



St. Martin of Tours School

Music Quiz Jazz Module Study Guide

DR. JEANINE TRENT, MUSIC TEACHER

Jazz Characteristics

Beginning as dance music with a rhythmic quality called *swing*, musicians played with *syncopation*. They might play a note just before or just after the beat, giving a flexible, relaxed “feel” that makes one want to tap their feet and move to it. Most jazz is *improvised* (making it up on the spot). This makes it different from rock or classical music, in which the notes are fixed by the composer. When jazz musicians *improvise*, they base what they play on the harmonies that go with a tune. The harmonies are written on a *chart* with *chord symbols*, which is a kind of musical shorthand telling the musician what groups of notes to play together, that is to say, which harmonies over which they will make up their *improvisation*.

Jazz Instruments

Clarinet, Trumpet, Trombone, Saxophone, Bass, Drums & Piano

Jazz Origin

Invented by black musicians in New Orleans from c. 1900

Chronology, Artists, Representative Pieces

c. 1900: Precursor of Jazz: *Ragtime*

Pianist Scott Joplin (1867-1917): Representative pieces: *Maple Leaf Rag*, *The Entertainer*

1917: First Jazz recording was made

1920s: “New Orleans [Traditional/Dixieland] Jazz”

Trumpeter Louis Armstrong (1901-1971): Representative pieces: *Hello Dolly*, *What A Wonderful World*, *When The Saints Go Marching In*, *Ain’t Misbehavin’*

c. **1920-30** Jazz musicians begin to play jazz in other cities like Chicago and New York

1930s: “The Swing/Big Band Era:” Bands became bigger so that they could be heard in large ballrooms. The style they played was called swing, which was smoother and simpler than earlier jazz.

Composer, Bandleader Duke Ellington (1899-1974): Representative pieces:

It Don't Mean A Thing, Sophisticated Lady, Take The 'A' Train, Mood Indigo

Pianist Count Basie (1904-1984): Representative Piece: *One O'Clock Jump*

Trombonist, Bandleader Glenn Miller (1904-1944): Representative pieces: *Moonlight Serenade, In The Mood, American Patrol, Chattanooga Choo Choo, Tuxedo Junction, Pennsylvania 6-5000*

1940s: “Hot Jazz” v. “Cool” Jazz: “Bebop” jazz, “hot,” fast music, not composed for dancing, and very experimental rhythm and harmony began the decade. In the late 40s, “Cool” jazz developed in reaction to energetic Bebop.

Clarinetist Benny Goodman, “The King of Swing” (1909-1986) Representative pieces: *Stompin' At The Savoy, Avalon, Blue Skies, Ling Porter Stomp*

Saxophonist Charlie Parker “Creator of Bebop” (1920-1955): Representative pieces: *Confirmation, Orinology, Anthropology, Yardbird Suite, Bird of Paradise, Billie's Bounce*

Trumpeter Dizzy Gillespie (1917-1993): Representative pieces:

Night In Tunisia, Salt Peanuts, Growin' High, Woody n' You

Pianist Thelonious Monk (1917-1982): Representative pieces:

Round About Midnight, Blue Monk, Evidence, Straight No Chaser

1950s: “West Coast Jazz” developed in California. R&B (*Rhythm and Blues*) and *Rock & Roll* began to emerge as jazz styles continue

Pianist Dave Brubeck (1920 - 2012): Representative pieces: *Take Five, Rondo à la Turk*

1960s: “Free Jazz”: A type of jazz that ignored all the rules about harmony and structure. Some didn't like this style because they couldn't make sense out of it.

Saxophonist John Coltrane (1926 - 1967): Representative piece: *Moment's Notice, Lazy Bird, Impressions*

1970s: “Jazz Funk” or “Jazz Fusion”: Jazz blended with rock; also *Electronic Jazz*

Herbie Hancock: Representative pieces: *Watermelon Man, Chameleon, Headhunter*

Other notable artists: Saxophonist Ornette Coleman; singers Ella Fitzgerald (1917 - 1996), Billie Holiday (1915 - 1959), Diana Krall (1964 -); Pianist, Composer, Bandleader Jelly Roll Morton (1895 - 1941); Double Bassist, Composer, Bandleader Charles Mingus (1922 - 1979); Singer-songwriter, guitarist, bandleader Muddy Waters (1913 - 1983)

Focus Artist: Miles Davis

(1926, Alton, Illinois – 1991, Santa Monica, California)



“The most revered jazz trumpeter of all time, not to mention one of the most important musicians of the twentieth century.” -*Rolling Stone*

References:

Representative Piece 1: *So What*, from the album *Kinda Blue* <https://youtu.be/zqNTltOGh5c>

