

Listening Notes
JS 581/IMPRV 481
Jazz Styles: Free Jazz and the Avant Garde
Fall 2005

Key: Track number. Title (composer) **leader**-instrument, musicians-instrument, recording location, recording date (month/day/year), (r=reissue title:) *CD or LP title*

CD 1, Part 1: Precursors of free jazz and the avant-garde

1. Tough Truckin' (**Duke Ellington**) DE-p, Cootie Williams-t, Rex Stewart-ct, Joe "Tricky Sam" Nanton-tbn, Lawrence Brown-tbn, Juan Tizol-v tbn, Johnny Hodges-ss, Harry Carney-bari, Otto Hardwick-as, Hayes Alvis-b, Billy Taylor-b, Sonny Greer-d Chicago, 3/5/1935 (r) *Classics Chronological 1935-1936*

An early ostinato-based piece. Also note the attention that Ellington's soloists gave to timbre and *envelope* (attack, change of timbre and loudness over time, and decay), like many others who began their careers in early jazz of the 1920s. Wide variation of timbre and envelope were less often used as expressive devices (except by a few players) in late swing, bebop and early modern jazz of the late 1930s through the 1950s. Exceptions during that period, especially in rhythm and blues, were viewed by many in the jazz world as unsophisticated, vulgar, and/or a means of pandering to audiences' bad taste. In the 1960s, avant-garde players reclaimed wide variations in timbre and envelope as important expressive parameters.

2. The Clothed Woman (**Duke Ellington**) DE-p, Harold Baker-t, Johnny Hodges-as, Harry Carney-bari, Junior Raglin-b, Sonny Greer-d NYC, 12/30/1947 (r) *Classics Chronological 1947-1948*

Ellington's piano playing blends aspects of his stride roots with pedal effects and surprising sonorities -- an example of making the familiar seem strange through exaggeration or isolation of elements.

3. Picasso (**Coleman Hawkins**) CH-ts NYC, 1948 *The Jazz Scene*

Generally considered the first unaccompanied jazz saxophone solo, this appears to be a stream-of-consciousness improvisation rather than an improvisation on a recurring chord cycle. However:

"When we recorded this side, Hawkins sat down and for two hours worked it all out on the piano. He then recorded it on the tenor for another two hours. Always the perfectionist, he still wasn't satisfied; so, a month later, we recorded the piece again, and finally, after another four-hour session, got the take we wanted." - Norman Granz, from the original liner notes

4. Intuition (**Lennie Tristano**) LT-p, Lee Konitz-as, Warne Marsh-ts, Billy Bauer-g, Arnold Fishkin-b, Denzil Best-d, NYC 5/16/1949 (r) *Intuition*

5. Digression (**Lennie Tristano**) same as "Intuition"
LT-p, Lee Konitz-as, Warne Marsh-ts, Billy Bauer-g, Arnold Fishkin-b, Denzil Best-d, NYC 5/16/1949 (r) *Intuition*

Two contrapuntal free group improvisations by a band that was mainly known for performing complex improvisations on standard chord progressions and chorus forms. These sorts of free improvisations were part of their rehearsal routine. Other bands did similar things in the 1940s, but this is the only well-documented recorded example.

6. Real Crazy Cool (McNeely) Cecil "**Big Jay**" **McNeely**-ts, John Anderson-tpt, Jesse "Streamline" Ewing-tbn, Bob McNeely-bari, Jimmie O'Brien-p, Cecil Harris-b, Johnny Walker-d LA or Chicago?, 1/1950 (r) *Road House Boogie*

An example of saxophone techniques used in rhythm and blues playing, and (a little more subtly) in some swing and bop jam sessions, as in Jazz at the Philharmonic saxophone "battles" by Jack McVea and Illinois Jacquet or others. Similar techniques -- overblowing, split tones, multiphonics, smears -- were used by avant-garde saxophonists like Albert Ayler, but with very different meanings implied by the accompaniment, performance context, titles, artists' and critics' statements, audience response, and marketing.

7. City of Glass: The Structures (**Bob Graettinger**) **Stan Kenton** Orchestra with 17 strings, Hollywood, 12/7/1951 *City of Glass*

Dissonance was "liberated" by many in so-called "progressive" jazz in the late 1940s and 1950s, but Kenton arranger-composer Bob Graettinger probably took it the furthest of anyone in the jazz world at the time. His pieces weren't massively popular, but they were well-known by jazz fans.

CD 1, Part 2: Early Sun Ra, 1955-61

8. Call for All Demons (**Sun Ra**) SR-p, Art Hoyle-tpt, Dave Young-tpt, James Scales-as, John Gilmore-ts, Pat Patrick-bari, Julian Priestler-tbn, (Richard Evans-b?), Wilburn Green-e bs, Jim Herndon-timpani, Robert Barry-d Chicago, 7/12/1956 *Jazz by Sun Ra, Vol. 1* (r) *Sun Song*

Tracks 8 and 9 are from Sun Ra's first released recording, which Cambridge folk and jazz promoter Tom Wilson (later a successful producer at MGM and Columbia) released on his Transition Records label, along with Cecil Taylor's first LP and other jazz and folk recordings. Like many early Sun Ra compositions, the use here of an ostinato bass line, small percussion instruments, and an (almost) even-eighth-note rhythm vaguely suggest Caribbean dance music sources. These accompany a bluesy melody that veers suddenly towards tonal ambiguity. The opening piano solo suggests free jazz in its apparent disregard for harmonic progression and free use of dissonance. The other soloists play within bebop language over a standard 12-bar blues progression, though (except perhaps the timpanist).

9. Sun Song (**Sun Ra**) SR-org/p, Art Hoyle-tpt, John Gilmore-wood blocks, Pat Patrick-bells, Julian Priestler-chimes, Richard Evans-b, James Herndon-timpani, Robert Barry-d Chicago, 7/12/1956 *Jazz by Sun Ra Ra, Vol. 1* (r) *Sun Song*

In the booklet accompanying the LP, Sun Ra wrote: "SUN SONG: The reach for new sounds, a spacite picture of the Atonal tomorrow...broad in scope, unafraid in rendition...a real example of freedom in melody, harmony, and rhythm. This is one of the songs they say people will not be able to understand..." [ellipses in the original].

This track is the closest to "free jazz" in that it is the least dependent on any apparently planned formal or harmonic structures (other than the ostinato) of any of the pieces on Sun Ra's first LP.

10. India (**Sun Ra**) SR-ep, Art Hoyle-tpt, Victor Sproles-b, James Herndon-timpani, William Cochran-d/perc, Robert Barry-d/perc (and/or horn players on perc) Chicago, late 1956 *Super-Sonic Jazz*

Tracks 10 and 11 are from the first Saturn LP, made in 1957. (Some Saturn 45 rpm singles had been released earlier.) Saturn was Sun Ra's own label, funded at first by a mysterious group of backers, and he continued to run the label until his death in 1993. This is one of the earliest examples of modal jazz, as is Sun Ra's "El is a Sound of Joy" (1956); the idea is usually credited to Miles Davis, Bill Evans, and Gil Evans, but Sun Ra and a few others had recorded pieces based on a single scale or pair of diatonic chords several years before "Milestones" and *Kind of Blue*.

11. Advice to Medics (**Sun Ra**) SR-Wurlitzer ep late Chicago, 1956 *Super-Sonic Jazz*

"A leap forward into the better unknown." — Sun Ra.

Sun Ra purchased a Wurlitzer electric piano after seeing the new invention demonstrated in a music store. He was one of the first to use multiple keyboards. Sun Ra's influential saxophonist John Gilmore transcribed this piece and studied it intensely.

12. Saturn (**Sun Ra**) SR-p, Art Hoyle-tpt, Dave Young-tpt, Pat Patrick-as, John Gilmore-ts, Charles Davis-bari, John Avant or Julian Priestler-tbn, Victor Sproles-b, James Herndon-timpani, William Cochran-d, Chicago, late 1956, *Sun Ra Visits Planet Earth*

The chromatic introduction surprisingly leads into a fast, catchy AABA bop tune.

13. Ancient Aiethopia [sic] (**Sun Ra**) SR-p, Hobart Dotson-tpt/tpt mouthpiece, James Spaulding-as/fl, Marshall Allen-as mouthpiece/fl, John Gilmore-ts, Pat Patrick-bari/fl, Charles Davis-bari, Ronnie Boykins-b, William Cochran-d Chicago, late 1958 *Jazz in Silhouette*

One of Sun Ra's first ceremonial, processional pieces. For the first time, Sun Ra's sidemen are exploring the new ideas that he had used in solos earlier. A modal flute duet becomes more gestural and pointillistic, followed by Hobart Dotson's modal/chromatic trumpet solo. Sun Ra's piano solo goes quickly from conventional chords to rumbling bass clusters and dissonant sonorities, followed by a trio for

detached alto sax and trumpet mouthpieces and guiro, then chanting by members of the band. There are obvious similarities to textures used by the Art Ensemble of Chicago a decade later, although the lines of influence are not necessarily direct.

