

MUSIC 127A: 1959 (Jazz at the Crossroads)

Professor Anthony Davis

Rather than present a chronological account of the development of Jazz, this course will focus on the year 1959 in Jazz, a year of profound change in the music and in our society. In 1959, Jazz is at a crossroads with musicians searching for new directions after the innovations of the late 1940s' Bebop. Musical figures such as Miles Davis and John Coltrane begin to forge a new direction in music building on their previous success earlier in the fifties. The recording *Kind of Blue* debuts in 1959 documenting the work of Miles Davis' legendary sextet with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers and Jimmy Cobb and reflects a new direction in the music with the introduction of a modal approach to composition and improvisation. John Coltrane records *Giant Steps* the culmination of the harmonic intricacies of Bebop and at the same time the beginning of something new. Ornette Coleman arrives in New York and records *The Shape of Jazz to Come*, an LP that presents a radical departure from the orthodoxies of Be-Bop. Dave Brubeck records *Time Out*, a record featuring a new approach to rhythmic structure in the music. Charles Mingus records *Mingus Ah Um*, establishing Mingus as a pre-eminent composer in Jazz. Bill Evans forms his trio with Scott LaFaro and Paul Motian transforming the interaction and function of the rhythm section.

The quiet revolution in music reflects a world that is profoundly changed. The movement for Civil Rights has begun. The Birmingham boycott and the Supreme Court decision *Brown vs. The Board of Education* have lit the fuse for a movement that galvanizes musicians Black and White to action. Colonialism is ending with the creation of new African nations. The Third World has emerged and American musicians are taking notice. Revolution in Cuba brings Fidel Castro into power. The embargo that follows isolates Cuba from the U.S., disrupting a musical exchange that had existed for a century. Cuban musicians migrating to Puerto Rico and the U.S. create a new, vibrant music salsa and Latin Jazz. 1959 is a year of profound change in music and in the world.

SCHEDULE

January 8	Introduction Miles Davis
January 10	Film: 1959: The Year that Changed Jazz
January 15	Kind of Blue New Direction in Jazz

January 17	John Coltrane: Giant Steps
January 22	Thelonious Monk Big Band at Town Hall
January 24	Bill Evans & Wynton Kelly Piano
January 29	Dave Brubeck Time Out
January 31	Jazz and Africa Jazz as Diplomacy, The emergence of African Nations
February 5	Jazz and Civil Rights Jazz and Politics A Black Nation Randy Weston, Max Roach, Melba Liston & Abby Lincoln
February 7	Midterm
February 12	The State of the Jazz Composer: Charles Mingus
February 14	Duke Ellington & Billy Strayhorn The Queen's Suite
February 19	The Jazz Singer: Billie Holiday, Ella Fitzgerald, Frank Sinatra, Nat King Cole, Peggy Lee Lambert, Hendricks and Ross
February 21	Ray Charles The Genius of Ray Charles Jazz and the Church
February 26	Soul Jazz, Hard Bop Art Blakey and the Jazz Messengers, Lee Morgan, Charles Mingus

	Moanin'
February 28	Ornette Coleman The Shape of Jazz to Come Jazz Revolution
March 5	Jazz and Cuba Cachao, Beny More Mambo and Revolution Paper Due
March 7	Afro-Futurism Sun Ra
March 12	Cecil Taylor
March 14	Where is Jazz in 1959? Crisis of Identity
March 21 from 11:30 AM to 2:30 PM	Final Exam

Grade: Midterm 20%
 Concert Review 20%
 Paper 30%
 Final 30%

MUSIC 127A LISTENING

Week 1

1. **MILES**, Milestones, Miles Davis, Miles Davis and his Sextet with Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Red Garland, Piano, Paul Chambers, Bass and Philly Joe Jones, Drums, Track 4, MUD 52274.
2. **THE DUKE**, Dave Brubeck, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 4, MUD 74718.
3. **BLUES FOR PABLO**, Gil Evans, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 7, MUD 74718
4. **NEW RHUMBA**, Ahmad Jamal, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 8, MUD 74718.
5. **THE MEANING OF THE BLUES**, Bobby Troup, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 9, MUD 74718.
6. **LAMENT**, J. J. Johnson, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 10, MUD 74718.
7. **ON GREEN DOLPHIN STREET** Bronislaw Kaper Miles Davis Sextet with Miles Davis, trumpet, Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Bill Evans, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums CD 3, Track 7, MUD 74742.
8. **SO WHAT**, Miles Davis, Miles Davis Sextet with Miles Davis, trumpet, Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Bill Evans, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 1, MUD 39186.
9. **FREDDIE FREELoader**, Miles Davis, Miles Davis Sextet with Miles Davis, trumpet, Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Wynton Kelly, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 2, MUD 39186.
10. **BLUE IN GREEN**, Bill Evans & Miles Davis, with Miles Davis, trumpet, John Coltrane, Tenor Saxophone, Bill Evans, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 3, MUD 39186.
11. **ALL BLUES**, Miles Davis, Miles Davis Sextet with Miles Davis, trumpet, Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Bill Evans, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 4, MUD 39186.
12. **FLAMENCO SKETCHES**, Bill Evans & Miles Davis, Miles Davis Sextet with Miles Davis, trumpet, Cannonball Adderley, Alto Saxophone, John Coltrane, Tenor Saxophone, Bill Evans, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 5, MUD 39186.

WEEK 2

1. **GIANT STEPS** John Coltrane, John Coltrane, Tenor Saxophone, Tommy Flanagan, Piano, Paul Chambers, Bass and Art Taylor, Drums, Track 1, MUD 39119.
2. **COUSIN MARY** John Coltrane John Coltrane, Tenor Saxophone, Tommy Flanagan, Piano, Paul Chambers, Bass and Art Taylor, Drums, Track 2, MUD 39119.
3. **COUNTDOWN** John Coltrane John Coltrane, Tenor Saxophone, Tommy Flanagan, Piano, Paul Chambers, Bass and Art Taylor, Drums, Track 3, MUD 39119.
4. **NAIMA** John Coltrane John Coltrane, Tenor Saxophone, Wynton Kelly, Piano, Paul Chambers, Bass and Jimmy Cobb, Drums, Track 6, MUD 39119.
5. **MR. P.C.** John Coltrane John Coltrane, Tenor Saxophone, Tommy Flanagan, Piano, Paul Chambers, Bass and Art Taylor, Drums, Track 7, MUD 39119.
6. **LITTLE ROOTIE TOOTIE** Thelonious Monk (arranged by Hall Overton) Thelonious Monk and his Orchestra, CD 10, Track 4, MUD 44889.
7. **MONK'S MOOD** Thelonious Monk (arranged by Hall Overton) Thelonious Monk and his Orchestra, CD 10, Track 2, MUD 44889.
8. **OFF MINOR** Thelonious Monk (arranged by Hall Overton) Thelonious Monk and his Orchestra, CD 10, Track 5, MUD 44889.
9. **CREPUSCULE WITH NELLIE** Thelonious Monk (arranged by Hall Overton) Thelonious Monk and his Orchestra, CD 10, Track 7, MUD 44889.

