

# Performances *plus!*

*Presents*



## DANILO PÉREZ TRIO

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10AM

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# BIOGRAPHY

## Danilo Pérez – Piano

The extraordinary Panamanian pianist and composer **Danilo Pérez** is among the most influential and dynamic musicians of our time. In just over a decade, his distinctive blend of Pan-American jazz (covering the music of the Americas, Latin and Afro-Cuban rhythms, and folkloric and world music) has attracted critical acclaim and loyal audiences. Danilo's abundant talents and joyous enthusiasm make his concerts both memorable and inspiring. Whether leading his own ensembles or touring with renowned jazz masters (Wayne Shorter, Roy Haynes, Steve Lacy), Danilo is making a decidedly fresh imprint on contemporary music, guided, as always, by his love for jazz.

He has led his own groups since the early '90s, and as bandleader has earned three Grammy® nominations for his ebullient and innovative recordings. *Motherland*, Danilo's fifth CD and his debut on the legendary Verve label, is a heartfelt homage to the music of his native country. It was nominated for two Grammy® Awards for "Best Latin Jazz Album," and also garnered his third win for "Best Jazz Album" from the prestigious Boston Music Awards. *Motherland* was named (as were his previous four releases) among the best albums of the year by such publications as the New York Times, Los Angeles Times, Chicago Tribune, San Diego Tribune, Billboard and JazzTimes. In 2002, he received a nomination from the Jazz Journalists Association for "Pianist of the Year."

"We've traveled quite a distance from where we started," says Danilo, who was appointed Cultural Ambassador for Panama in 2000. "I've wanted to do a recording like *Motherland* for a very long time. My exploration of Pan-American jazz is just beginning, and my research is deepening as time passes. The live performances have really taken us in an exciting new direction." Danilo and his Motherland Project Band (featuring Adam Cruz, drums, Essiet Essiet, electric/acoustic bass and vocals, Luciana Souza, vocals, and Donny McCaslin, reeds, have toured virtually nonstop since 2000, earning critical and popular acclaim wherever they perform. Starting in summer 2002, Danilo will tour with his new trio, featuring Cruz on drums and Ben Street on bass. "People love both bands, and we are extremely happy as we're attracting not only jazz and Latin music fans, but also a young 'crossover' crowd," Danilo says.

Born in Panama in 1966, Danilo started musical studies at just three years of age with his father, a bandleader and singer. By age 10, he was studying the European classical piano repertoire at the National Conservatory in Panama. After receiving his bachelor's degree in electronics, he moved to the United States to enroll in the Indiana University of Pennsylvania and, after changing his major to music, transferred to the prestigious Berklee College of Music. From 1985-88, while completing his degree in jazz composition, he performed with Jon Hendricks, Claudio Roditi and Paquito D'Rivera, and produced the critically-acclaimed *Reunion* album (Messidor) featuring D'Rivera and Arturo Sandoval: in 1994, Danilo also appeared on Sandoval's Grammy®-winning album, *Danzon*. Since the late '80s, he has toured and/or recorded with Jack DeJohnette, Charlie Haden, Michael Brecker, Joe Lovano, Tito Puente, Wynton Marsalis, John Patitucci, Tom Harrell, Gary Burton, Wayne Shorter, Roy Haynes and other notable jazz musicians.

Danilo first attracted the spotlight as the youngest member of Dizzy Gillespie's United Nations Orchestra (1989-1992). This pivotal tenure solidified his command of the eclectic, post-bop Latin style, and brought him to the forefront on Gillespie's Grammy® Award-winning recording, *Live At The Royal Festival Hall* (Enja), an appearance at the Kennedy Center, and worldwide touring.

