

## Playlist One<sup>1</sup>

### 1. Louis Armstrong and His Hot Five

#### **Struttin' with Some Barbecue** (Lil Armstrong)

recorded December 9th, 1927 in Chicago

Notice the polyphonic group playing of the cornet, clarinet and trombone. Louis Armstrong solo with skank-like (Reggae-like) banjo accompaniment.

### 2. Louis Armstrong and His Hot Five

#### **West End Blues** (Oliver-Williams)

recorded June 28th, 1928 in Chicago

Louis Armstrong cornet introduction. 12 bar blues form. Armstrong scat accompaniment to clarinet. Earl Hines piano solo. Armstrong high B-flat for nearly four measures.

### 3. Louis Armstrong and Earl Hines

#### **Weather Bird** (Oliver)

recorded December 5th, 1928 in Chicago

Note Earl Hines' comping accompaniment style. Substitute chord in third section.

### 4. Louis Armstrong and His Orchestra

#### **I Gotta Right to Sing the Blues** (Arlen-Koehler)

recorded January 26th, 1933 in Chicago

Note introduction. Armstrong on vocals has both crystal clear and muffled diction. "The deep blue sea, will be calling me." Stilted early alto saxophone sound. Astonishing trumpet solo, lyrical playing, glissando to high note.

---

<sup>1</sup> Information and selected observations taken from The Smithsonian Collection of Classic Jazz annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Two<sup>2</sup>

### 1. Fletcher Henderson and His Orchestra

#### **The Stampede** (Henderson, arr. Redman)

recorded May 14th, 1926

Coleman Hawkins tenor saxophone solo. Group does not swing. “Clumping” rhythm with tuba’s emphasis on every other beat. Soaring clarinet trio with banjo accompaniment.

### 2. Fletcher Henderson and His Orchestra

#### **Wrappin’ It Up** (Henderson)

recorded September 12th, 1934

Note introduction. Antiphonal (call and response) brass and reed play in early sections. 32 bar ABAC structure of 12 instrumentalists and 3 soloists. Hilton Jefferson, alto saxophone solo, Red Allen, trumpet solo, Buster Bailey, clarinet solo.

### 3. Fats Waller

#### **I Ain’t Got Nobody** (Williams-Graham)

recorded June 11th, 1937

A thoughtfully played interpretation of a popular standard of the time.

### 4. Coleman Hawkins and His Orchestra

#### **Body and Soul** (Green-Sauer-Heyman-Eyton)

recorded October 11th, 1939

The first tenor saxophone stylist. A vertical, arpeggiated, solo style, playing chords from the top to bottom. This piece was a popular hit, found on American jukeboxes up to the 1950s. The horn shouts to us in later sections of the piece.

---

<sup>2</sup> Information and selected observations taken from The Smithsonian Collection of Classic Jazz annotations, by Martin Williams. The Smithsonian Institution. 1997.

### Playlist Three

1. Robert Johnson<sup>3</sup>

#### **When You Got a Good Friend**

recorded November 23rd, 1936, San Antonio, Texas

Notice a two part conversational cadence of guitar accompaniment. Listen for the pace of the piece; is it march-like or train-like?

2. Robert Johnson

#### **Preaching Blues (Up Jumped the Devil)**

recorded November 27th 1936, San Antonio, Texas

Listen for Robert's use of various "voices" in the song. Personification — Robert says "blues walk in like a man." Listen for the voice of the blues (the devil) saying "give me your right hand." Note the fast-paced two part guitar accompaniment.

3. Billie Holiday<sup>4</sup>

#### **Billie's Blues**

recorded November 10th, 1956, Carnegie Hall in New York

Billy actually sang few blues during her career. Notice her lustrous and lilting behind-the-beat phrasing that is her trademark. There is a brief stop-time break right before the ending of the piece. Roy Eldridge, trumpet, Coleman Hawkins, tenor, Kenny Burrell, guitar, Chico Hamilton, drums.

4. Modern Jazz Quartet<sup>5</sup>

#### **Bluesology**

recorded September 18th, 1951

Milt Jackson on vibes.

---

3 [Robert Johnson — The Complete Recordings](#). Columbia Records. 1990.