WEEK 3

1. **YOU TOOK ADVANTAGE OF ME** (1953) Rodgers & Hart ART TATUM ART TATUM SOLO MASTERPIECES, Volume 1, track 11, MUD 66553.

Art Tatum masterful extension of stride piano from 1953.

2. **UN POCO LOCO** (1951)-Bud Powell THE AMAZING BUD POWELL BUD POWELL SAME

This composition is an amazing tour-de-force by Bud Powell and his trio with Curly Russell on bass and the incomparable Max Roach on drums. Powell shows incredible hand independence with the vamp in the left hand and the freely moving improvisations in the right. Notice the unusual “bell pattern” employed by Max Roach on the ride cymbal.

3. **NIGHT IN TUNISIA** (1951)-Dizzy Gillespie THE AMAZING BUD POWELL VOL. 1
BUD POWELL SAME

This piece became a standard for hard-boppers. This features Bud Powell with his trio with Curly Russell and Max Roach. Notice the dramatic use of space in the breaks in Bud Powell’s solo.

4. **STRAIGHTEN UP AND FLY RIGHT** (1943) Nat King Cole and Irving Mills, Nat King Cole Trio THE GREATEST HITS / NAT KING COLE Nat King Cole, piano and voice, Oscar Moore, guitar and Johnny Miller, bass. Track 6, MUD 82627.

Nat King Cole with his trio performs his first hit, Straighten Up and Fly Right. This piece influenced a young Ray Charles and many musicians of the fifties and sixties particularly admired the trio, including Bill Evans and Wynton Kelly.

5. **ALL ABOUT ROSIE** (1958) George Russell THE BIRTH OF THE THIRD STREAM
Large ensemble featuring Bill Evans on piano, Track 3, MUD 71974.

This composition was featured on the legendary Concert of Modern Jazz at Brandeis University. The concert showcased pieces that represent the fusion of Jazz and modern classical music into what composer Gunther Schuller labeled the Third Stream.

6. **CELIA** (1957) Charles Mingus EAST COASTING Charles Mingus, bass, Jimmy Knepper, trombone, Shafi Hadi, alto saxophone, Clarence Shaw, trumpet, Bill Evans, piano and Dannie Richmond, drums Track 4, MU 24639.
<https://www.youtube.com/watch?v=uea2ngSibys&list=PL2hhzrakkVkUiI0ujvBypI74FUsJ2Y&index=9>

Bill Evans performs here with composer Charles Mingus. Celia has an intricate structure with Mingus characteristic melodic invention and lyricism combined with rhythmic interludes.

7. **PEACE PIECE** (1958) Bill Evans Bill Evans solo piano
<https://www.youtube.com/watch?v=Spa5wWFYJqc&index=7&list=PL2hhzrakkVkUiI0ujvBypI74FUsJ2Y>

Originally intended to be an introduction to the Leonard Bernstein composition SOME OTHER TIME, the solo piano performance reveals Bill Evans’ classical influences from Ravel and Satie to Chopin.

8. **MY FOOLISH HEART** (1961)-Young-Washington THE BILL EVANS TRIO AT THE VILLAGE VANGUARD, track 1 MUD 39180

This is a classic recording of the standard with the Bill Evans Trio with Scott LaFaro on bass and Paul Motian on drums. Bill Evans’ playing is strikingly spare in this ballad performance.

9. **WALTZ FOR DEBBY** (1961)-Bill Evans WALTZ FOR DEBBY Bill Evans Trio with Scott LaFaro, bass and Paul Motian, drums, Track 3, MUD 52506

This is a trio recording of the Bill Evans composition with Bill Evans on piano, Scott LaFaro on bass and Paul Motian on drums. Bill Evans played with an unencumbered clarity. His melodic ideas were relatively simple and he was very facile with harmonic structures. Evans was an important influence on many of the pianists of the sixties, including Chick Corea and Keith Jarrett. The interplay in the trio, particularly the interaction of Evans and LaFaro, introduced a new idea of ensemble in the piano trio. LaFaro plays counterpoint in a conversational exchange with Evans.

10. **SOME OTHER TIME** (1961) Leonard Bernstein, Betty Comden and Adolph Green
WALTZ FOR DEBBY Bill Evans Trio Track 9, MUD 52506.

This is a ballad from the show On the Town by Leonard Bernstein. The piece captures the gentle and delicate interaction of the trio in a definitive performance of the song.

11. **THE DUKE** (1957) Dave Brubeck DAVE BRUBECK'S GREATEST HITS
Dave Brubeck Quartet Dave Brubeck, piano, Paul Desmond, alto saxophone, Eugene Wright, bass and Joe Morello, drums, Track 5, MUD 52388.

Composition was originally entitled The Duke Meets Milhaud and Schoenberg. The Duke, of course, refers to Duke Ellington. Brubeck studied with both Milhaud and Schoenberg and from the title one can surmise that he considered Duke Ellington a teacher as well. The song has an usual harmonic structure.

12. **THE DUKE** (1957) Dave Brubeck, Miles Davis on Flugelhorn with the Gil Evans Orchestra, Disc 1, Track 4, MUD 74718. Arranger Gil Evans, transforms Brubeck's composition into a large ensemble arrangement. Notice that the tuba and bass clarinet play what Brubeck plays in his left hand in the Evans arrangement.

13. **IN YOUR OWN SWEET WAY** (1957) Dave Brubeck Dave Brubeck Quartet
DAVE BRUBECK'S GREATEST HITS Track 3, MUD 52388.
This is a beautiful ballad by Brubeck that demonstrates Brubeck's intricate harmonies.

14. **BLUE RONDO A LA TURK** (1959) Dave Brubeck TIME OUT Dave Brubeck Quartet
Track 1, MUD 61354.

This piece is structured in a 9/8 meter and was inspired by music Dave Brubeck heard in Istanbul, Turkey. The composition alternates between a rhythmic pattern in 2-2-2-3 and a blues in 4/4. Dave Brubeck experimented with unusual meters.

15. **STRANGE MEADOWLARK** (1959) Dave Brubeck SAME, Track 2, MUD 61354.

This is a beautiful ballad showcasing the lyricism of Paul Desmond. The piece is inspired both by birds and Meadowlark Lemon, the virtuoso Harlem Globetrotter.

16. **TAKE FIVE** (1959) Paul Desmond SAME, Track 3, MUD 61354.

This is a rare composition by Paul Desmond that is conceived in a 5/4 meter. This probably the most famous piece performed by the Dave Brubeck Quartet. The single of Take Five sold more than 500,000 records. The piece is a showcase for drummer Joe Morello and is based on a drum pattern that Morello had developed.