In 1993, Danilo turned his focus to his own ensembles and recording projects. A bold, ingenious bandleader, Danilo moved into the spotlight once again, this time for his own RCA/Novus CDs - *Danilo*

*Pérez* (1993) and *The Journey* (1994). *The Journey* placed prominently in several Top Ten Albums of 1994 lists. DownBeat gave it 4 1/2 stars and listed it among the best CDs of the '90s; it also received a Jazziz Critics Choice Award. In 1995, Danilo became the first Latin member of Wynton Marsalis' band, and the first jazz musician to perform with the Panamanian Symphony Orchestra, which featured an expanded 80-piece orchestral version of "The Journey." Danilo released two recordings for impulse! – *PanaMonk* (1996) and *Central Avenue* (1998) – and won his first Grammy® nomination for "Best Jazz Album" for the latter; The New York Times praised *PanaMonk* as "a masterpiece of jazz synthesis." These four CDs accumulated numerous awards and Top Ten citations, firmly establishing Danilo's leadership role in a new generation of jazz artists.

In addition, to leading his own ensembles, Danilo is currently a member of the new Wayne Shorter Quartet (since 2001), the Steve Lacy Duo (since 1999), and has played with the Roy Haynes Trio since 1998. "It was really great for me to finally make the connection with Roy," says Danilo, "because he helped me understand on a deeper level how swing connects to Latin music. Roy's family is from Barbados and you can really feel the Caribbean roots in his playing." *Roy Haynes Trio* (Verve 2000) was named one of the best albums of the year by Gary Giddins, critic for The Village Voice: "(This CD) displayed Danilo's skills perfectly – glinting technique, an expressive melodic gift, and unerring time . . ."

The new Wayne Shorter Quartet was voted "Best Small Ensemble of the Year" by the Jazz Journalists Association in June, 2002. Danilo is also featured on Shorter's 2002 Verve release, *Footprints Live!*, which received Five Stars from DownBeat. Shorter invited Danilo to join his first all-acoustic group after hearing him play. "It was adventurous and fresh," Shorter observes (*Jazz Times*, 2002). "He wasn't playing to show off his technique. He was interested in telling stories." Favorably compared to the '60s Miles Davis group that featured Shorter, the new quartet displays a remarkable freedom. "The music we're making is music with no boundaries, there's a lot of light," says Danilo, "and something has awakened in me as a result. It's like wanting to see what's behind the mountain. Everything I've done before this was preparation for this moment. I feel like I'm getting a post-graduate degree. The telepathic levels we've reached have changed my life. I feel like I'm flying!"

## **Adam Cruz - Drums**

Born in New York in 1970, Cruz was introduced to music at an early age by his father Ray Cruz, a well-known percussionist. Later, he studied with Keith Copeland at Rutgers University in New Jersey and Kenny Washington at the New School in New York City. At the age of 20, he was already working with Charles Sepulveda, the Willie Colon Orchestra, quickly gaining recognition in New York Latin and Jazz circles. Since then, Cruz has gone on to record and tour with such noted groups as the Mingus Dynasty Big Band, David Sanchez Band, Leon Parker Band, Tom Harrell and Chick Corea's Origin Sextet. He's also performed with the likes of Mongo Santamaria, Airtó Moreira, Herbie Mann and McCoy Tyner, Paquito D'Rivera and Eddie Palmieri. In all, Cruz's sound has been featured with some of the best bands in the business on more than 30 recordings. Barely out of his 20s, Cruz hasn't allowed his success in playing the music of the others to keep him from developing his own. He recently debuted his own working band in New York to enthusiastic response. Featuring Cruz's compositions and a combination of instrumental and vocal talent, the group engages listeners with material of surprising range and maturity that reflects his eclectic sensibilities while making one thing clear: Cruz's concepts are as solid as his chops.

## Ben Street - Bass

Street has performed and toured with Kurt Rosenwinkel, Roswell Rudd, Lee Konitz, James Moody, Mark Turner, Dave Douglas, Frank Foster, Clark Terry, Junior Cook, Clifford Jordan, Billy Harper, Buddy Montgomery and Jimmy Scott. Ben's selected discography includes work with Kurt Rosenwinkel - *The Next Step* and *The Enemies of Energy* (Verve); Ed Simon - *La Bikina* (Mythology); Anthony Coleman - *Morenica* (Tzadic), Shawn Colvin - *Holiday Songs and Lullabies* (Columbia); Ethan Iverson, Jorge Rossy, Chris Cheek - *Guilty* (Fresh Sound); Barney Mcall - *Widening Circles* (MJC); Ben Monder Trio - *Dust* (Arabesque); Once Blue - *Once Blue* (E.M.I); *Space Cowboys - Original Motion Picture Soundtrack* (Warner Bros).