4 [The Billie Holiday Songbook](#). Verve/Polygram Records. 1986.

5 [Modern Jazz Quartet](#). Savoy/Nippon Records. 1991.

## Playlist Four<sup>6</sup>

### 1. Coleman Hawkins Quartet

#### **The Man I Love** (Gerswin)

recorded December 23rd, 1943

An extended Hawkins solo builds slowly. This piece is done in double-time (twice-as-fast).

### 2. Ella Fitzgerald

#### **You'd Be So Nice to Come Home To** (Porter)

recorded July 28th, 1964 in Antibes, France

Ella has a clear tone and precise pitch. There are fine examples of her scat singing here. Roy Eldridge, trumpet, Tommy Flanagan, piano.

### 3. Art Tatum

#### **Willow Weep for Me** (Ronell)

recorded July 13th, 1949 in Los Angeles

Tatum was a master of recomposition. This recording is but two choruses of a 32-bar AABA structure. The bridge section (B) is done in a type of stride style the first time through. The second chorus is done in a blues style. Notice the light-speed triplets at the beginning of the second chorus. Tatum also quotes his beginning four bar vamp throughout and at the end of this rendition.

### 4. Count Basie's Kansas City Seven

#### **Lester Leaps In** (Young)

recorded September 5th, 1939

Lester Young on tenor saxophone, Count Basie on piano. A signature piece for Young, a star soloist, who became well known after Coleman Hawkins and before Charlie Parker.

---

<sup>6</sup> Information and selected observations taken from [The Smithsonian Collection of Classic Jazz](#) annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Five<sup>7</sup>

### 1. Benny Goodman Sextet featuring Charlie Christian

#### **Breakfast Feud** (Goodman)

recorded January 15th, 1941

An example of the electric guitar as jazz voice. The repeating phrase of the horns serves as a launching pad for the soloist.

### 2. Duke Ellington and His Orchestra

#### **East St. Louis Toddle-Oo** (Ellington)

recorded December 12th, 1927

Bubber Miley, trumpet, Harry Carney, baritone saxophone, Joe Nanton, trombone, Rudy Jackson, clarinet. Some classic Ellington showing how the individual voices of his soloists influenced the overall character of the orchestra. Notice the raspy plunger-muted trumpet's first solo and the second solo by the low-ranged baritone saxophone.

### 3. Duke Ellington and His Famous Orchestra

#### **In a Mellotone** (Ellington)

recorded September 5th, 1940 in Chicago

The mature jazz orchestra sound. This rendition has a wide or broad swing to it. Notice the call and response between reeds and brass in the melody. Solos by Duke Ellington, piano, Cootie Williams, muted trumpet, Johnny Hodges, alto saxophone. Hodges is another noteworthy soloist with a lyrical and linear style.

### 4. Duke Ellington and His Famous Orchestra

#### **Cotton Tail** (Ellington)

recorded May 4th, 1940 in Hollywood

Tenor saxophone innovator Ben Webster takes an extended solo here. This piece includes unison horn parts that are written variations on the rhythm changes, played towards the end of the work.

---

<sup>7</sup> Information and selected observations taken from [The Smithsonian Collection of Classic Jazz](#) annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Six<sup>8</sup>

### 1. Dizzy Gillespie All Star Quintette

#### **Shaw 'Nuff** (Gillespie-Parker)

recorded May 11th 1945

Charlie Parker, alto saxophone, Dizzy Gillespie, trumpet, usher in the era of bebop. Note the high speed flawless unison performance of the melody by the two horns. The solos bubble with enthusiasm and life. Parker plays dense and technically bristling lines. Gillespie begins his solo with a high-pitched shout from his horn.

### 2. Charlie Parker's Re-Boppers

#### **Koko** (Parker)

recorded November 26th 1945

Notice the “use of space, rest and silence” that is contrasted with “short tension-phrases “and “melodious release-phrases.”

### 3. Charlie Parker All Stars

#### **Parker's Mood** (Parker)

recorded September 1948

A “sober masterpiece in the slow blues.”