WEEK 4

1. **UHURU KWANSA** (1960) Randy Weston arr. by Melba Liston Uhuru Africa
Randy Weston, piano, Clark Terry, Benny Bailey, Richard Williams and Freddie Hubbard, trumpets, Slide Hampton, Jimmy Cleveland, and Quentin Jackson, trombones, Julius Watkins, French Horn, Gigi Gryce, alto saxophone and flute, Yusef Lateef, tenor saxophone, flute and oboe, Sahib Shihab, alto saxophone and baritone saxophone, Budd Johnson, tenor saxophone and clarinet, Jerome Richardson, baritone saxophone and piccolo, Cecil Payne, baritone saxophone, Les Spann, guitar and flute, Kenny Burrell, guitar, George Duvivier, bass, Ron Carter, bass, Max Roach, drums, percussion, Charlie Persip, drums and percussion, Wilbert G.T. Hoggan, drums, Candido, congas, Babatunde Olatunji, percussion and Armando Peraza, bongos.
<https://www.youtube.com/watch?v=9pwNeiMrzgg&index=1&list=PLROx3jp6VUK2aVyR115IBNAWqME1xGW3E>

2. **AFRICAN LADY** (1960) Randy Weston, lyrics by Langston Hughes, arr. by Melba Liston Uhuru Africa
Randy Weston, piano, Clark Terry, Benny Bailey, Richard Williams and Freddie Hubbard, trumpets, Slide Hampton, Jimmy Cleveland, and Quentin Jackson, trombones, Julius Watkins, French Horn, Gigi Gryce, alto saxophone and flute, Yusef Lateef, tenor saxophone, flute and oboe, Sahib Shihab, alto saxophone and baritone saxophone, Budd Johnson, tenor saxophone and clarinet, Jerome Richardson, baritone saxophone and piccolo, Cecil Payne, baritone saxophone, Les Spann, guitar and flute, Kenny Burrell, guitar, George Duvivier, bass, Ron Carter, bass, Max Roach, drums, percussion, Charlie Persip, drums and percussion, Wilbert G.T. Hoggan, drums, Candido, congas, Babatunde Olatunji, percussion, Armando Peraza, bongos, Martha Flowers and Brock Peters, vocal.
<https://www.youtube.com/watch?v=7dVH5ldr4jM&list=PL2hhzrakkVk-E9nlHvruNGyhSPJwmT47V&index=12>

3. **AFRICAN LADY** (1961) Randy Weston, lyrics by Langston Hughes, arr. by Melba Liston Abbey Lincoln Straight Ahead
Abbey Lincoln, vocal, Booker Little, trumpet, Julian Priester, trombone, Eric Dolphy, alto saxophone, bass clarinet, flute and piccolo, Walter Benton and Coleman Hawkins, tenor saxophone, Mal Waldron, piano, Art Davis, piano, Max Roach, drums, Roger Sanders and Robert Whitley, congas. Solo by Coleman Hawkins Track 6, MUD 60904.

4. **ALL AFRICA** (1960) Max Roach, lyrics by Oscar Brown, Jr. WE INSIST:
FREEDOM NOW SUITE Max Roach
Max Roach, drums, Abbey Lincoln, vocals, Booker Little, trumpet, Julian Priester, trombone, Walter Benton, tenor saxophone, Michael Babatunde Olatunji, congas and vocals, Ray Mantilla, percussion and Tomas du Vall, percussion. Track 4, MUD 90195.

5. **DRIVA' MAN** (1960) Max Roach, lyrics by Oscar Brown, Jr. WE INSIST:
FREEDOM NOW SUITE Max Roach
Max Roach, drums, Abbey Lincoln, vocals, Booker Little, trumpet, Julian Priester,
trombone, Walter Benton, tenor saxophone, Coleman Hawkins, tenor saxophone, and
James Schenk, bass. Song is a Blues in 5/4 with a solo by Coleman Hawkins.
Track 4, MUD 90195.
6. **TRYPTICH, PRAYER; PROTEST; PEACE** (1960) Max Roach & Abbey Lincoln
WE INSIST: FREEDOM NOW SUITE Max Roach
Abbey Lincoln, voice and Max Roach, drums. Track 3, MUD 90195.
7. **TEARS FOR JOHANNESBURG** (1960) Max Roach WE INSIST: FREEDOM
NOW SUITE Max Roach
Max Roach, drums, Abbey Lincoln, vocals, Booker Little, trumpet, Julian Priester,
trombone, Walter Benton, tenor saxophone, Michael Babatunde Olatunji, congas and
vocals, Ray Mantilla, percussion and Tomas du Vall, percussion. Track 5, MUD 90195.
8. **DOLLAR'S DANCE** (1964) Abdullah Ibrahim (Dollar Brand) DUKE ELLINGTON
PRESENTS THE DOLLAR BRAND TRIO Dollar Brand, piano, Johnny Gertze,
bass and Makaya Ntshoko, drums
This album was produced by Duke Ellington who discovered Dollar Brand in a club in
Germany. Dollar Brand (Abdullah Ibrahim) escaped South Africa in 1962.
https://www.youtube.com/watch?v=NRrvY_WFXoM&list=PLRyk685KSNscJC5fsaUJWLvhFA3YUPhhN
9. **THE STRIDE** (1964) Abdullah Ibrahim (Dollar Brand) DUKE ELLINGTON
PRESENTS THE DOLLAR BRAND TRIO Dollar Brand, piano, Johnny Gertze,
bass and Makaya Ntshoko, drums
https://www.youtube.com/watch?v=F_7eiBaCALM&index=6&list=PLRyk685KSNscJC5fsaUJWLvhFA3YUPhhN
10. **FREEDOM SUITE** (1958) Sonny Rollins FREEDOM SUITE
Sonny Rollins, tenor saxophone, Oscar Pettiford, bass and Max Roach, drums.
<https://www.youtube.com/watch?v=7Szd70zTM0I>
11. **ORIGINAL FAUBUS FABLES** (1960) Charles Mingus MINGUS
PRESENTS MINGUS Eric Dolphy, alto saxophone, Ted Curson, trumpet, Charles
Mingus, bass and voice and Dannie Richmond, drums and voice.
Columbia Records would not release the version of Fables of Faubus with the lyrics.
Charles Mingus recorded this version on Candid, a label owned by Charles Mingus and
Max Roach. Track 2, MUD 61375.

WEEK 5

1. **HAITIAN FIGHT SONG** (1957)-Charles Mingus

PITHYCANTHROUS ERECTUS 1955-1957, Track 2, MUD 59466

This recording features Jimmy Knepper on trombone, Curtis Porter on alto saxophone, Wade Legge on piano, Charles Mingus, bass and Dannie Richmond, drums. The piece begins with a bass solo that resolves into an ostinato. Mingus creates a round between the trombone and the saxophone.

