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**SAXOPHONE AND ITS ROLE IN JAZZ MUSIC**



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**SAXOFON A JEHO ROLE V JAZZOVÉ HUDBĚ**



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## **Declaration**

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged.

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## **Introduction**

Since I was a child I had a dream. I wanted to learn how to play the saxophone. This dream came true when I moved in Prague. Three years ago I started the saxophone lessons. I begun by playing the tenor saxophone and a year later I had my own alto sax. At the beginning, I was learning classical saxophone and later on I devoted my self to jazz music. My love for music and saxophone on its own was the force that drove me into a quest of as much knowledge as possible associated with jazz, and specifically the jazz saxophone. The choice of this subject was a good opportunity into introducing me with the jazz culture and therefore I decided to pay attention to this theme within my diploma thesis, in extent.

The purpose of my writings is to familiarize the reader with all aspects of the saxophone and its significance towards the music of jazz. My work goes through the key elements that surround the saxophone such as its own evolution, its inventor, its construction and its role, with reference to the jazz bands which I identify as the musical landmarks of the jazz era. Within this paper I introduce the mentor of the saxophone, its inventor Adolphe Sax. I present not only the saxophone on its own, but a brief history of jazz in extent; its styles and most importantly, the jazz improvisation. My last chapter is a tribute to the jazz saxophone artists which I consider to be the strongest musical personalities.





## **1.0 History of Saxophone**

### **1.1 Adolphe Sax**

The saxophone was invented by the Belgian, Antoine-Joseph (**Adolphe**) **Sax**. He was born on November 6, 1814 in Dinant. His father, Charles was an expert maker of musical instruments. As a child he learned to make instruments in his father's shop. His father's passion for creating instruments had such a strong influence on him that by the age of six, Sax had already become an expert as well. He produced some of the finest types of flutes, clarinets, and other instruments. He also learned to play the instruments because he had to test them when he made them.

During his youth, Adolphe Sax studied the clarinet and the flute at the Brussels Conservatory. Sax, already a knowledgeable and skilled musician, became aware that

there was a tonal difference between strings and winds, as well as brasses and woodwinds. Sax noticed that the brasses were overpowering the woodwinds, and the winds were overpowering the strings. He saw the need to come up with a new instrument that would create some form of balance between the three sections (brass, woodwinds and strings). The sound that he was seeking would lie between the clarinet's woodwind sound, and the trumpet's brass tone. Sax combined the body of a brass instrument and the mouthpiece of a woodwind instrument and the saxophone was born.

In 1814, Adolphe Sax first showed his creation, a C bass saxophone to the great composer Hector Berlioz. Berlioz was impressed by its uniqueness and versatility. Sax moved to Paris in 1842 to make-known his instrument and on June 12, Hector Berlioz published an article in the Paris magazine "Journal des Debats" describing the new instrument.

In 1844, the new creation was revealed to the public through the Paris Industrial Exhibition. In that same year, on February 3, Hector Berlioz conducted a concert featuring his choral work arrangement, Chante Sacre. The saxophone was featured in that concert. In December of that year, the opera "Last King of Juda" by George Kastner was conducted at the Paris Conservatory. The saxophone had its orchestral debut in that particular opera.

During 1845, French military bands used oboes, bassoons and French horns. That same year, Adolphe replaced these instruments with the B-flat and E-flat saxhorns. The saxophone became an integral part of the French Army band and then all other bands. This was the end result of the famous "battle of the bands". Sax wanted to prove that the saxophone could improve the tonal quality of all bands. He suggested a contest between an army band consisting of traditional instrumentation and an army band that included saxophones. Sax and his twenty eight member band competed against the French Army's thirty five member band and Sax's band won.

In 1847, a saxophone school was created in Paris. The school was set up at a military band school known as Gymnase Musical. In 1858, Adolphe Sax became a professor at the Paris Conservatory. After Sax's patent expired in 1866, many different manufacturers introduced competing saxophone models.

These included many modifications to Sax's original design. In that year, the Millereau Co. patented the saxophone featuring a forked F-sharp key. In 1875, Goumas patented the saxophone with a fingering similar to the clarinet's Boehm system. Adolphe extended his original saxophone patent in 1881. He made various changes to the instrument. For instance, the bell was lengthened to include B-flat and A, and the range of the instrument was extended to F-sharp and G using the fourth octave key. In the years that followed, the saxophone had many additional changes. In 1886, right hand C trill key was introduced and half-hole system for the first fingers of both hands. The saxophone's single octave key was invented in 1888 and rollers for low E-flat and C were added. After Adolphe Sax died in 1894, his son, Adolphe Edouard took over the business. The saxophone continued to have changes and became more and more popular. Saxophones formed part of Jazz bands from 1914, and gained greater popularity in the 1920's. In 1928, the Henri Selmer Company bought the Sax factory. Today, saxophone music is enjoyed by people all over the world and has become part of almost every style of music. This wonderful instrument is an integral part of Jazz music in particular. Today's most popular saxophones are the alto and tenor saxophones.



## 1.2 Construction

The saxophone uses a single reed mouthpiece similar to that of a clarinet. The saxophone's body is effectively conical, giving it properties more similar to the oboe than to the clarinet. However, unlike the oboe, whose tube is a single cone, most saxophones have a distinctive curve at the bell. Straight soprano and sopranino saxophones are more common than curved ones, and a very few straight alto and tenor saxophones have been made, as novelties.

Nearly all saxophones are made from brass. After completing the instrument, manufacturers usually apply either a coating of clear or colored lacquer, or plating of silver or gold, over the bare brass. The lacquer or plating serves to protect the brass from corrosion, to enhance sound quality, and to give the saxophone an interesting visual appearance.

Other materials have been tried with varying degrees of success, as with the plastic saxophones and the rare wooden saxophones. Before 1960, some instruments were plated with nickel as a cheaper alternative to silver and before 1930; it was common for instruments to be sold with a bare brass finish (without lacquer or plating).

Mouthpieces are made of a variety of materials, including rubber, plastic, and metal. Less common materials that have been used include wood and glass. Metal mouthpieces have 'brighter' sound than the more common rubber. Some players believe that plastic mouthpieces do not produce a good tone. Mouthpieces with a concave chamber are more common to Adolphe Sax's original design. These provide a softer or less piercing tone, and are favored by some saxophonists for classical playing.

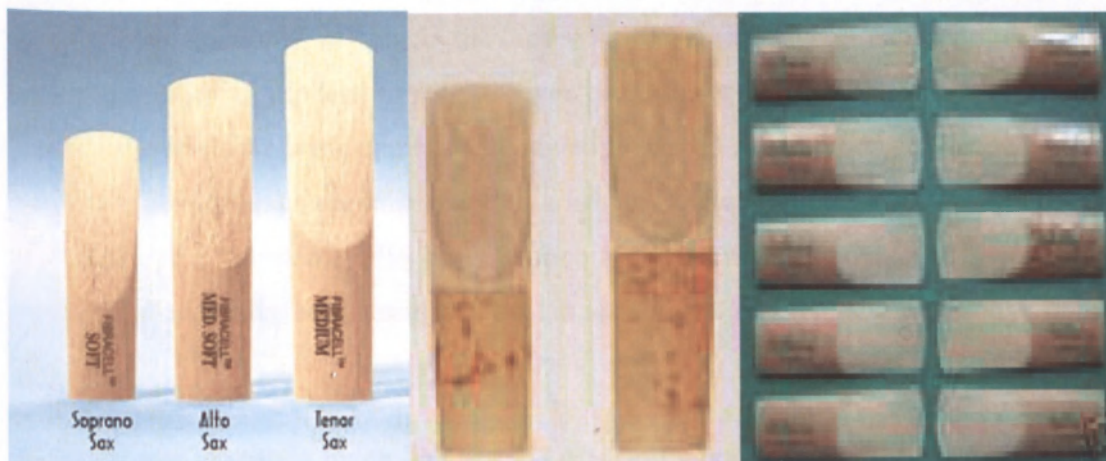
Jazz and popular music saxophonists often play on high-baffled mouthpieces. This produces a brighter sound. Mouthpieces with larger tip openings provide pitch flexibility, commonly used in jazz and rock music. Classical players usually use a mouthpiece with a smaller tip opening and a lower baffle. This combination provides a darker sound and more stable pitch. Most classical players play on rubber mouthpieces with a round or square inner chamber.

Saxophones use a single reed. Saxophone reeds are wider than clarinet reeds. Each size of saxophone uses a different size of reed. Reeds are commercially available in a vast array of brands, styles, and strength. Each player experiments with reeds of different strength, to find which strength suits his mouthpiece and playing style. Strength is usually measured using a numeric scale that ranges from 1 to 6.

### MOUTHPIECES



### REEDS



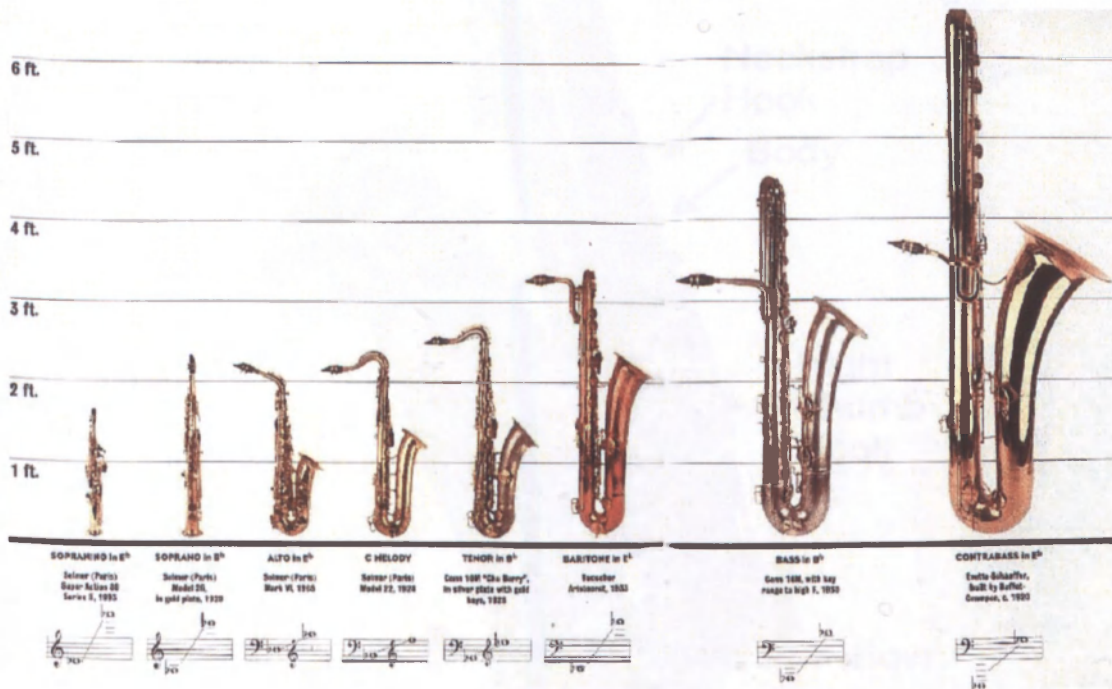
### **1.3 Writing about the saxophone and technique**

Music for all sizes of saxophone is written on the treble clef. The standard written range extends from a B-flat below the staff to an F or F-sharp three ledger lines above the staff. Sax demonstrated the instrument as having a range of over three octaves. Virtually all saxophones are transposing instruments: Sopranino, alto and baritone saxophones are in the key of E-flat, and soprano, tenor and bass saxophones are in the key of B-flat. Because all instruments use the same fingerings for a given written note, it is easy for a player to switch between different saxophones. When a saxophonist plays a C on the staff on an E-flat alto, the note sounds as E-flat a sixth below the written note. A C played on a B-flat tenor, however, sounds as B-flat a ninth below. The E-flat baritone is an octave below the alto, and the B-flat soprano is an octave above the tenor. Playing technique for the saxophone is subjective based upon the intended style (classical, jazz, rock, funk, etc.) and the player's idealized sound. The design of the saxophone allows for a big variety of different sounds.

In the typical embouchure, the mouthpiece is generally not taken more than halfway into the player's mouth. The lower lip is supported by the lower teeth, and makes contact with the reed. The playing-position is stabilized with firm, light pressure from the upper teeth resting on the mouthpiece. The upper lip closes to create an air-tight seal. The "double embouchure" in which the upper lip is curled over the upper teeth is not commonly used in modern times, however each player may eventually develop his/her own variation of the basic embouchure style in order to accommodate their own physical structure. Three things are imperative to a full and quick-speaking sound: appropriate air pressure which is aided by diaphragm support, correct lip/reed contact allowing the reed to vibrate optimally and perhaps most importantly a high tongue position within the mouth.

Saxophone vibrato is much like a vocal or string vibrato, except the vibrations is made using the jaw instead of the diaphragm or fingers. The jaw motions required for vibrato can be simulated by saying the syllables "wah-wah-wah" or "tai-yai-yai." The method which is easiest and brings the best vibrato depends on the player. Classical vibrato can

vary between players (soft and subtle, or wide and abrasive). Many Classical players look to violinists as a model for their sound. It has been suggested that this follows the example of Marcel Mule of the Paris Conservatory, one of the early proponents of Classical Saxophone playing. Jazz vibrato varies even more amongst its users. Fast and wide vibrato is used by older “swing” style players, while some modern players use almost no vibrato except on slow ballads. Typically, fewer vibratos are used at faster tempos. A vibrato can be produced also by controlling the air stream with the tongue, or by diaphragm control.



## 1.4 Parts of the saxophone



### 1.5 Members of the saxophone family- Using in different kinds of music

The saxophone was originally patented as two families, each of seven instruments. The “orchestral” family consisted of instruments in the keys of C and F, and the “military band” family in E-flat and B-flat. Each family consisted of **sopranino, soprano, alto, tenor, baritone, bass and contrabass**. Sax also planned to build one more type of saxophone (sub-contrabass), but he never finished it.



The **sopranino saxophone** is one of the smallest members of the saxophone family. A sopranino saxophone is tuned in the key of E-flat, and sounds an octave above the alto saxophone. This saxophone has a sweet sound and although the sopranino is one of the least common of the saxophones in regular use today, it is still being produced by several of the major musical manufacturing companies. Due to their small size, sopraninos are not usually curved like other Saxes.

The most notable use of the sopranino is in the orchestral work *Boléro* by Maurice Ravel. Outside of classical music, notable jazz and improvising musicians using this instrument include Carla Marciano, James Carter, Anthony Braxton, Roscoe Mitchell, Joseph Jarman, Paul McCandless, Lol Coxhill, Roger Frampton, Hans Koller, Wolfgang Fuchs, Douglas Ewart, Larry Ochs, Vinny Golia, Thomas Chapin, Martin Archer, and Ian Anderson. The sopranino saxophone is also used in the six-member Nuclear Whales Saxophone Orchestra, currently played by Kelley Hart Jenkins.



The **soprano saxophone** is the second in size of the saxophone family. A transposing instrument pitched in the key of B-flat, the soprano saxophone plays an octave above the commonly used tenor saxophone. Some saxophones have additional keys, allowing them to play an additional F-sharp and G at the top of the range. These extra keys are commonly found on more modern saxophones. There is also a soprano pitched in C, which is less common and has not been made since around 1940.

Soprano saxophones are usually straight, but sometimes have slightly or fully curved necks and bells. The fully curved variety looks much like a small alto saxophone with a straighter crook. The soprano has all of the keys on other saxophone models and some may have a top G key next to the F-sharp key. Soprano saxophone mouthpieces are available in various different designs.

Musicians especially known for playing the soprano saxophone include jazz musicians John Coltrane, Sidney Bechet, Bob Berg, Wayne Shorter, Joe Farrell, Steve Lacy, Lucky Thompson, Sonny Fortune, Anthony Braxton, Gary Bartz, Bennie Maupin, Branford Marsalis, Paul Winter, Dave Liebman and Evan Parker; smooth jazz saxophonists Jay Beckenstein, Dave Koz and Washington, and Nigerian Afrobeat singer, Fela Kuti.



The **alto**, with the tenor, is the most common size of saxophone. It is larger than the soprano, smaller than the tenor, and is the size most used in classical compositions. The alto saxophone is a transposing instrument and reads the treble clef in the key of E-flat. A written C for the alto sounds as the concert E-flat a major sixth lower. The range of the alto saxophone is from B-flat<sub>3</sub> to F<sub>6</sub> (or F-sharp<sub>6</sub>). Above that, the altissimo register begins at F-sharp and extends upwards. The saxophone's altissimo register is more difficult to control than that of other woodwinds and is usually only expected from advanced players.

Notable alto saxophonists include jazz musicians Charlie Parker, Johnny Hodges, Cannonball Adderley, Lee Konitz, Eric Dolphy, David Sanborn, Ornette Coleman, Anthony Braxton, Phil Woods, and Paul Desmond, and classical musicians Marcel Mule, Sigurd Raschèr, and Eugene Rousseau .

The alto saxophone is included in classical music more often than the tenor, and many concertos for alto exist. The alto is used commonly in concert, jazz, funk, blues, pop, marching bands, and rock music. Some companies that currently produce saxophones are Buffet Crampon, Cannonball, P.Mauriat, KHS/Jupiter, Selmer, Yamaha, Leblanc/Vito, Keilwerth, Unison, and Yanagisawa.



The **tenor saxophone** is a medium-sized member of the saxophone family. The tenor is pitched in the key of B-flat, and written as a transposing instrument in the treble clef, sounding a major ninth lower than the written pitch. It sounds deeper than the alto sax. The tenor saxophone uses a slightly larger mouthpiece, reed, and ligature than the alto saxophone, and is easily distinguished from that instrument by the crook in its neck just ahead of the mouthpiece.