14. Rocket Number Nine Take Off for the Planet Venus (**Sun Ra**) SR-p, Phil Cohran-tpt/voc, Marshall Allen-as/voc, John Gilmore-ts/voc, Ronnie Boykins-b/voc, Jon Hardy-d Chicago, 1960 Rocket Number Nine... (r) *Interstellar Low-Ways*

John Gilmore was probably the Sun Ra Arkestra's most accomplished bebop player. Miles Davis auditioned him for his quintet around 1955 before settling on John Coltrane, and he recorded an LP with Horace Silver and Art Blakey in 1957. This is one of John Gilmore's first recorded solos not based on a set chord progression. Sun Ra seems to be conducting the stops and starts of tempo. John Coltrane acknowledged John Gilmore's influence on him around 1961, when Coltrane was developing his modal and motivic style. Bassist Ronnie Boykins was an important Arkestra member from 1957 to 1974. Here and on the next piece, he uses extended arco techniques rarely if ever heard in jazz up to this time.

15. Interplanetary Music (**Sun Ra**) SR-cosmic tone organ, Phil Cohran-zither/voc, Marshall Allen-perc?, John Gilmore-cosmic bells/voc, Ronnie Boykins-b/voc, William Cochran-d Chicago, 1960 *We Travel the Spaceways*

16. Angels and Demons at Play (Ronnie Boykins) **Sun Ra**-gong, Phil Cohran-zither, Marshall Allen-fl, RB-b, Jon Hardy-d/perc Chicago, ca. 6/17/1960 *Angels and Demons at Play*

A 5/4 bass vamp is the basis of this piece. (Dave Brubeck had recorded Paul Desmond's "Take Five" in the previous year, 1959.)

17. Jet Flight (**Sun Ra**) SR-p, Marshall Allen-as, John Gilmore-ts, Pat Patrick-bari, Bernard McKinney (aka Kiane Zawadi)-euphonium, Ronnie Boykins-b, Willie Jones-d Newark NJ, 10/10/1961 *The Futuristic Sounds of Sun Ra*

After a trip to Montreal to play in a resort (they were fired), the Arkestra visited New York and was stranded when Boykins' car was wrecked in an accident. They stayed there for eight years. This is from their first recording in the New York area.

18. The Beginning (**Sun Ra**) SR-p, Marshall Allen-fl/morrow (cl mouthpiece on shakuhachi), John Gilmore-b cl, Bernard McKinney [aka Kiane Zawadi]-tbn/euphonium, Ronnie Boykins-b, Leah Ananda-cga, Willie Jones-d Newark NJ, 10/10/1961 *The Futuristic Sounds of Sun Ra*

This (along with "New Day" from the same date) may be Sun Ra's first piece without any pre-composed elements. Judging from the sound and his later performances, he probably conducted the musicians through this group improvisation. This approach dominated Sun Ra's recordings in the early and mid-1960s.

CD #2: Ornette Coleman, 1958-95

1. Jayne (Ornette Coleman) OC-as, Don Cherry-p, Walter Norris-p, Don Payne-b, Billy Higgins-d 2/10/1958 LA *Something Else!*

Dedicated to Coleman's wife, the poet Jayne Cortez, this tune is from his first recording session as a leader. The tune is based on the chord progression of "Out of Nowhere." In his solo, Coleman ignores the chromatic chord changes in bars 3 and 4, apparently playing on a sustained tonic chord. He follows some of the other harmonies and the chorus structure, but it's already clear that his concept is not entirely within the bebop vocabulary of melody/harmony relationships. The same is true of Don Cherry, but his solo fits the changes more conventionally and contains more familiar bebop figures.

2. Compassion (Ornette Coleman) OC-as, Don Cherry-p, Percy Heath-b, Shelley Manne-d 3/1959 LA *Tomorrow is the Question*

"Compassion" has several seemingly unrelated melodic sections, juxtaposed in a stop-and-go rhythm, typical of a portion of Coleman's later compositions (like track 3, "Congeniality"). The theme's form gives the soloist a variety of motives to refer back to, although Coleman doesn't exploit that possibility much here. In the harmonized passages, the alto sax and trumpet are reading the same written notes, which may have some connection to Coleman's harmolodic theory.

3. Congeniality (Ornette Coleman) OC-as, Don Cherry-ct, Charlie Haden-b, Billy Higgins-d LA 5/22/1959 *The Shape of Jazz to Come*

See track 2 above and Jost, pp. 57-8. This is from the first recording of Coleman's regular band (which also sometimes contained Bobby Bradford on trumpet and Edward Blackwell on drums in place of Cherry and Higgins).

4. Una Muy Bonita (Ornette Coleman) OC-as, Don Cherry-pocket tpt, Charlie Haden-b, Billy Higgins-d Hollywood, 10/8/1959 *Change of the Century*

Along with "Lonely Woman" and "Ramblin'," this is one of Coleman's most played and remembered early compositions. Haden and Higgins follow the form of the tune in accompanying the solos, as they do on a few other early Coleman pieces — not all are strictly "free jazz."

5. Free (Ornette Coleman) OC-as, Don Cherry-pocket tpt, Charlie Haden-b, Billy Higgins-d Hollywood, 10/9/1959 *Change of the Century*

Typical of another group of Coleman compositions (and many free jazz compositions by others), a very simple, almost childlike motive is repeated as a theme and is followed by intense, exploratory improvisations.

6. The Fifth of Beethoven (Ornette Coleman) OC-as, Don Cherry-tpt, Charlie Haden-b, Edward Blackwell-d NYC, 7/26/1960 *The Art of the Improvisers*

New Orleans drummer Edward Blackwell brought a different, but equally compatible style to Coleman's group after Billy Higgins left. The two would alternate (and occasionally play simultaneously) in Coleman's groups in the following decades.

7. Dee Dee (Ornette Coleman) OC-as, David Izenzon-b, Charles Moffett-d, Stockholm, 12/1965 *At the "Golden Circle" Stockholm Volume 1*

From 1962 to 1965, Coleman recorded and performed relatively little. He practiced the violin and trumpet and began playing them in public, and wrote music for chamber groups. Classical bassist David Izenzon and school band director Charles Moffett (a friend of Coleman's from high school in Fort Worth) made up Coleman's group in the early to mid-1960s. This piece is dedicated to Coleman's son, Denardo.

8. Rubber Gloves (Ornette Coleman) OC-as, Dewey Redman-ts, Charlie Haden-b, Edward Blackwell-d 9/71 *Broken Shadows* or (r) *The Complete Science Fiction Sessions*

Dewey Redman was another high school friend of Coleman's from Fort Worth who had been a school band director before moving to the San Francisco area to play jazz around 1960, then to New York in 1967, when he joined Coleman's groups in which he was usually the second horn through 1974.

9. Peace Warriors (acoustic) (Ornette Coleman) OC-as, Don Cherry-tpt, Charlie Haden-b, Billy Higgins-d Ft. Worth, 1987 *In All Languages*

From about 1975 to the present, Coleman's main performing and recording groups have used electric guitar and bass and elements of rock and funk. In 1987, Coleman's original acoustic quartet reunited for the first time in many years and recorded and toured alongside Coleman's electric Prime Time band. On this recording, several pieces were recorded by both bands (see track 10).

10. Peace Warriors (electric) (Ornette Coleman) OC-as, Charlie Ellerbe-g, Bern Nix-g, Jamaaladeen Tacuma-e bs, Al McDowell-e bs, Denardo Coleman-d, Calvin Weston-d Ft. Worth, 1987 *In All Languages*

11. 3 Wishes (Ornette Coleman) OC-as/tpt, Jerry Garcia-g, Charlie Ellerbe-g, Bern Nix-g, Chris Walker-e bs, Al McDowell-e bs, Denardo Coleman-d, Calvin Weston-d NYC, 1988 *Virgin Beauty*

This piece, like "European Echoes," "School Work" (which is also known as "Theme from a Symphony") and a number of other Coleman themes, repeats an extremely simple tonal figure many times, followed by a flowing melodic free improvisation. Prime Time seems to be a purer realization of Coleman's harmolodic concept than his previous, more jazz-oriented groups in that every player seems to be free to improvise and/or play variations on the theme simultaneously and there is often no obvious soloist or foreground. The coexistence of multiple improvisations is accepted without apparent concern for vertical consonance or agreement. Some instruments play ostinatos (more on this piece than on most), but the

players are free to vary them. "Free Jazz" (1961) and some of Coleman's larger ensemble pieces from the late 1960s can be seen as precursors to Prime Time, but the rock timbres and rhythms make the music very distinct from his earlier work. The same criticisms that were (and are) made about Miles Davis's use of rock elements have been applied to Prime Time, but less so, perhaps because Prime Time's music is perceived as stranger and more difficult, and is therefore believed not to be motivated by commercial concerns.