2. **BETTER GET IT IN YOUR SOUL** (1959)-Charles Mingus

MINGUS AH UM CHARLES MINGUS MUD 37815

This is a larger group recording of this gospel inspired composition by Charles Mingus. The group includes Shafi Hadi on alto saxophone, John Handy on alto saxophone and tenor saxophone, Booker Ervin on tenor saxophone, Willie Dennis and Jimmy Knepper on trombones, Horace Parlan on piano, Charles Mingus on bass and Dannie Richmond on drums. This is one of many compositions by Mingus inspired by the church. Booker Ervin assumes the role of the preacher in this piece complete with supporting hand claps. The solos in this piece employ a blues structure, even though the notated portion of the composition has an AABA form.

3. **GOOD-BYE PORK PIE HAT** (1959)-Charles Mingus SAME This composition is Mingus' evocative memorial to Lester Young, the great master of the tenor saxophone. Appropriately, the melody of this beautiful ballad is performed by two tenor saxophones with a solo by John Handy. This ballad is a bold extension of the blues with some unexpected harmonies underpinning the melody.

4. **BOOGIE STOP SHUFFLE** (1959)-Charles Mingus SAME

This is a further exploration of the blues which begins with what might be a boogie woogie variation. Mingus carefully builds the composition by first adding horn accents and then a be-bop melody. The piece features solos by Jimmy Knepper on trombone, Horace Parlan on piano and Booker Ervin on tenor saxophone. In Charles Mingus' work the listener perceives the piece as a whole not as a tune with solos. This is a tribute to Mingus' attention to both musical structure and the natural drama of improvisation.

5. SELF PORTRAIT IN THREE COLORS (1959)-Charles Mingus
SAME

This composition by Mingus originally conceived as part of the score of the John Cassavetes film, *SHADOWS*, has virtually no improvisation except for the tenor saxophone coda at the very end of the piece. This is another clear example of the building block approach Mingus had to constructing his compositions. The piece starts with a melody stated by the tenor saxophone and the alto saxophone; Mingus carefully adds counter-lines with each successive chorus of the tune. The composition builds in complexity and logic with each successive line having its own voice.

6. OPEN LETTER TO DUKE (1959)-Charles Mingus SAME

This composition again features Booker Ervin on tenor saxophone. The music has a narrative quality moving effortlessly through different styles of music. The piece has its own unique structure, beginning with a tenor saxophone solo and evolving into an Ellington-style ballad. Ellington was a profound influence on Charles Mingus' work, yet Mingus' music always has his own voice. His music invokes Ellington without merely imitating him.

7. FABLES OF FAUBUS (1960)-Charles Mingus SAME

This is the version issued by Columbia Records without the lyrics. The piece is nevertheless powerful as music.

8. ALL THE THINGS YOU COULD BE BY NOW IF SIGMUND FREUD'S WIFE WAS YOUR MOTHER (1960)-Charles Mingus
CHARLES MINGUS PRESENTS CHARLES MINGUS, Track 4, MUD 61375.

This is Charles Mingus' hilarious take-off on the standard *ALL THE THINGS YOU ARE*, which was a signature standard for Charlie Parker. The piece moves freely in and out of time, speeding up and slowing down as Mingus directs the band. Dannie Richmond and Mingus had an uncanny rapport enabling them to adjust tempi without difficulty. The piece features Eric Dolphy and Ted Curson with Mingus and Richmond.

9. WHAT LOVE? (1960)-Charles Mingus CHARLES MINGUS
PRESENTS CHARLES MINGUS, Track 3, MUD 61375.

This is another of Charles Mingus' extrapolations on standards. This time he has re-invented *WHAT IS THIS THING CALLED LOVE?* This piece features Eric Dolphy and Ted Curson with Charles Mingus and Dannie Richmond.

10. WEIRD NIGHTMARE (1960)-Charles Mingus MINGUS REVISITED or
PRE-BIRD MINGUS CHARLES MINGUS Track 5, MUD 45185.

This is a big band recording by Charles Mingus featuring the vocalist Lorraine Cousins. The orchestra includes Ted Curson, trumpet; Jimmy Knepper,

trombone; Eric Dolphy and Yusef Lateef, flutes; Joe Farrell and Booker Ervin, saxophones; Paul Bley, piano; Danny Richmond, drums and the composer, Charles Mingus on bass. The piece has some unusually adventurous backgrounds for a vocal ballad. The composition was actually first recorded with Miles Davis in 1953 under the name, **SMOOCH**. The tenor saxophone solo is by Yusef Lateef.

11. BEMOANABLE LADY (1960)-Charles Mingus SAME, Track 7, MUD 45185

This composition is a ballad vehicle for Eric Dolphy on alto saxophone. Dolphy assumes the role of Johnny Hodges in this big-band arrangement. Eric Dolphy explores the limits of his instrument, playing way beyond the normal range of an alto saxophone. There is some masterful orchestration in this arrangement. Notice the pairing of the low register tenor saxophone with the flute when the melody returns. Mingus mines the landscape of Ellington, but always adds something completely new.

12. BLACK SAINT AND THE SINNER LADY (1963) Charles Mingus BLACK SAINT AND THE SINNER LADY, Tracks 1 & 2, MUD 45286.

This is a powerful example of Charles Mingus' more extended work. The work is built on powerful riffs which help unify the piece and give the work its raw power. The ensemble includes Rolf Ericson, Richard Williams trumpets, Quentin Jackson trombone, Don Butterfield tuba, Jerome Richardson soprano, baritone saxophones and flute, Dick Hafer tenor saxophone and flute, Charlie Mariano alto saxophone, Jaki Byard piano, Jay Berliner guitar, Charles Mingus bass and piano and Dannie Richmond on drums. Charles Mingus demonstrates here that he was the most immediate successor to Duke Ellington.

13. MEDITATION ON INTEGRATION (PRAYING WITH ERIC) (1964)-Charles Mingus TOWN HALL CONCERT Track 2, MUD 45282

This is an important extended composition by Charles Mingus with Eric Dolphy on flute and bass clarinet, Johnny Coles on trumpet, Clifford Jordan on tenor saxophone, Jaki Byard on piano, Danny Richmond on drums and Charles Mingus on bass. The beginning of the piece is striking with Eric Dolphy on flute with Mingus on arco bass with the horns providing the rhythmic and harmonic background. The piece evolves through various song structures and tempo changes with modal interludes by each player.

WEEK 6

1. **U.M.M.G. (UPPER MANHATTAN MEDICAL GROUP)** (1959) Billy Strayhorn Duke Ellington Orchestra with Dizzy Gillespie on trumpet - https://www.youtube.com/watch?v=LeeOYCq36Zo&list=PL2hhzrakkVk_aOeexdx0KSYlu6PmPZTeA&index=1

2. **THE STAR-CROSSED LOVERS (PRETTY GIRL)** (1957) Billy Strayhorn
SUCH SWEET THUNDER Duke Ellington Orchestra
Track 9, MUD 74309.