Representative Piece 2: *Solea*, from the album *Sketches of Spain* https://youtu.be/Xp5aKG7ek_U

Original Soundtrack: *Ascenseur pour l'échafaud* (Elevator To The Gallows) (1958)

<https://youtu.be/PW-SxgZViuk>

Video Documentary 1: *The Miles Davis Story* (2001)

Video Documentary 2: *The Birth Of The Cool* (after the album of the same title, PBS, *American Masters*, 2020)

Original Painting: *Open Culture* (pictured above)

Notes:

Miles Davis is considered to be one of the greatest musicians of the 20th century. He was born into an educated family, the son of a dentist. He was not only a musician, but an internationally renowned artist, and he was also a boxer. His style and creation of new music had a profound influence on all jazz musicians throughout the world. He was like a modern-day Mozart. Mozart's compositional skills were profound. Upon viewing his scores, it is easy to see Mozart's manuscript are with few alterations or mistakes. Mozart's music seemed to come “straight out.” In other words, with Mozart, there wasn't a lengthy compositional process, it just came out “already finished,” whereas other composers, like Beethoven, for example, had tremendous struggled to combine musical ideas. Miles Davis formulated the music in his head similar to Mozart, and in writing it down, rarely rehearsed it, simply playing it out.

Davis had a way of composing and interpreting music that was fresh, original, and different. It was music that no one had ever thought of before. He created new soundscapes, and he would do this again every four or five years. He would go into a composing mode and would work with new musicians that would help him realize the specific colors and arrangements he was looking for. After each period, he would release his old musicians and hire five or six new musicians to create a new sound. He had the ability to absorb different kinds of musical styles and genres and put them into his music. For example, he started in NYC as a 17-year-old, and he sat in groups that were made up of the most progressive jazz musicians of the day. Original jazz

started in New Orleans, but the jazz centers of Davis' time were pushed out to Chicago and NY. Davis absorbed the music and the styles of the time and then created his own new style. Jam sessions, concerts and arrangements with Canadian producer Gil Evans led Davis to create a new style of music called *Cool* and *Be-bop*, influenced by Duke Ellington and his *Big Band* music. Musically, *Big Band* arrangements were safe, with relatively simple harmonic explorations. Davis condensed *Big Band* style down to a smaller jazz group. Davis found in New York smaller groups of 6 to 10 musicians. Therefore, the proficiency of fewer musicians was key in that they had to be expressive and independent improvisors.

Davis' trumpet sound was of a subtlety that was completely different than anything that had been recorded at the time. Strongly influenced by Louis Armstrong, Davis made a softer sound in a way that was subtle, poignant and hypnotic. One can immediately recognize his style of playing in that he was able to bring out shades of color and texture that had never been performed in ensemble music before. His music influenced *rock*, experimental and avant-garde genres. He worked with all different kinds of musicians his entire life. The sound that he produced from his playing changed through time; he was able to adapt to different emerging styles of the time, from the 50s to the 80s. For example, when the album *Sketches Of Spain* was released, his arrangements blended the styles of French Impressionists Debussy, Ravel and other European Classical music composers, fusing it into his music.

Miles was born before the civil rights movement and was subjected to racial tension, as racism was still part of society. In his early life, segregation still existed. As a young artist, Davis was engaged to do a recording session in New York City and the police would not let him enter the building. One officer physically assaulted him, and he was taken down to the precinct and charged. This incident made international headlines. It was difficult for Davis to function in a society that had not quite become accustomed to viewing a black man as an international artist. In Europe, however, he was embraced, appreciated and accepted in all artistic circles. Finally, American society finally came to be more accepting of African American artists.

Davis was one of those few musicians that started in the late 40's and 50's, composing all the way into the 80's. His albums were produced by famous music producers/arrangers such as George Avakian, Gil Evans and Teo Macero. The executives always pushed boundaries about how Davis should have his music presented and sold, but he stood his ground, demanding his own artistic license. His paintings were featured in galleries throughout the world. No other jazz musician has had so profound an effect on Rock music.

No other trumpet player has influenced the sound of the trumpet in a career spanning over fifty years. When he would work with these other musicians, he made their works known through their collaborations, helping to launch their careers. He influenced, therefore, generations of musicians such as bassist Ron Carter, Keith Garrett and Herbie Hancock. Davis sought out the best, freshest musicians of the time from decade to decade, always seeking what was innovative and pushing the boundaries of musical performance. Davis' quest for new and different musical sounds are what drove him, and that legacy is still felt in today's jazz music.

