Marshall University
College of Arts and Media - School of Music and Theatre
MUS 657: Advanced Jazz History

Course Title/Number	MUS 657: Advanced Jazz History, Section 201 - 3 credits
Semester/Year	Spring 2017
Days/Time	T.B.A
Location	Jome Jazz Center, Rm. 114
Instructor	Jeffrey Wolfe
Office	Smith Music Hall, Rm. 315
Phone	304-696-3613
E-Mail	wolfe9@marshall.edu
Office/Hours	T.B.A
University Policies	By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to www.marshall.edu/academic-affairs and clicking on "Marshall University Policies." Or you can access the policies directly by going to http://www.marshall.edu/academic-affairs/?page_id=802 Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment

Course Description (from course catalog)

Comprehensive study of the development of jazz and related forms from its inception to recent trends. Relationships between aesthetic, technological, and social changes and their effects on jazz. Study of historic recordings in the development of jazz.

Course Student Learning Outcomes	How Students Will Practice Each Outcome In This Course	How Student Achievement Of Each Outcome Will Be Assessed In This Course
Students will learn how to become active listeners, focusing on important areas in the music that not only help distinguish the various sub-genres of jazz, but also help trace its history and development.	Students will listen to seminal recordings using specific listening techniques and discuss their observations in class, as well as write their observations for each selections of the required listening list.	Students will demonstrate their ability to actively listen through their performance on listening exams, writing a comprehensive listening guide, and identifying relevant musical examples within a research paper.
Students will recognize the stylistic traits, instruments, important figures, essential recordings, and characteristics associated with the various periods throughout the history of jazz.	Students will develop their understanding of these aspects through class lectures and discussions, reading assignments, listening to recordings, and watching video clips of performances.	Students will demonstrate their understanding of the characteristics of each period of jazz through their performance on exams and their incorporation of these characteristics in their written assignments.
Students will interpret the relationships between aesthetics, technological advances, and social changes in the country and how they affected jazz.	Students will develop their understanding of these aspects through class lectures and discussions, reading assignments, and analysis of historical influences on the musical genre.	Students will demonstrate their understanding of these relationships through their performance on exams and their incorporation of these characteristics in their written assignments.
Students will synthesize course content and individual research to develop an original work that follows academic research protocols and methods.	Students will analyze a sample research work, discuss appropriate research materials, and practice accepted academic citation styles.	Students will write an original research paper about a specific artistic aspect of a jazz musician or ensemble.

Required Text and Materials

1. Ernst Berendt, Joachim. *The Jazz Book: From Ragtime to the 21st Century*. Seventh ed. Chicago: Chicago Review, 2009. Print.
2. Three-ring notebook for class notes and handouts.
3. Spotify account

Course Requirements and Due Dates (due dates subject to change at the discretion of the instructor)
See the course schedule below for exam and assignment due dates.

1. Exams (4): **60%** - Each exam will consist of both written and listening sections. The written section will be a combination of multiple choice, short answer, or essay, whereas the listening portion will require you to list information such as composition name, performers in the group, applicable album title, year, and other important facts.
2. Research Paper: **20%** - Students will be asked to write a ten to fifteen-page research paper detailing a specific period in the career of a jazz musician or band we have discussed or will discuss this semester. To get a head start on your research visit: http://libguides.marshall.edu/jazz
3. Comprehensive Listening Guide: **20%** Students will create a comprehensive listening guide containing relevant observations regarding the unique musical content, discography information, and important historical facts for each track of the required listening list.

Grading Policy

Grades will be assigned using the following scale (please note the category weights in the "Course Requirements and Due Dates" section).

A = 90% - 100%
B = 80% - 89%
C = 70% - 79%
D = 60% - 69%
F = 59% or lower

Tips for Success in Advanced Jazz History

- Listening to the required music is of the utmost importance. When studying the style of jazz, hearing the artists and styles discussed in class is essential to your complete understanding of the subject.
- Stay up-to-date with the required reading. Coming to class with an understanding of the material being covered will greatly improve your comprehension of the course material and improve the depth of information we can cover as a class.
- Jazz music, though only existing for a little over a century, is a vast and varied music. We will discuss many important figures throughout the history of jazz, citing important recorded works and compositions. In order to provide you with a complete overview of jazz history, we will unfortunately need to make concessions on certain artists as well as the time spent discussing the pivotal figures in jazz history. Do your best to stay ahead in your reading and listening and focus on the material we are covering, and do not dwell on things that we are not.
- Start thinking about a research topic early in the semester. Get a head start by visiting the jazz studies research guide at http://libguides.marshall.edu/jazz.