Composition by Billy Strayhorn featured on the Such Sweet Thunder suite inspired by Shakespeare. The piece was originally entitled Pretty Girl and was adapted for the suite to represent Romeo and Juliet. The piece features Johnny Hodges on alto saxophone and Harry Carney on baritone saxophone.

3. **SUCH SWEET THUNDER (CLEO)** 1957 Duke Ellington SUCH
SWEET THUNDER Duke Ellington Orchestra Track 1, MUD
74309.

4. **SONNET FOR CAESAR** (1957) Duke Ellington SUCH SWEET
THUNDER Duke Ellington Orchestra Track 2, MUD 74309.
Ellington and Strayhorn set the words to a sonnet by Shakespeare with instruments. The words provide the melodic and rhythmic structure for the piece.

5. **THE TELECASTERS** (1957) Duke Ellington SUCH SWEET
THUNDER Duke Ellington Orchestra Track 6, MUD 74309.

The three witches from Macbeth are presented as a trombone trio and Iago from Othello is represented by the baritone saxophone of Harry Carney.

6. **I WILL LEAD THEM UP AND DOWN (UP AND DOWN)** (1957) Billy Strayhorn SUCH SWEET THUNDER Duke Ellington Orchestra
Track 7, MUD 74309.

This imaginative work by Billy Strayhorn is inspired by Midsummer Night's Dream. Strayhorn arranges the instruments in pairs representing the couples in the play with violin and clarinet (Ray Nance and Jimmy Hamilton), alto saxophone and trombone (Johnny Hodges and John Sanders) and alto saxophone and tenor saxophone (Russell Procope and Paul Gonsalves). Clark Terry on flugelhorn portrays the mischievous Puck.

7. **THE QUEEN'S SUITE: LIGHTENING BUGS AND FROGS** (1959) Billy Strayhorn THE ELLINGTON SUITES Duke Ellington Orchestra
https://www.youtube.com/watch?v=R33qWPKQHtI&index=7&list=PL2hhzrakkVk_aOeexdx0KSYlu6PmPZTeA

Suite composed for Queen Elizabeth. Only one album was initially pressed. The recording was released after Duke Ellington's death.

8. THE QUEEN'S SUITE: SUNSET AND THE MOCKING BIRD (1959)

Duke Ellington THE ELLINGTON SUITES Duke Ellington Orchestra

https://www.youtube.com/watch?v=cizpQW4aaxs&index=8&list=PL2hhzrakkVk_aOeexdx0KSYlu6PmPZTeA

This composition features Duke Ellington on piano and Johnny Hodges on alto saxophone.

9. THE QUEEN'S SUITE: LE SUCRIER VELOURS (1959) Duke Ellington &

Billy Strayhorn THE ELLINGTON SUITES Duke Ellington Orchestra

https://www.youtube.com/watch?v=J5zKD2121B0&list=PL2hhzrakkVk_aOeexdx0KSYlu6PmPZTeA&index=9

10. SOMETHING TO LIVE FOR (1965) Billy Strayhorn Ella Fitzgerald with the Duke Ellington Orchestra

https://www.youtube.com/watch?v=ZMOtcqIQG9U&list=PL2hhzrakkVk_aOeexdx0KSYlu6PmPZTeA&index=10

This is an early composition by Billy Strayhorn composed in 1939. The song has an original structure and the lyrics by Strayhorn are raw and heartbreaking. Ella Fitzgerald has said that Something to Live For is her favorite song.

11. I'VE GOT THE WORLD ON A STRING (1959) Harold Arlen Frank Sinatra

<https://www.youtube.com/watch?v=kxOtOsLSczY&index=1&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>

12. JUST YOU, JUST ME (1959) Jesse Greer & Raymond Klages Ella Fitzgerald

https://www.youtube.com/watch?v=j8iLx9_cWQ0&index=2&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW

13. THE MAN I LOVE (1959) George & Ira Gershwin Ella Fitzgerald with Nelson Riddle

<https://www.youtube.com/watch?v=iDiQRtlJAEc&index=3&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>

14. THESE FOOLISH THINGS (1952) Jack Strachey & Erin Maschwitz

Billie Holiday with Oscar Peterson

<https://www.youtube.com/watch?v=JVuI1aLDkLI&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW&index=4>

15. **ROUTE 66** (1946) Bobby Troup Nat King Cole Trio
<https://www.youtube.com/watch?v=dCYApJtsyd0&index=5&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>
16. **STRAIGHTEN UP AND FLY RIGHT** (1943) Nat King Cole The Nat King Cole Trio
<https://www.youtube.com/watch?v=sJUMGp3KSBc&index=6&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>
17. **TENDERLY** (1958) Walter Gross & Jack Lawrence Sarah Vaughan
<https://www.youtube.com/watch?v=gNcSFjsBJtk&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW&index=7>
18. **A FOGGY DAY** (1954) George and Ira Gershwin Dinah Washington
<https://www.youtube.com/watch?v=WrsIF9-opeg&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW&index=9>
19. **I GET A KICK OUT OF YOU** (1955) Cole Porter Dinah Washington with Quincy Jones Octet with Wynton Kelly on piano
https://www.youtube.com/watch?v=3c5nwvVYC_E&index=10&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW
20. **FEVER** (1958) Otis Blackwell Peggy Lee
<https://www.youtube.com/watch?v=JGb5IweiYG8&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW&index=11>
21. **WITHOUT A SONG** (1959) Vincent Youmans & Billy Rose Tony Bennett appearance on the Danny Thomas Show
<https://www.youtube.com/watch?v=8SPF5boBxNc&index=14&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>
22. **SOME OTHER TIME** (1975) Leonard Bernstein, Betty Comden and Adolph Green Tony Bennett and Bill Evans
<https://www.youtube.com/watch?v=Ql6tDJacCRY&index=15&list=PL2hhzrakkVk9IF5sXkvBa6d2dYaVG8cDW>

WEEK 7

1. **CALDONIA** (1945) Louis Jordan Louis Jordan and His Tympani Five
https://www.youtube.com/watch?v=PR6pHtiNT_k&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=1
2. **SHAKE, RATTLE AND ROLL** (1954) Jesse Stone Big Joe Turner and Paul Williams Orchestra
https://www.youtube.com/watch?v=YhELpSeeipg&index=2&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa
3. **EVIL GAL BLUES** (1944) Leonard Feather & Lionel Hampton Dinah Washington
https://www.youtube.com/watch?v=4V49WJ0ibCQ&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=3
4. **HOUND DOG** (1952) Jerry Lieber and Mike Stoller Big Mama Thornton
https://www.youtube.com/watch?v=yoHDrzw-RPg&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=4
5. **MOVE IT ON OVER** (1947) Hank Williams Hank Williams with Red Foley's Band
https://www.youtube.com/watch?v=-Lza3NVH6Ig&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=5
6. **I GOT A WOMAN** (1954) Ray Charles Ray Charles
https://www.youtube.com/watch?v=R8kdX6VJ2oY&index=6&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa
7. **WHAT'D I SAY (PARTS 1 & 2)** (1959) Ray Charles Ray Charles and the Raelettes
https://www.youtube.com/watch?v=jZ6s0BWe2vk&index=7&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa
8. **HIT THE ROAD JACK** (1960) Percy Mayfield Ray Charles and Margie Hendrix and the Raelettes
https://www.youtube.com/watch?v=0rEsVp5tiDQ&index=8&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa

9. **MESS AROUND** (1957) Ahmet Ertegun Ray Charles
https://www.youtube.com/watch?v=iNe5npkid-s&index=9&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa
10. **GEORGIA ON MY MIND** (1960) Hoagy Carmichael and Stuart Gorrell Ray Charles
https://www.youtube.com/watch?v=yZceOIAh1i0&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=10
11. **I CAN'T STOP LOVING YOU** (1962) Don Gibson Ray Charles
with the Randy Van Horne Singers
https://www.youtube.com/watch?v=r_7iRVtxui8&index=11&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa
12. **COLD, COLD HEART** (1951) Hank Williams Dinah Washington with the Nook Shrier Orchestra with Paul Quinichette, tenor saxophone and Wynton Kelly, piano
https://www.youtube.com/watch?v=xXeXx8Fcz78&list=PL2hhzrakkVk_rREuok8M_Y5wNXraKvnsa&index=12
13. **MOANIN'** (1959) Bobby Timmons Art Blakey and the Jazz Messengers with Lee Morgan, trumpet, Benny Golson, tenor saxophone, Bobby Timmons, piano, Jymie Merritt, bass and Art Blakey, drums.
https://www.youtube.com/watch?v=PTWn7aD2eTM&index=1&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn
14. **MOANIN'** (1959) Charles Mingus BLUES AND ROOTS Charles Mingus, bass with John Handy & Jackie Mclean, alto saxophones, Booker Ervin, tenor saxophone, Pepper Adams, baritone saxophone, Jimmy Knepper and Willie Dennis, trombones, Horace Parlan, piano and Dannie Richmond, drums.
https://www.youtube.com/watch?v=WyOlc8BaR0A&index=3&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn
15. **MERCY, MERCY, MERCY** (1966) Joe Zawinul Cannonball Adderley Quintet
https://www.youtube.com/watch?v=pRrFWp4DUho&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=4
16. **WORK SONG** (1963) Nat Adderley Cannonball Adderley, alto saxophone with Yusef Lateef, tenor saxophone, Nat Adderley, cornet, Joe Zawinul, piano, Sam Jones, bass and Louis Hayes, drums.
https://www.youtube.com/watch?v=MmwsQ_dHrFM&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=5

17. **THE SIDEWINDER** (1963) Lee Morgan THE SIDEWINDER
Lee Morgan, trumpet, Joe Henderson, tenor saxophone, Barry Harris, piano, Bob Cranshaw, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=IRIXN9f-Ap4&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=7
18. **BETTER GET IT IN YOUR SOUL** (1959) Charles Mingus
MINGUS AH UM Shafi Hadi, alto saxophone, John Handy and Booker Ervin, tenor saxophones, Jimmy Knepper, trombone, Horace Parlan, piano, Charles Mingus, bass and Dannie Richmond, drums. Tenor solo by Booker Ervin.
https://www.youtube.com/watch?v=J0FcKOfRgvE&index=9&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn
19. **WATERMELON MAN** (1962) Herbie Hancock TAKIN' OFF
Herbie Hancock, piano with Freddie Hubbard, trumpet, Dexter Gordon, tenor saxophone, Butch Warren, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=ZbHJHPTikQA&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=10
20. **WATERMELON MAN** (1962) Herbie Hancock Mongo Santamaria
Fusion of R&B and Cuban rhythms
https://www.youtube.com/watch?v=RjKtPau8HTk&index=11&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn
21. . **WATERMELON MAN** (1973) Herbie Hancock HEAD HUNTERS
Herbie Hancock Herbie Hancock, electric keyboards, Bennie Maupin, soprano and tenor saxophones, saxello, bass clarinet and alto flute, Paul Jackson, electric bass, Harvey Mason, drums and Bill Summers, percussion.
https://www.youtube.com/watch?v=i-hAJcXqYms&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=12
22. **K.C. BLUES** (1951) Charlie Parker SWEDISH SCHNAPPS
Charlie Parker, alto saxophone, Miles Davis, trumpet, Walter Bishop, Jr., piano, Teddy Kotick, bass and Max Roach, drums.
https://www.youtube.com/watch?v=rEXxfKEc6l4&list=PL2hhzrakkVk_KGTyapCkRS1JOE80GCukn&index=13

WEEK 8

1. **LONELY WOMAN** (1959) Ornette Coleman THE SHAPE OF JAZZ TO COME
Ornette Coleman, alto saxophone, with Don Cherry, pocket trumpet, Charlie Haden, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=DNbD1JIH344&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s&index=1
2. **PEACE** (1959) Ornette Coleman THE SHAPE OF JAZZ TO COME
Ornette Coleman, alto saxophone, with Don Cherry, pocket trumpet, Charlie Haden, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=VRrNC28kuak&index=2&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s
3. **RAMBLIN'** (1959) Ornette Coleman CHANGE OF THE CENTURY Ornette Coleman, alto saxophone, with Don Cherry, pocket trumpet, Charlie Haden, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=kqwdRBWvPs0&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s&index=5
4. **CONGENIALITY** (1959) Ornette Coleman THE SHAPE OF JAZZ TO COME
Ornette Coleman, alto saxophone, with Don Cherry, pocket trumpet, Charlie Haden, bass and Billy Higgins, drums.
https://www.youtube.com/watch?v=MIXn_oy5s2I&index=11&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s
5. **EMBRACEABLE YOU** (1960) George and Ira Gershwin THIS IS OUR MUSIC
Ornette Coleman, alto saxophone, with Don Cherry, pocket trumpet, Charlie Haden, bass and Ed Blackwell, drums.
https://www.youtube.com/watch?v=hGiGH0O_a04&index=13&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s
6. **EMBRACEABLE YOU** (1947) George and Ira Gershwin Charlie Parker Quintet with Charlie Parker, alto saxophone, Miles Davis, trumpet, Duke Jordan, piano, Tommy Potter, bass and Max Roach, drums. (Two takes!)
https://www.youtube.com/watch?v=aNXbbLM8AA8&list=PL2hhzrakkVk_aMRG09K_W79D9CSTpfr6s&index=14
7. **MANTECA** (1947) Dizzy Gillespie, Chano Pozo and Gil Fuller Dizzy Gillespie and His Big Band featuring Chano Pozo
<https://www.youtube.com/watch?v=s2Tt6W-TxXs&index=1&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR>
8. **NEW ORLEANS JOYS** (1923) Jelly Roll Morton Jelly Roll Morton, solo piano
<https://www.youtube.com/watch?v=MsODDs4yLMs&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=15>