12. Search for Life (Ornette Coleman) OC-as, Avenda "Khadijah" Ali-voc, Moishe Naim-voc, Ken Wessel-g, Chris Rosenberg-g, Dave Bryant-kybds, Chris Walker-b, kybds, Al McDowell-el b, Brad Jones-b, Badal Roy-tabla, Denardo Coleman-d NYC, 1995 *Tone Dialing*

Following another long recording silence from Coleman, and infrequent concert appearances, this CD on his new Harmolodic label introduced a new band, his first working band with keyboards. (The words are apparently by Coleman; he had previously written some other songs with words, including two on *Science Fiction*.) Subsequent recordings in the 1990s featured acoustic pianists Geri Allen and Joachim Kuhn.

13. Tone Dialing (Ornette Coleman) OC-as, Ken Wessel-g, Chris Rosenberg-g, Dave Bryant-kybds, Al McDowell-el b, Brad Jones-b, Badal Roy-tabla, Denardo Coleman-d NYC, 1995 *Tone Dialing*

A more representative performance by the later Prime Time band. The theme is similar to some of Coleman's tunes from the late 1950s.

CD #3: Cecil Taylor and Albert Ayler

1. Song (**Cecil Taylor**) CT-p, Steve Lacy-ss, Buell Neidlinger-b, Dennis Charles-d, Boston 9/1956 *Jazz Advance*

Cecil Taylor (b. 1933) had attended New England Conservatory in the early 1950s. Buell Neidlinger had attended Yale and was at one time a member of the Boston Symphony. As a teenager, Steve Lacy (b. NYC1934) had begun playing New Orleans and Chicago style jazz with some of the original players of that style, as well as some former Ellington sidemen including Rex Stewart. When he took up the soprano saxophone, he was virtually the only one actively playing it besides Sidney Bechet, who had introduced it to jazz in 1920.

2. Luyah! The Glorious Step (**Cecil Taylor**) CT-p, Earl Griffith-vib, Buell Neidlinger-b, Dennis Charles-d, NYC 6/9/1956 *Looking Ahead!*

Described by Cecil Taylor as an A minor blues using the Aeolian mode.

3. Bulbs (**Cecil Taylor**) CT-p, Jimmy Lyons-as, Archie Shepp-ts, Henry Grimes-b, Sunny Murray-d NYC 10/10/1961 Gil Evans: *Into the Hot* (r) The Cecil Taylor Unit/Roswell Rudd Sextet *Mixed*

This track shows Cecil Taylor and Sunny Murray on the cusp of their creation of "free time" or unmetred, fragmentarily-pulsed, yet rhythmic playing. Some passages are in 4/4 swing, and others are in free time. Archie Shepp (b. 1937) had grown up in Philadelphia and studied theater at Goddard College, a small, progressive liberal arts school in Vermont. He combined sounds derived from pre-bebop tenor saxophonists like Ben Webster with avant-garde gestural and textural improvisation. Jimmy Lyons (b. 1933) played with Cecil Taylor regularly from 1960 until his death in 1986.

Bassist Henry Grimes (b. 1935) had played extensively with Gerry Mulligan, Thelonious Monk (as seen in the Newport Festival documentary *Jazz on a Summer's Day*), and Sonny Rollins before playing and recording with many members of the New York avant-garde from 1961-66. According to his then-roommate, clarinetist Perry Robinson, Grimes failed to show up at the airport for a Cecil Taylor tour around 1966-67 and was never heard again as a jazz bassist. He was seen by a few people in Los Angeles, but was rumored to have died until a jazz researcher located him in 2002. He recently began playing in public again after 35 years.

4. Unit Structure/As of a Now/Section (**Cecil Taylor**) CT-p, Eddie Gale Stevens-tpt, Jimmy Lyons-as, Ken McIntyre-b cl, Henry Grimes-b, Alan Silva-b, Andrew Cyrille-d Englewood Cliffs NJ, 5/19/1966 *Unit Structures*

Drummer Andrew Cyrille (b. Brooklyn, 1939) replaced Sunny Murray in Cecil Taylor's group and played with him from 1964 or '65 to 1975. He had a background in drum corps playing, studied briefly with Philly

Joe Jones (as did Rashied Ali), and had played and recorded with a number of swing and bebop musicians before joining Taylor.

Taylor's evolving concept of musical form and development of material is clear here. According to Joe Morris, the "unit structures" are specified pitch-class sets used in sections of a piece.

5. Indent: First Layer (**Cecil Taylor**) CT-p, Antioch College, Yellow Springs OH, 3/11/1973 *Indent*

Taylor was an artist in residence at Antioch College at the time of this recording. His solo playing here shows intensive development of motives and pitch sets, often in parallel octaves, as well as in parallel seconds and other dissonant intervals. His approach to rhythm here is distinctive: highly rhythmic figures played in constantly shifting meter and tempo.

6. Chorus of Seed (excerpt) (**Cecil Taylor**) CT-p, Raphe Malik-tpt, Jimmy Lyons-as, David S. Ware-ts, Marc Edwards-d, Ljubljana Jazz Festival, Yugoslavia, 6/18/1976 *Dark to Themselves*

This excerpt begins near the middle of a 61-minute continuous set. This is the first half of Jimmy Lyons' long alto solo. He applied bebop phrasing, pitch contours, and articulation to free jazz.

7. Swing Low, Sweet Chariot (traditional) **Albert Ayler**-ss, Call Cobbs-p, Henry Grimes-b, Sunny Murray-d NYC 2/24/1964 *Goin' Home*

This interpretation of a traditional spiritual shows some of the elements of Ayler's saxophone style, (although he rarely played the soprano saxophone on later recordings): wide vibrato (during a period when vibrato was used sparingly in modern jazz), rubato tempo, trills, and repeated notes. The pianist here, Call Cobbs, had worked alongside John Coltrane in the Johnny Hodges band in the early 1950s. He was to rejoin Ayler a few years later (see track 11).

8. Ghosts: First Variation (**Albert Ayler**) AA-ts, Gary Peacock-b, Sunny Murray-d NYC, 7/10/1964 *Spiritual Unity* (ESP-Disk 1002)

During the summer and fall of 1964, Ayler's performances and recordings began to be noticed and he became a leading force in the New York avant-garde jazz scene. His improvisational style was perhaps the most radical of anyone's at the time in terms of its relationship to jazz conventions. "Ghosts", a major-key calypso theme, was one of his most-played pieces. It is followed by an improvisation that begins by alluding to the melody in key area and phrasing, but quickly gets more chromatic and the pitches are increasingly obscured by runs, extended sound techniques, and vibrato.

Bassist Gary Peacock (b. 1935) had played with West Coast jazz groups and was playing with Bill Evans around the same time. Like many free jazz bassists (and few free jazz drummers, pianists, or wind players), he was equally at home in post-bebop modern jazz improvisation (based on predetermined song forms and complex tonal or modal harmony) and in free or avant-garde jazz. Other examples of bassists who played both styles masterfully include Charlie Haden, Ronnie Boykins, Jimmy Garrison, Henry Grimes, Scott LaFaro, Reggie Workman, Steve Swallow, Eddie Gomez, and Cecil McBee.

ESP-Disk was a record label founded by Bernard Stollman, a lawyer whose clients included Dizzy Gillespie. ESP-Disk 1001 was *Let's Sing in Esperanto* (an invented "universal language"). Stollman decided to record the New York free jazz artists after hearing Ayler play, and this was his label's first music release. Later recordings featured poetry readings, theater pieces, and satirical and psychedelic rock bands, as well as dozens of members of the New York free jazz avant-garde.

9. Bells (excerpt) (**Albert Ayler**) AA-ts, Donald Ayler-tpt, Charles Tyler-as, Lewis Worrell-b, Sunny Murray-d, Town Hall, NYC 5/1/1965 *Bells*

One of Ayler's best-known recordings, this concert was released on a one-sided clear red vinyl LP, ESP-Disk 1010. This excerpt comes from the end of the piece. The high-pitched wail is bassist Lewis Worrell singing while playing (according to William Parker). Albert Ayler's younger brother Donald began on alto saxophone but switched to trumpet at Albert's request. Like many Ayler compositions, "Bells" juxtaposes major-key triadic tonal melodies (resembling bugle calls, marches, and Western European folk songs) with dense, free-time group improvisation. "Bells" is a suite with many themes, solos, and group improvisations, culminating in this recapitulation-and-coda-like section.

10. Love Cry (**Albert Ayler**) AA-ts/voc, Donald Ayler-tpt, Call Cobbs-harpsichord, Alan Silva-b, Milford Graves-d NYC, 8/31/67 *Love Cry*

When Ayler began recording for the Impulse! label in 1966, his records were better distributed and more widely heard. Ayler was criticized by free-jazz purists for simplifying his music, "selling out" and making allegedly "commercial," "accessible" albums during this period, starting with *Love Cry*, his second Impulse! record, and much more with the subsequent ones: *New Grass*, which featured background singers, electric bass, and R&B drummer Bernard Purdie; and *Music is the Healing Force of the Universe*, which featured blues-rock electric guitarist Henry Vestine, who quit the rock band Canned Heat to join Ayler after playing the Woodstock festival.