The tenor saxophone is used in many different types of ensembles, including concert bands, big band jazz ensembles, small jazz ensembles, and marching bands. It is occasionally included in pieces written for symphony orchestra and for chamber ensembles; three examples of this are Ravel's *Boléro*, Prokofiev's suite from *Lieutenant Kije*, and Webern's *Quartet for violin, clarinet, tenor saxophone, and piano*. In concert bands, the tenor plays mostly a supporting role, sometimes sharing parts with the euphonium, horn and trombone. In jazz ensembles, the tenor plays a more prominent role, often sharing parts or harmonies with the alto saxophone.

The tenor saxophone first gained popularity in its original intended role: the military band. French and Belgian military bands began to take full advantage of the instrument which Sax had designed specifically for them. Modern military bands typically incorporate a quartet of saxophone players playing the E-flat baritone, B-flat tenor, E-flat alto and B-flat soprano. British military bands customarily make use only of the tenor and alto Saxes, with two or more musicians on each instrument.

Much of the popularity of saxophones in the United States derives from the large number of military bands that were around at the time of the American Civil War. After

the war unused military band instruments found their way into the hands of the general public, where they were often used to play Gospel music and jazz. The work of the pioneering bandleader Patrick Gilmore (1829 - 1892) was highly influential. He was one of the first arrangers to use the brass instruments (trumpet, trombone and cornet) against the reeds (clarinet and saxophone) in the manner which has now become the norm for big-band arrangements.

The tenor saxophone became best known to the general public through its frequent use in jazz music. It was the pioneering genius of Coleman Hawkins in the 1930s which lifted the tenor saxophone from its traditional role of adding weight to the ensemble and established it as a highly-effective melody instrument in its own right.

Many prominent jazz musicians from the 1940s onwards have been tenor players. The strong resonant sound of Hawkins and his followers always in contrast with the light, almost jaunty approach of Lester Young and his school. Then during the be-bop years the most prominent tenor sounds in jazz were those of the Four Brothers in the Woody Herman orchestra, including Stan Getz who in the 1960s went on to great popular success playing the Brazilian Bossa nova sound on tenor saxophone.

As a result of its prominence in American jazz, the instrument has also featured prominently in other genres, and it's been said that many innovations in American music were pioneered by tenor saxophonists. The tenor is common in rhythm and blues music and has a part to play in rock and roll and more recent rock music as well as Afro-American, Latin American, Afro-Caribbean, and African music. It has also been used on occasion by many post-punk and experimental bands throughout the UK and Europe in the 1980s, sometimes atonally.



The **baritone saxophone**, often called “**bari sax**” is one of the larger and lower pitched members of the saxophone family. The baritone is distinguished from smaller sizes of saxophone by the extra loop near its mouthpiece. It is a transposing instrument in the key of E-flat, one octave lower than the alto saxophone, although Adolphe Sax had originally also produced a baritone saxophone in F intended for orchestral use. Despite its low register, music for the baritone saxophone is written in treble clef.

The exceptional weight of the instrument (6.5 kg), as compared to the other three commonly used sizes of saxophone, makes it difficult to use in marching bands. Its reed size is notably large, twice that of an alto saxophone reed and larger than that used by the tenor saxophone. The fingerings for all of the instruments in the saxophone family are essentially the same and many players play more than one type of saxophone. The baritone saxophone, however, is the only member of the saxophone family which often have a “low A” key.

The baritone saxophone is used in classical music (particularly as a member of a saxophone quartet), but composers have rarely called for it in orchestral music. Some examples include Richard Strauss' *Symphonia Domestica*, composed in 1902-03, Béla

Bartók's *Wooden Prince* ballet music, Charles Ives' *Symphony no. 4*, composed in 1910-16, and Gershwin's *Rhapsody in Blue* and *An American in Paris*.

Baritone sax is an important part of military bands, concert bands, jazz bands, wind ensembles and is common in musical theater, especially those of the more “jazzy” type, for example *Anything Goes*, *Mack and Mabel*, and *Chicago*. In concert bands, it often plays a part similar to that of the tuba. The baritone player usually plays rather simple rhythms in order to maintain the musical pulse of the group.

The baritone plays a notable role in many hits of the 60s, and has often been heard in the horn sections of funk, blues, and soul bands. It is sometimes also used in rock music. For example, it is featured along with a tenor sax in “*Shine On You Crazy Diamond*” by Pink Floyd from the album *Wish You Were Here*. Paul Simon often includes a baritone saxophone in concert performances of *Late in the Evening*.

Prominent baritone saxophonists in contemporary American popular music include David Bowie, Dana Colley of Morphine and A.K.A.C.O.D., Skerik of Critters Buggin, Clarence Clemons, John Linnell of They Might Be Giants, Clifton Hyde of Tinpan/Blue Man Group, and Justin Harris of Menomena. Linnell and Colley also play bass saxophone on occasion. Many saxophonists also play a baritone on occasion including Dick Parry, Dave Koz, Clarence Clemons, Ben Ellman of Galactic and David Sanborn. The Nigerian Afrobeat singer, musician, and bandleader Fela Kuti typically had two baritone saxophone players in his band. Although few classical saxophonists perform exclusively on the baritone saxophone, a number of jazz performers have used it as their primary instrument. The baritone is an important instrument in the big band, being the largest size of saxophone used in that ensemble. One of the instrument's pioneers was Duke Ellington and Harry Carney.

In big bands, the role of the baritone player usually involves doubling with the bass trombone, bass, or first alto saxophone but in some cases it has an independent part. (The saxophone section of a standard jazz band contains two altos, two tenors, and a baritone.)

Since the mid-1950s, master baritone saxophone soloists such as Gerry Mulligan, Lars Gullin, Cecil Payne, and Pepper Adams achieved fame, and Serge Chaloff was the first player of the instrument to achieve fame as a bebop soloist. In the 1970s, a jazz band called the Baritone Saxophone Retinue consisted of between six and ten baritone saxophones, backed up by a rhythm section. A similar group, the International Baritone Conspiracy, which had six baritones, was formed in the 1990s.

More recent notable performers include Ken Ponticelli, Hamiet Bluiett, John Surman, Scott Robinson, James Carter, Stephen "Doc" Kupka of the band "Tower of Power", Nick Brignola, Clifton Hyde, Gary Smulyan, Ronnie Cuber, Frank Vacin and Claire Daly. In the avant-garde scene, Andy Laster and Tim Berne have doubled on bari. A Noted Scottish performer is Joe Temperley, who has appeared with Humphrey Lyttelton as well as with the Lincoln Center Jazz Orchestra. The Baritone Saxophone Band, a tribute to Gerry Mulligan, featured three baritone saxophonists: Ronnie Cuber, Gary Smulyan, and Nick Brignola.

The bari sax has become a more commonly seen instrument in punk ska and third wave ska bands including Streetlight Manifesto, Less Than Jake, Tokyo Ska Paradise Orchestra, and Bandits of the Acoustic Revolution.



The **bass saxophone** is the second largest existing member of the saxophone family. It is similar in design to a baritone saxophone, but it is larger, with a longer loop near the mouthpiece. Unlike the baritone, the bass saxophone is not commonly used. While some composers did write parts for the instrument through the early twentieth century (such as Percy Grainger in *Lincolnshire Posy*), the bass sax part in today's wind bands is usually handled by the tuba, or in jazz and other popular-music bands by the double bass or electric bass, all of which have a lower range. In the 1920s, the bass saxophone was often used in early jazz recordings.

The instrument was first used in 1844 by Hector Berlioz, in an arrangement of his *Chant sacré*, as well as in the opera *Le Dernier Roi de Juda* by Georges Kastner, also in 1844. Leonard Bernstein used a bass saxophone in his original score and movie of *West Side Story*, and the American composer Warren Benson has championed the use of the instrument in his music for concert band.

The modern bass saxophone is pitched in B-flat, a perfect fourth lower than the baritone, and thus similar in register to the B-flat contrabass clarinet. Music for bass sax is written in treble clef, just as for the other saxophones, but it sounds two octaves and a

major second lower than written. Like the other members of the saxophone family, the lowest written note is B-flat below the staff. Adolphe Sax, first show up the bass saxophone in C at an exhibition in Brussels in 1841. The bass saxophone therefore has the distinction of having been the first saxophone to be presented to the public.

The bass saxophone enjoyed some measure of popularity in jazz combos between World War I and World War II, with the bass saxophone used primarily to provide bass lines. Notable players of this era include Billy Fowler, Coleman Hawkins, Adrian Rollini, and Vern Brown of the Six Brown Brothers. The American bandleader Boyd Raeburn (1913-1966), who led an avant-garde big band in the 1940s, was a bass saxophonist. In Britain, the leader of the Oscar Rabin Band played this instrument. Harry Gold, a member of Rabin's band, also played the instrument in his own band. American Bandleader Stan Kenton, well-known for expeditions into the avant-garde, included the instrument in his 1960s Mellophonium Orchestra. The instrument is featured in "Waltz of the Prophets", a chart by Kenton's lead trombone/arranger Dee Barton.

The 1970s traditional jazz band The Memphis Nighthawks built their sound around a bass saxophone played by the Dave Feinman, who could just reach his mouthpiece. Some of the finest revivalist bass saxophonist performing today in the 1920s-1930s style is Vince Giordano and Bert Brandsma, leader of the Dixieland Crackerjacks. Jazz players using the instrument in a more contemporary style include Roscoe Mitchell, Anthony Braxton, Peter Brötzmann, J. D. Parran, Hamiet Bluiett, James Carter, Stefan Zeniuk, Vinny Golia, Joseph Jarman, Jan Garbarek, Urs Leimgruber, Tony Bevan, and Scott Robinson, though none of these uses it as their primary instrument. In the genres of rock and funk, Angelo Moore of the American band Fishbone plays bass saxophone. In the 1960s, Rodney Slater used the instrument in the Bonzo Dog Doo-Dah Band, as did Ralph Carney of the avant-garde rock band Tin Huey, which formed in the 1970s. John Linnell of They Might Be Giants (formed 1982) and Dana Colley of Morphine (formed 1989) also play the bass saxophone on occasion.



The **contrabass saxophone** is one of the lowest-pitched members of the saxophone family. It is extremely large (twice the length of tubing of the baritone saxophone, with a bore twice as wide, standing 1.9 meters tall) and heavy (approximately 20 kilograms), and is pitched in the key of E-flat, one octave below the baritone. Approximately 25 examples of this instrument exist in the world today including recently made instruments and a handful of surviving examples from the saxophone of the 1920s by Evette-Schaeffer and Kohlert. Three manufacturers now produce contrabass saxophones: Benedikt Eppelsheim of Munich, Germany Romeo Orsi Wind Instruments of Milan, and J'Elle Stainer of São Paulo, Brazil.

Due to its large body and wide bore, the sound of the contrabass saxophone has great acoustical presence and a very rich tone. It can be smooth and mellow, or harsh depending on the player, and on the mouthpiece and reed combination used. Its middle and upper registers are warm, full, and expressive. Because its deepest tones vibrate so slowly it can be difficult for listeners to perceive individual pitches at the bottom of its range; instead of hearing a clearly delineated melody, listeners may instead hear a series of rattling tones with little pitch definition.

In some contemporary jazz/classical ensembles the contrabass saxophone doubles the baritone saxophone either at the same pitch or an octave below, depending on the register

of the music. While there are few orchestral works that call specifically for the contrabass saxophone, the growing number of contrabass saxophonists has led to the creation of an increasing body of solo and chamber music literature. It is particularly effective as a foundation for large ensembles of saxophones. As an example, the great saxophonist Sigurd Raschèr (1907-2001) played the instrument in his Raschèr Saxophone Ensemble, and it is featured on most of the albums by the Nuclear Whales Saxophone Orchestra. Several modern works for orchestra and chamber ensembles were scored for contrabass saxophone by composer Adam Gilberti.

The contrabass saxophone has most frequently been used as a solo instrument by woodwind players in the genres of jazz and improvised music who are searching for an extreme tone. The difficulty of holding and controlling the instrument makes performing on the instrument a somewhat theatrical experience in and of itself. On older instruments, playing is difficult too; it takes an enormous amount of air to sound notes in the low register. Thanks to refinements in their acoustical designs and keywork, modern contrabass saxophones are no more difficult to play than most other saxophones.

An increasing number of performers and recording artists are making use of the instrument, including Anthony Braxton, Paul Cohen, Jay C. Easton, Randy Emerick, Blaise Garza, Marcel W. Helland, Robert J. Verdi, Thomas K. J. Mejer, Scott Robinson, Klaas Hekman, Daniel Gordon, Daniel Kientzy, and Todd A. White. It is also used by saxophone ensembles including the Raschèr Saxophone Orchestra Lörrach, Saxophone Sinfonia, National Saxophone Choir of Great Britain, Northstar Saxophone Quartet, Koelner Saxophone Mafia, and the Nuclear Whales Saxophone Orchestra.



The **subcontrabass saxophone** is a type of saxophone that Adolphe Sax patented and planned to build but never constructed. Sax called this imagined instrument *saxophone bourdon* (named after the lowest stop on the pipe organ). It would have been a transposing instrument pitched in B-flat, one octave below the bass saxophone and two octaves below the tenor saxophone.

Until 1999, no genuine, playable subcontrabass saxophones were made, though at least two gigantic saxophones seem to have been built only for show. Although the smaller of the two (constructed in the mid-1960s) was able to produce musical tones, with assistants opening and closing its pads due to the instrument's lack of keywork, witnesses have stated that it was incapable of playing even a simple scale. The B-flat subcontrabass **Tubax**, which was developed in 2000 by instrument manufacturer Benedikt Eppelsheim of Munich, Germany, is described by Eppelsheim as a “subcontrabass saxophone”. This instrument is available in both C and B-flat, with the B-flat model providing the same pitch range as the *saxophone bourdon* would have. A contrabass-range Tubax in E-flat is also available. Tubax has the same fingering as a contrabass saxophone, but its bore, though conical, is narrower than that of a regular saxophone. This makes for a more compact instrument with a “reedier” and “fatter” timbre. While some argue that the

Tubax is relative to the double-reed sarrusophone, the Tubax's bore is much larger than that of the corresponding size of sarrusophone, and its sound has a richer timbre and noticeably more acoustical presence.



The **C melody saxophone** is a saxophone pitched in the key of C, one whole step above the tenor saxophone. It was part of the series of saxophones pitched in C and F, intended by the instrument's inventor, Adolphe Sax, for orchestral use. Since 1930, only saxophones in the key of B-flat and E-flat have been produced on a large scale. However, in the early years of the 21st century, small scale production of new C melody saxophones has commenced in China for a company called Aquilasax. A C melody saxophone is larger than an alto and smaller than a tenor. Most C melody saxophones have curved necks, with a similar shape to that of the tenor saxophone.

A major selling point for the C melody saxophone was the fact that in contrast to other saxophones, it was not a transposing instrument. As a result, the player could read regular printed music (e.g. for flute, oboe, violin, piano, or voice) without having to transpose or read music parts that have been transposed into B-flat or E-flat, which most other saxophones would require. Another selling point was that the C melody produces a smaller, quieter tone than the E-flat alto or B-flat tenor. Many novelty tunes, most influenced by 1920s dance music, were written specifically for the instrument.

Mouthpieces were produced for the C melody saxophone, though these may be hard to find in the 21st Century. A number of high-quality manufacturers produced C melody saxophones (including Buescher, C.G.Conn, Selmer, Martin and King) from 1918 through to around 1930. Comparatively few C melody saxophones were made in the late 1920s. The Conn straight-neck Tenor in C is the most common of the actual orchestral saxophones and has a more classical sound and plays in tune throughout the instrument's range. This is one of the few models actually made for professional use. However, the long straight neck means that the saxophone must be held away from the player's body, a posture which some people may find uncomfortable. By the late 1920s the popularity of C melody saxophones had faded. Sales of all saxophones fell dramatically after the Wall Street Crash of 1929, and the C melody was one of several models (including the mezzo-soprano saxophone) which were dropped from production soon after. Additionally, the "Big Band" era had started in the early 1930s and anyone who wanted to learn the saxophone was interested primarily in soprano, alto, tenor or baritone because this would, potentially at least, allow them to play in a Big Band. However, Big Bands did not feature C melody saxophones in their instrument line-up. In the 1960s, Vito (a French company) produced a few C-Melody saxophones. They manufactured fewer than 20 examples.

The C Melody was the saxophone most commonly associated with famed performer Rudy Wiedoeft. Additionally, some early jazz players got their start on the C melody, including Benny Carter and Coleman Hawkins, though Carter eventually moved to the alto and Hawkins to the B-flat tenor. The most famous C melody player was Rudy Weidoeft. Although he played alto and soprano saxophones as well (in ensembles with Arnold Brilhart and Alford Evans,) he made his most famous recordings on the C melody, and was a significant factor in the saxophone craze that resulted in so many C melody instruments being sold in the 1920s. Another famous C melody player was Frankie Trumbauer, a jazz player who was known for his great technical ability on the instrument.

A few modern-day saxophonists occasionally perform on C melody instruments, including Anthony Braxton, Kyle Vincent, Scott Robinson, Rick Arbuckle, Dan Levinson and Joe Lovano. Carla Bley has also used the instrument.



The **mezzo-soprano saxophone**, also sometimes called the **F alto saxophone**, is an instrument in the saxophone family. It is in the key of F, pitched a whole step above the alto saxophone. It can be easily confused with the alto because of its similar size and sound in the low register. In the upper register, however, it is sweeter, more like a soprano. Very few of them exist today. This is because they were only produced between the years 1928 and 1929 by a single company C. G. Conn. They were not popular and did not sell widely. The basic problem was that production of mezzo soprano saxophones coincided with the Wall Street Crash of 1929, and the Great Depression which followed immediately afterwards. The mezzo soprano is the only saxophone pitched in F, apart from a few prototypes of an F baritone saxophone that was ever actually manufactured. Notable players of the mezzo-soprano saxophone include Anthony Braxton, James Carter, and Jay Easton.