Access to the Required Listening List

Access to the required listening for this course will be made available via the streaming audio service Spotify. You can download the Spotify software at: https://www.spotify.com/us/student/ Spotify is free to use on the desktop. They do offer a premium service with a discounted student rate of $4.99 per month for mobile and offline access (highly recommended). I will email you a link for the applicable playlist to follow.

Attendance and Late Work

Attendance is paramount to your success. If you miss class, you miss material that cannot be made up. Any student who completes the course with **2** or fewer unexcused absences will have the option to drop their lowest exam grade for the semester. This exam grade will be excluded from the student's total grade at the end of the semester. All exams must be taken in order for a test grade to be excluded. Excused absences are permitted for illness, personal emergencies, and MU sanctioned activities. In order for an absence to be excused, you must meet the guidelines for excused absences as stated in the *Marshall University Undergraduate Catalog 2015-2016*, pp. 85-86, and have written approval from the Dean of Student Affairs (Office of Student Affairs). Please do not ask me to rule as to whether your absence is to be excused. I do not have the right to such rulings. Please do not bring me notes from doctors, parents, roommates, spouses, etc. Take such materials to the appropriate office before the next class meeting. Tardiness of more than 5 minutes or walking out in the middle of class (without consulting me of your need to leave early) will be counted as an absence.

All assignments are to be submitted at the beginning of the class period in which they are due. Assignments submitted after the due date will be assessed a **10% penalty** for each day late. Absences, whether excused or not, do not exempt you from completing and submitting work due or completed in class. **Assignments are due at the first class period the student returns after an absence (regardless of an excused or unexcused absence).** If the absence is excused, there will be no late penalty; if the absence is unexcused, the late penalty will be applied. Attendance is required for quizzes and exams. A quiz or exam may only be made up if a student meets the criteria stated above for an excused absence. A make-up exam may vary from the original.

Academic Dishonesty & Plagiarism

Please consult the *Marshall University Undergraduate Catalog 2015-2016*, pp. 71-73 for Marshall University's policy and definitions of academic dishonesty. Academic dishonesty is considered to be an academic crime. Doing your own work and properly documenting quoted and paraphrased material are the keys to avoiding plagiarism. If I detect any plagiarism or academic dishonesty (i.e., copying someone else's paper or test, submitting work you found on the Internet as your own, etc.), you will fail the assignment or test and the incident will be reported to the Office of Academic Affairs. Additionally, you may fail the course and/or be subject to academic suspension.

Mobile Computing Devices

No one loves their mobile devices more than I do, but using them during class for activities outside the scope of the course is distracting to your instructor and more importantly to your fellow classmates. If mobile devices are to be utilized during class, your instructor will notify you. Mobile devices must be stowed and set to "silent" prior to the beginning of class. If you know in advance that you will need to use your phone during class time please let me know before class begins (emergencies not withstanding). **Failure to meet this expectation will result in the student being asked to leave class and an unexcused absence being recorded for the day.**

Miscellaneous

- Email: Please check your **Marshall** email often. This will be the main source of communication between me and you, the student.
- MU Online: Relevant course materials will be made available on MU Online (www.marshall.edu/muonline). Log on to view and download materials you might have lost or need due to an absence.
- Grade Reports: Detailed grade reports will be kept on MU Online. **At any point in the semester you may check MU Online for your current grade.**
- Some Important Dates:
    - T.B.A

MUS 657: Jazz History: Spring 2017

(Schedule is subject to change at the discretion of the instructor)