9. **CUBANA BE, CUBANA BOP** (1948) George Russell Dizzy Gillespie and His Orchestra Featuring Chano Pozo
<https://www.youtube.com/watch?v=ergxoIIzyxk&index=3&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR>
10. **COMO FUE** Ernesto Duarte Brito Beny More
<https://www.youtube.com/watch?v=Ojytcx7cabQ&index=4&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR> A Bolero
11. **SOY CAMPESINO** (1957) Senen Suarez Beny More
A son montuno!
https://www.youtube.com/watch?v=Z0jR1X_D3pg&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=5
12. **AFRO-CUBAN JAZZ SUITE** (1948) Mario Bauza THE LATIN BIRD Charlie Parker & Machito and His Orchestra
<https://www.youtube.com/watch?v=6qgF5Vd1mi4&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=6>
13. **CADETE CONSTITUCIONAL** (2016) Jacobo Rubalcaba Abel Gomez, solo piano Danzon
<https://www.youtube.com/watch?v=ldJractE3zU&index=7&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR>
14. **MARIA CRISTINA** (1953) Damaso Perez Prado Beny More & Perez Prado Mambo
<https://www.youtube.com/watch?v=ZaZ1XsKVCiE&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=9>
15. **CACHAO, CREADOR DEL MAMBO (SUITE CUBANA)** (2006) Bebo Valdes Bebo Valdes and Cachao
<https://www.youtube.com/watch?v=4gbQkxSjBs8&index=10&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR>
16. **CACHAO & PAQUITO DESCARGA** (1986) Cachao on bass with Paquito d’Rivera and all-star band
https://www.youtube.com/watch?v=QPUhfMnf_KY&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=11
17. **SON NO. 1** (2006) Chucho Valdes Chucho Valdes, solo piano
<https://www.youtube.com/watch?v=9VCME9tp9Es&index=13&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR>
18. **QUIE’REME MUCHO** (2005) Gonzalo Roig Chucho Valdes, solo piano
https://www.youtube.com/watch?v=3z_9FU6T8b4&list=PL2hhzrakkVk8VPf79fsh36EXdh2zISsSR&index=14

WEEK 9

1. **SPACE IS THE PLACE** (1974) John Coney, director SUN RA
AND HIS ARKESTRA Film with Sun Ra
<https://www.youtube.com/watch?v=nW98Zv14Vec&list=PLD668C2FE6C7BE5EE&index=9>

2. **E IS A SOUND OF JOY** (1956) Sun Ra SOUND OF JOY
Sun Ra and his Arkestra
https://www.youtube.com/watch?v=lyJ_H7h98ro&list=PLD668C2FE6C7BE5EE&index=10

3. **OVERTONES OF CHINA** (1956) Sun Ra SOUND OF JOY
Sun Ra and his Arkestra
https://www.youtube.com/watch?v=lyJ_H7h98ro&list=PLD668C2FE6C7BE5EE&index=10

4. **TWO TONES** (1956) Sun Ra SOUND OF JOY
Sun Ra and his Arkestra
https://www.youtube.com/watch?v=lyJ_H7h98ro&list=PLD668C2FE6C7BE5EE&index=10

5. **PARADISE** (1956) Sun Ra SOUND OF JOY
Sun Ra and his Arkestra
https://www.youtube.com/watch?v=lyJ_H7h98ro&list=PLD668C2FE6C7BE5EE&index=10

6. **SATURN** (1959) Sun Ra JAZZ IN SILHOUETTE Sun Ra and
his Arkestra
https://www.youtube.com/watch?v=5_PswgsM3gE&index=2&list=PLD668C2FE6C7BE5EE

7. **MOVE** (1949) Denzel Best, arranged by John Lewis BIRTH OF THE
COOL Miles Davis Nonet
Personnel: Miles Davis (trumpet), Kai Winding (trombone), Junior Collins
(french horn), Bill Barber (tuba), Lee Konitz (alto sax), Gerry Mulligan
(baritone sax), Al Haig (piano), Joe Schulman (bass), Max Roach (drums)
<https://www.youtube.com/watch?v=8S1UC4GKcvU&index=1&list=PL2hhzrakkVk8oe5xlD2hxDkxvx0py1BU8>

8. **JERU** (1949) Gerry Mulligan **BIRTH OF THE COOL**

Miles Davis Nonet

Miles Davis, trumpet, Kai Winding, trombone, Junior Collins, French Horn, Bill Barber, tuba, Lee Konitz, alto saxophone, Gerry Mulligan, baritone saxophone, Al Haig, piano, Joe Shulman, bass and Max Roach, drums.

<https://www.youtube.com/watch?v=MRjjqFogPGI&list=PL2hhzrakkVk8oe5xID2hxDkxvx0py1BU8&index=2>

9. **MOON DREAMS** (1950) Johnny Mercer, arranged by Gil Evans

BIRTH OF THE COOL Miles Davis Nonet

Miles Davis, trumpet, J. J. Johnson, trombone, Gunther Schuller, French Horn, Bill Barber, tuba, Lee Konitz, alto saxophone, Gerry Mulligan, baritone saxophone, John Lewis, piano, Al McKibbin, bass and Max Roach, drums.

<https://www.youtube.com/watch?v=iDjeXUxbvGI&index=3&list=PL2hhzrakkVk8oe5xID2hxDkxvx0py1BU8>

10. **DJANGO** (1954) John Lewis **DJANGO** Modern Jazz Quartet

Milt Jackson, vibraphone, John Lewis, piano, Percy Heath, bass and Kenny Clark, drums.

<https://www.youtube.com/watch?v=L4ksM27dVfs&list=PL2hhzrakkVk8oe5xID2hxDkxvx0py1BU8&index=4>

11. **ALL ABOUT ROSIE** (1957) George Russell **MODERN JAZZ CONCERT**

John LaPorta, alto saxophone, Manuel Zegler, bassoon, Teddy Sommer, drums, James Buffington, flugelhorn, Robert DiDomenica, flute, Barry Galbraith, guitar, Margaret Ross, harp, Bill Evans, piano, Joe Benjamin, bass, Hal McKusick, tenor saxophone, Jimmy Knepper, trombone, Art Farmer and Louis Mucci, trumpets, Teddy Charles, vibraphone.