## 2.0 History of Jazz

### 2.0.1 Definition of jazz

*Jazz is the art of expression set to music! Jazz is said to be the fundamental rhythms of human life and man's contemporary reassessment of his traditional values. Volumes have been written on the origins of jazz based on black American life-styles. The early influences of tribal drums and the development of gospel, blues and field hollers seems to point out that jazz has to do with human survival and the expression of life.*



*"The real power of Jazz... is that a group of people can come together and create... improvised art and negotiate their agendas... and that negotiation is the art" - Wynton Marsalis*

The origin of the word “jazz” is most often traced back to a vulgar term used for sexual acts. Some of the early sounds of jazz were associated with whore houses and “ladies of ill repute.” However, the meaning of jazz soon became a musical art form, whether under composition guidelines or improvisation, jazz reflected spontaneous melodic phrasing. Those who play jazz have often expressed the feelings that jazz should remain undefined, jazz should be felt. *“If you gotta ask, you’ll never know”* Louis Armstrong. The standard legend about jazz is that it was conceived in New Orleans and moved up the Mississippi River to Memphis, St. Louis and finally Chicago. Of course that seems to be the history of what we now refer to as jazz, however, the influences of what led to those early New Orleans sounds goes back to tribal African drum beats and European musical structures. *“Jazz, like any artistic phenomenon, represents the sum of an addition. The factors of this addition are, to my mind, African music, French and American music and folklore.”* Robert Goffin, 1934. In reviewing the background of jazz one can not overlook the evaluation over the decades and the fact that jazz spanned many musical forms such as spirituals, cakewalks, ragtime and the blues. Around 1891 a New Orleans barber named Buddy Bolden reputedly pitched up his cornet and blew the first stammering notes of jazz, thereby unconsciously breaking with several centuries of musical tradition. A half-century later, jazz, America’s great contribution to music, crossed the threshold of the universities and became seriously, even religiously considered.

Jazz functions as popular art and has enjoyed periods of fairly widespread public response, in the “jazz age” of the 1920s, in the swing era of the late 1930s and in the peak popularity of modern jazz in the late 1950s. Beginning in the 20s and continuing well into the 30s, it was common to apply the word “jazz” rather indiscriminately, melodically or tonally. Thus George Gershwin was called a jazz composer. For Gershwin’s concert work he was acclaimed to have made a respectable art form out of jazz. Somewhat similarly, Paul Whiteman, playing jazz-influenced dance music, was billed as the King of Jazz. Perhaps the broader definition of jazz, such as the one that would include the blues influence as well as those who shared our understanding of the art form, even if they did not perform it, would be the most useful historical approach. The influence and development of the blues can not be over looked when discussing the early years of jazz.

*“The blues as such are synonymous with low spirits. Blues music is not. With all its so called blue notes and overtones of sadness, blues music of its very nature and function is nothing if not a form of diversion.” ---Albert Murray.*

Those feelings as expression of blues music fit very comfortably with the strains and phrases of jazz. Today, Bessie Smith is considered primarily a blues singer, however in the 1920s; she was most often referred to as a jazz singer. An ability to play the blues has been a requisite of all jazz musicians, who on first meeting one another or when taking part in a jam session, will often use the blues framework for improving. Blues, stemming from rural areas of the Deep South, has a history largely independent of jazz. Exponents of blues usually accompanied themselves on guitar, piano or harmonica or were supported by small groups who often played unconventional or homemade instruments. A number of the early jazz performers relied on the blues for more than the chord exchanged. Many of these jazz musicians used the blues for the driving force of their musical emotions, such as the work of Don Redman, Stuff Smith, M Rainey and the early works of Louis Armstrong and Benny Carter.



## **2.0.2 Styles of Jazz Music**

### **Ragtime**

Rhythms brought from a musical heritage in Africa were incorporated into cakewalks, coon songs and the music of “jig bands” which eventually evolved into Ragtime. Around 1895, the first Ragtime song was published by Ben Harney. The music, vitalized by the opposing rhythms common to African dance, was vibrant, enthusiastic and often extemporaneous. Notably the precursor to jazz styles, early Ragtime music was set forth in marches, waltzes and other traditional song forms but the common characteristic was syncopation. Syncopated notes and rhythms became so popular with the public that sheet music publishers included the word “syncopated” in advertising. In 1899, a classically trained young pianist from Missouri named Scott Joplin published the first of many Ragtime compositions that would come to shape the music of a nation.

### **New Orleans Music**

At the beginning of the 1900's, Jazz styles took the form of small-band music and its origin credited to New Orleans. Traditional New Orleans Jazz was performed by blacks, whites, and African-American creoles.

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

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

## **Swing**

The 1930s belonged to Swing. During that classic era, most of the Jazz groups were Big Bands. Derived from New Orleans Jazz, Swing was strong and invigorating. Swing was also dance music, which served as its immediate connection to the people. Although it was a collective sound, Swing also offered individual musicians a chance to improvise melodic, thematic solos which could at times be very complex. The mid 1990's saw a revival of Swing music fueled by the retro trends in dance. Once again young couples across America and Europe often played in much smaller ensembles.

## **Gypsy Jazz**

Originated by French guitarist Django Reinhardt, Gypsy Jazz is an unlikely mix of 1930s American swing, French dance hall "musette" and the folk strains of Eastern Europe. Also known as Jazz Manouchel, characterized by quirky cadences and driving rhythms. The main instruments are nylon stringed guitars, often amounting to a half-dozen ensemble, with occasional violins and bass violin. Solos pass from one player to another as the other guitars assume the rhythm.

## **Bebop**

Bebop was developed in the early 1940's. Its main innovators were alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie. Until then, jazz improvisation was derived from the melodic line. Bop soloists engaged in chordal improvisation, often avoiding the melody altogether after the first chorus. Usually under seven pieces, the soloist was free to explore improvised possibilities as long as they fit into the chord structure. Differing greatly from Swing, Bop divorced itself early from dance music, establishing itself as art form but severing its potential commercial value. Bebop has become the basis for all the innovations that followed.

## **Cool**

Cool Jazz evolved directly from Bop in the late 1940's and 1950's. A smoothed out mixture of Bop and Swing, tones were again harmonic and dynamics were now softened. The ensemble arrangement had regained importance. Cool became nation wide by the end of the 1950's, with significant contributions from East Coast musicians and composers.

## **Hard Bop**

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

## **Modal Jazz**

As smaller ensemble soloists became increasingly hungry for new improvisational directives, some players sought to venture beyond Western adaptation of major and minor scales. Drawing from medieval church modes, which used altered intervals between common tones, players found new inspiration. Soloists could now free themselves from the restrictions of dominant keys and shift the tonal centers to form new harmonics within their playing. This became especially useful with pianists and guitarists, as well as trumpet and sax players. Pianist Bill Evans is noted for his Modal approach.

### **Free Jazz**

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

### **Soul Jazz**

Derived from Hard bop, Soul Jazz is perhaps the most popular Jazz style of the 1960's. Improvising to chord changes, as with Bop, the soloist tries to create an exciting performance. The ensemble of musicians concentrates on a rhythmic groove centered on a strong but varied bass line. Horace Silver had a large influence of style by infusing funky and often Gospel drawn piano vamps into his compositions. The Hammond organ also gained mass attention as the flagship instrument of Soul Jazz

### **Fusion**

By the early 1970's, the term “Fusion” had come to identify a mixture of Jazz improvisation with the energy and new rhythms of Rock music. To the fear of many Jazz purists, some of Jazz most significant innovators crossed over from the contemporary Hard bop into Fusion. Eventually commercial influences succeeded in undermining its original innovations. While it is arguable that this fusion benefitted the evolution of Rock, few of its influences remain in today's Jazz.

### **Afro-Cuban Jazz**

Also known as Latin Jazz, Afro-Cuban Jazz is a combination of jazz improvising and highly infectious rhythms. It can be traced to trumpeter-arranger Mario Bauza and percussionist Chano Pozo who had a significant influence on Dizzy Gillespie in the mid 1940s. Evolving from its early Bop centered roots, Afro-Cuban Jazz has become a true fusion between North, South and Central America. Instrumentation can vary widely but typically centered on the rhythm section consisting of conga, timbale, bongo and other

Latin percussion, with piano, guitar or vibes and joined often by horns and vocals. Arturo Sandoval, Pancho Sanchez and Chucho Valdes are well known Afro-Cuban Jazz artists.

### **European**

At the end of the 20th century, many Scandinavian and French musicians, feeling that Mainstream American Jazz expression had retreated into the past, began creating a new style nicknamed “the European.” As with Acid Jazz, European seeks to return to Jazz roots as dance music. Combining elements from House with acoustic, electronic and sampled sound create a popular and populist variety of contemporary Jazz. Musicians involved in this movement include Norwegian pianist Bugge Wesseltoft, trumpeter Nils Petter Molvaer, French pianists Martial Solal and Laurent de Wilde and saxophonist Julien Lourau.



### 2.0.3 Jazz Improvisation

Jazz improvisation is the process of spontaneously creating fresh melodies over the continuously repeating cycle of chord changes of a tune. The improviser may depend on the contours of the original tune, or solely on the possibilities of the chords harmonies. It has been said that the best improvised music sounds composed, and that the best composed music sounds improvised. Composed music and improvised music may seem to be opposites, but in Jazz they merge in a unique mixture.

*“You've got to find some way of saying it without saying it.” - Duke Ellington*

A common misconception about Jazz improvisation is that it's invented out of the air. This notion may exist because many small Jazz groups do not read music when they perform. Jazz players will choose phrases that seem to be preordained so you intuitively know where they are going; even though it's being created at the instant you are hearing it. The musicians are actually spontaneously creating a very intricate form of theme and variation; they all know the tune and the role of their instrument. The guitar, piano, bass and drums, while all able to solo, basically provide the rhythm and harmony over which the soloist will create improvised variations. The structure is flexible so that the soloist may venture in various directions depending on the inspiration of the moment.

*“In Jazz, improvisation isn't a matter of just making any ol' thing up. Jazz, like any language, has its own grammar and vocabulary. There's no right or wrong, just some choices that are better than others.” - Wynton Marsalis*

But there's more to Jazz than just improvisation. Composers such as Duke Ellington and Charles Mingus wrote occasional Jazz compositions practically devoid of improvisation. The real challenge comes when a composer integrates improvisation into a piece, merging Jazz composition and improvisation in the act of creativity. Coleman Hawkins *Body and Soul*, or Thelonious Monk's *Straight, No Chaser*, are sophisticated compositions built from the improvised line. Composers including Bach, Handel, Mozart, Beethoven and Liszt have all been celebrated for their ability to improvise.

In a sense, all Jazz musicians are also composers. While they do not necessarily sit down with pen in hand to write out their solos on score paper, their solos do require the same discipline as that of any composer. Listen to players who are both great composers and soloists, such as Benny Carter or Billy Childs, improvise their own material and extend their creative reach.

*“In fifteen seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in fifteen seconds, while in improvisation you have fifteen seconds.” - Steve Lacy*

Three methods of Jazz improvisation are melodic, harmonic and motivic. Improvised melody occurs when musicians use alternate notes and syncopation in order to recreate the melody in new and interesting ways. Improvising harmonically employs chords and tone centers to inspire new soloing. Improvising by redefining motives, phrases and statements serves to sophisticate the musical arrangement. Just as no two artists would paint a scene in the same way, no two musicians improvise in the same way. Seasoned Jazz musicians combine these techniques to create new works, inspired by the original melody, harmony and structure, but representing their unique creative passions.



## 2.1 Bands And Orchestras



### 2.1.1 Big band

A big band is a type of musical ensemble associated with playing jazz music and which became popular during the Swing Era from the early 1930s until the late 1940s. Big bands evolved with the times and continue to today. A big band typically consists of approximately 12 to 25 musicians and contains saxophones, trumpets, trombones, singers, and a rhythm section. The horn section consists of wind and brass instruments, which play the melody and main accompaniment. Typical horns found in a big jazz band include 4 to 5 trumpets, saxophones (2-3 altos, 2 tenors, and a baritone), 3-4 trombones, and a bass trombone. The saxophones may also double on flute, clarinet, bass and soprano saxophone, the trumpets on flugel horn, and the bass trombone on tuba. The rhythm section of a jazz band consists of the percussion, double bass or bass guitar, and usually at least one instrument capable of playing chords, such as a piano, guitar, Hammond organ or vibes. The rhythm section is the foundation for the band; it sets the feel for the piece. The terms jazz band, jazz ensemble, stage band, jazz orchestra, society band and dance band may be used to describe a specific type of big band.

In contrast to smaller jazz combos, in which most of the music is improvised, or created spontaneously, music played by big bands is highly “arranged”, or prepared in advance and notated on sheet music. The music is traditionally called “charts”. Improvised solos may be played only when called for by the arranger. In the second half of the twentieth century, standard 17-piece instrumentation evolved, for which many commercial arrangements are available. This instrumentation consists of five saxophones (most often two altos, two tenors, and one baritone), four trumpets, four trombones (including one bass trombone) and a four-piece rhythm section (composed of drums, acoustic bass or electric bass, piano and guitar). However, variants to this instrumentation are common. Composers, arrangers, and bandleaders have used sections with more or fewer players, and additional instruments, such as vibes, valve trombone, baritone horn/euphonium, bass clarinet, French horn, tuba, banjo and strings (violin, viola, cello). Male and female vocalists have also joined big bands to perform particular arrangements. Some arrangements call for saxophone players to double on other woodwind instruments, such as flute, clarinet, soprano sax, or bass clarinet. Trumpet and trombone players are sometimes called upon to use various sound-changing mutes, and trumpet players sometimes need to play flugelhorn. In some rhythm sections, a guitar player is omitted. Players in the rhythm section may be called upon to play acoustic or electric instruments. Latin or other auxiliary percussion instruments may be added. Typical big band arrangements of the swing period are written in strophic form with the same phrase and chord structure repeated several times. Each iteration, or chorus, most commonly follows Twelve bar blues form or Thirty-two-bar (AABA) song form. The first chorus of an arrangement typically introduces the melody, and is followed by subsequent choruses of development. This development may take the form of improvised solos, written soli sections, and shout choruses.

There are two distinct periods in the history of popular bands. Beginning in the mid-1920s, big bands, then typically consisting of 10–25 pieces, came to dominate popular music. At that time they usually played a sweet form of jazz that involved very little improvisation, which included a string section with violins, which was dropped after the introduction of swing in 1935. The dance form of jazz was characterized by a sweet and

romantic melody. Orchestras tended to stick to the melody as it was written and vocals would be sung (often in a tenor voice) and in tune with the melody. Typical of the genre were such popular artists as Paul Whiteman, Ted Lewis, Harry Reser, Leo Reisman, Abe Lyman, Nat Shilkret, George Olsen, Ben Bernie, Bob Haring, Ben Selvin, Earl Burnett, Gus Arnheim, Henry Halstead, Rudy Vallee, Jean Goldkette, Isham Jones, Roger Wolfe Kahn, Sam Lanin, Vincent Lopez, Ben Pollack, Shep Fields and Fred Waring. Many of these artists changed styles or retired after the introduction of swing music. Although unashamedly commercial, these bands often featured front-rank jazz musicians - for example Paul Whiteman employed Bix Beiderbecke and Frankie Trumbauer. There were also "all-girl" bands such as "Helen Lewis and Her All-Girl Jazz Syncopators". Lewis and her band, Ben Bernie's band "Ben Bernie and All the Lads", and Roger Wolfe Kahn's band were filmed by Lee De Forest in his Phonofilm sound-on-film process in 1925, in three short films which are now in the Library of Congress film collection.

Towards the end of the 1920s, a new form of Big Band emerged which was more authentically "jazz," in that more space was given to improvised soloing. This form of music never gained the popularity of the sweet dance form of jazz. The few recordings made in this form of jazz were labeled race records and were intended for a limited urban audience. Few white musicians were familiar with this music, Johnny Mercer and Hoagy Carmichael being notable exceptions. The three major centers in this development were New York City, Chicago and Kansas City. In the former, a sophisticated approach to arranging predominated, first in the work of Don Redman for the Fletcher Henderson band, later in the work of Duke Ellington for his Cotton Club orchestra, and Walter Foots Thomas for Cab Calloway's. Some big ensembles, like the Joe "King" Oliver outfit played a kind of half arranged, half improvised jazz, often relying on "head" arrangements. Other great bands, like the one of Luis Russell became a vehicle for star instrumentalists, in his case Louis Armstrong. There the whole arrangement had to promote all the possibilities of the star, although they often contained very good musicians, like Henry "Red" Allen, J. C. Higginbotham and Charley Holmes.

Earl "Fatha" Hines became the star of Chicago with his Grand Terrace Cafe band and began to broadcast live from The Grand Terrace nightly coast-to-coast across America.

Meanwhile in Kansas City and across the Southwest, an earthier, bluesier style was developed by such bandleaders as Benny Moten and, later, by Jay McShann and Jesse Stone. Big band remotes on the major radio networks spread the music from ballrooms and clubs across the country during the 1930s and 1940s, with remote broadcasts from jazz clubs continuing into the 1950s on NBC's *Monitor*. Radio was a major factor in gaining notice and fame for Benny Goodman, the "Pied Piper of Swing". Soon, others challenged him, and "the battles of the bands" became a staple at theater performances featuring many groups on one bill. Gloria Parker, Princess of the Marimba, conducted the 21-piece Swingphony whose performances were broadcast nationally from the Kelly Lyceum Ballroom in Buffalo, New York. This was the largest big band ever led by a female bandleader

Big Bands also began to appear in movies in the 1930's right on through to the 1960's, though the cameos by bandleaders were often stiff and incidental to the plot. Shep Fields and his orchestra appeared in *The Big Broadcast* of 1938 for Paramount Pictures while accompanying the actor Bob Hope in the 1930's. Fictionalized biographical films of Glenn Miller, Gene Krupa, Benny Goodman, and others were made in the 1950's, as nostalgic tributes to the glory years. Swing music began appearing in the early 1930s, distinguished by a suppler feel than the more literal 4/4 of earlier jazz and a walking bass. Walter Page is often credited with developing this, though isolated earlier examples exist. This type of music flourished through the early 1930s, although there was little mass audience for it until around 1936. Up until that time, it was viewed with ridicule and looked upon as a curiosity. After 1935, big bands rose to prominence playing swing music and held a major role in defining swing as a distinctive style. Western Swing musicians also formed very popular big bands during the same period.