Week (Important Dates)	Topic	Required Reading and Listening Assignments
Week 1: Jan. 10, 12	Intro to course. How to listen to jazz, What is jazz?, Origins of jazz, New Orleans, ragtime, blues, Scott Joplin, Bessie Smith, 1920's – Early jazz, ODJB, King Oliver, Jelly Roll Morton	"Towards a Definition of Jazz" "Elements of Jazz" "Around 1890: Ragtime" "Turn of the Century: New Orleans" "Bessie Smith" Tracks: 1-6
Week 2: Jan. 17, 19	Louis Armstrong, Earl Hines, Bix Beiderbecke, Frankie Trumbaur, Sidney Bechet	"The Teens: Dixieland" "The Twenties: Chicago" "The Trumpet" "The Trombone" "The Clarinet" "Louis Armstrong" "Bix Beiderbecke" Tracks: 7-12
Week 3: Jan. 24, 26	1930's -1940's (The swing era) - Fletcher Henderson, Jimmie Lunceford, Chick Webb, Benny Goodman, small groups of the swing era, Fats Waller, Ella Fitzgerald, and Billie Holiday	"The Thirties: Swing" "Fletcher Henderson and the Beginning" "The Goodman Era" "The Black Kings of Swing" "The Bass" "The Drums" "The Swing Combos" Tracks: 13-21
Week 4: Jan. 31**, Feb. 2** ***Thursday, Feb. 2nd, Exam 1 (tracks 1-21)**	Duke Ellington	"Duke Ellington" "The Piano" Tracks: 22-30
Week 5: Feb. 7, 9	Ellington cont., Count Basie, Basie style and influence, Lester Young and Coleman Hawkins, Decline of Swing/Rise of Bebop	"Basie as Basis" "The Saxophones" "Coleman Hawkins and Lester Young" Tracks: 22-34
Week 6: Feb. 14, 16	Bebop continued, Dizzy Gillespie, Charlie Parker, Thelonious Monk, and various bebop pianists, trumpeters, saxophonists, bassists, drummers	"The Forties: Bebop" "Charlie Parker and Dizzy Gillespie" "Bop and Cool" Tracks: 35-41
Week 7: Feb. 21, 23	1950's - "The Cool School," Birth of the Cool (The Miles Davis Nonet), Lennie Tristano, Lee Konitz, Gerry Mulligan, MJQ, Woody Herman and the "Four Brothers," Stan Kenton, Hard Bop, Horace Silver, Art Blakey and The Jazz Messengers, Clifford Brown, Max Roach, Sonny Rollins	"First High Points of Integration" "Woody and Stan" "The Bop Big Bands" "The Vibraphone" "The Fifties: Cool, Hard Bop" Tracks: 42-50

Week 8: Feb. 28, March **2** **<u>*Thursday, March 2nd, Exam 2 (tracks 22-44)</u>**	Hard Bop continued, Funky Jazz	"From Hard Bop to Free" "Organ, Keyboards, Synthesizer" "The Guitar" <u>Tracks: 46-50</u>
Week 9: March 7, 9	Miles Davis 1st Quintet, Modal Jazz, Kind of Blue, Gil Evans/Miles Davis, Bill Evans Trio	"Miles Davis" "Gil Evans and George Russell" <u>Tracks: 51-58</u>
March **16-21** **No Classes: Spring Break**	March **16-21** **No Classes: Spring Break**	March **16-21** **No Classes: Spring Break**
Week 10: March 21, **23** **<u>*Thursday, March 23rd, Research Paper Due</u>**	1960's - Miles Davis' 2nd Quintet and his sidemen	"The Sixties: Free Jazz" <u>Tracks: 59-60</u>
Week 11: March 28, March 30	John Coltrane, The Avant-Garde and Free Jazz, Ornette Coleman, and Cecil Taylor	"John Coltrane and Ornette Coleman" "Ornette and After" <u>Tracks: 61-68</u>
Week 12: April 4, **6** ***Thursday, April 6th, Exam 3 (tracks 45-68)**	Charles Mingus ,The Avant-Garde continued, ECM, AACM and the Art Ensemble of Chicago	"AACM" "Neo-Bop" <u>Tracks: 64-68</u>
Week 13: April 11, 13	1970's – Jazz Fusion, Miles Davis' Fusion Groups of the 1970's, Herbie Hancock, The Mahavishnu Orchestra, Chick Corea, Herbie Hancock, Weather Report	"Jazz and Rock Fusion" "John McLaughlin" "The Mixing Board" "Rock Big Bands" "Big Bands Forever: The Seventies" <u>Tracks: 69-73</u>
Week 14: April 18, 20	Neo-classicism, Wynton and Branford Marsalis, Michael Brecker, Pat Metheny, Current Trends	"The Eighties" "Back to the Basics and Postmodernism: The Eighties" "Non-Western Instruments" "David Murray and Wynton Marsalis" <u>Tracks: 74-80</u>
Week 15: April 25, 27 **<u>Thursday, April 27th, Comprehensive Listening Guide Due</u>**	Current Trends – John Zorn, Steve Coleman, Dave Douglas, Brad Mehldau, Maria Schneider, Robert Glasper, Esperanza Spalding	"Since 1990: Stylistic Diversity and the Art of Interaction" "John Zorn" "Repertory Orchestras, Europe, and the Diversity of Styles: The Nineties" <u>Tracks: 77-80</u>
Week 16: ***<u>Final exam (Exam 4 – tracks 69-80)</u>**	Week 16: ***<u>Final exam (Exam 4 – tracks 69-80)</u>**	Week 16: ***<u>Final exam (Exam 4 – tracks 69-80)</u>**