## A BRIEF HISTORY OF JAZZ

From [www.jazz.edionysus.com/overview/](http://www.jazz.edionysus.com/overview/)

### Origins

Jazz is rooted in the mingled musical traditions of American blacks. These include traits surviving from West African music; black folk music forms developed in the New World; European popular and light classical music of the 18th and 19th centuries; and later popular music forms influenced by black music or produced by black composers. Among the African survivals are vocal styles that include great freedom of vocal color; a tradition of improvisation; call-and-response patterns; and rhythmic complexity-both syncopation of individual melodic lines and conflicting rhythms played by different members of an ensemble. Black folk music forms include field hollers, rowing chants, lullabies, and later, spirituals and blues.

European music contributed specific styles and forms-hymns, marches, waltzes, quadrilles, and other dance music, light theatrical music, Italian operatic music-and also theoretical elements, in particular, harmony, both as a vocabulary of chords and as a concept related to musical form.

Black-influenced elements of popular music that contributed to jazz include the banjo music of the minstrel shows (derived from the banjo music of slaves); the syncopated rhythmic patterns of black-influenced Latin American music (heard in southern U.S. cities); the barrelhouse piano styles of tavern musicians in the Midwest; and marches and hymns as they were played by black brass bands in the late 19th century. Near the end of the 19th century another influential genre emerged. This was ragtime, a composed music that combined many elements, including syncopated rhythms (from banjo music and other black sources) and the harmonic contrasts and formal patterns of European marches. After 1910 the bandleader W. C. Handy took another influential form, the blues, beyond it's previously strictly oral tradition by publishing his original blues songs. (Favored by jazz musicians, his songs found perhaps their greatest interpreter later, in the 1920s, in the blues singer Bessie Smith, who recorded many of them.)

The merging of these multiple influences into jazz is difficult to reconstruct, because it occurred before the phonograph could provide valuable documentation.

## Characteristics

Since its beginnings jazz has branched out into so many styles that no single description fits all of them with total accuracy. A few generalizations, however, can be made, bearing in mind that for all of them, exceptions can be cited.

Although exceptions occur in some styles, most jazz is based on the principle that an infinite number of melodies can fit the chord progressions of any song. The musician improvises new melodies that fit the chord progression, which is repeated again and again as each soloist is featured, for as many choruses as desired.

Although pieces with many different formal patterns are used for jazz improvisation, two formal patterns in particular are frequently found in songs used for jazz. One is the AABA form of popular-song choruses, which typically consist of 32 measures in meter, divided into four 8-measure sections: section A; repeat of section A; section B (the "bridge" or "release," often beginning in a new key); repeat of section A. The second form, with roots deep in black American folk music, is the 12-bar blues form. Unlike the 32-bar AABA form, blues songs have a fairly standardized chord progression.

In striving to develop a personal sound or tone color-an idiosyncratic sense of rhythm and form and an individual style of execution-performers create rhythms characterized by constant syncopation (accents in unexpected places) and also by swing-a sensation of pull and momentum that arises as the melody is heard alternately together with, then slightly at variance with, the expected pulse or division of a pulse. Written scores, if present, are used merely as guides, providing structure within which improvisation occurs. The typical instrumentation begins with a rhythm section consisting of piano, string bass, drums, and optional guitar, to which may be added any number of wind instruments. In big bands the winds are grouped into three sections-saxophones, trombones, and trumpets.

## MAJOR STYLES/PERIODS OF JAZZ

From [www.trombone-usa.com/jazz\\_styles.htm](http://www.trombone-usa.com/jazz_styles.htm)

### Ragtime

Although not really jazz (ragtime does not have improvisation or the feeling of the blues), this early style (which was at its prime during 1899-1915) was a strong influence on the earlier forms of jazz. Best-known as a piano music, ragtime (which is totally written-out) was also performed by orchestras. Its syncopations and structure (blending together aspects of classical music and marches) hinted strongly at jazz and many of its melodies (most notably "Maple Leaf Rag") would be played in later years by jazz musicians in a Dixieland context.