Drummer Milford Graves (b. 1941) was one of the four leading free jazz drummers working mainly with free time in the mid-1960s (along with Sunny Murray, who was the main innovator in this regard, Rashied Ali, and Andrew Cyrille; the latter three sometimes played in duos and trios). Graves also played with Paul Bley and the New York Art Quartet (John Tchicai, Roswell Rudd, and Lewis Worrell). He later taught at Bennington College with Bill Dixon.

CD #4: New York Free Jazz in the 1960s

1. Sonic (**Jimmy Giuffre**) JG-cl, Paul Bley-p, Steve Swallow-b Bremen, West Germany, 11/23/1961
Flight, Bremen 1961

This trio played to tiny audiences in New York cafés for the most part, but apparently found a larger audience on this German tour. Their recordings didn't get much recognition at the time, but a few musicians and fans in the U.S. and Europe were inspired by them, and when ECM reissued them in the 1990s, the music received much more attention than it had 30 years earlier. The intimate chamber-music sound, contrapuntal approach, non-tertial pitch material, variety of forms, and the compositions themselves were all innovative. The trio reformed, recorded new CDs, and toured the world from 1990-94 until Giuffre's declining health forced him to cut down on travel (and resign from his teaching position at NEC).

Jimmy Giuffre (b. Dallas, 1921; ts, bari s, cl, fl, ss, composer) was well-known for his piece "Four Brothers" (1949), written for the Woody Herman band, his work with Shorty Rogers' Giants in LA (1953-55) and his trios with Jim Hall (gtr) and either Bob Brookmeyer (valve tbn) or Ralph Peña (b), playing standards and his popular pastoral chamber jazz compositions like "The Train and the River." He was a constant experimenter, playing with younger musicians and frequently changing styles, while retaining certain characteristics like an understated, reflective use of dynamics, avoidance of speed and virtuosity for its own sake, attention to tone (especially dark, woody or airy tones and emphasis of the low register on clarinet and tenor and baritone saxophone), lyricism, and attention to melodic structure in his improvisations. Jimmy Giuffre taught at NEC from 1974 to 1993.

Pianist Paul Bley (b. Montreal, 1932) had recently moved to New York after several years in Los Angeles, where, among other bands, he led a group featuring Ornette Coleman, Don Cherry, Charlie Haden and Billy Higgins (soon to become the Ornette Coleman Quartet). Earlier in the 50s he had played as a local rhythm section member in Canada with Charlie Parker and Lester Young, and he made his recording debut on a trio album with Charles Mingus and Art Blakey. He has taught at NEC on and off since around 1990. See his autobiography, *Stopping Time* (Paul Bley with David Lee, 1999, Véhicule Press).

Steve Swallow (b. 1940) is best known today as an innovative electric bass guitar player and composer. In the early 1960s, he played with Giuffre, Art Farmer, George Russell, Paul Bley and Stan Getz, before switching to electric bass while playing with Gary Burton.

2. Cluster of Galaxies (**Sun Ra**) Sun Ra-sun harp, spiral percussion gong, Pat Patrick-thunder drums, Tommy "Bugs" Hunter-thunder drums, recording, reverb, Choreographers' Workshop, NYC 1962 *Art Forms of Dimensions Tomorrow* (r) *Cosmic Tones for Mental Therapy/Art Forms of Dimensions Tomorrow*

After being fired from a gig near Montreal, Sun Ra and his long-time Arkestra members John Gilmore, Marshall Allen, and Ronnie Boykins drove to New York City to visit. (Another Arkestra member, Pat Patrick, was already living in New York.) When Boykins had an accident in their car, they were stranded there, and the band ended up staying in the city for 8 years, much of it spent in a group house at 48 E. Third St., before moving to a house in the Germantown neighborhood of Philadelphia in 1968.

They rehearsed and accompanied dance classes at the Choreographers' Workshop in NYC, where they recorded this piece using an analog echo unit (which they used often around this time). Their first NY

concert was reviewed by John S. Wilson in the New York Times under the headline "Space Age Jazz Lacks Boosters: Cosmic Group Fails to Orbit With Rhythmic Propulsion" (2/19/62).

From 1961 to 1965, much of Sun Ra's recorded music consisted of what appear to be free group improvisations, perhaps with predetermined elements (but no obviously composed passages) and probably conducted by Sun Ra at least some of the time. Other examples of group improvisations from this period include the two *Heliocentric Worlds* albums for ESP and *The Magic City*, which was released on Sun Ra's own label, Saturn (and later reissued by Impulse! in the 1970s and Evidence in the 1990s).

3. The 12th December (**Bill Dixon**) BD-tpt, Ken McIntyre-as/ob, George Barrow-ts, Howard Johnson-tuba/bari, David Izenzon-b, Hal Dodson-b, Howard McRae-d, Newark NJ, 3/4/1964 *Bill Dixon/Archie Shepp*

This is Bill Dixon's last-recorded relatively conventional jazz composition. A few months later, he had more fully embraced free jazz, including free time and a less traditional harmonic approach. Dixon organized the October Revolution in Jazz, a NY concert series in October 1964, and the Jazz Composers' Guild, which included several of the leaders involved in the October Revolution, and some others: Sun Ra, Cecil Taylor, Archie Shepp, Roswell Rudd, John Tchicai, Paul Bley, Carla Bley, Michael Mantler, Burton Greene, and Jon Winter. The Guild dissolved in early 1965 — Dixon was the first to quit — but Carla Bley and Mantler formed the Jazz Composers' Orchestra Association in 1966, which lasted longer, and they later formed a label, WATT (which is still active), and the New Music Distribution Service (active into the late 1980s). Dixon recorded with Cecil Taylor on Taylor's Blue Note record *Conquistador* and taught improvisation for many years at Bennington College in Vermont.

4. Where Poppies Bloom (Where Poppies Blow) (**Archie Shepp**) The New York Contemporary Five: AS-ts, Ted Curson-tpt, John Tchicai-as, Ronnie Boykins-b, Sunny Murray-d, Newark NJ, 3/5/1964, *Bill Dixon/Archie Shepp*

Soon after this debut as a leader, Archie Shepp began recording for Impulse! on the recommendation of John Coltrane. John Tchicai is a Danish alto saxophonist who also played on Coltrane's *Ascension* and with the New York Art Quartet, as well as on other Shepp recordings.

5. And Now the Queen (Carla Bley) **Paul Bley**-p, Marshall Allen-as, Dewey Johnson-tpt, Eddie Gomez-b, Milford Graves-d, NYC, 10/20/1964, *Barrage*

One of five tunes written by Carla Bley the night before the session at her then-husband Paul Bley's request. Marshall Allen's appearance here is a rare example of a core member of the Sun Ra group playing jazz or creative improvised music with anyone else. (John Gilmore also worked with Paul Bley, Steve Kuhn, Art Blakey, Andrew Hill, Elmo Hope, Freddie Hubbard, and McCoy Tyner in the 1960s, mostly during a hiatus from the Sun Ra band during which he was temporarily replaced by Pharoah Sanders. Ronnie Boykins worked with a few others during his time with Sun Ra, including Archie Shepp, on track 4 above, and Rahsaan Roland Kirk.)

6. Dunce (**Lowell Davidson**) LD-p, Gary Peacock-b, Milford Graves-d, NYC?, 7/27/1965, *Lowell Davidson Trio*

Lowell Davidson grew up in Boston and attended Harvard. He was the son of a minister and often played in his father's church. This ESP record is his only released recording. He is the subject of a film by sculptor/percussionist Taylor McLean, and played occasionally with Boston musicians including Nat Mugavero, Joe Morris, D. Sharpe, Taylor McLean, and others through the 1980s.

7. Outer Nothingness (**Sun Ra**) Sun Ra-bass marimb/timpani, Chris Capers-tpt, Teddy Nance-tbn, Bernard Pettaway-b tbn, Marchall Allen-picc/bells/spiral cymbal, Danny Davis-fl, John Gilmore-ts/timpani, Pat Patrick-bari/perc, Robert Cummings-bcl/wood blocks, Ronnie Boykins-b, Jimmy Johnson-d/perc/timpani, NYC, 4/20/1965, *Heliocentric Worlds, Volume 1*

See Ekkehard Jost's *Free Jazz*, p. 189, for a transcription of the rigorously motivic opening of John Gilmore's tenor saxophone solo (not bass clarinet as Jost says). This is an example of the disciplined and sonically adventurous group improvisation style that Sun Ra explored in the early to middle 1960s. The emphasis on multiple low-register instruments of various types is typical of Sun Ra (in his composed music as well as these improvisations). Unaccompanied solo passages (bass clarinet, bass, bass marimba) and duets are heard, as well as apparently conducted textures near the end. These pieces are consistently much farther from the jazz tradition, especially in terms of the roles of rhythm section instruments, than any other music coming from the jazz community of the time. Sun Ra is rarely credited

for developing this kind of group improvisation, which became more widespread in Europe and the U.S. in the late 1960s, perhaps because his philosophy and presentation distracted audiences and critics from the musical innovations.