### 4. Bud Powell Trio

#### **A Night in Tunisia** (Gillespie)

recorded May 1st, 1951

“Powell sometimes played like a man running before a threat, and perhaps a part of him knew from the beginning that time would run out for him . . . There was an urgency in his playing that was sometimes almost extra-musical . . .”

---

8 Information and selected observations taken from [The Smithsonian Collection of Classic Jazz](#) annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Seven

1. Robert Johnson<sup>9</sup>

### **Cross Road Blues**

All songs recorded in 1936 or 1937 in San Antonio, Texas.

2. Robert Johnson

### **Hellhound On My Trail**

3. Robert Johnson

### **Love In Vain**

4. Robert Johnson

### **Stones in My Passway**

---

<sup>9</sup> Robert Johnson — The Complete Recordings. Columbia Records. 1990.

## Playlist Eight<sup>10</sup>

### 1. Charlie Parker Sextet

#### **Crazeology**

recorded December 17th, 1947

### 2. Charlie Parker Quintet

#### **Embraceable You** (Gershwin)

recorded October 28th, 1947

### 3. Thelonious Monk Quartet

#### **Misterioso** (Monk)

recorded July 2nd, 1948

Note introduction with “walking sixths.” This piece is a blues but Monk’s touch seems to make it sound more original and improvisational than traditional.

### 4. Thelonious Monk Quintet

#### **Criss-Cross** (Monk)

recorded July 23rd, 1951

An “abstract” piece that “states and develops certain musical ideas” as opposed to developing a “mood” or interpreting a “tune.”

---

<sup>10</sup> Information and selected observations taken from The Smithsonian Collection of Classic Jazz annotations, by Martin Williams. The Smithsonian Institution. 1997.



## Playlist Nine<sup>11</sup>

### 1. Dexter Gordon Quartet

#### **Bikini** (Gordon)

recorded June 12th, 1947

Probably named after the “bomb” test site and the the “swim suit”.

### 2. Sonny Rollins Plus Four

#### **Pent-Up House** (Rollins)

recorded March 22nd, 1956

“This group is actually the celebrated Max Roach-Clifford Brown Quintet, recording here for a rival label under Rollins’ name. Thus we have virtuoso Rollins in addition to Brown’s sunny, quick, fluent virtuosity.”

### 3. Miles Davis with Gil Evans’ Orchestra

#### **Summertime** (Gershwin-Heyward)

recorded August 18th, 1958

Here Summertime is almost “recomposed . . . into a new work.” Davis’ playing style is at once “modern” in terms of harmony and rhythm, and traditional in terms of directness and simplicity.

### 4. Sarah Vaughn

#### **All Alone** (Irving Berlin)

recorded January 23rd, 1967

“Sarah Vaughn can, like a good instrumentalist, improvise a totally new melody within an harmonic outline . . . [She] can jump wide intervals at full volume and come down on an unexpected note with precision.” “Here . . . she turns Irving Berlin’s early, sentimental waltz, *All Alone*, into a shy plea for company . . .”

---

11 Information and selected observations taken from The Smithsonian Collection of Classic Jazz annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Ten<sup>12</sup>

### 1. Ornette Coleman Quartet

#### **Lonely Woman** (Coleman)

recorded May 22nd, 1959

“The passion of Ornette Coleman’s music is immediately evident, and *Lonely Woman*, perhaps the most powerful of a series of magnificent dirges that he recorded, is one of his most compelling . . . recordings. The beginning, with bass and drums in counter-rhythm, followed by the trumpet and alto sax, obliquely intoned, entering at a most unexpected place and at a most unexpected tempo — this alone announces Coleman’s originality, and his exploratory solo expounds on it.”

### 2. Ornette Coleman Quartet

#### **Congeniality** (Coleman)

recorded May 22nd, 1959

In this piece, as “one motive appears it is tuned, developed, elaborated, ore condensed until it yields another of itself, or yields to a different motive from Coleman’s imagination.”

### 3. John Coltrane Quartet

#### **Alabama** (Coltrane)

recorded November 18th, 1963

“*Alabama* begins as if with solemn meditation, moves to prayer, to hope, to affirmation, and ends again in prayer. When asked if it concerned the desegregation problems of its date and the bombing deaths of some black children in Alabama, Coltrane replied simply, ‘It represents, musically, something that I saw down there, translated into music from inside me.’”