### Dixieland

Dixieland, a style that overlaps with New Orleans jazz and classic jazz, has also been called "Chicago jazz" because it developed to an extent in Chicago in the 1920's. Most typically the framework involves collective improvisation during the first chorus (or, when there are several themes, for several choruses), individual solos with some riffing by the other horns, and a closing ensemble or two with a four bag tag by the drummer being answered by the full group. Although nearly any song can be turned into Dixieland, there is

a consistent repertoire of forty or so songs that have been proven to be consistently reliable. Despite its decline in popularity since the 1950s, Dixieland (along with the related classic jazz and New Orleans jazz idioms) continues to flourish as an underground music.

### **New Orleans Jazz**

The earliest style of jazz, the music played in New Orleans from about 1895 until 1917 unfortunately went totally unrecorded. However, with the success of the Original Dixieland Jazz Band in 1917 and the many performances documented in the 1920s, it became possible to hear what this music sounded like in later years. Ensemble-oriented with fairly strict roles for each instrument, New Orleans jazz generally features a trumpet or cornet providing a melodic lead, harmonies from the trombone, countermelodies by the clarinet and a steady rhythm stated by the rhythm section (which usually consist of piano, banjo or guitar, tuba or bass and drums). This music is a direct descendant of marching brass bands, and although overlapping with Dixieland, tends to de-emphasize solos in favor of ensembles featuring everyone playing and improvising together. Due to its fairly basic harmonies and the pure joy of the ensembles, it is consistently the happiest and most accessible style of jazz.

### **Classic Jazz**

Not all jazz from the 1920s can be described as "New Orleans Jazz" or "Dixieland." The 1920s were a rich decade musically with jazz-influenced dance bands and a gradual emphasis on solo (as opposed to collective) improvisations. Whether it be the stride pianists, the increasingly adventurous horn soloists or the arranged music that predates swing, much of the jazz from this decade can be given the umbrella title of "Classic Jazz." Some of the modern-day revivalists who look beyond the Dixieland repertoire into the music of Fletcher Henderson, Clarence Williams and Bix Beiderbecke (to name a few) can be said to be playing in this open-ended style.

### **Swing**

While New Orleans jazz has improvised ensembles, when jazz started becoming popular in the 1920s and demand was growing for larger dance bands, it became necessary for ensembles to be written down, particularly when a group included more than three or four horns. Although swing largely began when Louis Armstrong joined Fletcher Henderson's Orchestra in 1924 and Don Redman began writing arrangements for the band that echoed the cornetist's relaxed phrases, the swing era officially started in 1935 when Benny Goodman's Orchestra caught on. Swing was a major force in American popular music until the big band era largely ended in 1946. Swing differs from New Orleans jazz and Dixieland in that the ensembles (even for small groups) are simpler and generally filled with repetitious riffs while in contrast the solos are more sophisticated. Individual improvisations still paid close attention to the melody but due to the advance in musicianship, the solo flights were more adventurous. The swing musicians who continued performing in the style after the end of the big band era (along with later generations who adopted this approach) can also be said to be playing "mainstream." Among the many stars of swing during the big band era were trumpeters Louis Armstrong, Bunny Berigan, Harry James and Roy Eldridge, trombonists Tommy Dorsey and Jack Teagarden, clarinetists Benny Goodman and Artie Shaw, tenor saxophonists Coleman Hawkins, Lester Young and Ben Webster, altoists Johnny Hodges and Benny Carter, pianists Teddy Wilson, Art Tatum, Earl Hines, Count Basie and Nat King Cole, guitarist Charlie Christian, drummers Gene Krupa and Chick Webb, vibraphonist Lionel Hampton, bandleader Glenn Miller and singers Billie Holiday, Ella Fitzgerald and Jimmy Rushing.