8. Start (Carla Bley) **Paul Bley**-p, Steve Swallow-b, Barry Altschul-d, NYC, 12/12/1965, *Closer*

Paul Bley translated aspects of Ornette Coleman's melodic and rhythmic style to the piano. A previous Paul Bley trio album, *Footloose* (on Savoy), was a favorite of Keith Jarrett's during Jarrett's student days.

9. In a Sentimental Mood (Duke Ellington) **Archie Shepp**-ts, Roswell Rudd-tbn, Donald Garrett-b, Lewis Worrell-b, Beaver Harris-d, Both/And Club, San Francisco, 2/19/1966, *Live in San Francisco*

Shepp often referred to earlier saxophone styles and traditional jazz, blues, and R&B genres in his pieces. The two-and-a-half-minute solo tenor sax introduction leading to the startling entrance of the familiar melody is the sort of commanding, dramatic statement that is characteristic of Shepp's playing.

10. It Never Entered My Mind (Richard Rodgers & Lorenz Hart) **Patty Waters**-voc, Ran Blake-p, NY State College Tour (location unknown), 4/1966, *College Tour*

"Her bizarre vocal shatters the unwary..." said the blurb for her first ESP record, *Patty Waters Sings*, referring to her extended improvisation with pianist Burton Greene's trio on "Black is the Color of My True Love's Hair" in which she screams the word "black" for an extended period. On this track, she sticks close to the composed melody of a well-known standard while Ran Blake reharmonizes the song completely, going completely astray from the tonality with brilliant control and imagination at the bridge.

This was recorded during a 1966 concert tour of New York State Colleges by a group of ESP artists including the Sun Ra Arkestra, Waters, Blake, Giuseppe Logan, and others who traveled the state in a bus.

11. Symphony for Improvisers (Movements: Symphony for Improvisers, Nu Creative Love, What's Not Serious, Infant Happiness) (**Don Cherry**) DC-cornet, Pharoah Sanders-piccolo, Leandro "Gato" Barbieri-ts, Karl Berger-vib, Henry Grimes-b, J.F. Jenny Clark-b, Edward Blackwell-d, Englewood Cliffs NJ, 9/19/1966, *Symphony for Improvisers*

Don Cherry returned from a period in Europe with this half-international band: Barbieri is from Argentina, and had been living in Rome, Karl Berger came from Germany, and Jean-François Jenny-Clark was from France. This is one of several great Blue Note records from this period by Don Cherry; the others are quartets with Barbieri (*Complete Communion*) or Sanders (*Where is Brooklyn?*). "Gato" Barbieri went on to become very popular in the 1970s after writing and recording the soundtrack for Bernardo Bertolucci's film *Last Tango in Paris*.

12. Paean (**Sam Rivers**) SR-ss, James Spaulding-as, Donald Byrd-tpt, Julian Priester-tbn, Cecil McBee-b, Steve Ellington-d, Englewood Cliffs NJ, 3/17/1967, *Dimensions and Extensions*

Sam Rivers (b. 1923) was one of the early experimenters with free jazz; in the 1950s, before it was a known, recorded style, he played free improvisations with drummer Tony Williams (then a young teenager) in Boston galleries and clubs. Rivers had studied viola at Boston Conservatory and played tenor saxophone with Herb Pomeroy's band in Boston alongside Jaki Byard and others. He was one of the many saxophonists with Miles Davis's quintet between Coltrane's departure and Wayne Shorter's joining the group (*Miles in Tokyo*), and had played with Billie Holiday and T-Bone Walker, among others. He later played with Cecil Taylor, Andrew Hill, and, in the 1990s, Dizzy Gillespie's last small group. In the 1970s, Sam Rivers became a leading force in the New York "loft jazz" scene both as a player specializing in extended free improvisations by a trio of bass (Cecil McBee or Dave Holland) and drums, and as the owner of a loft (his home, used regularly as a performance space), Studio Rivbea, where many concerts took place and live albums were recorded. He taught for a period at Wesleyan University, and as of 1996 lived in Orlando, Florida where he led a big band of mostly Disney World musicians for whom he has written well over 100 pieces.

The avant-garde recordings released on the Blue Note record label by artists like Sam Rivers, Andrew Hill, Grachan Moncur III, and Tony Williams included free improvised passages and some sonic exploration, but also tended to emphasize elements of more traditional jazz like steady meter, traditional rhythm section roles, tonal centers, and minor modes more than, for example, ESP or Impulse! records. (Cecil Taylor's two Blue Note records are an exception, as are parts of Don Cherry's three recordings for Blue Note.)

CD#5: John Coltrane, 1965-1967

See the [John Coltrane Chronology](#) for biographical notes and context.

1. Dearly Beloved (**John Coltrane**) (6:24) JC (ts), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d) NYC, 8/26/65 *Sun Ship*

This is an early example (though not the first) of a rubato performance by the "classic" John Coltrane Quartet. Their version of free time was different from Cecil Taylor's or Albert Ayler's in that it was less fragmented and contains fewer fast-tempo implications. Instead, it resembles jazz rubato ballad performance (for example, an introductory verse or chorus played out of time) a little more. (This changed drastically when Rashied Ali joined the group on drums in late 1965 and especially when Elvin Jones left in spring 1966.)

2. Ascent (**John Coltrane**) (10:04) JC (ts), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d) NYC, 8/26/65 *Sun Ship*

Jimmy Garrison's solos from 1964-7, including this long one in particular, are models of melodic organization in free improvisation. He uses riff-like repeated figures and varies and extends them. The solo works nicely as foreshadowing of the theme.

3. Out of this World (excerpt) (Harold Arlen & Johnny Mercer) (8:43) **John Coltrane** (ts), Pharoah Sanders (ts), Donald Garrett (b), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d) Seattle, 9/30/65 *Live in Seattle*

Coltrane had previously recorded an extended, reharmonized version of this standard in 1962 on the Impulse! album *Coltrane*. Here, the composition is more disguised, though the applause suggests that it's still recognizable to some in the Seattle audience. The form is extended, but the A and B (bridge) sections are still observed. Coltrane's vibrato was wider and more continuous in lyrical melodic passages from this period through the end of his life. Pharoah Sanders uses a number of extended saxophone techniques early in his solo: fluttertonguing, overblowing, split tones or multiphonics, growls, and altissimo. Tyner's harmonic accompaniment to this -- the trilling dissonant chords, which move up a half-step very strikingly at one point -- shows the imagination required to reconcile the remnants of standard song form and harmony with the avant-garde sonic material Sanders (and in different ways, Coltrane) was working with.

4. Evolution (excerpt) (**John Coltrane**) (1:59) JC (ts, voc), Pharoah Sanders (ts), Donald Garrett (b cl/voc), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d) Seattle, 9/30/65 *Live in Seattle*

Later in the same performance, Coltrane and probably Garrett begin singing, shouting, or moaning at a climactic point in a long piece called "Evolution" (at least on this posthumously-released LP and CD). A number of witnesses have reported, mostly anonymously, that Coltrane (with Garrett, according to some sources) took LSD for the first time right around this time, possibly on this day or the next day when *Om* was recorded. (Asked about this experience later, Coltrane was quoted as saying, "I perceived the interrelationship of all life forms." However, the source of this quote is uncertain; it appears in J.C. Thomas's biography, *Chasin' the Trane* [p. 215], which has no footnotes.) The extent to which the use of a psychedelic drug explains the differences in the music of those two days as compared to *Sun Ship*, *First Meditations*, *Kulu Se Mama*, *Selflessness*, and *Meditations*, all of which were also recorded between August and November 1965, is a matter of conjecture, but in any case, the group seems to have gone further with sound experimentation and the use of voices in *Live in Seattle* and *Om*.

5. Naima (**John Coltrane**) (15:07) JC (ts), Pharoah Sanders (ts), Alice Coltrane (p), Jimmy Garrison (b), Rashied Ali (d), Emmanuel Rahim (perc) NYC, Village Vanguard, 5/28/66 *Live at the Village Vanguard Again*

6. Peace On Earth (**John Coltrane**) (excerpt) JC (ts), Pharoah Sanders (as), Alice Coltrane (p), Jimmy Garrison (b), Rashied Ali (d) (9:17) Tokyo, 7/22/66 *Concert in Japan*, (r)

The live recordings from Coltrane's tour of Japan in the summer of 1966 are the best available documents of what the last Coltrane quintet sounded like in concert. To really appreciate the time-scale and long-term form of the music, you should listen to one of the two entire concerts on the 4-CD set. This is a brief excerpt of a much longer piece. Pharoah Sanders shows a lyrical side (very different from his playing on "Out of This World," for example) playing a borrowed Yamaha prototype alto saxophone here.