There was a considerable range of styles among the hundreds of popular bands. Many of the better known bands reflected the individuality of the bandleader, the lead arranger, and the personnel. Count Basie played a relaxed propulsive swing, Bob Crosby more of a dixieland style, Benny Goodman a hard driving swing, and Duke Ellington's compositions were varied and sophisticated. Many bands featured strong instrumentalists, whose sounds dominated, such as the clarinets of Benny Goodman, Artie Shaw and

Woody Herman, the trombone of Jack Teagarden, the trumpet of Harry James, the drums of Gene Krupa, and the vibes of Lionel Hampton. The popularity of many of the major bands was amplified by star vocalists, such as Frank Sinatra with Tommy Dorsey, Helen O'Connell and Bob Eberly with Jimmy Dorsey, Ella Fitzgerald with Chick Webb, Billie Holiday and Jimmie Rushing with Count Basie, Dick Haymes and Helen Forrest with Harry James, Doris Day with Les Brown, and Peggy Lee with Benny Goodman. Some bands were society bands that relied on strong ensembles but little on soloists or vocalists, such as the bands of Guy Lombardo and Paul Whiteman. The major African American bands of the 1930s included, apart from the bands led by Ellington, Hines and Calloway, were those of Jimmie Lunceford, Chick Webb, and Count Basie. Incidentally, the "white" bands of Benny Goodman, Artie Shaw, Tommy Dorsey, Shep Fields and, later, Glenn Miller far eclipsed their "black" inspirations in terms of popularity from the middle of the decade. Bridging the gap to white audiences in the mid-1930s was the Casa Loma Orchestra and Benny Goodman's early band.

Big Bands played a major role in lifting morale during World War II. Many band members served in the military and toured with USO troupes at the front, with Glenn Miller losing his life while traveling between troop shows. Many bands suffered from the loss of personnel and quality declined at home during the war years. An ill-timed recording strike in 1942 worsened the situation. Vocalists began to strike out on their own and by the end of the war; swing was giving way to less danceable music including bebop. Many of the great swing bands broke up as tastes changed.

As jazz evolved and expanded in new directions, major band performances of note did occur from the 1950s to the 1970s. Notable performers included: Dizzy Gillespie, Gene Krupa, Buddy Rich, Gil Evans, Stan Kenton, Johnny Richards, Sun Ra, Gary MacFarland, Charles Mingus, Oliver Nelson, Carla Bley, Thad Jones/Mel Lewis Big Band, Sam Rivers, Don Ellis, Toshiko Akiyoshi – Lew Tabackin Big Band, Lincoln Center Jazz Orchestra and Anthony Braxton. Later bandleaders pioneered the performance of various Brazilian and Afro-Cuban styles with the traditional big band instrumentation, and big bands led by arranger Gil Evans, saxophonist John Coltrane and electric bassist Jaco Pastorius introduced cool jazz, free jazz and jazz fusion, respectively,

to the big band domain. Modern big bands can be found playing all styles of jazz music. Some large contemporary European jazz ensembles play mostly avant-garde jazz using the instrumentation of the big bands. Examples include the Vienna Art Orchestra, founded in 1977, and the Italian Instabile Orchestra, active in the 1990s. In the late 1990s, swing made a comeback in the US. The Lindy Hop has taken hold on both coasts, and many younger people took an interest in big band styles again. African "Afro beat" big bands have existed from 1970 to the present when Fela Kuti of Nigeria, fused big band jazz with Yoruba tribal rhythms, highlife, and American James Brown soul music. As of 2008 there are over 40 working afro beat big bands including Antibalas, Chicago Afro beat Project, Chopteeth, Femi Kuti, and Seun Kuti.





### 2.1.2 Concert band

A concert band, also called wind band, symphonic band, symphonic winds, wind orchestra, wind symphony, or wind ensemble, is a performing ensemble consisting of several members of the woodwind instrument family, brass instrument family and percussion instrument family. Its various repertoires include original wind compositions, arranged classical items, light music, and popular tunes. Though the instrumentation is similar, it is distinguished from the marching band in that its primary function is as a concert ensemble. The repertoire for a concert band may, however, contain marches.

**Instrumentation** for the wind band is not standardized; composers will frequently add or omit parts. Instruments and parts in parentheses are less common but still often used; due to the fact that some bands are missing these instruments, important lines for these instruments are often cued into other parts.

**Woodwinds:** Piccolos 1(, 2) Flutes 1, 2 (, 3), Alto Flute, Oboes 1 (, 2), English horn Bassoons 1 (, 2), Contrabassoon, Clarinet in E-flat, Clarinets in B-flat 1, 2, 3 (, 4) Alto Clarinet, Bass Clarinet, Contra-alto Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophones 1, 2, Tenor Saxophones 1(, 2), Baritone Saxophone and Bass Saxophone.

**Brass:** Trumpets/Cornets in B-flat 1, 2, 3 (, 4, 5, 6) Flugelhorn in B-flat 1(, 2), Flugelhorn in B-flat 1(, 2), Horns in F 1, 2 ,3 ,4 (, 5, 6), Trombones 1, 2 ,3, Bass Trombone, Baritone in B-flat/Euphonium and Tubas.

**Percussion:** Non-pitched percussion may include: Snare Drum, Bass Drum, Cymbals Tam-tam, Triangle, Tambourine, Wood Blocks/Temple Blocks, Tom-toms, Bongos Congas and Claves. Pitched percussion may include: Timpani, Glockenspiel, Xylophone Marimba, Crotales, Vibraphone and Chimes.

**Keyboards:** Piano, Celesta, Synthesizer and Organ

**Strings:** Harp, Violoncellos and Double Bass

### **Band associations**

*American Bandmasters Association, Association of Concert Bands, British Association of Symphonic Bands and Wind Ensembles, College Band Directors National Association, National Band Association, Symphonic Band Colmenar Viejo, Norwegian Band Federation, World Association for Symphonic Bands and Ensembles, National Band Council of Australia, Band Directors' Association (Singapore), Wind Bands' Association of Singapore and Irish Association of Brass and Concert Bands (IABCB, Ireland).*

### **Important composers for concert band**

Some of the most important names in establishing literature written specifically for concert band in the early and middle 20th century were: Robert Russell Bennett, Howard Cable, Vittorio Giannini, Percy Grainger, Morton Gould, Paul Hindemith, Gustav Holst, Gordon Jacob, Darius Milhaud, Alfred Reed, H. Owen Reed, Arnold Schoenberg, Claude T. Smith, John Philip Sousa, Igor Stravinsky and Ralph Vaughan Williams. Over the last forty years, many composers have written major new works for wind ensemble. Some of these composers have risen to the forefront as being particularly important in the concert band's development. Among these: Samuel Adler, Leslie Bassett, Warren Benson, Derek Bourgeois, John Barnes Chance, Roger Cichy, Michael Colgrass, John Corigliano, David Gillingham, Adam Gorb, Peter Graham, Edward Gregson, David Holsinger, Alan

Hovhaness, Karel Husa, John Mackey, Timothy Mahr, David Maslanka, Johan de Meij, Ron Nelson, Vincent Persichetti, Gunther Schuller, Joseph Schwantner, Robert W. Smith, Philip Sparke, James Swearingen, Frank Ticheli, David Del Tredici, Fisher Tull, Eric Whitacre.



### **2.1.3 Marching band**

A marching band is a group of performers that consist of instrumental musicians and sometimes dance teams who generally perform outdoors and incorporate some type of marching with their musical performance. Instrumentation typically includes brass, woodwinds, and percussion instruments. Most marching bands use some kind of uniform that include the school or organization's name or symbol, shakos, pith helmets, feather plumes, gloves, and sometimes gauntlets, sashes, and capes.

Marching bands are generally categorized by function, size and by the style of show they perform. In addition to traditional parade performances, many marching bands also perform field shows at special events (such as football games) or at competitions. Increasingly, marching bands are performing indoor concerts that implement many of the songs, traditions, and flair from outside performances.

The marching band originated with traveling musicians who performed together at festivals and celebrations throughout the ancient world. It evolved and became more structured within the armies of the early city-states, becoming the basis for the military band, from which the modern marching band emerged. As musicians became less important in directing the movement of troops on the battlefield, the bands moved into increasingly ceremonial roles - an intermediate stage which provided some of the instrumentation and music for marching bands was the modern brass band, which also evolved out of the military tradition.

Modern marching band is most commonly associated with American football, specifically the halftime show. Many U.S. universities had bands before the twentieth century. The first modern halftime show by a marching band at a football game was by the University of Illinois Marching Illini in 1907 at a game against the University of Chicago. That same year, the first formation, breaking traditional military ranks on a football field, was the "Block P" created by Paul Spotts Emrick, director of the Purdue All-American Marching Band. Another innovation that appeared at roughly the same time as the field show and marching in formations was the fight song. University fight songs are often closely associated with a university's band. Many of the more recognizable and popular fight songs are widely utilized by high schools across the country. Three university fight songs commonly used by high schools are the University of Michigan's "The Victors", the University of Notre Dame's "Victory March", and the United States Naval Academy's "Anchors Aweigh".

Marching bands are categorized based on primary function, instrumentation, and style - although many organizations may fill multiple roles.

### **Military Bands**

Military bands and Corps of Drums were historically the first marching bands. Instrumentation varies, but generally contains brass, percussion, and woodwinds. Given their original purpose, military marching bands typically march in a forward direction with straight lines. Music is performed at a constant tempo to facilitate the steady

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marching of the entire military group with which the band is playing. Active duty military marching bands often perform in parades with other military units and march in the same manner as other military personnel. Due to a lack of competition venues, military personnel, and interest, almost all military marching bands have disappeared from schools in the United States; three notable exceptions are the Fightin' Texas Aggie Band from Texas A&M University, the Highty-Tighties of the Virginia Tech Corps of Cadets, and the Cadets of Norwich University Military College of Vermont, the oldest collegiate band in the United States and the nation's first private military academy. There is also a pocket of about 80 high school military marching bands in East Texas, influenced by the Aggie Band in nearby College Station.

Bugle bands are a subset of military bands that use non-valve instruments, typically B flat bugles. Some bugle bands, such as the Burgess Hill Marching Youth, extend their range by using instruments like the jaghorn. In the UK, traditional youth bands compete on the Traditional Youth Marching Bands Association (TYMBA) circuit. TYMBA was established in the 1980s to cater specifically to youth bands executing military-style drill and music.

### **Parade Bands**

Parade bands generally play marches. Instrumentation varies, and can contain anything from bagpipes or fifes and drums to full wind and percussion sections. Many military and veterans' organizations have their own parade bands. Many school bands have their major focus on field performances, but will act as a parade band in some capacity throughout the year,

### **Show Bands**

Show bands primarily perform on fields and serve the purpose of providing entertainment during sporting events, going to competitions, and occasionally performing at parades and other events. During football games, they normally perform their field show before the game and at halftime. Depending on the type of show band, the instrumentation can

contain entirely brass instruments and percussion instruments, and may or may not use woodwinds or a percussion pit. The show design also depends on the type of show band.

### **Carnival Bands**

Carnival bands are a variant of show bands. Carnival bands typically march in time to the music, and may also participate in parades and competitions. They contain brass and percussion, but may or may not use woodwinds. The main competition body for carnival bands is the Carnival Band Secretaries League.

### **Scramble Bands**

Scramble bands or Scatter bands are a variation on show bands. They generally do not march in time with the music, but, as their name implies, scramble from design to design and often incorporate comedic elements into their performances. Most of the bands in the Ivy League use this style.

### **Drum and Bugle Corps**

Drum and bugle corps is a genre of marching ensemble descended from military signaling units. It is distinctly divided into classic and modern corps. Both groups have long, continuous histories and developments separate from marching bands. As the name implies, bugles and drums form the musical background of the corps, but modern competitive drum corps incorporate other brass instruments and orchestral percussion. Governing bodies of competitive drum and bugle corps include Drum Corps International in America, for which about 8,000 students audition annually, Drum Corps United Kingdom and Drum Corps Europe in Europe, and Drum Corps Japan in Japan.



## 2.2 Well Known Bands And Orchestras



### 2.2.1 Count Basie Orchestra

The Count Basie Orchestra is a 16 to 18 piece big band, one of the most prominent jazz performing groups of the swing era, founded by Count Basie. The band survived the late-forties decline in big band popularity and went on to produce notable collaborations with singers such as Frank Sinatra and Ella Fitzgerald in the fifties and sixties. The group continued to perform and record as a 'ghost band' after Count Basie's death, and is currently under the leadership of Bill Hughes.

Count Basie arrived in Kansas City, Missouri, in 1927 playing on the Theater Owners Bookers Association (TOBA) circuit. After playing with the Blue Devils, he joined rival band leader Bennie Moten's band. Upon Moten's death, Basie left the group to start his own band, taking many of his colleagues from the Moten band with him. This nine-piece group consisted of Joe Keyes and Oran 'Hot Lips' Page on trumpet, Buster Smith and Jack Washington on alto saxophone, Lester Young on tenor saxophone, Dan Minor on trombone, and a rhythm section made up of Jo Jones on drums, Walter Page on bass and Basie himself on piano. With this band, then named 'The Barons of Rhythm', Basie brought the sound of the infamous and highly competitive Kansas City 'jam session' to club audiences, coupling extended improvised solos with riff-based accompaniments from the band. The group's first venue was the Reno Club in Kansas City, later moving to the Grand Terrace in Chicago. When music critic and record producer John Hammond

heard the band on a 1936 radio broadcast, he sought them out and offered Basie the chance to expand the group to the standard 13-piece big band line up. He also presented the opportunity to move the group to New York in order to play at venues such as the Roseland Ballroom. Basie agreed, hoping that with this new band he could retain the freedom and spirit inherent in the Kansas City style of his nine-piece. The band, demonstrate this style in their first recordings with the Decca label in January 1937: in pieces such as 'Roseland Shuffle' we can hear that the soloists are at the foreground with the ensemble effects and riffs playing a strictly functional backing role. This was a fresh big band sound for New York, contrasting the complex jazz writing of Duke Ellington and S. Oliver and highlighting the difference in styles that had emerged between the east and west coasts.

Following the first recording session the band's line up was reshuffled, with some of players being replaced on the request of Hammond as part of a "strengthening" of the band. Trumpeters Ed Lewis and Bobby Moore replaced Keyes and Smith, and alto saxophonist Coughy Roberts was replaced by Earl Warren. Significantly, March 1937 saw the arrival of guitarist Freddie Green, who replaced Claude Williams to complete one of the most respected rhythm sections in big band history. Billie Holiday also sang with the band during this period, although never recorded with them. Hits such as "One O'clock Jump" and "Jumpin' at the Woodside" (from 1937 and 1938 respectively) helped to gain the band, now known as the 'Count Basie Orchestra', national and international fame. These tunes were what was known as 'head-arrangements'; not scored in individual parts but made up of riffs memorized by the band's members. Although some of the band's players, such as trombonist Eddie Durham, did contribute their own written arrangements at this time, it was these 'head-arrangements' that captured the imagination of the audience in New York and communicated the spirit of the band's members. In 1938, Helen Humes joined the group, replacing Billie Holiday as the female singer. She sang mostly pop ballads, including "My Heart Belongs to Daddy" and "Blame it on my Last Affair", acting as a gentle contrast to the blues style of Jimmy Rushing.

As time went on, the band became increasingly dependent on arrangers to provide its music. These varied from players within the band, such as Eddie Durham and Buck Clayton, to professional arrangers from outside the group, who could bring their own character to band with each new piece. External arranger Andy Gibson brought the band's harmonic style closer to the forward looking music of Duke Ellington, with arrangements from 1940 such as "I Never Knew" and "Louisiana" introducing increased chromaticism to the band's music. Tab Smith also contributed important arrangements at this time such as "Harvard Blues", and others including Buster Harding and veteran arranger Jimmy Mundy also expanded the group's repertoire at this time. However, this influx of new arrangements led to a gradual change in the band's sound, distancing the group musically from its West Coast roots. Rather than structuring the music around the soloists with memorized 'head arrangements' and riffs, the group's sound at this time became more focused on ensemble playing; closer to the traditional East Coast big band sound. This can be attributed to the increasing reliance on arrangers to assert their own character on to the band with their music; an indicator perhaps that Basie's ideal of a big band sized group with the flexibility and spirit of his original Kansas City 8-piece was not to last. The World War II years saw some of the key members of the band leave: drummer Jo Jones and tenor saxophone player Lester Young were both conscripted in 1944, leading to the hiring of drummers such as Buddy Rich and extra tenor saxophonists including Illinois Jacquet, Paul Gonzalves and Lucky Thompson. Some, such as musicologist Gunther Schuller, have claimed that when Jo Jones left he took some of the smooth and relaxed style of the band with him, due to his replacements, such as Sonny Payne, drumming a lot louder and therefore raising the whole dynamic of the band to a 'harder, more clamorous brass sound. The ban on instrumental recordings of 1942 to 44 had a financial impact on the Count Basie Orchestra, as it did on all big bands in America, and despite taking on new soloists such as Wardell Gray, Basie was forced to temporarily disband the group for a short period in 1948, before dispersing again for two years in 1950. For these two years Basie led a reduced band of between 6 and 9 people, featuring players such as Buddy Rich, Serge Chaloff and Buddy DeFranco. Basie reformed the jazz orchestra in 1952 for a series of tours, not only in America but also in Europe in 1954 and Japan in 1963. The band also released new recordings; some featuring guest singers such

as Joe Williams, Frank Sinatra and Ella Fitzgerald, and all reliant on music provided by arrangers, some of whom are now synonymous with the Basie band: Neal Hefti, Quincy Jones and Sammy Nestico. This new band became known as 'The Second Testament', and achieved a new surge of popularity with albums such as 1958's 'The Atomic Mr. Basie'. With this album and others of the late fifties, such as *April in Paris* and *Basie Plays Hefti*, we can hear the epitome of the new Count Basie Orchestra sound, thanks largely to the work of the aforementioned arrangers. The sound of the band was now that of a tight ensemble: heavier and full bodied, and a contrast to the riff based band of the late thirties and early forties. Whereas previously the emphasis had been on providing space for exemplary soloists such as Lester Young and Buck Clayton, now the focus had shifted to the arrangements themselves, despite the presence of notable soloists such as trumpeter Thad Jones and saxophonist Frank Foster. This orchestral style was to remain the typical sound of the band, even up to the present day; a fact that has attracted criticism from some musicologists, notably Gunther Schuller who, in his book 'The Swing Era', described the group as 'perfected neo-classicism...a most glorious dead end'.