## **Bebop**

Bebop was a radical new music that developed gradually in the early 1940s and seemed to explode in 1945. The main difference between bop and swing is that the soloists engaged in chordal (rather than melodic) improvisation, often discarding the melody altogether after the first chorus and using the chord as the basis for the solo. Ensembles tended to be unisons, most jazz groups were under seven pieces and the soloist was free to get as adventurous as possible as long as the overall improvisation fit into the chord structure. Since the musicians were getting away from using the melodies as the basis for their solos (leading some listeners to ask "Where's the melody?"), the players were generally virtuosos. This style uplifted jazz to an art music but cut deeply into its potential commercial success. Ironically the once-radical bebop style has become the foundation for all the innovations that followed and now can be almost thought of as the establishment music. Among its key innovators were altoist Charlie Parker, trumpeter Dizzy Gillespie, pianist Bud Powell, drummer Max Roach and pianist-composer Thelonious Monk.

## **Cool**

In the late 1940s and 1950s cool jazz evolved directly from bop. Essentially it was a mixture of bop with certain aspects of swing that had been overlooked or temporarily discarded. Dissonances were smoothed out, tones were softened, arrangements became important again and the rhythm section's accents were less jarring. Because some of the key pacesetters of the style (many of whom were studio-musicians) were centered in Los Angeles, it was nicknamed "West Coast Jazz." Some of the recordings were experimental in nature (hinting at classical music), while some overarranged sessions were bland but in general this was a viable and popular style. By the late 1950s hard bop from the East Coast had succeeded cool jazz although many of the style's top players had long and productive careers. Among the many top artists who were important in the development of Cool Jazz were Lester Young, Miles Davis, Gerry Mulligan, Stan Getz, Shorty Rogers and Howard Rumsey (leader of the Lighthouse All-Stars).

## **Hard Bop**

Although some history books claim that hard bop arose as a reaction to the softer sounds featured in cool jazz, it was actually an extension of bop that largely ignored West Coast jazz. The main differences between hard bop and bop are that the melodies tend to be simpler and often more "soulful," the rhythm section is usually looser with the bassist not as tightly confined to playing four-beats-to-the-bar as in bop, a gospel influence is felt in some of the music, and quite often the saxophonists and pianists sound as if they are familiar with early rhythm and blues. Since the prime time period of hard bop (1955-70) was a decade later than bop, these differences were a logical evolution and one can think of hard bop as bop of the '50s and '60s. By the second half of the 1960s, the influence of the avant-garde was being felt and some of the more adventurous performances of the hard bop stylists (such as Jackie McLean and Lee Morgan) fell somewhere between the two styles. With the rise of fusion and the sale of Blue Note (hard bop's top label) in the late 1960s, the style fell upon hard times although it was revived to a certain extent in the 1980s. Much of the music performed by the so-called Young Lions during the latter decade (due to other influences altering their style) can be said to play modern mainstream, although some groups (such as the Harper Brothers and T.S. Monk's Sextet) have kept the 1960s idiom alive.

## **Free Jazz**

Dixieland and swing stylists improvise melodically and bop, cool and hard bop players follow chord structures in their solos. Free jazz was a radical departure from past styles for typically after playing a quick theme, the soloist does not have to follow any progression or structure and go in any unpredictable direction. When Ornette Coleman largely introduced Free jazz to New York audiences (although Cecil

Taylor had preceded him with less publicity), many of the bop musicians and fans debated about whether what was being played would even qualify as music; the radicals had become conservatives in less than 15 years. Free jazz, which overlaps with the avant-garde (the latter can utilize arrangements and sometimes fairly tight frameworks), remains a controversial and mostly underground style, influencing the modern mainstream while often being ignored. Having dispensed with many of the rules as far as pitch, rhythm and development are the success of a Free jazz performance can be measured by the musicianship and imagination of the performers, how colorful the music is and whether it seems logical or merely random.

### **Avant-garde**

Avant-garde Jazz differs from Free Jazz in that it has more structure in the ensembles (more of a "game plan") although the individual improvisations are generally just as free of conventional rules. Obviously there is a lot of overlap between Free Jazz and Avant-garde; most players in one idiom often play in the other "style," too. In the best Avant-garde performances it is difficult to tell when compositions end and improvisations begin; the goal is to have the solos be an outgrowth of the arrangement. As with Free Jazz, the Avant-garde came of age in the 1960s and has continued almost unnoticed as a menacing force in the jazz underground, scorned by the mainstream that influences. Among its founders in the mid- to late 1950s were pianist Cecil Taylor, altoist Ornette Coleman and keyboardist-bandleader Sun Ra. John Coltrane became the avant-garde's most popular (and influential) figure and from the mid-1960s on, the Avant-garde innovators made a major impact on jazz, helping to push the music beyond bebop.