MUS 657: Advanced Jazz History
Spring 2017 Required Listening List

1. "Maple Leaf Rag" (1899) – Composed by Scott Joplin.

2. "Lost Your Head Blues" (1926) - Bessie Smith-voice.

3. "Livery Stable Blues" (1917) – Original Dixieland Jazz Band (ODJB), Nick LaRocca-cornet, Larry Shields-clarinet, Eddie Edwards-trombone, Henry Ragas-piano, Tony Sbarbaro-drums.

4. "Dippermouth Blues" (1923) – King Oliver's Creole Jazz Band: Oliver and Louis Armstrong-cornets, Johnny Dodds-clarinet, Honore Dutrey-trombone, Lil Hardin-piano, Bill Johnson-banjo, Baby Dodds-drums.

5. "Dead Man Blues" (1926) – Jelly Roll Morton's Red Hot Peppers: Morton-piano, George Mitchell-trumpet, Kid Ory-trombone, Omer Simeon-clarinet, Johnny St. Cyr-banjo, John Lindsay-bass, Andrew Hilaire-drums.

6. "High Society" (1939) – Jelly Roll Morton-piano, Sidney Bechet-soprano sax, Sidney de Paris-trumpet, Claude Jones-trombone, Albert Nicholas-clarinet, Happy Caldwell-tenor sax, Larry Lucie-guitar, Wellman Braud-bass, Zutty Singlton-drums.

7. "Heebie Jeebies" (1925) – Louis Armstrong and His Hot Five: Armstrong-cornet & vocal, Kid Ory-trombone, Johnny Dodds-clarinet, Lil Hardin Armstrong-piano, Johnny St. Cyr-banjo.

8. "Hotter Than That" (1927) – Louis Armstrong and His Hot Five: Armstrong-cornet & vocal, Kid Ory-trombone, Johnny Dodds-clarinet, Lil Hardin Armstrong-piano, Johnny St. Cyr-banjo.

9. "Struttin' With Some Barbecue" (1927) – Louis Armstrong and His Hot Five: Armstrong-cornet, Kid Ory-trombone, Johnny Dodds-clarinet, Lil Hardin Armstrong-piano, Jonny St. Cyr-banjo.

10. "West End Blues" (1928) – Louis Armstrong and His Hot Five: Armstrong-cornet & vocal, Fred Robinson-trombone, Jimmy Strong-clarinet, Earl Hines-piano, Mancy Cara-banjo, Zutty Singleton-drums.

11. "Singin' the Blues" (1927) – Bix Beiderbecke-cornet, Frankie Trumbauer-C melody sax, Bill Rank-trombone, Jimmy Dorsey-clarinet & alto sax, Eddie Lang-guitar, Paul Mertz-piano, Chauncey Morehouse-drums.

12. "Riverboat Shuffle" (1927) – Bix Beiderbecke-cornet, Frankie Trumbauer-C melody sax, Bill Rank-trombone, Don Murray-clarinet & bari sax, Doc Ryker-alto sax, Eddie Lang-guitar, Itzy Riskin-piano, Chauncey Morehouse-drums.