7. Offering (**John Coltrane**) (8:25) JC (ts), Alice Coltrane (p), Jimmy Garrison (b), Rashied Ali (d)
Englewood Cliffs, NJ 2/15/67 *Expression*

8. Venus (**John Coltrane**) (8:26) JC (ts), Rashied Ali (d) Englewood Cliffs, NJ 2/22/67 *Interstellar Space*

See the transcription and analysis in Lewis Porter's John Coltrane: His Life and Music (Ann Arbor, 1998: University of Michigan Press), pp. 277-288.

9. Ogunde (**John Coltrane**) (3:35) JC (ts), Alice Coltrane (p), Jimmy Garrison (b), Rashied Ali (d)
Englewood Cliffs, NJ 3/7/67 *Expression*

This is from John Coltrane's last released studio recording.

On April 27, 1967, Coltrane was recorded for the last time in a concert at the Olatunji Center for African Culture on 125th St. in Harlem. The tape was traded among collectors and publicly released for the first time in 2002 by Impulse! as *The Olatunji Concert: His Last Recorded Performance*.

Coltrane died July 17, 1967 of liver cancer at the age of 40. The Ornette Coleman Quartet and the Albert Ayler Quartet played at his funeral at St. Peter's Church in Manhattan on July 21, 1967. Despite the fact that he was not one of the first wave of jazz musicians to abandon predetermined song forms, chord progressions, and tonal centers, Coltrane had become the figurehead for the jazz avant-garde since 1965, and he had personally helped many musicians gain recognition and performing and recording opportunities. His death was a serious blow to the movement, especially since it came just as rock and soul music were becoming more self-consciously "artistic" and were therefore perceived as more socially relevant and serious than they had previously been.

CD #6: AACM¹, part 1

1. Mr. Freddy (**Roscoe Mitchell**) RM-as, Fred Berry-tpt, Malachi Favors-b, Alvin Fielder-d, University of Chicago, 1964 (or '62?) *unreleased private concert tape*

A rare pre-AACM recording of Roscoe Mitchell (b. Chicago, 1940). In one interview, he seems to say this tape is from 1962, but other sources say 1964, which seems more likely. The influence of Ornette Coleman is apparent here, but the rhythm section style is more like hard-swinging Chicago bebop. On another track from this date, *Outer Space*, unaccompanied horns and sparse passages with silences are heard — early examples of some of the characteristics that would distinguish the AACM's music from New York free jazz.

2. Little Fox Run (**Joseph Jarman**) JJ-as, Fred Anderson-ts, Bill Brimfield-tpt, Christopher Gaddy-p, Charles Clark-b, Thurman Barker-d/perc, Steve McCall-d/perc, Chicago, 1966, *Song For*

The dense free-time accompaniment against a sustained, tonal, lyrical melody played by three horns is a texture heard again in some of Jarman's later Art Ensemble of Chicago pieces. Pianist Christopher Gaddy died in 1968 at age 24 of heart disease; this is believed to be his only recording. Bassist Charles Clark died in 1969, also at age 24, of a cerebral hemorrhage. Jarman (b. 1937) was invited to join Roscoe Mitchell's quartet shortly after losing those two members of his band, and the group became the Art Ensemble of Chicago.

3. Solo (**Roscoe Mitchell**) RM-as/vib/perc/cl/bicycle horn?/hca, Chicago, 1967, *Old/Quartet*

Richard Abrams, founder of the AACM, assigned all the members to give solo concerts. This is an early recording of an AACM solo piece. Mitchell later gave many solo concerts and released solo saxophone albums, as did Anthony Braxton (beginning with the influential *For Alto*) and several other AACM members. Some aspects of this piece are typical of some (but not all) of Mitchell's later work: the variety of instrumental timbres; the simple diatonic pitch material; the long silences and slow, deliberate pace of repetition, change and development, sometimes making the simple tonal material seem increasingly strange and unfamiliar; a cool alto sound contrasted with overblown and harsher tones.

¹ The AACM is the Association for the Advancement of Creative Musicians, founded in Chicago in 1965 by Richard Abrams, who had led the Experimental Band for several years prior to that.

Roscoe Mitchell's previous album, *Sound* (1966), was the first recording to demonstrate the AACM's new aesthetic ideas.

4. Young at Heart (excerpt) (**Muhai Richard Abrams**) MRA-p Chicago, 8/20/1969 *Young at Heart, Wise in Time*

Excerpt from a 29-minute piano solo. Abrams (b. Chicago, 1930) seems to be concerned with the flow of ideas, pacing and juxtaposition, and with avoidance of cliché, but he uses traditional jazz piano styles, textures, and harmonies, as well as a wide range of non-traditional textures and sounds.

5. Theme de Celine (**Art Ensemble of Chicago**) Roscoe Mitchell-as , Joseph Jarman- ts, Lester Bowie-tpt, Malachi Favors-b, Don Moye-d Boulogne, France 7/22/1970

The Art Ensemble of Chicago was the most widely known AACM ensemble. They made several early recordings in Chicago with Philip Wilson on drums (*Congliptious, Numbers 1 and 2, Old/Quartet*). Wilson stayed in the U.S. and played with the Paul Butterfield Blues Band (a popular rock-blues group which included David Sanborn) among others. The remaining four members of the group went to Paris in May 1969. The cultural and political upheaval of May 1968 was still in the air and young people in Paris were particularly interested in new and radical forms of African-American music, partly for political reasons and what it symbolized to them. The Art Ensemble's audiences in Chicago had been small, and the greater attention and performance and recording opportunities they received in Europe kept them there for over a year.

Their first recordings in Paris are by the drummerless quartet of Mitchell, Jarman, Bowie, and Favors, all playing many percussion and other instruments in addition to their main instruments of alto, tenor, trumpet, and bass respectively. By the summer of 1970, they had added drummer Don Moye (b. 1946), who had played in Rome with Steve Lacy, to the group.

The first (alto sax) solo is by Roscoe Mitchell. The second saxophone solo is Jarman on Eb soprano saxophone. Tracks 5, 6 and 7 are from a film soundtrack the group wrote and recorded. These three pieces show some of their discipline and focus in sticking to a specific sound, texture, and idea throughout a piece, and their willingness to concentrate on group textures and ensemble improvisation rather than solos in many of their earlier pieces. The album-length improvisation *People in Sorrow* is probably the best example of this.

6. Proverbes (I) (**Art Ensemble of Chicago**) Roscoe Mitchell-bass sax , Joseph Jarman-vib , Lester Bowie-tpt, Fontella Bass-p, Malachi Favors-b, Don Moye-d Boulogne, France 7/22/1970

Vocalist Fontella Bass (best-known for the 60s R&B hit "Rescue Me") plays piano on this piece (and sings on another track). She was then married to Lester Bowie.

7. Theme Amour Universel (**Art Ensemble of Chicago**) Roscoe Mitchell- flute, Joseph Jarman-vln?/voc?, Lester Bowie-tpt, Malachi Favors-b/voc?, Don Moye-perc Boulogne, France 7/22/1970

A "world-music" drone improvisation, which is part of the Art Ensemble's range of styles.

8. Nonaah (excerpt) (**Roscoe Mitchell**) RM-as Willisau, Switzerland 8/23/1976

An excerpt from a solo concert at a jazz festival in Switzerland. Mitchell has commented that he likes to work with extremes. While his earlier "Solo" and some of his other music contains sudden changes of sound and texture, this performance uses relentless repetition.

The audience was expecting a solo saxophone concert by Anthony Braxton, who was more well-known for his solo playing due to his ground-breaking *For Alto* LP. Mitchell was asked to substitute for Braxton on short notice.

"...all of a sudden Anthony wasn't coming and they said 'OK, we want you to do a concert.' So I ran to the hotel and got my alto; I had an hour to warm it up. I went out there and got this tension thing. It was a battle. I had to make the noise and whatever was going on with the audience part of the piece. The music couldn't move till they respected me, until they realized that I wasn't going anywhere, and if someone was going it would have had to be them. It was very interesting, and it helped to create the environment the piece was to take place in...building tensions...and when I finally did release it my alto had just given in to me (it said, 'OK, you can play me now'). I started to open in up soundwise by putting in smears and

different sounds, and by the time it finally reached the end at the encore piece it all pulled together." — Roscoe Mitchell (quoted by Terry Martin in the LP notes, 8/1977)

9. The Rodney King Affair (**Roscoe Mitchell**) Roscoe Mitchell and the Note Factory: RM-ss, Matthew Shipp-p, Jaribu Shahid-b, William Parker-b, Tani Tabbal-d, Vincent Davis-d NYC, 5/18/1992 *This Dance is for Steve McCall*

In the mid-1980s, after 20 years of emphasizing silence and space in many of his pieces, Mitchell began working with much more dense and continuous textures more often, starting with *The Flow of Things*, (dedicated to John Coltrane), which, like "The Rodney King Affair," featured swirling soprano sax solos with circular breathing over piano, bass, and drums in a densely flowing free jazz, free time accompaniment. Here the effect is heightened further by the use of two drum sets and two basses.