### **Fusion**

The word "fusion" has been so liberally used during the past quarter-century as to become almost meaningless. Fusion's original definition was best: a mixture of jazz improvisation with the power and rhythms of rock. Up until around 1967 the worlds of jazz and rock were nearly completely separate. But as rock became more creative and its musicianship improved, and as some in the jazz world became bored with hard bop and did not want to play strictly avant-garde music, the two different idioms began to trade ideas and occasionally combine forces. By the early 1970s, Fusion had its own separate identity as a creative jazz style (although sneered upon by many purists) and such major groups as Return to Forever, Weather Report, the Mahavishnu Orchestra and Miles Davis' various bands were playing high-quality Fusion that mixed together some of the best qualities of both jazz and rock. Unfortunately as it became a moneymaker and as rock declined artistically from the mid-'70s on, much of what was labeled fusion was actually a combination of jazz with easy-listening pop music and lightweight R&B crossover. The promise of Fusion to an extent went unfulfilled although it continues to exist today in groups such as Tribal Tech and Chick Corea's Elektric Band.

### **Post-Bop**

It has become increasingly difficult to categorize modern jazz. A large segment of the music does not fit into any historical style, is not as rock-oriented as Fusion or as free as the Avant-garde. Starting with the rise of Wynton Marsalis in 1979, a whole generation of younger players chose to play an updated variety of Hard bop that was also influenced by the mid-'60s Miles Davis Quintet and aspects of Free jazz. Since this music (which often features complex chordal improvisations) has become the norm for jazz in the 1990s, the terms "modern mainstream" or "post-bop" are used for everything from Wallace Roney to John Scofield and symbolize the electric scene as jazz enters its second century.

## **Contemporary Jazz**

Contemporary jazz refers to mainstream jazz performed in the '80s and '90s. Usually, it is either a variation on classic, small group hard-bop or slick fusion that concentrates on rhythms instead of improvisation. Often, Contemporary jazz exhibits more rock and pop influences than traditional hard-bop, but its bop origins are still quite evident.

## **M-Base**

Short for "macro-basic array of structured extemporization," M-Base was developed by altoist Steve Coleman and Greg Osby, tenor saxophonist Gary Thomas and various other young associates (including singer Cassandra Wilson) in the 1980s. An extension of Ornette Coleman's free funk (although with a greater use of space and dynamics), M-Base often features crowded and noisy ensembles, unpredictable funk rhythms and an entirely new logic in soloing that owes little to bebop. Although the leaders of M-Base have since gone their separate ways (occasionally regrouping in different combinations), the influence of the music can be heard in the playing of some of the more adventurous young musicians.

## **Latin Jazz**

Of all the post-swing styles, Latin jazz has been the most consistently popular and it is easy to see why. The emphasis on percussion and Cuban rhythms make the style quite dance-able and accessible. Essentially it is a mixture of bop-oriented jazz with Latin percussion. Among the pioneers in combining the two styles in the 1940s were the big bands of Dizzy Gillespie and Machito, and the music (which has never gone out of style) has remained a viable force through the 1990s, played most notably by the bands of Tito Puente and Poncho Sanchez. The style has not changed much during the past 40 years but it still communicates to today's listeners. Latin jazz is also sometimes called Afro-Cuban Jazz, a term preferred by Mario Bauza and Ray Barretto.

# BRIEF CHRONOLOGY OF JAZZ

## **Before 1850**

Folk music based on African forms. White dance and band music.

## **Around 1850**

Plantation songs sung by slaves. Minstrelsy was white music meant to copy plantation songs.

## **During the Civil War**

Slave Songs of the United States published by William Francis Allen, Charles Pickford Ware and Lucy McKim Garrison. Slave Songs of the Georgia Sea Islands published by Lydia Parrish.