13. "Hop Off" (1927) – Fletcher Henderson and His Orchestra: Clarence Williams-comp., Don Redman-arr., Tommy Ladnier & Joe Smith-trumpet, Coleman Hawkins-tenor sax, Jimmy Harrison-trombone, Buster Bailey-clarinet, Kaiser Marshall-drums. Instrumentation: 3t, 2tb, 2as (w/cl), 1ts (w/cl), p, bj, tba, d.
14. "Down South Camp Meeting" (1934) – Fletcher Henderson and His Orchestra: Fletcher Henderson-comp. & arr., Henry "Red" Allen-trumpet, Hilton Jefferson-alto sax. Instrumentation: 3t, 2tb, 1cl, 2as (w/cl), 1ts, p, g, b, d.

15. "Stratosphere" (1934) – Jimmie Lunceford and His Orchestra: Jimmie Lunceford-comp. & arr., Willie Smith-alto sax, Joe Thomas-tenor sax, Jimmy Crawford-timpani. Instrumentation: 3t, 2tb, 3as, (2w/cl & bari), 1 ts (w/cl), p, g, b, d (w/timp).

16. "Undecided" (1939) – Chick Webb and His Orchestra: Charlie Shavers & Sid Robin-comp., Van Alexander-arr., Ella Fitzgerald-vocal, Chick Webb-drums. Instrumentation: 3t, 3tb, 2as, 1ts, 1 bari, p, g, b, d, fvoc.

17. “He’s Funny That Way” (1937) – Billie Holiday and Her Orchestra: Buck Clayton-trumpet, Buster Bailey-clarinet, Lester Young-tenor saxophone, Claude Thornhill-piano, Freddie Green-guitar, Walter Page-bass, Jo Jones-drums, Billie Holiday-voice.

18. “Flying Home” (1945) – Ella Fitzgerald and Her Orchestra: Lionel Hampton, Benny Goodman, Sidney "Sid" Robin-comp., Ella Fitzgerald-Voice, Instrumentation: 3t, 1tb, 2 as, 2ts, p, b, g, d, fvoc.

19. “King Porter Stomp” (1935) – Benny Goodman and His Orchestra: Jelly Roll Morton-comp, Fletcher Henderson-arr., Bunny Berigan-trumpet, Red Ballard-trombone, Benny Goodman-clarinet. Instrumentation: 3t, 2tb, 2as, 2ts, p, g, b, d.

20. “Moonglow” (1935) — Benny Goodman Quartet: Benny Goodman-clarinet, Teddy Wilson-piano, Lionel Hampton-vibes, Gene Krupa-drums.

21. “Honeysuckle Rose” (1934) – Fats Waller and His Rhythm: Waller-piano & vocal, Bill Coleman-trumpet, Eugene “Honeybear” Cedric-clarinet & alto sax, Al Casey-guitar, Billy Taylor-bass, Harry Dial-drums.

22. “East St. Louis Toodle-oo” (1927) – Duke Ellington and His Orchestra: Ellington & Miley-comp., Ellington-arr., Bubber Miley-trumpet, Harry Carney-baritone sax, Joe “Tricky Sam” Nanton-trombone, Rudy Jackson-clarinet. Instrumentation: 2t, 1tb, 1as (w/ss&bari), 1as (w/cl&bari), 1ts (w/cl), p, bj, b, d.

23. “The Mooche” (1928) – Duke Ellington and His Orchestra: Duke Ellington and Irving Mills-comp. & arr., Duke Ellington-piano, Bubber Miley-trumpet, Arthur Whetsol-trumpet, Joe "Tricky Sam" Nanton-trombone, Johnny Hodges-reeds, Harry Carney-reeds, Barney Bigard-reeds, Fred Guy-banjo, Lonnie Johnson-guitar, Wellman Braud-bass, Sonny Greer-drums, Baby Cox-vocals

24. “Echoes of Harlem” (1936) – Duke Ellington and His Orchestra: Duke Ellington-comp. & arr., Cootie Williams-trumpet. Instrumentation: 2t, 1c, 2tb, 1vtb, 2as, 1ts, 1bari, p, g, 2b, d.

25. “Jack The Bear” (1939) – Duke Ellington and His Orchestra: Jimmy Blanton-bass, Barney Bigard-clarinet, Cootie Williams-trumpet, Harry Carney-baritone sax, Tricky Sam Nanton-trombone.

26. “Cottontail” (1940) - Duke Ellington and His Orchestra: Ellington-comp., arr. & piano solo, Cootie Williams-trumpet, Ben Webster-tenor sax, Harry Carney-baritone sax. Instrumentation: 2t, 1c, 2tb, 1vt, 2as, 2ts (1w/cl), 1bari, p, g, b, d.