After Basie's death in 1984, the band continued to play as a 'ghost band' under the direction of some of the players he had hired, including Eric Dixon, Thad Jones, Frank Foster, Grover Mitchell and now trombonist Bill Hughes. It continues to release new recordings, for example *Basie is Back* from 2006 which features new recordings of classic tunes from the Basie Orchestra's back catalogue, including "April in Paris" and even the band's early hit "One O'clock Jump". The group also continues to produce notable collaborations, such as with singer Ray Charles in *Ray Sings Basie Swings* of 2006, and with arranger Allyn Ferguson on the 1999 album *Swing Shift*.

## Awards

- Awarded the Grammy Award seventeen times, including in 1999 for the album *Count Plays Duke* and in 1997 for the album *Live at Manchester Craftsmen's Guild*.
- Included in the Down Beat Reader's Poll in 1983, 1984, 1985, 1986, 1988, 1990, 1991, 1992, and 1993, 1996 and 1997 (the last time as 'Best Big Band').
- Included in the Down Beat Critic's Poll 1984, 1986, 1991, 1993 and 1994.
- Included in the Jazz Times Critic's and Reader's Poll in 1994 and 1995.





### **2.2.2 Glenn Miller Orchestra**

The Glenn Miller Orchestra was originally formed in 1937 by Glenn Miller. It was arranged around a clarinet and tenor saxophone playing melody, while three other saxophones played the harmony. Miller had already formed one band before this in 1936, but dissolved it as he considered it too similar to other bands of the era. The new band became very popular and recorded a number of chart successes - among these were the ever-popular, "Moonlight Serenade," "In the Mood", "Tuxedo Junction", "Chattanooga Choo Choo" and "I've Got a Gal in Kalamazoo." After the disappearance of Miller in 1944, the band was reconstituted under the direction of Tex Beneke, its lead tenor saxophonist, singer, and one of Miller's longtime close friends. A few years later, the Miller estate, having parted ways with Beneke, hired Ray McKinley, principal drummer in Miller's Army Air Force band, to organize a new "ghost band" in 1956. The Glenn Miller Orchestra continued to record and performs under various leaders starting in 1956 and is still touring today. Currently trombonist Larry O'Brien leads the band.

#### **Current Members 2009**

- Larry O'Brien - Solo Trombonist, Musical Director
- Julia Rich - Female Vocalist
- Kevin Sheehan - Lead Alto Saxophone, Clarinet, Flute, Alto Flute, Arranger
- J. Daniel Puckett - Alto Saxophone, Clarinet, Flute

- Scott Van Domelen - Tenor Saxophone, Clarinet, Flute
- Damian Sanchez - Tenor Saxophone, Clarinet, Flute
- Gary Meggs - Baritone Saxophone, Alto Saxophone, Bass Clarinet, Clarinet, Flute
- Ashley Hall - Lead Trumpet, Sales Manager
- Ben Classon - Split Lead Trumpet
- Gary Lamb - Trumpet, Male Vocalist, Assistant Road Manager
- Jeff Uban - Trumpet
- George Reinert III - Lead Trombone, Stage Manager
- Jaime Parker - Trombone
- Dan Gabel - Trombone
- Jason Bennett - Bass Trombone, Music Copyist
- Ron Mills - Piano, Arranger, Sound Engineer
- Brent Marquez - Drums
- Bart Delaney - Bass, Road Manager
- Roger Drown - Bus Driver
- Moonlight Serenaders Vocal Group: Julia Rich, Gary Lamb, Jason Bennett, Kevin Sheehan





### **2.2.3 John Birks “Dizzy” Gillespie**

John Birks “Dizzy” Gillespie (October 21, 1917 – January 6, 1993) was an American jazz trumpeter, bandleader, singer, and composer.

Dizzy was born John Birks Gillespie in Cheraw, South Carolina in 1917 to a family of ten. His father, a local bandleader, encouraged Gillespie's musical progress and made instruments available to the child early on. At four years old, John was already playing the piano. He then taught himself to play the trombone but switched to the trumpet before the age of twelve. He received a music scholarship to the small agricultural school, the Laurinburg Institute Laurinburg, North Carolina. He left the school in 1935 to pursue a career as a musician, following his idol, Roy “Little Jazz” Eldridge, the great early bop trumpeter who pioneered black musicianship in a white band. He joined the Frankie Fairfax Band in Philadelphia and soon earned the nickname “Dizzy” for his comical stage antics. In 1937, he took Roy Eldridge's old position in the Teddy Hill Band and made his first recording in Hill's rendition of “King Porter Stomp.” After a short stay with the band including a tour through Europe, Dizzy freelanced for a year and found his way to Cab Calloway in 1939. It was with this premier band that Dizzy began to develop a style more his own and less like Roy Eldridge, as you can hear in “Pickin' the Cabbage.” Calloway, annoyed by Dizzy's risky style, was not particularly fond of Dizzy and called his solos “Chinese music.” Despite this, Dizzy stayed with the band until 1941, when there was an on-stage occurrence that, although resolved, prompted

Dizzy to leave the band. During a concert, a band member shot spitballs at Cab's back when he faced the audience. Cab accused Dizzy of being the culprit and upon Dizzy's vehement denial, the two began to fight. Dizzy grabbed a knife and actually cut Cab. Although the two made up after Jonah Jones and Milt Hinton came forward as the perpetrators, Dizzy was fired. The real legacy of his time in the band would only be realized decades later for, having roomed the whole time with Mario Bauza, Dizzy had begun to take an interest in Afro-Cuban music.

Passing from band to band for the next few years, among which were those led by Ella Fitzgerald, Coleman Hawkins, Benny Carter, Charlie Barnet, Fess Williams, Les Hite, Claude Hopkins, Lucky Millinder and even the great Duke Ellington for a short while, Dizzy met and began a long friendship with Charlie Parker. During this transient period, Dizzy began appearing at Minton's Playhouse and Monroe's Uptown House where he could try out his new ideas and styles. Often joining him was Thelonious Monk, another fine native of the Carolinas, and the two began to experiment with the complex chord changes that would soon characterize the Bebop Era; not to mention familiarizing jazz with the black horn-rimmed glasses, beret and goatee that would be just as much a part of the era. Late in 1942, Dizzy joined the Earl Hines's band with Charlie Parker joined on tenor and the band was the first to explore the bebop style. From this band was born "Night In Tunisia," Dizzy's famous piece that ushered in the Bebop Era.





#### **2.2.4 Gordon Goodwin's Big Phat Band**

Gordon Goodwin's Big Phat Band, or **The Big Phat Band**, is a Grammy-nominated 18-piece Jazz ensemble based in California and led by Gordon Goodwin. Goodwin composes most, and arranges all, of the group's performance pieces, as well as playing piano and occasionally tenor saxophone. While using a similar instrumentation to the traditional big bands of the 1930s and 40s, the Big Phat Band has a highly contemporary sound, highlighted by driving rhythms, fast, almost frantic tempos, less emphasis on the melodic line, and extreme virtuosity. The band does rarely use vocalists, or adapt its pieces to accompany dancing. Formed in 2000, the group comprises many of Los Angeles' most acclaimed studio musicians, and has to date released three albums under Silver line Records.

##### **Band Members**

##### **Saxophones/Woodwinds**

**Eric Marienthal** - 1st Alto Saxophone/Soprano Saxophone/Piccolo/Flute

**Sal Lozano** - 2nd Alto Saxophone/Piccolo/Flute

**Brian Scanlon** - 1st Tenor Saxophone/Clarinet

**Jeff Driskill** - 2nd Tenor Saxophone/Clarinet

**Jay Mason** - Baritone Saxophone/Bass Clarinet

## **Trumpets**

**Wayne Bergeron** - 1st Trumpet

**Bob Summers** - 2nd Trumpet

**Dan Fornero** - 3rd Trumpet

**Dan Savant** - 4th Trumpet

## **Trombones**

**Andy Martin** - 1st Trombone

**Francisco Torres** - 2nd Trombone

**Charlie Morillas** - 3rd Trombone

**Craig Ware** - Bass Trombone

## **Rhythm Section**

**Gordon Goodwin** - Piano/Tenor Sax/Soprano Sax

**Andrew Synowiec** - Guitar

**Rick Shaw** - Bass

**Bernie Dresel** - Drums

**Brad Dutz** (Percussion)

## **Temp Players**

**Dan Higgins** - 1st Alto Saxophone

**Ray Brinker** (Drum kit)

**Grant Geissman** - Guitar

**Carl Verheyen** (Guitar)

**Luis Conte** - percussion

## Featured Soloists

*The Big Phat Band* have recorded and performed with many renowned musicians. In addition to the regular members of the band, the group has featured artists such as:

- Eddie Daniels
- Brian McKnight
- Johnny Mathis
- Michael Brecker
- Arturo Sandoval
- David Sanborn
- Dianne Reeves
- Chick Corea
- Dave Grusin
- Patti Austin
- Lee Ritenour

## Discography

- *Swingin' for the Fences*
- *XXL*
- *The Phat Pack*
- *Bah, Humduck! a Looney Tunes Christmas (Music from and Inspired by the Motion Picture)*
- *Act Your Age*

## Awards and nominations

2003 Grammy Award nominations:

- Best Large Jazz Ensemble Album - *XXL*
- Best Instrumental Composition - *Hunting Wabbits* from *XXL*
- Best Instrumental Arrangement with Vocals - *Comes Love* from *XXL*

2006 Grammy Award nominations:

- Best Instrumental Arrangement - *Attack Of The Killer Tomatoes* from *The Phat Pack*

2007 Grammy Award nominations:

- Best Instrumental Arrangement - *Yo Tannenbaum* from *Bah, Humduck! A Looney Tunes Christmas*

2008 Grammy Award nominations:

- Best Large Jazz Ensemble Album - *Act Your Age*
- Best Instrumental Composition - *Hit the Ground Running* from *Act Your Age*
- Best Instrumental Arrangement - *Yesterdays* from *Act Your Age*





### 2.2.5 BBC Big Band

The BBC Big Band, sometimes called the BBC Radio Big Band, is a British band run under the auspices of the BBC. It consists of professional musicians directed by Barry Forgie who has been conducting them on a regular basis since 1977 and Jiggs Whigham, who has been associated with the band for over twenty years. The BBC Big Band is probably best known for its regular Monday night show, Big Band Special on BBC Radio 2, but also reaches worldwide audiences through the BBC World Service, satellite radio and the Internet. It has been voted the best Big Band in the British Jazz Awards in 1992, 1994, 1997, 1999, 2001 and 2007.

The band has played with stars such as Van Morrison, Michael Buble, Tony Bennett, George Shearing, Michel Legrand, Cleo Laine, Lalo Schifrin, Dr. John and Ray Charles. The band regularly features on the UK festival circuit, and concert tours with major artists have taken the band all over the world in addition to its regular concert recordings throughout the UK for Radio 2. The BBC Big Band is an Associate Ensemble at Town Hall Birmingham.

**Members:** **Trumpets-** Derek Watkins, Nigel Carter, Martin Shaw. **Trombones-**Gordon Campbell, Andy Wood, Ashley Horton, John Higinbotham. **Saxophones-**Howard McGill, Sammy Mayne, Paul Booth, Martin Williams, Jay Craig. **Piano-**Jim Watson. **Guitar-**Phil Robson. **Bass-**Jeremy Brown. **Drums-**Tom Gordon. **Percussion-**Anthony Kerr.

- Piano : Nathalie Lories
- Drums : Klaas Balijon.

### **Discography**

- Live (1997)
- The September Sessions (1999)
- The Music Of Bert Joris (2002)
- Kenny Werner Plays His Music With The Brussels Jazz Orchestra (2003)
- Meeting Colours - with Philip Catherine (2005)
- Countermove (2006)
- Dangerous Liaison - Bert Joris with deFilharmonie (2006)
- Changing Faces - with David Linx (Oct. 2007)
- The Music of Michel Herr (Feb. 2008)
- Jazz Olympics (2 tracks, including 1 with David Linx/Michel Herr) (July 2008)





### **2.2.7 Gerald Joseph "Gerry" Mulligan**

Gerald Joseph "Gerry" Mulligan (April 6, 1927 – January 20, 1996) was an American jazz saxophonist, composer and arranger.

Mulligan showed strong musical instincts from his early youth. He played piano and wind instruments with a number of small musical ensembles throughout his school years. Leaving school in 1944, he worked with a number of bands, most notably with Gene Krupa's big band (1946), as an arranger. Shortly after that, Mulligan became involved in a movement to develop a different style of jazz, known as cool jazz. He also had begun to specialize in baritone saxophone and to perform live and on recordings with groups led by such musicians as Miles Davis, Kai Winding, Elliot Lawrence, and Claude Thornhill. In 1952 Mulligan formed his own quartet, which included Chet Baker on trumpet. The group, notable for its lack of a pianist, brought international acclaim to both Baker and Mulligan. During the following decades Mulligan continued to work as a freelance arranger, formed groups varying in size from four to 20 (including the 13-piece Concert Jazz Band of the 1960s), and played throughout Europe and the United States and in Japan. He is considered to be a versatile musician, equally comfortable with many styles of jazz, and one of the more important baritone saxophonists in the jazz idiom.

## Awards

- 1981 Grammy award (Best Jazz Instrumental Performance by a Big Band) for *Walk on the Water*
- Grammy nominations for the albums *The Age of Steam*, *For an Unfinished Woman* and *Soft Lights and Sweet Music*
- 1982 *The Birth of the Cool* album inducted into the Grammy Hall of Fame
- 1982 Connecticut Arts Award
- 1984 Viotti Prize (Vercelli, Italy)
- 1984 inducted into the Big Band and Jazz Hall of Fame
- 1988 Duke Ellington Fellow at Yale University
- 1989 received keys to the city of Trieste, Italy
- 1990 Philadelphia Music Foundation Hall of Fame
- 1991 American Jazz Hall of Fame
- 1992 Lionel Hampton School of Music Hall of Fame
- 1992 Guest composer at the Mertens Contemporary American Composer's Festival, University of Bridgeport, Connecticut
- 1994 Down Beat (magazine) Hall of Fame
- 1995 Artists Committee for the Kennedy Center Honors for the Performing Arts
- 42 consecutive years (1953-1995) winning the *Down Beat* magazine reader's poll for outstanding baritone saxophonist

## Theatre and film

Mulligan's first film appearance was probably with Gene Krupa's orchestra playing alto saxophone in the 1946 RKO short film *Follow That Music*. Mulligan had small roles in the films *I Want to Live!* (1958), *The Rat Race* (1960), *The Subterraneans* (1960) and *Bells Are Ringing* (1960). Mulligan also performed numerous times on television in a variety of settings during his career. As a film composer, Mulligan wrote music for *A Thousand Clowns* (1965) the film version of the Broadway comedy *Luv* (1967), the French films *La Menace* (1977) and *Les Petites galères* (1977) and *I'm Not Rappaport* (1996). In 1974 Mulligan collaborated on a musical version of Anita Loos' play *Happy*

*Birthday*. Although the creative team had great hopes for the work, it never made it past a workshop production at the University of Alabama. In 1978, Mulligan wrote incidental music for Dale Wasserman's Broadway play *Play with Fire*. In 1995 the Hal Leonard Corporation released the video tape *The Gerry Mulligan Workshop - A Master Class on Jazz and Its Legendary Players*.

Gerry Mulligan's compositions included the jazz standard Jeru, Disc Jockey Jump, Blue Boy, Walking Shoes, As Catch Can, Funhouse, Ide's Side, Limelight, Motel, Turnstile, Roundhouse, Kaper, Bweebida Bobbida, Venus de Milo, Revelation, Love in New Orleans, Piano Train, Spring is Sprung, Utter Chaos, Swing House, Chuggin, Summer's Over, Ballad, Festive Minor, Four and One Moore, Reunion, Crazy Day, Sextet, Millennium, I Know, Don't Know How, and Mulligan's Too.

### **Discography**

- *The Gerry Mulligan Quartet/Gerry Mulligan with the Chubby Jackson Big Band* (1950-52)
- *Historically Speaking* (1951)
- *The Original Quartet With Chet Baker* - (1952-3)
- *Konitz Meets Mulligan* (1953)
- *At Storyville* (1956)
- *Reunion with Chet Baker* (1957)
- *Blues in Time* (1957)
- *Getz Meets Mulligan in Hi-Fi* (1957)
- *Jazz Giants '58* (1958)
- *What Is There To Say?* (1958)
- *Gerry Mulligan Meets Ben Webster* (1959)
- *Gerry Mulligan and the Concert Jazz Band at the Village Vanguard* (1960)
- *Live at the Olympia Paris* (1960-62)
- *Night Lights* (1963)
- *Complete Studio Recordings- The Gerry Mulligan Sextet* (1962-4)
- *Live at the Berlin Philharmonie* (1970).

- *Age of Steam* (1971)
- *Summit* (1974)
- *Re-Birth of the Cool* (1992)
- *Billy Taylor and Gerry Mulligan: Live at MCG* (1993)
- *Paraiso* (1993)
- *Dragonfly* (1995)



### 3.0 Well known saxophonists



### 3.1 John William Coltrane

John William Coltrane (September 23, 1926 – July 17, 1967) was an American jazz saxophonist and composer.