10. Composition 58 for creative marching orchestra (**Anthony Braxton**) AB-as/cl, Seldon Powell-as/fl, Ron Bridgewater-ts, Bruce Johnstone-bari/bcl, Roscoe Mitchell-bass sax, Kenny Wheeler-tpt, Cecil Bridgewater-tpt, Jon Faddis-tpt/picc tpt, Leo Smith-tpt/cond, George Lewis-tbn, Garrett List-tbn, Jack Jeffers-b tbn, Jonathan Dorn-tuba, Dave Holland-b, Karl Berger-glockenspiel, Warren Smith-snare drum, Barry Altschul-snare drum, Philip Wilson-marching cymbals NYC, 2/1976 *Creative Orchestra Music*

Soloists: Leo Smith (tpt), George Lewis (tbn), Anthony Braxton (cl), Jon Faddis (picc tpt)

"Composition [58] represents my interest in parade music (both as an avenue for extension as well as a legitimate form to be pursued on its own). This particular composition has three structured extensions for the creative improviser (and also the piccolo trumpet is used in a creative context rather than the traditional notated piccolo solo)...." —Anthony Braxton, from the LP/CD notes

Anthony Braxton (b. Chicago, 1945) joined the AACM in 1966 and was strongly influenced by Roscoe Mitchell.) The work of his trio with Leo Smith (tpt) and Leroy Jenkins (vln) on the LP *Three Compositions of New Jazz* and his double-LP solo album *For Alto* (both 1968) got considerable recognition as the most extreme statements of the new musical ideas coming from Chicago. Braxton took his trio to Paris a month after the Art Ensemble of Chicago, and made significant connections with European improvisers, including Derek Bailey (gtr) and Kenny Wheeler (tpt), there. He played in the group Circle with Chick Corea (p), Dave Holland (b) and Barry Altschul (d), and was signed to the new label Arista Records around 1974-80, an association that made his work available to a much wider audience.

11. Composition 76 (1977) for three musicians (version 2) (excerpt) (**Anthony Braxton**) AB-saxes/woodwinds/perc/voice, Roscoe Mitchell- saxes/woodwinds/perc/voice, Joseph Jarman-saxes/woodwinds/perc/voice Chicago,9/22/1977 *For Trio*

"27 cards of modular notation for any three creative instrumentalists (preferably multi-instrumentalists) to be performed in any order or duration. Score in colour." — from a catalog of Braxton's compositions in Graham Lock's book *Forces in Motion: The Music and Thoughts of Anthony Braxton* (NY: Da Capo, 1988)

The vast timbral variety created by a small ensemble of "doublers," and the rapid shifts of texture and timbre are typical of some of Braxton's music and of much of Roscoe Mitchell's and the Art Ensemble of Chicago's work as well. Braxton's recontextualization of bits of sound familiar from popular music (the "doo-wop" vocals by the trio) is similar in a way to his reinterpretation of marching band music or jazz standards. The modern art principle of making something familiar seem strange by altering it or changing its context is part of much of the AACM's music, as well as the Dutch new jazz and the Downtown NY school's music. (For a discussion of this tendency in Western modern art, see the book *Transfiguration of the Commonplace* by Arthur Danto).

12. Composition 40B (**Anthony Braxton**) AB-as, Anthony Davis-p, Mark Helias-b, Edward Blackwell-d NYC, 10/21/1981 *Six Compositions: Quartet*

Braxton's swing feel and jazz articulation and phrasing have been controversial since he recorded an LP of standards with a conventional rhythm section called *In the Tradition* (including "Donna Lee" played on contrabass clarinet). This is an example of him playing one of his most jazz-tune-like compositions. Braxton has played standards and well-known jazz compositions on and off in many contexts throughout his career.

13. Composition106J (pointillistic) (**Anthony Braxton**) AB-as MIT, Cambridge MA, 4/8/1988 *19 [Solo] Compositions, 1988*

Braxton organizes much of his solo music according to what he calls "languages" and "logics" — single musical parameters or characteristics that are exploited throughout a piece or section. In this concert of short solo pieces, this was the "pointillistic" section. Other pieces were designated "buzz logic," "long," "triplet diatonic," "multiphonic," "triadic spiral," etc.

14. Hearinga (**Muhai Richard Abrams**) MRA-cond/syn/p, Ron Tooley-tpt, Jack Walrath-tpt, Cecil Bridgewater-tpt, Frank Gordon-tpt, Clifton Anderson-tbn, Dick Griffin-tbn, Jack Jeffers-b tbn, Bill Lowe-b tbn, John Purcell-ts or as?, Marty Ehrlich-as, Patience Higgins-ts, Courtney Winter-ts, Charles Davis-bari, Diedre Murray-cel, Fred Hopkins-b, Warren Smith-glockenspiel/vib/perc, Andrew Cyrille-d NYC1/17 or 18/1989 *The Hearinga Suite*

Dedicated to Steve McCall (the drummer from Air) and Raphael Donald Garrett (see Coltrane's Seattle recordings above), who had recently died when this was recorded. Abrams is reputed to have been one of the best big band arrangers in Chicago in the 1950s. This piece shows just one of his many approaches to large ensemble writing. He has made many recordings for large ensembles.

CD #7: AACM, pt. 2 and BAG

1. Illistum (Malachi Favors) **Art Ensemble of Chicago**: Roscoe Mitchell-bass sax/perc/etc., Joseph Jarman-voc/ts/as/fl/perc, Lester Bowie-tpt/perc/etc., Malachi Favors-b/perc/etc., Don Moye-d/perc with special guest Muhai Richard Abrams-p Chicago 9/1973 *Fanfare for the Warriors*

Joseph Jarman's recitation of his pseudo-mythological poem is accompanied with imaginative colors and textures. Again, this performance shows the group's discipline and ability to focus on particular sounds and work with them as an ensemble.

2. Composition 173 for 4 actors, 14 instrumentalists, constructed environment and video projections (excerpt from Scene Two [A] Interlude Ensemble) (**Anthony Braxton**) Steve Ben Israel-actor, Laura Arbuckle-actor, Isha Beck-actor, Baba Ben Israel-actor, Brandon Evans-sopranino saxophone solos, Melinda Newman-oboe solos, and others (ob, cl, bsn, bcl, 2 vln, 2 cello, 2 bass, grt, koto, perc, cond) NYC 12/19-21/1994 *Composition No. 173*

As well as solo saxophone concerts, duets and trios, and his small touring ensembles (usually quartets), Anthony Braxton has always been interested in very large ensembles and forms. Around 1978, he recorded a piece for four orchestras released in a boxed set of LPs (which turned out to be one of the factors that led to the dropping of jazz by Arista Records). In the 1990s to the present, he has presented several large operas and theater works with actors and singers and a large ensemble of instrumentalists (as well as original staging, lighting, and costumes). He writes the text as well as the music. Some of these operas were self-funded with money from his MacArthur Foundation grant.

3. The Jick or Mandrill's Cosmic Ass (Henry Threadgill) **Air**: Henry Threadgill-ts, Fred Hopkins-b, Steve McCall-d NYC 2/21 or 22/1978 *Open Air Suit*

Henry Threadgill (b. 1944) was a member of Abrams' Experimental Band before the founding of the AACM, despite his young age, but left Chicago, then returned and became active in the AACM in 1969, recording with Abrams and soon founding the trio Air.

Threadgill's tenor saxophone solo here shows a compositional, structural sense and motivic rigor which is similar in some ways to Roscoe Mitchell's and Anthony Braxton's. However, much more of Threadgill's music uses constant pulse, meter, and traditional rhythm section (bass and drum) instrumental roles. (Threadgill played alto, baritone and tenor saxophones in Air, in that order, and also flute, alto flute, and hubkaphone, a rack of hanging metal hubcaps played with percussion mallets.)

4. Sir Simpleton (**Henry Threadgill**) HT-as, Wallace McMillan-picc, Joseph Jarman-ss, Douglas Ewart-bcl, Amina Claudine Myers-voc, Leonard Jones-b, Brian Smith-b, Rufus Reid-b, Fred Hopkins-b NYC, 1979 *X-75 Volume 1*

This is from Threadgill's first recording under his own name. In many of his post-Air groups, he has chosen to use unprecedented instrumental combinations, starting with this nonet of voice, four woodwinds, and four basses. Some of his later groups used tubas, French horn, strings, two bassists and/or two drummers, and electric guitars in various combinations.

5 .Melin (**Henry Threadgill**) HT-as, Olu Dara-cornet, Craig Harris-tbn, Brian Smith-picc bass, Fred Hopkins-b, Pheeroan Aklaiff-d, John Betsch-d NYC 1982 *When Was That?*

After Air split up, Threadgill led the Henry Threadgill Sextett, which had seven members with slightly changing instrumentation and personnel (sometimes a cello was used in place of the 2nd bassist, for example). The group made several albums in the 1980s which were very well-regarded by critics.