27. “Transbluency” (1946) – Duke Ellington and His Orchestra: Kay Davis-wordless voice, Lawrence Brown-trombone, Jimmy Hamilton-clarinet.

28. “Such Sweet Thunder (Cleo)” (1957) – Duke Ellington and His Orchestra: Duke Ellington & Billy Strayhorn-comp., & arr., Ray Nance-trumpet, John Sanders-valve trombone. Instrumentation: 4t, 2tb, 1vtb, 2as, 2ts, bari, p, b, d.

29. “Tourist Point of View” (1966) – Duke Ellington and His Orchestra: Duke Ellington & Billy Strayhorn-comp., & arr., Paul Gonsalves-tenor sax, Cat Anderson-trumpet. Instrumentation: 4t, (2w/flug), 3tb, 2as (1w/cl), 2ts (1w/cl), bari, b, d.

30. “Blood Count” (1967) – Duke Ellington and His Orchestra: Billy Strayhorn-comp. & arr., Johnny Hodges-alto sax. Instrumentation: 4t (2w/flug), 3tb, 2as (1w/cl), 2ts (1w/cl), bari, b, d.

31. “One O’Clock Jump” (1937) – Count Basie and His Orchestra: Count Basie-comp. & piano, Head arrangement, Herschel Evans & Lester Young-tenor saxes, George Hunt-trombone, Buck Clayton-trumpet. Instrumentation: 3t, 2tb, 2as (1w/bari), 2ts (w/cl), p, g, b, d.

32. “Lester Leaps In” (1939) – Count Basie and His Kansas City Seven: Buck Clayton-trumpet, Lester Young-tenor saxophone, Dicky Wells-trombone, Count Basie-piano, Freddie Green-guitar, Walter Page-bass, Jo Jones-drums.

33. “Shiny Stockings” (1956) – Count Basie and His Orchestra: Frank Foster-comp. & arr., Count Basie-piano, Thad Jones-trumpet, Sonny Payne-drums. Instrumentation: 4t, 3tb, 2as, 2ts, bari, p, g, b, d.

34. “Body and Soul” (1939) – Coleman Hawkins-tenor saxophone.

35. “Groovin’ High” (1945) – Dizzy Gillespie-trumpet, Charlie Parker-alto sax, Clyde Hart-piano, Remo Palmieri-guitar, Slam Stewart-bass, Cozy Cole-drums.

36. “Hot House” (1945) – Dizzy Gillespie-trumpet, Charlie Parker-alto sax, Al Haig-piano, Curly Russell-bass, Sid Catlett-drums.

37. “Shaw Nuff” (1945) – Dizzy Gillespie-trumpet, Charlie Parker-alto sax, Al Haig-piano, Curly Russell-bass, Sid Catlett-drums.

38. “Things To Come” (1947) – Dizzy Gillespie and His Orchestra: Dizzy Gillespie & Walter “Gil” Fuller-comp. & arr., Gillespie-trumpet, Milt Jackson-vibes, John Brown-alto sax, Kenny Clarke-drums. Instrumentation: 5t, 3tb, 2as, 2ts, bari, vibes, p, b, d.

39. “Manteca” (1947) – Dizzy Gillespie and His Orchestra: Dizzy Gillespie & Chano Pozo comp., Walter “Gil” Fuller-arr., Gillespie-trumpet, Pozo-conga, “Big” Nick Nicholas-tenor sax. Instrumentation: 5t, 2tb, 2as, 2ts, bari, p, b, d, conga.

40. “Confirmation” (1953) – Charlie Parker-alto sax, Al Haig-piano, Percy Heath-bass, Max Roach-drums.

41. “Misterioso” (1948) – Thelonious Monk-piano, Milt Jackson-vibes, John Simmons-bass, Shadow Wilson-drums.

42. “Four Brothers” (1947) – Woody Herman and His Orchestra: Jimmy Guiffre-comp. & arr., Stan Getz, Zoot Sims, & Herbie Steward-tenor saxes, Serge Chaloff-baritone sax, Woody Herman-clarinet, Don Lamond-drums. Instrumentation: 5t, 3tb, 3as (1 w/cl & 1 w/ts), 2ts, bari, p, b, d.