### 4. Sonny Rollins Quartet

#### **Blue 7** (Rollins)

recorded June 22nd, 1956

“*Blue 7* is one of those rare improvised performances in which every part is related to every other part . . . with details so subtle and perfectly in place that it might take a composer hours to arrive at — yet Rollins made it all up in a recording studio as he went along.”

---

12 Information and selected observations taken from The Smithsonian Collection of Classic Jazz annotations, by Martin Williams. The Smithsonian Institution. 1997.

## Playlist Eleven

### 1. Mongo Santamaria

#### **Bembe Blue**

1964

Bembe Blue moves back and forth between a latin and jazz swing feeling within the piece. Hubert Laws takes classic flute and piccolo solos. Nat Adderley on trumpet, Mongo Santamaria on conga drums and bongos.

### 2. James Brown

#### **I Got the Feelin'** (20 All-Time Greatest Hits)

(circa 1965)

Polyrhythmic funk with saxophone and trumpets. A brief tenor saxophone solo by Maceo Parker at the end of the piece.

### 3. Stevie Wonder

#### **Tuesday Heartbreak** (Talking Book)

1972

David Sanborn plays alto as Stevie plays everything else. Amazing, Stevie Wonder overdubs drums, keyboards, bass, wa-wa guitar and two-part vocals on this piece.

### 4. Zap Mama

#### **Belgo Zairoise** (Seven)

1997

Marie Daulne's rhythmic vocal pieces are both African and jazz-like in their improvisational feeling. Recorded in Belgium.

**Playlist Twelve**

1. Chuck Berry  
**You Never Can Tell**  
1957

2. Jimi Hendrix  
**Manic Depression**  
1967

3. Fela Kuti  
**Eko Ile**  
1971

4. Funkadelics, Maggot Brain  
**Super Stupid**  
1971

### Playlist Thirteen

1. Anonymous

**Sai da Frente (The Best of Rio Carnaval)**

(circa 1990)

Batucada, Brazilian percussion.

2. Anonymous

**Jipang Lontang Et Bebar Layar (L'Art du Gamelan Degung)**

(circa 1970)

Gamelan bell, gong and percussion orchestra from Java.

3. Joao Bosco

**Tatapa (Brasileiro)**

(circa 1990)

Polyrhythmic samba with voice, guitars and hand percussion.

4. Keith Jarrett

**Bop-Be (Live at the Blue Note)**

(circa 1990)

With Jack DeJonette, drums and Charlie Haden, bass.

**Playlist Fourteen**

**Herbie Hancock**

1. Watermelon Man
2. Vein Melter

**Wayne Shorter**

3. Speak No Evil
4. Wild Flower

## **Playlist Fifteen**

### **Joshua Redman Quartet**

**1. Mischief (Moodswing) 1994**

Joshua Redman, tenor saxophone, Brad Mehldau, piano, Christian McBride, bass, Brian Blade, drums.

**2. Dialogue**

### **Habib Koite**

**3. Sin Djen Djen**

**4. Cigarette Abana**

## **Playlist Sixteen**

### **John Coltrane**

1. Trane's Slo Blues (Lush Life) 1958

### **Oliver Lake**

2. Crooked Blues (Trio 3) 2000  
With Reggie Workman, bass, Andrew Cyrille, drums

### **Pharoah Sanders**

3. Astral Traveling (Thembi)

### **Andy Bey**

4. Celestial Blues (Experience and Judgment)  
Andy Bey vocals



**Playlist Seventeen**

**Julius Hemphill**

1. Reflections (Reflections)

**Albert Ayler**

2. On Green Dolphin Street (Holy Ghost)

**The Cecil Taylor Unit**

3. Pots (Mixed)

**Art Ensemble of Chicago**

4. Til Autumn (Sirius Calling)

**Playlist Eighteen**

**Art Ensemble of Chicago**

1. Dance of Circles (Sirius Calling)

**Sun Ra Sextet**

2. Theme of the Stargazers (At the Village Vanguard)