<https://www.youtube.com/watch?v=G7tl2nX8hhE&list=PL2hhzrakkVk8oe5xID2hxDkxvx0py1BU8&index=6>

12. **REVELATIONS (FIRST MOVEMENT)** (1957) Charles Mingus

MODERN JAZZ CONCERT John LaPorta, alto saxophone, Manuel Zegler, bassoon, Teo Macero, baritone saxophone, Teddy Sommer, drums, James Buffington, flugelhorn, Robert DiDomenica, flute, Barry Galbraith, guitar, Margaret Ross, harp, Bill Evans, piano, Fred Zimmerman, bass (arco), Charles Mingus, bass (pizzicato), Hal McKusick, tenor saxophone,

Jimmy Knepper, trombone, Art Farmer and Louis Mucci, trumpets, Teddy Charles, vibraphone.

<https://www.youtube.com/watch?v=G7tl2nX8hhE&list=PL2hhzrakkVk8oe5xlD2hxDkxvx0py1BU8&index=6>

13. **TRANSFORMATIONS** (1957) Gunther Schuller MODERN JAZZ CONCERT John LaPorta, alto saxophone, Manuel Zegler, bassoon, Teddy Sommer, drums, James Buffington, flugelhorn, Robert DiDomenica, flute, Barry Galbraith, guitar, Margaret Ross, harp, Bill Evans, piano, Joe Benjamin, bass, Hal McKusick, tenor saxophone, Jimmy Knepper, trombone, Art Farmer and Louis Mucci, trumpets, Teddy Charles, vibraphone.

<https://www.youtube.com/watch?v=UljtexilM2M&list=PL2hhzrakkVk8oe5xlD2hxDkxvx0py1BU8&index=7>

14. **WEIRD NIGHTMARE** (1960) Charles Mingus MINGUS REVISITED Lorraine Cusson, voice, Eric Dolphy and Robert DiDomenica, flutes, Yusef Lateef, tenor saxophone, John LaPorta, alto saxophone, Danny Bank, saxophone, Bill Barron, tenor saxophone, Joe Farrell, tenor saxophone, Ted Curson, Clark Terry, Hobart Dotson and Richard Williams, trumpets, Eddie Bert, Slide Hampton, Jimmy Knepper and Charles Greenlee, trombones, Paul Bley, piano, Dannie Richmond, drums, Charles Mingus, bass.

<https://www.youtube.com/watch?v=uUkN8GQ0FpE&index=8&list=PL2hhzrakkVk8oe5xlD2hxDkxvx0py1BU8>

READER FOR MUSIC 127A: 1959: Jazz at the Crossroads

WEEK 1

1. Troupe, Quincy, Miles: The Autobiography of Miles Davis, pp. 157-245, ML 419.D39 A3.
2. Miles Davis and the Cool Tendency,” Hodeir, Andre, Kirchner, Bill (editor), A MILES DAVIS READER, pp. 22-37, ML 419.D39 M55.
3. Mailer, Norman, “The White Negro,” Walser, Robert, ed., KEEPING TIME: READINGS IN JAZZ HISTORY, pp. 242-246, ML 3507.K4 1999.
4. Jones, LeRoi (Amiri Baraka), “Jazz and the White Critic,” Walser, Robert, ed., KEEPING TIME: READINGS IN JAZZ HISTORY, pp. 255-261, ML 3507. K4 1999.
5. Brofsky, Howard, “Miles Davis and “My Funny Valentine,” Kirchner, Bill (editor), A MILES DAVIS READER, pp. 155-163, ML 419. D39 M55.
6. Hentoff, Nat (Panel Discussion with Cannonball Adderley, Dizzy Gillespie, Charles Mingus, George Russell, Dave Brubeck, Stan Kenton, Gerry Mulligan, Gunther Schuller, Ralph Gleason and Nat Hentoff, “A Jazz Summit Meeting,” Walser, Robert, ed., KEEPING TIME: READINGS IN JAZZ HISTORY, pp. 261-293, ML 3507.K4 1999.
7. Nisenson, Eric, The Making of Kind of Blue, pp. ix – 17, 33-49, ML 419 D39 N58.

WEEK 2

1. Porter, Lewis, John Coltrane, pp.98-170. ML 419.C645 P65
2. Kelley, Robin D., Thelonious Monk: The Life and Times of an American Original, Chapter 20 “Make Sure Them Tempos Are Right.” ML 417.M846 K46.

WEEK 3

1. Pettinger, Peter, Bill Evans: How My Heart Sings, Chapters 3-9, pp. 31-106, ML 417.E9 P53 1998.
2. Hall, Fred, It’s About Time: The Dave Brubeck Story, Chapters 3-6, pp. 25-70.

WEEK 4

1. Monson, Ingrid, Freedom Sounds: Civil Rights Call Out to Jazz and Africa, Oxford University Press, Chapters 2-5.
2. Kelley, Robin, Africa Speaks, America Answers: Modern Jazz in Revolutionary Times, read Prelude and Chapters on Randy Weston and Sathima Bea Benjamin.

WEEK 5

1. Porter, Eric, What is this Thing Called Jazz?, chapter "Passions of a Man: The Poetics and Politics of Charles Mingus, pp. 101-190, ML3508.P67 2002.
2. Santoro, Gene, MYSELF WHEN I AM REAL: THE LIFE AND MUSIC OF CHARLES MINGUS, pp. 209-242.

WEEK 6

1. Hasse, John Edward, Beyond Category: The Life and Genius of Duke Ellington, Da Capo Press, Chapters 9 & 10, pp. 303-366.
2. Hajdu, David, Lush Life, Farrar, Strauss, Giroux, Chapters 8 & 9, pp. 165-221.
3. Green, Edward, ed. Brown, Anthony, The Cambridge Companion to Duke Ellington, Cambridge University Press, "Duke in the 1950's: Renaissance Man," pp. 134-153.
4. Green, Edward, ed., Van Leur, Walter, The Cambridge Companion to Duke Ellington, "Seldom Seen, Always Heard, Billy Strayhorn and Duke Ellington," pp. 186-196.
5. Green, Edward, ed., Berger, David, The Cambridge Companion to Duke Ellington, "The Land of Suites: Ellington and Extended Form," pp. 245-261.

WEEK 7

1. Bracket, David, ed., Charles, Ray, The Pop, Rock and Soul Reader, "Ray Charles, or When Saturday Night Mixed it Up with Sunday Morning," pp. 87-93.
2. Lydon, Michael, Ray Charles: Man and Music, "The 1950's: The Atlantic Years," Riverhead Books, pp. 85-178.

WEEK 8

1. Litweiler, John, Ornette Coleman: A Harmolodic Life, William Morrow and Company, Chapters II and III, pp. 41-107.

WEEK 9

1. Swed, John, Space is the Place, Pantheon Books 1997, ML410.S978 S73, Chapters 2 & 3, pp. 51-181.
2. Schuller, Gunther, Gunther Schuller: A Life in Pursuit of Music and Beauty, University of Rochester Press 2011, Chapter "The Third Stream," pp. 437-498.