43. “Subconscious Lee” (1949) – Lennie Tristano-piano, Lee Konitz-alto sax, Billy Bauer-guitar, Arnold Fishkin-bass, and Shelly Manne-drums.

44. “Boplicity” (1949) – Miles Davis Nonet: Miles Davis-trumpet, Lee Konitz-alto sax, Gerry Mulligan-bari sax; trombone, French horn, tuba, piano, bass, drums.

45. “Almost Like Being in Love” (1953) – Gerry Mulligan Quartet (Plus 1): Gerry Mulligan-baritone saxophone, Lee Konitz-alto saxophone, Chet Baker-trumpet, Carson Smith-bass, Larry Bunker-drums.

46. “Walkin’” (1954) – Miles Davis Sextet: Miles Davis-trumpet, Lucky Thompson-tenor sax, J.J. Johnson-trombone, Horace Silver-piano, Percy Heath-bass, Kenny Clarke-drums.

47. “Pent-Up House” (1956) – Clifford Brown and Max Roach: Sonny Rollins-tenor sax, Clifford Brown-trumpet, Max Roach-drums, Richie Powell-piano, George Morrow-bass.

48. “Senor Blues” (1956) – Horace Silver Quintet: Hank Mobley-tenor saxophone, Donald Byrd-trumpet, Horace Silver-piano, Doug Watkins-bass, Louis Hayes-drums.

49. “Dat Dere” (1960) – Art Blakey & The Jazz Messengers: Blakey-drums, Lee Morgan-trumpet, Wayne Shorter-tenor sax, Bobby Timmons-piano, Jymie Merritt-bass.

50. “Back at the Chicken Shack” (1960) – Jimmy Smith-organ, Stanley Turrentine-tenor sax, Kenny Burrell-guitar, Donald Bailey-drums.

51. “Airegin” (1956) – Miles Davis Quintet: Miles Davis-trumpet, John Coltrane-tenor sax, Red Garland-piano, Paul Chambers-bass, Philly Joe Jones-drums.

52. “If I Were a Bell” (1956) – Miles Davis Quintet: Miles Davis-trumpet, John Coltrane-tenor sax, Red Garland-piano, Paul Chambers-bass, Philly Joe Jones-drums.

53. “The Maids of Cadiz” (1957) – Delibes-comp., Gil Evans-arr., Miles Davis-flugelhorn. Instrumentation: 5t, flugel, 2fhn, 4tb, tu, 1as, 1bcl, 2fl/cl, b, d.

54. “Miles” (“Milestones”) (1958) – Miles Davis Sextet: Miles Davis-trumpet, Cannonball Adderley-alto sax, John Coltrane-tenor sax, Red Garland-piano, Paul Chambers-bass, Philly Joe Jones-drums.

55. “So What” (1959) – Miles Davis Sextet: Miles Davis-trumpet, Cannonball Adderley-alto sax, John Coltrane-tenor sax, Bill Evans-piano, Paul Chambers-bass, Jimmy Cobb-drums.

56. “Blue in Green” (1959) – Miles Davis Sextet: Miles Davis-trumpet, Cannonball Adderley-alto sax, John Coltrane-tenor sax, Bill Evans-piano, Paul Chambers-bass, Jimmy Cobb-drums.

57. “Flamenco Sketches” (1959) – Miles Davis Sextet: Miles Davis-trumpet, Cannonball Adderley-alto sax, John Coltrane-tenor sax, Bill Evans-piano, Paul Chambers-bass, Jimmy Cobb-drums.

58. “Waltz for Debby” (1961) – Bill Evans Trio: Bill Evans-piano, Scott LaFaro-bass, Paul Motian-drums.

59. “Masqualero” (1967) – Miles Davis Quintet: Miles Davis-trumpet, Wayne Shorter-tenor saxophone, Herbie Hancock-piano, Ron Carter-bass, Tony Williams-drums.

60. “Maiden Voyage” (1965) – Herbie Hancock Quintet: Freddie Hubbard-trumpet, George Coleman-tenor sax, Herbie Hancock-piano, Ron Carter-bass, Tony Williams-drums.

61. “Giant Steps” (1959) – John Coltrane Quartet: John Coltrane-tenor sax, Tommy Flanagan-piano, Paul Chambers-bass, Art Taylor-drums.