Starting in bebop and hard bop, Coltrane later pioneered free jazz. He influenced generations of other musicians, and remains one of the most significant tenor saxophonists in jazz history. He was astonishingly prolific: he made about fifty recordings as a leader in his twelve-year-long recording career, and appeared as a sideman on many other albums, notably with trumpeter Miles Davis. As his career progressed, Coltrane's music took on an increasingly spiritual dimension. His second wife was pianist Alice Coltrane, and their son Ravi Coltrane is also a saxophonist. He received a posthumous Special Citation from the Pulitzer Prize Board in 2007 for his “masterful improvisation, supreme musicianship and iconic centrality to the history of jazz.”

John Coltrane was born in September 23, 1926 in Hamlet, North Carolina. He was always surrounded by music. His father played several instruments sparking Coltrane's study of E-flat horn and clarinet. While in high school, Coltrane's musical influences shifted to the likes of Lester Young and Johnny Hodges prompting him to switch to alto saxophone. He continued his musical training in Philadelphia at Granoff Studios and the Ornstein School of Music. He was called to military service during WWII, where he performed in the U.S. Navy Band in Hawaii. After the war, Coltrane began playing tenor saxophone with the Eddie "Clean Head" Vinson Band, and was later quoted as saying, "*A wider area of listening opened up for me. There were many things that people like Hawk, and Ben and Tab Smith were doing in the '40's that I didn't understand, but that I felt emotionally.*" Prior to joining the Dizzy Gillespie band, Coltrane performed with Jimmy Heath where his passion for experimentation began to take shape. However, it was his work with the Miles Davis Quintet in 1958 that would lead to his own musical evolution. "*Miles music gave me plenty of freedom,*" he once said. During that period, he became known for using the three-on-one chord approach, and what has been called the 'sheets of sound,' a method of playing multiple notes at one time. By 1960 Coltrane had formed his own quartet which included pianist McCoy Tyner, drummer Elvin Jones, and bassist Jimmy Garrison. Eventually adding players like Eric Dolphy, and Pharaohs Sanders. The John Coltrane Quartet created some of the most innovative and expressive music in Jazz history including the hit albums: "My Favorite Things," "Africa Brass," "Impressions," "Giant Steps," and his monumental work "A Love Supreme" which attests to the power, glory, love, and greatness of God. Coltrane felt we must all make a conscious effort to effect positive change in the world, and that his music was an instrument to create positive thought patterns in the minds of people. In 1967, liver disease took Coltrane's life leaving many to wonder what might have been. So many years after his death, his music can be heard in motion pictures, on television and radio. Recent film projects that have made references to Coltrane's artistry in dialogue or musical compositions include, "Mr. Holland's Opus", "The General's Daughter", "Malcolm X", "Mo Better Blues", "Jerry McGuire", "White Night", "The Last Graduation", "Come Unto Thee", "Eyes On The Prize II" and "Four Little Girls". Also, popular television series such as "NYPD Blue", "The Cosby Show", "Day's Of Our Lives", "Crime Stories" and "ER", have also

relied on the beautiful melodies of this distinguished saxophonist. In 1972, "A Love Supreme" was certified gold by the RIAA for exceeding 500,000 units in Japan. This jazz classic and the classic album "My Favorite Things" were certified gold in the United States in 2001. In 1982, the RIAA posthumously awarded John Coltrane a Grammy Award of "Best Jazz Solo Performance" for the work on his album, "Bye Bye Blackbird". In 1997 he received the organizations highest honor, the Lifetime Achievement Award. On June 18, 1993 Mrs. Alice Coltrane received an invitation to The White House from former President and Mrs. Clinton, in appreciation of John Coltrane's historical appearance at the Newport Jazz Festival. In 1995, John Coltrane was honored by the United States Postal Service with a commemorative postage stamp. Issued as part of the musicians and composers series, this collectors item remains in circulation. In 1999, Universal Studios and its recording division MCA Records recognized John Coltrane's influence on cinema by naming a street on the Universal Studios lot in his honor. In 2001, The NEA and the RIAA released 360 songs of the Century. Among them was John Coltrane's "My Favorite Things."

### **Discography**

- *Coltrane* (1957)
- *Blue Train* (1957)
- *John Coltrane with The Red Garland Trio* (1958)
- *Soultrane* (1958)
- *Giant Steps* (1960)
- *Coltrane Jazz* (1961)
- *My Favorite Things* (1961)
- *Olé Coltrane* (1962)
- *Africa/Brass* (1961)
- *Live! at the Village Vanguard* (1962)
- *Coltrane* (1962)
- *Duke Ellington & John Coltrane* (1963)
- *Ballads* (1963)

- *John Coltrane and Johnny Hartman* (1963)
- *Impressions* (1963)
- *Live at Birdland* (1964)
- *Crescent* (1964)
- *A Love Supreme* (1965)
- *The John Coltrane Quartet Plays* (1965)
- *New Thing at Newport* (1965)
- *Ascension* (eleven-piece free improvisation) (1965)
- *Meditations* (1966)
- *Live at the Village Vanguard Again!* (1966)
- *Expression* (1967)





### **3.2 Charlie Parker**

Charlie Parker, (August 29, 1920 – March 12, 1955) was an American jazz saxophonist and composer.

Parker is widely considered one of the most influential of jazz musicians, along with Louis Armstrong and Duke Ellington. Parker acquired the nickname “Yardbird” early in his career, and the shortened form “Bird” remained Parker’s sobriquet for the rest of his life, inspiring the titles of a number of Parker compositions, such as “Yardbird Suite” and “Ornithology.”

When Parker was still a child, his family moved to Kansas City, Missouri where jazz, blues and gospel music were flourishing. His first contact with music came from school, where he played baritone horn with the school’s band. When he was 15, he showed a great interest in music and a love for the alto saxophone. Soon, Parker was playing with local bands until 1935, when he left school to pursue a music career. From 1935 to 1939, Parker worked in Kansas City with several local jazz and blues bands from which he developed his art. In 1939, Parker visited New York for the first time, and he stayed for

nearly a year working as a professional musician and often participating in jam sessions. The New York atmosphere greatly influenced Parker's musical style. In 1938, Parker joined the band of pianist Jay McShann, with whom he toured around Southwest Chicago and New York. A year later, Parker traveled to Chicago and was a regular performer at a club on 55th street. Parker soon moved to New York. He washed dishes at a local food place where he met guitarist Biddy Fleet, the man who taught him about instrumental harmony. Shortly afterwards, Parker returned to Kansas City to attend his father's funeral. Once there, he joined Harlan Leonard's Rockets and stayed for five months. In 1939, Yardbird rejoined McShann and was placed in charge of the reed section. Then, in 1940, Parker made his first recording with the McShann orchestra. During the four years that Parker stayed with McShann's band, he got the opportunity to perform solo in several of their recordings, such as Hootie Blues, Sepian Bounce, and the 1941 hit confessing the Blues. In 1942, while on tour with McShann, Parker performed in jam sessions at Monroe's and Minton's Playhouse in Harlem. There he caught the attention of up-and-coming jazz artists like Dizzy Gillespie and Thelonious Monk. Later that year, Parker broke with McShann and joined Earl Hines for eight months. The year 1945 was extremely important for Parker. During that time he led his own group in New York and also worked with Gillespie in several ensembles. In December, Parker and Gillespie took their music to Hollywood on a six-week nightclub tour. Parker continued to perform in Los Angeles until June 1946, when he suffered a nervous breakdown and was confined at a state hospital. After his release in January 1947, Parker returned to New York and formed a quintet that performed some of his most famous tunes. From 1947 to 1951, Parker worked in a number of nightclubs, radio studios, and other venues performing solo or with the accompaniment of other musicians. During this time, he visited Europe where he was cheered by devoted fans and did numerous recordings. March 5, 1955, was Parker's last public engagement at Birdland, a nightclub in New York that was named in his honor. He died a week later in a friend's apartment.

Parker played a leading role in the development of bebop, a form of jazz characterized by fast tempos, virtuosic technique, and improvisation based on harmonic structure. Parker's innovative approaches to melody, rhythm, and harmony exercised enormous

influence on his contemporaries. Several of Parker's songs have become standards, including "Billie's Bounce", "Anthropology", "Ornithology", and "Confirmation". He introduced revolutionary harmonic ideas including a tonal vocabulary employing 9ths, 11ths and 13ths of chords, rapidly implied passing chords, and new variants of altered chords and chord substitutions. His tone was clean and penetrating, but sweet and plaintive on ballads. Although many Parker recordings demonstrate dazzling virtuosic technique and complex melodic lines – such as "Koko", "Kim", and "Leap Frog" – he was also one of the great blues players. His theme less blues improvisation "Parker's Mood" represents one of the most deeply affecting recordings in jazz. At various times, Parker fused jazz with other musical styles, from classical to Latin music, blazing paths followed later by others.

Parker also became an icon for the hipster subculture and later the Beat generation, personifying the conception of the jazz musician as an uncompromising artist and intellectual, rather than just a popular entertainer. His style, from a rhythmic, harmonic and soloing perspective, influenced countless peers on every instrument. Like Louis Armstrong before him, Parker changed the sound of jazz music forever. Charlie Parker was one of the most important and influential saxophonists and jazz players of the 1940's.

## Discography

- *The Complete Savoy Sessions*
- *Charlie Parker on Dial*
- *Bird: The Complete Charlie Parker on Verve*
- *The Complete Birth of Bebop* (1940)
- *Charlie Parker: A Studio Chronicle* (1940–1948)
- *Live at Townhall w. Dizzy* (1945)
- *Yardbird in Lotus Land* (1945)
- *Bird and Pres* (1946)
- *Jazz at the Philharmonic* (1946)

- *Rapping with Bird* (1946-1951)
- *Bird and Diz at Carnegie Hall* (1947)
- *The Complete Savoy Live Performances* (1947-1950)
- *Bird on 52nd Street* (1948)
- *The Complete Dean Benedetti Recordings* (1948-1951)
- *Jazz at the Philharmonic* (1949)
- *Charlie Parker and the Stars of Modern Jazz at Carnegie Hall* (1949)
- *Bird in Paris* (1949)
- *Bird in France* (1949)
- *Charlie Parker All Stars Live at the Royal Roost* (1949)
- *Charlie Parker with Strings* (1950)
- *One Night in Birdland* (1950)
- *Bird at St. Nick's* (1950)
- *Bird at the Apollo Theatre and St. Nickolas Arena* (1950)
- *Apartment Jam Sessions* (1950)
- *Charlie Parker at the Pershing Ballroom Chicago 1950* (1950)
- *Bird in Sweden* (1950)
- *Summit Meeting at Birdland* (1951)
- *Live at Rockland Palace* (1952)
- *Jam Session* (1952)
- *At Jirayr Zorthian's Ranch, July 14, 1952* (1952)
- *The Complete Legendary Rockland Palace Concert* (1952)
- *Charlie Parker: Montreal 1953* (1953)
- *One Night in Washington* (1953)
- *Bird at the High Hat* (1953)
- *Charlie Parker at Storyville* (1953)
- *Jazz at Massey Hall . The Greatest Jazz Concert Ever* (1953)



### 3.3 Anthony Braxton

Anthony Braxton (born June 4, 1945) is an American composer, saxophonist, clarinetist, flautist, pianist, and philosopher. He has created a large body of highly complex work. Braxton is one of the most prolific American musicians/composers to date, having released well over 100 albums since the 1960s. Among the vast array of instruments he utilizes are the flute; the sopranino, soprano, C-Melody, F alto, E-flat alto, baritone, bass, and contrabass saxophones; and the E-flat, B-flat, and contrabass clarinets.

Early in his career, Braxton led a trio with violinist Leroy Jenkins and trumpeter Wadada Leo Smith and was involved with The Association for the Advancement of Creative Musicians, the “AACM”, founded in Chicago. In 1968, Braxton recorded the double LP *For Alto*. There had been occasional unaccompanied saxophone recordings previously but *For Alto* was the first full-length album for unaccompanied saxophone. The album's songs were dedicated to Cecil Taylor and John Cage, among others. The album influenced other artists like Steve Lacy (soprano sax) and George Lewis (trombone), who would go on to record their own acclaimed solo albums. Braxton joined

pianist Chick Corea's existing trio with Dave Holland (double bass) and Barry Altschul (drums) to form the short-lived avant garde quartet "Circle", around 1970. When Corea broke up the group, forming Return to Forever to pursue a fusion based style of composition and recording, Holland and Altschul remained with Braxton for much of the 1970s as part of a quartet, with the rotating brass chair variously filled by trumpeter Kenny Wheeler, or trombonists George Lewis or Ray Anderson. This group recorded on Arista Records. The core trio plus saxophonist Sam Rivers recorded Holland's *Conference of the Birds*, ECM. In the 1970s he also recorded duets with Lewis and with synthesizer player Richard Teitelbaum. In 1975, he released an album on Muse Records titled *Muhal* with the Creative Construction Company, a group consisting of Richard Davis (Bass), Muhal Richard Abrams (Cello), Steve McCall (drums), Muhal Richard Abrams (piano), Wadada Leo Smith (trumpet) and Leroy Jenkins (violin). In the late 1970s he recorded two large ensemble recordings, "Creative Orchestra Music 1976," inspired by American jazz and marching band traditions, and "For Four Orchestras." Both of these records were released on Arista. Braxton's regular group in the 1980s and early 1990s was a quartet with Marilyn Crispell (piano), Mark Dresser (double bass) and Gerry Hemingway (drums), "his finest and longest standing band".

Braxton has also recorded and collaborated with European free improvisers such as Derek Bailey, Evan Parker, and the Globe Unity Orchestra. Throughout the years Braxton has played with a wide variety of people, such as Mal Waldron, Dave Douglas, Ornette Coleman, Dave Brubeck, Lee Konitz, Peter Brötzmann, Willem Breuker, Muhal Richard Abrams, Steve Lacy, Roscoe Mitchell, Pat Metheny, Andrew Cyrille, Wolf Eyes, Misha Mengelberg, Chris Dahlgren, Lauren Newton, and others.

In 1994, he was granted a MacArthur Fellowship. From 1995 to 2006, Braxton's output as a composer concentrated almost exclusively on what he calls Ghost Trance Music, which introduces a steady pulse to his music and also allows the simultaneous performance of any piece by the performers. Many of the earliest Ghost Trance recordings were released on his own Braxton House label. His final Ghost Trance compositions were performed with a "12+1tet" at New York's Iridium club in 2006; the complete four-night residency was recorded and released in 2007 by the Firehouse 12

label. In addition, during the 1990s and early 2000s Braxton created a prodigiously large body of “standards” recordings, often featuring him as a pianist rather than saxophonist. He had frequently performed such material in the 1970s and 1980s, but only recorded it occasionally; now he began to release multidisc sets of such material, climaxing in two quadruple-CD sets for Leo Records recorded on tour in 2003. More recently he has created new series of compositions, such as the Falling River Musics.

Braxton studied philosophy at Roosevelt University. He has taught at Mills College and now is Professor of Music at Wesleyan University in Middletown, Connecticut, teaching music composition, music history, and improvisation. Braxton's music is difficult to categorize, and because of this, he likes to reference his works as simply “creative music.” Braxton has released an increasing number of works for large-scale orchestras, including two opera cycles. Braxton's music is highly theoretical and mystically influenced, and he is the author of multiple volumes explaining his theories and pieces, such as the philosophical three-volume *Triaxium Writings* and the five-volume *Composition Note*. While his compositions and improvisations can be characterized as avant garde, many of his pieces have a swing feel and rhythmic angularity that are overtly indebted to Charlie Parker and the Bebop tradition.

The musician's discography is included at the end of my work (index of supplements).



### 3.4 Coleman Randolph Hawkins

Coleman Randolph Hawkins (November 21, 1904 - May 19, 1969) was an American jazz tenor saxophonist.

He is commonly regarded as the first important and influential jazz musician to use the instrument. *“There was some tenor players before him, but the instrument was not an acknowledged jazz horn”* -Joachim E. Berendt. While Hawkins is most strongly associated with the swing music and big band era, he began playing professionally in the early 1920s and was important in the development of bebop in the 1940s. He continued to be influenced by the avant-garde jazz of the 1950s and '60s.

Lester Young, who was called “Pres”, 1959 interview with *Jazz Review* said *“As far as I’m concerned, I think Coleman Hawkins was the President first, right? As far as myself, I think I’m the second one.”*

Miles Davis once said: *“When I heard Hawk I learned to play ballads.”* Hawkins was nicknamed “Hawk” and sometimes “Bean.”

Hawkins was born in Saint Joseph, Missouri in 1904. He was named Coleman after his mother Cordelia's maiden name. He attended high school in Chicago, then in Topeka, Kansas at Topeka High School. He later stated that he studied harmony and composition for two years at Washburn College in Topeka while still attending THS. In his youth he played piano and cello, and started playing saxophone at the age of nine. Hawkins joined Mamie Smith's Jazz Hounds in 1921 with whom he toured through 1923, at which time he settled in New York City. Hawkins joined Fletcher Henderson's Orchestra, with whom he played through 1934, sometimes doubling on clarinet and bass saxophone. Hawkins' playing changed significantly during Louis Armstrong's tenure with the Henderson Orchestra. In 1934, Hawkins accepted an invitation to play with Jack Hylton's band in London, and toured Europe as a soloist until 1939, memorably working with Django Reinhardt and Benny Carter in Paris in 1937. Having returned to the United States, on October 11, 1939 he recorded a two chorus performance of the pop standard "Body and Soul", which he had been performing at Kelly's Stables. A landmark recording of the Swing Era, recorded as an afterthought at the session, it is notable in that Hawkins ignores almost all of the melody, only the first four bars are stated in a recognizable fashion. In its exploration of harmonic structure it is considered by many to be the next evolutionary step in jazz recording from where Louis Armstrong's "West End Blues" in 1928 left off. After an unsuccessful attempt to establish a big band, he led a combo at Kelly's Stables on Manhattan's famed 52nd Street with Thelonious Monk, Oscar Pettiford, Miles Davis, and Max Roach as sidemen. He was leader on the first ever bebop recording session with Dizzy Gillespie and Max Roach in 1943. Later he toured with Howard McGhee and recorded with J. J. Johnson and Fats Navarro. He also toured with Jazz at the Philharmonic. In 1948 Hawkins recorded *Picasso*, an early piece for unaccompanied saxophone. After 1948 Hawkins divided his time between New York and Europe, making numerous freelance recordings. In the 1960s, he appeared regularly at the Village Vanguard in Manhattan.