## **After the Civil War**

Prison songs.

## **Late 1800's**

Blues develops and is complete by 1910.

## **1890's**

Ragtime develops and is the most popular music in America between 1900 and 1911.

## **Early 1900's**

Marching band music, Ragtime and the Blues begin to be fused into early Jazz roots.

## **1910 - 1920**

Jazz is born in New Orleans via a combination of black and creole music.

## **1920's**

New Orleans Jazz is the thing. The Jazz Age is born.

## **1930's**

Swing is king and this is the only time that Jazz and popular are the same thing.

## **1940's**

Bebop is born. It is later called simply Bop.

## **1950's**

Hard Bop or Funk and Cool Jazz take over.

## **1960's**

Modal and Free Jazz find followers.

## **1970's**

Jazz fuses with one of its derivatives (Rock) to form Jazz-Rock or Fusion.

## **1980's**

Contemporary Jazz age begins.

## **1990's**

Hip-Hop and other forms emerge. Hard Bop revival.

# STUDENT ACTIVITY

Listed below are various historical styles of Jazz as well as several well-known jazz pioneers. Research the styles and artists using the internet or books. Match the period with the artist. (Many artists continued to develop their craft and experiment with more than one style. Choose the style for which they are best known. Some styles will have more than one artist).

Jazz major periods and styles:

- Ragtime
- Blues
- Dixieland/New Orleans
- Classic Jazz/The Jazz Age
- Big Band Jazz and Swing
- Bebop
- Cool Jazz
- Hard Bop
- Modern/Post Bop
- Free Jazz and the Avant-Garde
- Fusion
- The Present
- Louis Armstrong
- W.C. Handy
- Count Basie
- Herbie Hancock
- Chet Baker
- Charlie Parker
- Scott Joplin
- Art Blakey
- Miles Davis
- Thelonious Monk
- Dizzy Gillespie
- Duke Ellington
- John Coltrane
- Cecil Taylor
- Jelly Roll Morton
- Wynton & Branford Marsalis

\* Answer key on bottom of next page.

# RESOURCES

## Websites:

[www.daniloperez.com](http://www.daniloperez.com)

[www.smithsonianjazz.org](http://www.smithsonianjazz.org)

[www.jazzatlincolncenter.org](http://www.jazzatlincolncenter.org)

[www.family-friendly-fun.com/music/jazz](http://www.family-friendly-fun.com/music/jazz)

[www.outsideshore.com/primer/primer/ms-primer-2.html](http://www.outsideshore.com/primer/primer/ms-primer-2.html)

[www.jazzitude.com/blhistory.htm](http://www.jazzitude.com/blhistory.htm)

## Books:

Striders to Beboppers and Beyond: The Art of Jazz Piano (Jazz Biographies)  
by Leslie Gourse (**School & Library Binding** - March 1997)

Duke Ellington (Getting to Know the World's Greatest Composers)  
by Mike Venezia (**Paperback** - March 1996)

Jazz 101: A Complete Guide to Learning and Loving Jazz by John F. Szwed (Paperback)

The Guide to Classic Recorded Jazz by Tom Piazza (Paperback)

All Music Guide to Jazz: The Experts' Guide to the Best Jazz Recordings (All Music Guide Series)  
by Michael Erlewine (Editor), et al (Paperback)

Jam!: The Story of Jazz Music (African Diaspora)  
by Jeanne Lee (**Library Binding** - May 1999)

Jazz and Its History (Masters of Music)  
by Giuseppe Vigna, et al (**Hardcover** - February 1999)

**Answer Key:** Ragtime (Scott Joplin); Blues (W.C. Handy); Dixie/New Orleans (Louis Armstrong); Jazz Age (Jelly Roll Morton); Swing (Count Basie, Duke Ellington); Bebop (Dizzy Gillespie, Thelonious Monk, Charlie Parker); Cool Jazz (Miles Davis, Chet Baker); Hard Bop (Art Blakey, Miles Davis); Modern/Post Bop (John Coltrane); Free Jazz (Cecil Taylor, John Coltrane); Fusion (Herbie Hancock); Present (Marsalis)