Name _____ Grade _____



St. Martin of Tours School Remote Music Work 🎵 Jazz Module
DR. JEANINE TRENT, MUSIC TEACHER

I. Circle the correct response.

1) Jazz began in _____.

- a) New York
- b) Chicago
- c) New Orleans
- d) Africa

2) Improvisation is _____.

- a) When each player has a solo
- b) Dixieland style, when multiple melodies are played at once
- c) A rhythmic quality called *swing*, in which musicians play with syncopation
- d) Music that is made up

3) Typical instruments used in Jazz are _____.

- a) Clarinet, Saxophone, Trumpet
- b) Saxophone, Trumpet, Trombone
- c) Bass, Drums, Piano
- d) All of the above

4) The Jazz genre of the 1920s was known as _____.

- a) Rhythm and Blues
- b) Bebop
- c) Traditional [New Orleans]
- d) Swing [Big Band]

5) The Jazz genre of the 1930s was known as _____.

- a) Rhythm and Blues
- b) Bebop
- c) Traditional [New Orleans]
- d) Swing

6) Miles Davis was the son of _____.

- a) an attorney.
- b) a journeyman.
- c) a businessman.
- d) a dentist
- e) a judge.

7) Miles Davis was _____.

- a) a saxophonist
- b) a clarinetist
- c) a drummer
- d) a bass player
- e) a trumpeter

8) Miles Davis was _____.

- a) a boxer
- b) a painter
- c) a trumpeter
- d) a jazz music arranger
- e) All of the above

9) In what city did Miles Davis die?

- a) New Orleans
- b) New York City
- c) Alton, Illinois
- d) Chicago
- e) Santa Monica

10) His legacy is attributed to _____.

- a) Absorbing musical styles
- b) Pushing musical boundaries
- c) Crossing over into other artistic genres
- d) Promoting other emerging musicians
- e) All of the above

III. Listen to a one-minute (or more) excerpt of each of the following. Note your favorites.

1. George Gershwin (1898, Brooklyn – 1937 Cedar Sinai, Los Angeles) *Rhapsody in Blue* (1924)
<https://youtu.be/7-MJZjJs4A>
2. Duke Ellington: (1899, Washington DC-1974, New York) *Take The A Train* (1962)
<https://youtu.be/cb2w2m1JmCY>
3. Louis “Satchmo” Armstrong (1901, New Orleans – 1971 New York) *La Vie En Rose* (1950)
<https://youtu.be/EfNWAbogujQ>
4. Chet Baker 1929, Yale, Oklahoma - 1988 Amsterdam) *My Funny Valentine* (pub. 1937; rec. 1956).
<https://youtu.be/8SGAcP7Zh6U>
5. Count Basie *Blue And Sentimental; April In Paris* (1956)
https://youtu.be/enijgnO_UA8
6. Herbie Hancock (1940, Chicago - present: Los Angeles). *Junku* (1984)
<https://youtu.be/DgwuFQSCORY>
7. Armando “Chick” Corea (1941, Chelsea, Massachusetts - presently lives in NY) *Armando’s Rumba* (1976)
<https://youtu.be/Q671anf7fTg>
8. Thelonious Monk (1917, Rocky Mountain, North Carolina-1982 Englewood, New Jersey) *Blue Monk* (1954)
https://youtu.be/_40V2lcm7k
9. Dizzy Gillespie (1917 Cheraw, South Carolina, 1993 Englewood, New Jersey) *Groovin’ High* (1945)
<https://youtu.be/oslMFOeFoLI>
10. Charlie Parker (1920, Kansas City - 1955 New York) *Chasin’ The Bird* (1947)
<https://youtu.be/q97xzziKqOI>
11. Dave Brubeck (1920, Concord, California - 2012, Norwalk, Connecticut) *Take Five* (1959)
<https://youtu.be/PHdU5sHigYQ>
12. Keith Jarrett (1945 Allentown, PA- present: Oxford Township, New Jersey) *My Song* (1978)
<https://youtu.be/GOJPtOrxfz0>
13. Charles Mingus (1922, Nogales, AZ - 1979, Cuernavaca, Mexico) *Goodbye Pie Pork Pie Hat* (1959)
<https://youtu.be/sxz9eZ1Aons>
14. John Coltrane (1926, Hamlet, North Carolina - 1967, Huntington, NY). *Locomotion* (1957)
<https://youtu.be/2RyrB89s8q8>
15. Quincy Delight Jones Jr. (1933, Chicago, Illinois - present: Los Angeles) *Moanin’* (1960)
<https://youtu.be/cc-FPPNS-Lk>

III. My three favorite excerpts were

1) _____ by _____

because _____

2) _____ by _____

because _____

2) _____ by _____

because _____