Hawkins directly influenced many bebop performers, and later in his career, recorded or performed with such adventurous musicians as Sonny Rollins, who considered him as his main influence, and John Coltrane. He appears on the *Thelonious Monk with John*

*Coltrane* (Riverside) record. In 1960 he recorded on Max Roach's *We Insist! - Freedom Now* suite. He also performed with more traditional musicians, such as Henry "Red" Allen and Roy Eldridge, with whom he appeared at the 1957 Newport Jazz Festival, and recorded *Coleman Hawkins Encounters Ben Webster* with fellow tenor saxophonist Ben Webster on December 16, 1957, along with Oscar Peterson (piano), Herb Ellis (guitar), Ray Brown (bass), and Alvin Stoller (drums). In the 1960s, he recorded with Duke Ellington. In his later years, Hawkins began to drink heavily and stopped recording (his last recording was in late 1966). He died of pneumonia in 1969 and is interred at the Woodlawn Cemetery in the Bronx.

### Discography

- *Body and Soul* (1939)
- *Picasso* (1948)
- *The Hawk Flies High* (1957)
- *Coleman Hawkins Encounters Ben Webster* (1957)
- *The Genius of Coleman Hawkins* (1957)
- *Thelonious Monk with John Coltrane* (1957)
- *Hawk Eyes!* (1959)
- *In a Mellow Tone* (1960)
- *We Insist! - Max Roach's Freedom Now Suite* (1960)
- *At Ease with Coleman Hawkins* (1960),
- *Night Hawk* (1961)
- *The Hawk Relaxes* (1961)
- *Alive!* (1962)
- *Duke Ellington Meets Coleman Hawkins* (1962)
- *Desafinado* (1962)
- *Sonny Meets Hawk!* (1963)
- *Wrapped Tight* (1965)
- *Sirius* (1966)
- *Today and Now* (1966)



### **3.5 Lester Willis Young**

Lester Willis Young (August 27, 1909 – March 15, 1959), nicknamed “Prez”, was an American jazz tenor saxophonist and clarinetist. He was also known to play the trumpet, violin, and drums. Coming to prominence with the band of Count Basie, Young is remembered as one of the finest, most influential players on his instrument, playing with a cool tone and sophisticated harmonies. He also became a jazz legend, inventing or popularizing much of the hipster ethos which came to be associated with the music.

Lester Young was the oldest of three children and grew up in the vicinity of New Orleans. By 1920 he had moved to Minneapolis with his father, Willis Handy Young, a versatile musician who taught all his children instruments and eventually formed a family band that toured with carnivals and other shows. Young studied violin, trumpet, and drums, settling on alto saxophone by about the age of 13. After one of many disputes with his father, he left the family band at the end of 1927. He spent the following year touring with Art Bronson's Bostonians, where he took up tenor saxophone. He returned to his family in New Mexico during 1929, but stayed behind when they moved to California.

In 1930, he played briefly with Walter Page's Blue Devils and again with Bronson, then settled in Minneapolis, where he played during 1931 with Eddie Barefield and various leaders at the Nest Club. Early in 1932 Young joined the Thirteen Original Blue Devils, and while on tour in Oklahoma City met Charlie Christian. When the Blue Devils disbanded in the middle of 1933, Young made Kansas City his base and played with the Bennie Moten-George E. Lee Band, Clarence Love, King Oliver, and, on one night in December, Fletcher Henderson, then on tour with his star saxophonist, Coleman Hawkins. Early in 1934, Young joined Count Basie, beginning an association that eventually led to national recognition. He left Basie at the end of March as a provisional replacement for Hawkins in Henderson's band. Henderson's musicians rejected Young's very different approach to the saxophone, however, and he left after a few months. He joined Andy Kirk en route back to Kansas City, then Boyd Atkins and Rook Ganz in Minnesota and for the next year performed mostly in these two areas on a freelance basis.

By 1936 Young had resumed his association with Basie. In November of that year, with a unit from Basie's band, he made his first recordings. His solos on *Lady be Good* and *Shoe Shine Boy* were immediately regarded by musicians, many of whom taught them note for note. During the next few years, as Basie's band became more famous, Young was prominently featured on its recordings and broadcasts. Although he received mixed reviews from the critical establishment, the younger generation of musicians, including Dexter Gordon, Illinois Jacquet, and others, were enthusiastic about his music. His small-group performances, particularly *Lester Leaps In* (1939) and his many recordings with Billie Holiday, were especially influential. Young left Basie in December 1940 to form his own small band, which performed at Kelly's Stable in New York early in 1941. In May, he moved to Los Angeles to lead a band with his brother Lee, which went to New York's Café Society in September 1942. This group disbanded early the following year, and Young played as a freelancer in New York and on tour with a USO band before rejoining Basie in December 1943.

It was during this second tenure with Basie that Young came to the notice of the general public. In 1944, he won first place in the *Down Beat* poll for tenor saxophonists, the first of many such honors. He also became the favorite of a new generation of jazz

musicians, among them John Coltrane, Sonny Rollins, and Stan Getz. He was prominently featured in the film *Jammin' the Blues*.

On September 30, 1944 Young was drafted into the army, which he found a nightmarish experience. Cut off from his musical outlets, he was discovered using drugs and was court-martialed the following February. After serving several months in detention barracks in Georgia, he was released at the end of 1945 and resumed recording and performing in Los Angeles. At his first recording session he produced a masterpiece, *These Foolish Things*.

Beginning in 1946 Young spent part of almost every year playing with Jazz at the Philharmonic, touring the rest of the time with his own small groups. From 1947 to 1949 his style showed the influence of some of the young bop musicians in his groups in the occasional use of double-time and in the selection of repertory. He continued to develop and modify his approach successfully except when he was drinking; by this time his reliance on alcohol was becoming a problem. From about 1953 until his death his recordings were noticeably less consistent, yet he was still able to produce some of his best work on concert recordings such as *Prez in Europe* (1956). He made guest appearances with Basie's band in 1952-4 and again at the Newport Jazz Festival in 1957, but he never rejoined as a regular member. He became increasingly dependent on alcohol and on several occasions was hospitalized. In January 1959, he began an engagement at the Blue Note Club in Paris. He made his last recordings there in March, then became severely ill and returned to New York, where he died shortly afterwards.

### **Discography**

- *The Complete Lester Young Studio Sessions on Verve*
- Count Basie *The Complete Decca Recordings (1937-39)-*
- *The Kansas City Sessions (1938 and 1944) Commodore Records*
- *The Complete Aladdin Recordings (1942-7) the 1942 Nat King Cole session and more from the post-war period*
- *The Lester Young Trio (1946) - with Cole again, and Buddy Rich Verve Records*

- *The Complete Savoy Recordings (1944-50)*
- *One Night Stand - The Town Hall Concert 1947 - live recording*
- *Lester Young with the Oscar Peterson Trio (1952) Verve Records*
- *Pres and Teddy (1956) Verve Records*
- *The Jazz Giants '56 (1956)*
- *Lester Young in Washington, D.C., 1956*
- *Count Basie - At Newport (1957)*





### 3.6 Ornette Coleman

Ornette Coleman (March 9, 1930) is an American saxophonist, violinist, trumpeter and composer. He was one of the major innovators of the free jazz movement of the 1950s and 1960s.

Coleman's timbre is easily recognized: his keening, crying sound draws heavily on blues music. His album *Sound Grammar* received the 2007 Pulitzer Prize for music. Rarely does one person change the way we listen to music, but such a man is Ornette Coleman. Since the late 1950s, when he burst on the New York jazz scene with his legendary engagement at the Five Spot, Coleman has been teaching the world new ways of listening to music. His revolutionary musical ideas have been controversial, but today his enormous contribution to modern music is recognized throughout the world.

Coleman was born in Fort Worth, Texas in 1930 and taught himself to play the saxophone and read music by the age of 14. One year later he formed his own band. Finding a troublesome existence in Fort Worth surrounded by racial segregation and poverty, he took to the road at age 19. During the 1950s while in Los Angeles, Ornette's musical ideas were too controversial to find frequent public performance possibilities. He did, however, find a core of musicians who took to his musical concepts: trumpeters Don

Cherry and Bobby Bradford, drummers Ed Blackwell and Billy Higgins, and bassist Charlie Haden.

In 1958, with the release of his debut album *Something Else*, it was immediately clear that Coleman had ushered in a new era in jazz history. This music, freed from the prevailing conventions of harmony, rhythm, and melody, often called 'free jazz' transformed the art form. Coleman called this concept Harmolodics. From 1959 through the rest of the 60s, Coleman released more than fifteen critically acclaimed albums on the Atlantic and Blue Note labels, most of which are now recognized as jazz classics. He also began writing string quartets, woodwind quintets, and symphonies based on Harmolodic theory. In the early 1970s, Ornette traveled throughout Morocco and Nigeria playing with local musicians and interpreting the melodic and rhythmic complexities of their music into this Harmolodic approach. In 1975, seeking the fuller sound of an orchestra for his writing, Coleman constructed a new ensemble entitled *Prime Time*, which included the doubling of guitars, drums, and bass. Combining elements of ethnic and danceable sounds, this approach is now identified with a full genre of music and musicians. In the next decade, more surprises included trend-setting albums such as *Song X* with guitarist Pat Metheny, and *Virgin Beauty* featuring Grateful Dead leader Jerry Garcia.

The 1990s included other large works such as the premier of *Architecture in Motion*, Ornette's first Harmolodic ballet, as well as work on the soundtracks for the films *Naked Lunch* and *Philadelphia*. With the dawning of the Harmolodic record label under Polygram, Ornette became heavily involved in new recordings including *Tone Dialing*, *Sound Museum*, and *Colors*. In 1997, New York City's Lincoln Center Festival featured the music and the various guises of Ornette over four days, including performances with the New York Philharmonic and Kurt Masur of his symphonic work, *Skies of America*. There has been a tremendous outpouring of recognition bestowed upon Coleman for his work, including honorary degrees from the University of Pennsylvania, California Institute of the Arts, and Boston Conservatory, and an honorary doctorate from the New School for Social Research. In 1994, he was a recipient of the distinguished MacArthur Fellowship award, and in 1997, was inducted into the American Academy of Arts and Letters. In 2001, Ornette Coleman received the prestigious Premium Imperiale award

from the Japanese government. Ornette won the Pulitzer Prize for Music for his 2006 album, "Sound Grammar", the first jazz work to be bestowed with the honor. In 2008, he was inducted into the Nesuhi Ertegun Jazz Hall of Fame. The NEJHF honors legendary musicians whose singular dedication and outstanding contribution to this art shaped the landscape of jazz.

### Discography

- *Something Else!!!!* (1958)
- *Coleman Classics Vol. 1* (1958)
- *Tomorrow Is the Question!* (1959)
- *The Shape of Jazz to Come* (1959)
- *Change of the Century* (1959)
- *This Is Our Music* (1960)
- *Free Jazz* (1960)
- *Ornette!* (1961)
- *Ornette on Tenor* (1961)
- *The Art of the Improvisers* (1961)
- *Twins* (1961)
- *Beauty Is a Rare Thing* (1961)
- *Town Hall* (1962)
- *Chappaqua Suite* (1965)
- *An Evening with Ornette Coleman* (1965)
- *Who's Crazy Vol. 1 & 2* (1965)
- *The Paris Concert* (1965)
- *Live at the Tivoli* (1965)
- *At the "Golden Circle" Vol. 1 & 2* (1965)
- *Ornette Coleman: The Empty Foxhole* (1966)
- *The Music of Ornette Coleman - Forms & Sounds* (1967)
- *The Unprecedented Music of Ornette Coleman* (1968)
- *Live in Milano* (1968)
- *New York Is Now* (1968)

- *Love Call* (1968)
- *Ornette at 12* (1968)
- *Crisis* (1969)
- *Man on the Moon/Growing Up* (1969)
- *Broken Shadows* (1969)
- *Friends and Neighbors* (1970)
- *Science Fiction* (1971)
- *European Concert* (1971)
- *The Belgrade Concert* (1971)
- *Skies of America* (1972)
- *J for Jazz Presents O.C. Broadcasts* (1972)
- *To Whom Who Keeps a Record* (1975)
- *Dancing in Your Head* (1976)
- *Body Meta* (1976)
- *Soapsuds, Soapsuds* (1977)
- *Of Human Feelings* (1979)
- *Opening the Caravan of Dreams* (1983)
- *Prime Time/Time Design* (1983)
- *Song X* (1985)
- *In All Languages* (1987)
- *Live at Jazzbuehne Berlin* (1988)
- *Virgin Beauty* (1988)
- *Naked Lunch* (1991)
- *Tone Dialing* (1995)
- *Sound Museum - Hidden Man & Three Women* (1996)
- *Colors: Live from Leipzig* (1997)
- *Sound Grammar* (2006)



### 3.7 Michael Leonard Brecker

Michael Leonard Brecker (March 29, 1949 – January 13, 2007) was an American jazz saxophonist and composer. Acknowledged as “a quiet, gentle musician widely regarded as the most influential tenor saxophonist since John Coltrane,” he won 15 Grammys as both performer and composer and was inducted into Down Beat's Jazz Hall of Fame in 2007.

Born in Philadelphia, Pennsylvania and raised in Cheltenham Township, a local suburb, Michael Brecker was exposed to jazz at an early age by his father, an amateur jazz pianist. He grew up a part of the generation of jazz musicians who saw rock music not as the enemy but as a viable musical option; Brecker began studying clarinet, then moved to alto saxophone in school, eventually settling on the tenor saxophone as his primary instrument. He graduated from Cheltenham High School in 1967 and after only a year at Indiana University, Michael Brecker moved to New York City in 1970 where he carved out a niche for himself as a dynamic and exciting jazz soloist. He first made his mark at age 21 as a member of the jazz/rock band “Dreams”, a band that included his older

brother Randy, trombonist Barry Rogers, drummer Billy Cobham, Jeff Kent and Doug Lubahn. "Dreams" was short-lived, lasting only a year, but influential.

Most of Brecker's early work is marked by an approach informed as much by rock guitar as by R&B saxophone. After *Dreams*, he worked with Horace Silver and then Billy Cobham before once again teaming up with his brother Randy to form the Brecker Brothers. The band followed jazz-rock trends of the time, but with more attention to structured arrangements, a heavier backbeat, and a stronger rock influence. The band stayed together from 1975–1982 with consistent success and musicality. During his career, he was in great demand as a soloist and sideman. He performed with bands which spanned from mainstream jazz to mainstream rock. Altogether, he appeared on over 700 albums, either as a band member or a guest soloist. He put his stamp on numerous pop and rock recordings as a soloist. His featured guest solos with James Taylor and Paul Simon are excellent examples from this body of work. For example, on James Taylor's 1972 album, *One Man Dog*, Brecker's solo on the track "Don't Let Me Be Lonely Tonight" complements the other acoustic instruments and sparse vocal. Also, on Paul Simon's 1975 album *Still Crazy After All These Years*, Brecker's solo on the title track is used to a similar effect. His solos are often placed in the bridge, or appended as a coda. This musical structure and instrumentation typifies this jazz-rock fusion style. Other notable collaborations in this genre include work with Steely Dan, Lou Reed, Donald Fagen, Dire Straits, Joni Mitchell, Eric Clapton, Aerosmith, Dan Fogelberg, Frank Sinatra, Frank Zappa, Bruce Springsteen, and Parliament-Funkadelic. Brecker also recorded or performed with leading jazz figures during his era, including Herbie Hancock, Chick Corea, Chet Baker, George Benson, Quincy Jones, Charles Mingus, Jaco Pastorius, McCoy Tyner, Pat Metheny, Elvin Jones, Claus Ogerman, and many others.

During the early 1980s, he was also a member of NBC's Saturday Night Live band. Brecker can be seen in the background sporting shades during Eddie Murphy's James Brown parody. After a stint co-leading the all-star group Steps Ahead with Mike Mainieri, Brecker finally recorded a solo album in 1987. That eponymously titled debut album marked his return to a more traditional jazz setting, highlighting his compositional talents and featuring the EWI, which Brecker had previously played with Steps Ahead.

He continued to record albums as a leader throughout the 1990s and 2000s, winning multiple Grammy Awards. His solo and group tours consistently sold out top jazz venues in major cities worldwide. He went on tour in 2001 with a collaborative group, Hancock - Brecker - Hargrove. This tour was dedicated to jazz pioneers John Coltrane and Miles Davis. Brecker paid homage to Coltrane by performing Coltrane's signature piece, Naima. This composition is a definitive work for tenor sax; its demanding solo enabled Brecker to show his complete mastery of the instrument. The live concert CD from the tour, *Directions in Music*, won a Grammy in 2003. While performing at the Mount Fuji Jazz Festival in 2004, Brecker noticed a sharp pain in his back. Shortly thereafter in 2005, he was diagnosed with the blood disorder myelodysplastic syndrome (MDS). Despite a widely-publicized worldwide search, Brecker was unable to find a matching stem cell donor. In late 2005, he was the recipient of an experimental partial matching stem cell transplant. By late 2006 he appeared to be recovering, but the experiment proved not to be a cure. He made his final public performance on June 23 2006, playing with Herbie Hancock at Carnegie Hall.

