endless what one can do when following through on these various avenues of research. It can often lead to specifics related to individuals and close sidemen (members of the band), the life styles, sometimes quite sad (eg Chet Baker) and the legacies that ensure the names and achievements are never forgotten (eg Duke Ellington and Ella Fitzgerald).

### Here are some ideas for further research:

- What was so important about Billy Strayhorn?
- How much influence does the Newport Jazz Festival have on jazz in general?
- What were the big orchestras and who were the band leaders and how did they differ?
- The phenomenon 'smooth jazz' was probably made famous by musicians such as Kenny G. Investigate.
- Dizzy and Bird were sidemen to Sarah Vaughan. What was her influence to jazz?
- Which of the great lyricists and composers had substantial influence with jazz men throughout the ages? Why?
- Too many jazz musicians died at an early age? But others lasted. Why?
- Each year on 30 April, an International Jazz Festival is held in one of the great world cities. Investigate.
- Who were/are the great SA jazz musicians? What influences are they having world-wide?

## Notes

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## About the author

Andrew Herriot is a jazz enthusiast and has been for as long as he can remember. At an early age he was inspired by the Scottish 9 finger jazz pianist Bill McGuffie and subsequently George Shearing inspired him to try out his lush chords. At a young age in his teens Andrew played piano in a Scottish Country Dance Band and became interested in playing piano more seriously. As a student at the Heriot Watt University, Edinburgh, Scotland, he hired a professional jazz pianist to introduce him to playing what he believed to be improvisational jazz. Meanwhile he was listening to Brubeck, Peterson, Basie, Garner, Tatum, Evans and the like. Throughout his long career as an educationist he continued to experiment and improve his style of accompaniment mostly through amateur dramatic shows and informal cabarets as an expatriate in many countries. This book is the culmination of a need to write something that might suit amateur listeners in order to make jazz knowledge, its performers and its history accessible decade by decade over three centuries by digitising the contents.