62. “My Favorite Things” (1960) – John Coltrane Quartet: John Coltrane-soprano sax, McCoy Tyner-piano, Steve Davis-bass, Elvin Jones-drums.

63. “The Promise” (1963) – John Coltrane Quartet: John Coltrane-soprano sax, McCoy Tyner-piano, Jimmy Garrison-bass, Elvin Jones-drums.

64. “Ascension” (Excerpt) (1965) – John Coltrane: Instrumentation: 2t, 2as, 3ts, p, 2b, d

65. “Boogie Stop Shuffle” (1959) – Charles Mingus-bass, Shafi Hadi & John Handy-alto saxes, Booker Ervin-tenor sax, Willie Dennis-trombone, Horace Parlan-piano, Dannie Rochmond-drums.

66. “Lonely Woman” (1959) – Ornette Coleman-alto sax, Don Cherry-trumpet, Charlie Haden-bass, Billy Higgins-drums.

67. “Enter, Evening” (1966) – Cecil Taylor-piano, Jimmy Lyons-alto sax, Andrew Cyrille-drums, with trumpet, oboe and 2 bassists.

68. “Barnyard Scuffle Shuffle” (1973) – The Art Ensemble of Chicago: Lester Bowie-trumpet, Roscoe Mitchell-alto, tenor, bass sax, & piccolo, Joseph Jarman-spoken vocals, alto, tenor sax, & flute, Don Moye-percussion, Malachi Favors-bass.

69. “Spanish Key” (1970) – Miles Davis-trumpet, Steve Grossman-soprano sax, Chick Corea-electric piano, Dave Holland-electric bass, Jack DeJohnette-drums, Airto Moreira-percussion.

70. “Birds of Fire” (1972) – The Mahavishnu Orchestra: John McLaughlin-guitar, Jerry Goodman-violin, Jan Hammer-keyboards, Rick Laird-bass, Billy Cobham-drums.

71. “You’re Everything” (1972) – Return To Forever: Chick Corea-keyboards, Joe Farrell-flute, Flora Purim-vocal, Stanley Clarke-bass, Airto Moreira-drums.

72. “Spank-A-Lee” (1975) – The Headhunters: Herbie Hancock-keyboards, Bennie Maupin-woodwinds, Blackbird McKnight-guitar, Paul Jackson-bass, Mike Clark-drums, Bill Summers-percussion.

73. “Havona” (1977) – Weather Report: Joe Zawinul-keyboards, Wayne Shorter-saxes, Jaco Pastorius-bass, Alex Acuña - drums, Manolo Badrena - aux. percussion.

74. “Don’t Try This at Home” (1988) – Michael Brecker-tenor sax & EWI, Mike Stern-guitar, Herbie Hancock-piano, Charlie Haden-bass, Jack DeJohnette-drums.

75. “Minuano (Six Eight)” (1987) – Pat Metheny Group: Pat Metheny-guitars and synth guitar, Lyle Mays-keyboards and synths, Steve Rodby-bass, Paul Wertico-drums, Armando Marcal-percussion, Mark Ledford and David Blamires-vocals

76. “Black Codes” (1985) – Wynton Marsalis-trumpet, Branford Marsalis-soprano sax, Kenny Kirkland-piano, Charnett Moffett-bass, Jeff “Tain” Watts-drums.

77. “Red Emma” (1994) – Dave Douglas’ Tiny Bell Trio: Dave Douglas-trumpet, Brad Shepik - guitar, Jim Black-drums.

78. “Wonderwall” (2008) – Brad Mehldau Trio: Brad Mehldau-piano, Larry Grenadier-bass, Jeff Ballard-drums.

79. “Radio Song” (2012) - Esperanza Spalding: Comp. and arr. by Esperanza Spalding, Esperanza Spalding-bass and vocals, The rest of the personnel can be found at: http://www.allaboutjazz.com/php/article.php?id=41734#.UsYTuHmpzLQ

80. “Cherish The Day” (2012) - Robert Glasper Experiment: Comp. and arr. by Robert Glasper, Robert Glasper-piano and keyboards, Lalah Hathaway-vocals, The rest of the personnel can be found at: http://www.allaboutjazz.com/php/article.php?id=41557#.UsYT8HmpzLQ