On January 13, 2007, Michael Brecker died from complications of leukemia in New York City. His funeral was held on January 15, 2007 in Hastings-on-Hudson, NY. On February 11, 2007, Michael Brecker was awarded two posthumous Grammy awards for his involvement on his brother Randy's 2005 album *Some Skunk Funk*. On May 22, 2007, his final recording, *Pilgrimage*, was released receiving a good critical response. It was recorded in August 2006 with Pat Metheny on guitar, John Patitucci on bass, Jack DeJohnette on drums and Herbie Hancock and Brad Mehldau on piano. Brecker was critically ill when it was recorded but the other musicians involved praised the standard of his musicianship. Brecker was again posthumously nominated and subsequently awarded two additional Grammy Awards for this album in the categories of Best Jazz Instrumental Solo and Best Jazz Instrumental Album, Individual or Group, bringing his Grammy total to 15.

During his career, Brecker played a Selmer Mark VI tenor saxophone using a highly-customized Dave Guardala mouthpiece. Previously, he had played a Selmer Super Balanced Action saxophone.

## Discography

- 1987: *Michael Brecker*
- 1988: *Don't Try This at Home*
- 1990: *Now You See It...Now You Don't*
- 1996: *Tales from the Hudson*
- 1998: *Two Blocks from the Edge*
- 1999: *Time Is of the Essence*
- 2001: *Nearness of You*
- 2002: *Directions in Music: Live at Massey Hall*
- 2003: *Wide Angles*
- 2007: *Pilgrimage*





### **3.8 Bennett Lester Carter**

Bennett Lester Carter (August 8, 1907 - July 12, 2003) was an American jazz alto saxophonist, clarinetist, trumpeter, composer, arranger, and bandleader. He was a major figure in jazz from the 1930s to the 1990s, and was recognized as such by other jazz musicians who called him “King”. In 1958 performed with Billie Holiday at the legendary Monterey Jazz Festival.

The National Endowment for the Arts honored Benny Carter with its highest honor in jazz, the NEA Jazz Masters Award for 1986. He was awarded the Grammy Lifetime Achievement Award in 1987, winner of the Grammy Award in 1994 for his solo “Prelude to a Kiss”, and also the same year, received a star on the Hollywood Walk of Fame. In 2000 awarded the National Endowment for the Arts, National Medal of Arts, presented by President Bill Clinton.

As a soloist, Carter, along with Johnny Hodges, was the model for swing era alto saxophonists. He is nearly unique in his ability to double on trumpet, which he plays in an equally distinctive style. In addition, he is an accomplished clarinetist, and has recorded proficiently on piano and trombone. As an arranger, he helped chart the course

of big band jazz, and his compositions, such as “When Lights Are Low” and “Blues In My Heart,” have become jazz standards. Carter has also made major musical contributions to the world of film and television. His musicianship and personality have won him the respect of fellow artists and audiences on every continent.

Born in New York in 1907, Carter received his first music lessons on piano from his mother. He was attracted to the trumpet through his cousin, the legendary Cuban Bennett, and a neighbor, the great Ellington brass man Bubber Miley. Carter saved for months to buy a trumpet but, failing to master it over the weekend; he exchanged it for a C-melody saxophone. Frankie Trumbauer was an early inspiration to the young Benny, who was largely self-taught. By age fifteen, Carter was already sitting in at Harlem night spots. From 1924 to 1928, Carter gained valuable professional experience as a sideman in some of New York's top bands. He also traveled to the Midwest to work with the Wilberforce Collegians and to Pittsburgh for a stint with Earl Hines. Carter's recording debut came in 1928 as a member of Charlie Johnson's Orchestra, which was based in Harlem's Small's Paradise. Two of the arrangements recorded that day were by Carter, who had somehow managed to teach himself the craft of arranging. Later that year, Carter joined Fletcher Henderson's seminal orchestra, assuming the arranging duties previously handled by Don Redman. Carter's innovative scores, particularly his writing for the sax section, revitalized the band and, according to scholar Gunther Schuller, “Carter was now the arranger everyone followed.” In 1931, Carter became musical director of another important musical organization: the Detroit-based McKinney's Cotton Pickers. Already a major force on alto, he now returned to his first love, the trumpet. Within two years, Carter was making trumpet recordings that rivaled his alto classics. On both instruments, Carter has always displayed a rare ability to conceive a solo as a whole, without losing the spark of spontaneity. In 1932, Carter returned to New York and soon began putting together his own orchestra, which eventually would include such swing stars as Chu Berry, Teddy Wilson, Sid Catlett, and Dicky Wells. As was the case with all Carter-led units, the group was known as a “musician's band.” Unfortunately, high musical standards did not ensure commercial success, especially during the depression, and by late 1934, Carter was forced to disband.

A timely invitation brought Carter to Paris in 1935 to play with Willie Lewis's orchestra. At the suggestion of music critic Leonard Feather, he was invited to England to serve as arranger for the BBC dance orchestra. Carter played an essential role in spreading jazz abroad. Over the next three years, he traveled throughout Europe, playing and recording with the top British, French, and Scandinavian jazzmen, as well as with visiting American stars such as his friend Coleman Hawkins. In Holland during this period, Carter also led the first international, interracial band.

Returning home in 1938, Carter found the big band sounds, which he had helped shape, sweeping the country. He quickly formed another superb orchestra, which spent much of 1939 and 1940 at Harlem's famed Savoy Ballroom. His arrangements were much in demand and were featured on recordings by Benny Goodman, Count Basie, Duke Ellington, Glenn Miller, Gene Krupa, and Tommy Dorsey. In 1941, Carter pared down to a sextet, which included bebop pioneers Dizzy Gillespie and Kenny Clarke. In 1942, he brought a reorganized big band to California, where he has lived ever since. In the mid-1940s, the band included important modernists, such as Miles Davis, J.J. Johnson, Max Roach, and Art Pepper, all of whom have acknowledged their debt to Carter as a teacher. Miles Davis once said: "*Everyone should listen to Benny Carter. He's a whole musical education.*"

On the West Coast the versatile Carter moved increasingly into studio work. Beginning with "Stormy Weather" in 1943, he arranged for dozens of feature films and television productions. His credits encompass all musical idioms, from feature films such as "A Man Called Adam" and "Buck and the Preacher" to television shows, including "M Squad" and "Chrysler Theater." He has provided arrangements for almost every major popular singer including Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Lou Rawls, Ray Charles, Peggy Lee, Louis Armstrong, Pearl Bailey, Billy Eckstine and Mel Torme. Although Carter gave up full-time leadership of a big band in 1946, he has continued to tour as a soloist and with such all-star groups as Jazz at the Philharmonic. To the delight of his many fans worldwide, Carter has resumed a more active playing schedule during the last few years. In 1975, he traveled throughout the Middle East on a tour sponsored by the U.S. State Department. He visits Europe often and has become a virtual commuter

to Japan, where jazz fans eagerly anticipate his frequent tours of specially assembled all-star orchestras.

In the 1970s, Carter turned his talents in a new direction--education. He conducted seminars and workshops at many universities, and spent several semesters at Princeton, which awarded him an honorary doctorate in 1974. In 1987, Carter spent a week as Visiting Lecturer at Harvard. Other recent honors include induction into the Black Film Makers Hall of Fame (1978), the coveted Golden Score award of the American Society of Music Arrangers (1980), and appointment to the music advisory panel of the National Endowment of the Arts. In 1978, Carter was a guest at the White House, where he led a group at President Jimmy Carter's celebration of the 25th anniversary of the Newport Jazz Festival. He also led an orchestra for the 1984 inaugural of President Reagan and played at the White House in 1989 as a guest of President Bush.

In 1982, New York radio station WKCR marked Carter's 75th birthday by playing his music non-stop for 177 hours. Carter was also saluted at the 1984 Kool Festival with a retrospective concert. In 1987, Carter received a Grammy Lifetime Achievement Award from the National Academy of Recording Arts and Sciences. His extended work, "Central City Sketches" (recorded in 1987 for Music Masters with the American Jazz Orchestra) was nominated for a Grammy in 1988. Carter placed first in the 1989 Down Beat International Critics Poll in the arranger's category. Carter celebrated his 82nd birthday with a concert in Lincoln Center's Alice Tully Hall. He returned a year later to debut a new extended work. In 1990, Carter was named "Jazz Artist of the Year" in both the Down Beat and Jazz Times International Critics' polls.

In 1995 Music Masters Records embarked on a project to bring Carter's songwriting gifts to the fore. Sixteen leading singers collaborated on a unique recording project, The Benny Carter Songbook, which includes some thirty Carter songs--old and new--with Carter as featured soloist. Volume One of this collection has been issued and includes such vocal greats as Joe Williams, Dianne Reeves, Ruth Brown, Shirley Horn, Peggy Lee, and Bobby Short. 1996 also saw the release on home video of the highly acclaimed documentary on Carter, *Symphony in Riffs*.

In March of 1996 Carter's multifaceted musical gifts were on display in a major event at Lincoln Center in New York. Carter appeared with the Lincoln Center Jazz Orchestra conducted by Wynton Marsalis in an evening of Carter's music. In addition to performing some Carter classics, the Orchestra premiered a new suite, Echoes of San Juan Hill, the composer's musical depiction of the New York neighborhood where he grew up.

Benny Carter remains a vibrantly creative improviser. Constantly evolving and absorbing, Carter's playing retains the basic foundations that have always made it readily identifiable. Since turning eighty (in 1987), he has toured the world many times, written and performed five extended works, played unaccompanied saxophone on a film soundtrack, delivered his first commencement address, jammed with the King of Thailand, and recorded over a dozen CDs in every conceivable setting (for which he received seven Grammy nominations and two Grammy awards). As he likes to say, "My good old days are here and now." Benny Carter proves it every time he steps on stage. It is not surprising that, in a music populated by royalty, Benny Carter is still known to his fellow musicians as "King."



## Summary

Adolphe Sax was an important figure in Jazz history, as it was proven throughout the years. By constructing the saxophone he wanted to balance the brass, woodwinds and strings sound. Adolphe Sax aimed to provide with a sound between the brass trumpet and the woodwind clarinet, which he succeeded. He constructed the saxophone for two families where each family is parted by seven instruments – the ‘Orchestral Family’ for which the instruments are in the keys of C&F, and in extent the ‘Military Band Family’ for which the instruments are in the keys of E-Flat & B-Flat (transposing instruments). Hector Berlioz was the first personality who was impressed by the saxophone and in extent promoted it within an interview he gave to the Paris magazine ‘Journal de Debats’. Many composers of the time used the sax in their compositions.

As years progress we have the first samples of Jazz music which evolves gradually in various different styles, such as Ragtime/New Orleans Music/Swing Era and etc. The basic characteristic in Jazz music is the improvisation which means that the interpreters do not read music while they perform, but they improvise based on the rhythm or the harmony – in extent, the musicians can perform variations on a theme. Here, we will explore the relation between the saxophone and Jazz, and the saxophone’s role in Jazz music, beginning from the landmark era of the creation of the ‘big bands’. The saxophone has a vital role in the ‘concert bands’ as it does in the ‘Marching Bands’ as well. Well known and significant bands are the ‘Count Basie Orchestra’, ‘Glenn Miller Orchestra’, ‘Gordon Goodwin’s Big Phat Band’ and others. The saxophone plays an important role in the bands, whether those are big, or small. Great saxophonists who made saxophone what it is today are: John Coltrane, Charlie Parker, Antony Braxton, Coleman Hawkins, Ornette Coleman and more.

My dream to gain as much knowledge as possible on the saxophone and its role within the jazz world has finally been fulfilled. Throughout my writings I was intrigued, and as time passed, I came to learn further more each day. Concluding my work I feel that I have learned a lot, not only on the saxophone itself as an instrument, but for Jazz music in extent and the powerful personalities behind it, much of who I did not know about before. This subject can not be portrayed easily since it is a continuous source of information, but I feel that I managed to provide with the basic and most significant

elements in order to guide the reader and provide him with a mean by which to grasp and achieve a spherical perception on the subject. A vital obstacle I had to face throughout my writings was to find the specific sources I needed, since there are no books available solely for the saxophone itself. For every aspect of the saxophone and its role within the jazz music, I had to carry out extensive research in order to present this result. At the beginning, I had chosen a different subject for my diploma work, but within a while I decided to change and shift towards the theme of the saxophone. Being a saxophone player myself, this choice provided me with the opportunity to research, and gain further knowledge on the instrument, its history and its evolution throughout the years. My future plans regarding my diploma work is to expand it with prospection of someday publishing it as a book, while it will also be proven as a vital help if I someday proceed into becoming an academic tutor. I will be able to use my work in teaching the 'History of Instruments' which is a subject that intrigues and interests me very much.

## Resume

Adolphe Sax, jak bylo léty prokázáno, byl důležitou osobností jazzové historie. Sestrojením saxofonu chtěl vyvážit zvuk žesťových, dřevěných dechových a smyčcových nástrojů. Jeho cílem bylo vytvořit zvuk mezi trumpetou a klarinetem, což se mu podařilo. Rozdělil druhy saxofonů do dvou hudebních rodin, z nichž do každé patří sedm nástrojů – „orchestrální rodina“, ve které jsou nástroje v C a F klíčích, a navíc „vojenská rodina“, ve které jsou nástroje v Es a B klíčích (transponující nástroje). Hector Berlioz byl první osobností, na které saxofon zapůsobil a dokonce mu udělal reklamu během svého interview pro Pařížský časopis „Journal de Debats“. Spousta skladatelů té doby použilo saxofon ve svých skladbách.

Jak čas pokračuje, objevují se první příklady jazzové hudby, která se postupně rozvíjí do několika různých stylů, jako například ragtime/hudba New Orleans/swing a další. Základní charakteristika jazzové hudby je, že jí interpreti nečtou z not během hraní, ale improvizují podle daného rytmu nebo harmonie – navíc hudebníci mohou hrát variace na dané téma. Zde vysledujeme vztah mezi jazzem a saxofonem a role saxofonu v jazzové hudbě, začínajíc mezním obdobím zakládání „big bandů“. Saxofon má významné místo v koncertních bandech a stejně tak i v bandech hrajících k pochodu. Známé a důležité bandy jsou „Count Basie Orchestra“, „Glenn Miller Orchestra“, „Gordon Goodwin’s Big Fat Band“ a další. Saxofon hraje zásadní roli v bandech, ať už jsou velké či malé. Významní saxofonisté, kteří udělali saxofon tím, čím je dnes, jsou : John Coltrane, Charlie Parker, Antony Braxton, Coleman Hawkins, Ornette Coleman a další.

Můj sen získat co nejvíce znalostí ohledně saxofonu a jeho významu v jazzu byl konečně naplněn. Během svého psaní jsem byla čím dál víc zaujata a, jak šel čas, každý den jsem se dozvěděla něco víc. Uzavírajíc svojí práci cítím, že jsem se naučila hodně, nejen o saxofonu samotném jako nástroji, ale navíc i o jazzové hudbě a silných osobnostech za ní, většinu z nichž jsem předtím neznala. Toto téma nemůže být portrétováno lehce, vzhledem k tomu, že jde o nepřetržitý zdroj informací, ale myslím si, že se mi podařilo poskytnout základ a nejdůležitější elementy za účelem vést čtenáře a dát mu střed, kterého se chopit a získat vyrovnaný dojem o tomto tématu. Během psaní jsem se musela vypořádat se zásadní překážkou a sice najít specifické zdroje, které jsem potřebovala, vzhledem k tomu, že neexistují žádné knihy pouze o samotném saxofonu. Pro každý

aspekt saxofonu a jeho role v jazzu jsem byla nucena vykonat rozsáhlý výzkum, abych mohla prezentovat požadovaný výsledek. Na začátku jsem si vybrala jiné téma pro svojí diplomovou práci, ale krátce poté jsem se rozhodla ke změně a přesunula se k tématu o saxofonu. Tím, že jsem sama hráčem na saxofon, mi tento výběr poskytl možnost k výzkumu a získání dalších znalostí o tomto nástroji, jeho historie a vyvíjení během let. Moje budoucí plány ohledně mé diplomové práce jsou jednoho dne jí vydat jako knihu, což by též bylo důležitou pomocí, kdybych v budoucnosti pokračovala k tomu stát se akademickým vyučujícím. Budu schopna použít svojí práci ve vyučování dějin nástrojů, což je předmět, který mě velice zajímá a přitahuje.

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Supplements

Anthony Braxton

## **SUPPLEMENTS**



## Discography by Anthony Braxton

- 1968 *Three Compositions of New Jazz*
- 1968 *For Alto*
- 1969 *Anthony Braxton*
- 1969 *The 8th of July 1969*
- 1971 *Recital Paris 1971*
- 1971 *Together Alone*
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- 1972 *Saxophone Improvisations, Series F*
- 1972 *Town Hall (1972)*
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- 1974 *Quartet Live at Moers New Jazz Festival*
- 1974 *Duo, Vols. 1 and 2*
- 1974 *First Duo Concert*
- 1974 *Trio and Duet Sackville*
- 1974 *New York, Fall 1974*
- 1974 *Live at Wigmore*
- 1975 *Five Pieces (1975)*
- 1975 *Anthony Braxton Live*
- 1975 *The Montreux/Berlin Concerts*
- 1975 *Live*
- 1976 *Creative Orchestra Music (1976)*
- 1976 *Elements of Surprise: Braxton/Lewis Duo*
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- 1977 *Four Compositions (1973)*
- 1978 *Creative Orchestra (Köln) 1978*

- 1978 *For Four Orchestras*
- 1978 *Alto Saxophone Improvisations (1979)*
- 1978 *Birth and Rebirth*
- 1978 *NW5-9M4: For Trio*
- 1979 *Performance (9-1-1979)*
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- 1979 *Seven Compositions (1978)*
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- 1981 *Composition No. 96*
- 1981 *Six Compositions: Quartet*
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- 1987 *... If My Memory Serves Me Right*
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- 1991 *Duo (Amsterdam) 1991*
- 1991 *Composition No. 107 (Excerpt, 1982)/In CDCM.*
- 1991 *Composition No. 98*
- 1992 *Wesleyan (12 Altosolos) 1992*
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- 2006 *Compositions 175 & 126 (for Four Vocalists And Constructed Environment)*
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