6 . Dancing on a Melody (**Leroy Jenkins**) LJ-vln, George Lewis-tbn, Anthony Davis-p, Andrew Cyrille-d NYC 8 or 9/1978 *Space Minds, New Worlds, Survival of America*

Violinist Leroy Jenkins (b.1932) first became known through the Anthony Braxton trio which went to Paris in 1969. He was a member of the Revolutionary Ensemble with Sironne (b) and Jerome Cooper (d), which made several records (including one, *The People's Republic*, for A&M Horizon, a major label owned by Herb Alpert and Jerry Moss). This was his next group after the Revolutionary Ensemble. He uses independent, layered voices in this piece and in some of his other pieces.

George Lewis (b. Chicago, 1952) is an AACM member who studied philosophy at Yale, played trombone briefly with Count Basie, and has done pioneering work in interactive music with computers (building his own computers in the 1970s and writing original programs for live performance interaction). He is a professor at UC San Diego and is writing a book on the history of the AACM.

7. Dogon A.D (**Julius Hemphill**) JH-as, Baikida Carroll-tpt, Abdul Wadud-cel, Philip Wilson-d St. Louis, 2/1972 *Dogon A.D.*

Julius Hemphill (b. Ft. Worth, 1938; d. NYC, 1995) studied with clarinetist and saxophonist John Carter in Fort Worth, TX. After a period working with R&B bands, including Ike Turner's, he moved to St. Louis in 1966 and helped found the Black Artists Group there in 1968. He moved to New York in 1973. This track is from his first, self-produced LP, which made an impact on musicians and was reissued by Arista in 1975. In his obituary, New York Times jazz writer Peter Watrous said of *Dogon A.D.* and *Coon Bid'nness*, "Without those albums, a good portion of what happened in the late 1970's and early 80's, in both the new-music and jazz worlds, would not have existed." In New York, Hemphill composed multi-media works, performed with poets and dancers, made solo albums using overdubbing, and wrote for the World Saxophone Quartet and later the Julius Hemphill Sextet, as well as music for a big band album.

This piece has a constant 11/8 groove which alludes to a 12/8 blues shuffle, and an austere, bluesy but chromatic melody with long spaces. The use of cello in a bass-and-guitar-like role is a distinctive feature of Hemphill's early music, and depended greatly on the talents of Abdul Wadud, who inspired the next generation of jazz cellists.

8. Skin 2 (**Julius Hemphill**) JH-as (center channel), Arthur Blythe-as (left channel), Hamiet Bluiett-bari, Abdul Wadud-cel, Bary Altschul-d, Daniel Ben Zebulun-congas NYC 1/29/1975 *Coon Bid'nness*

Hemphill was one of the most prolific and imaginative composers of the jazz avant-garde. He had a distinctive approach to harmonic detail which referred to jazz, blues, and R&B harmony but extended them.

9. Roi Boyé & The Gotham Minstrels (excerpt from last section, side 4) (**Julius Hemphill**) JH-voc/as/ss/fl accompaniment recorded NYC 11/1976 , voice and solo recorded Toronto 3/1/1977 *Roi Boyé & The Gotham Minstrels*

An excerpt from a solo piece with prerecorded tapes, live performance, and spoken text based on Hemphill's experience moving to New York. This was performed live in concerts and clubs, with costume changes between sections.

10. Revue (Julius Hemphill) **World Saxophone Quartet**: Julius Hemphill-as, Oliver Lake-ss, David Murray-ts, Hamiet Bluiett-bari Paris 10/14/1980 *Revue*

Three members of the World Saxophone Quartet were members of the St. Louis BAG: Hemphill, Lake, and Bluiett. The much younger tenor saxophonist David Murray (b. Berkeley CA, 1955) moved to New York in 1975 and met them there.

Three quarters of the group first assembled to play a saxophone quartet piece with Anthony Braxton for his *Fall New York 1974* LP. They first performed with Murray in New Orleans in 1976, calling themselves the New York Saxophone Quartet at first, but there was already a classical saxophone quartet by that

name, which asked them to change their name. When they changed it to The Real New York Saxophone Quartet they were threatened with a lawsuit, and then renamed the group the World Saxophone Quartet.

Julius Hemphill was the most prolific composer and arranger for the WSQ. When he left the quartet, he wrote a "saxophone opera" called *Long Tongues* and retained the saxophone sextet from that piece as his main vehicle for writing and performance until his death due to complications from diabetes in 1995.

11. Altoviolin (**Oliver Lake**) OL-as, with three violins 1974 *Heavy Spirits*

Oliver Lake's (b. 1942) biography closely parallels Julius Hemphill's. Lake, too, was a founding member of the Black Artists Group and the World Saxophone Quartet, has worked with many collaborators in theater, dance, and poetry, and has written for and performed with a wide variety of ensembles and instrumentations. He has a very distinctive alto saxophone sound which partly stems from his enthusiasm for Jackie McLean and Eric Dolphy.

12. Heavy Spirits (**Oliver Lake**) OL-as, Olu Dara-tpt, Donald Smith-p, Stafford James-b, Victor Lewis-d NYC 1974 *Heavy Spirits*

CD #8: Free Jazz and New Improvised Music in Europe

1. Miss Ann (**Eric Dolphy**) ED-as, Misha Mengelberg-p, Jacques Schols-b, Han Bennink-d, Hilversum, Netherlands (radio show) 6/2/1964 *Last Date*

Eric Dolphy stayed in Europe at the end of his 1964 tour with Charles Mingus, and traveled around playing with pick-up rhythm sections, including this Dutch trio. Misha Mengelberg (b. Kiev, 1935; lived in Amsterdam from 1938) is the grand-nephew of the Amsterdam Concertgebouw conductor Willem Mengelberg, a major figure in 20th-century classical music history, and the son of a less-known conductor and occasional composer, Karel Mengelberg, who played a little jazz piano. His mother was a German harpist. Misha Mengelberg began improvising at the piano as a child, and was interested in Thelonious Monk when he first heard him in 1951; he learned Monk's pieces and played them at jam sessions in the 1950's, when few people were playing them. Later, jazz pianist/composer Herbie Nichols was also an influence. Mengelberg was a student at the Darmstadt new music summer course in 1958, and met John Cage there. He composed conceptual pieces while a conservatory student, but combining his new music and jazz interests didn't occur to him until he heard Cecil Taylor.

Han Bennink (b. 1942 in Zaandam, near Amsterdam) plays on tracks 1, 2, 6, and 7. He has played an important role in three aspects of European modern jazz: as one of Europe's best jazz drummers in traditional styles of ensemble playing; as a collaborator on many of the early free jazz pieces in which British, Dutch, and German musicians were brought together by Peter Brötzmann and others; and as a leading exponent of theatricality and humor in performance (lighting a fire inside his hi-hat, leaving the stage to play objects in the hall, using found objects like a ladder in improvised concerts, etc.).

2. De Purpuren Sofa (The Purple Sofa), 4th Movement: Vondsten in het Binnenwerk (Discoveries in the Upholstery) (**Misha Mengelberg**) ICP Orchestra: Ab Baars-ts/cl, Michael Moore-as/cl, Wolter Wierbos-tbn, George Lewis-tbn, Maurice Horsthuis-violin, Ernst Reijseger-cel, Misha Mengelberg-p, Han Bennink-d Florence, Italy 11/20/1986 *Bospaadje Konijnhol I* (Leaping Rabbit Hole 1)

3. Impromptu #1 (**Misha Mengelberg**) MM-pno/voc, Berlin, 6/4/1988 *Impromptus*

Mengelberg — and many Dutch musicians of his generation and after — seem to think in terms of structural concepts (often unusual ones). Even on this CD of free piano improvisations larger formal structures and concepts seem to dominate his thinking. Here the vocal melody and the piano begin in different musical worlds and come together in a way at the end.

4. Shakes and Sounds (**Paul Termos**) PT-as, Peter van Bergen-ts, Wil Offermans-fl/picc, Eric Boeren-tpt, Wolter Wierbos-tbn, Jodi Gilbert-voc, Michiel Scheen-p, Hans Hasebos-vib, Ernst Glerum-b, Michael Vatcher-d Amsterdam, 1/20/1990, *Termos Tentet: Shakes and Sounds*

Paul Termos writes completely notated music as well as music for improvisers. This group includes many of the most active Dutch musicians of the generation after Breuker, Mengelberg, and Bennink. This piece was composed based on material from collective improvisations by the group.

5. One Bar (excerpt) (**Guus Janssen**), GJ-harpsichord 1991 *Harpsichord*

Guus Janssen is another composer-performer who works in jazz, free improvisation and contemporary composition. In this piece, the odd choice of instrument, the swing-era harmony, and the "excessive" repetition of a jazz-riff figure all contribute to a kind of disorientation.

6. Cuckoo in the Clock (Irving Berlin) **Clusone Trio**: Michael Moore-bcl, Ernst Reijseger-cel, Han Bennink-d Zurich, Switzerland 11/2 or 3/1993 *Soft Lights and Sweet Music*

One of the most popular Dutch groups of the early 1990s, the Clusone Trio (or Trio Clusone) includes Bennink, Michael Moore on clarinets and alto saxophone, and the versatile cellist Ernst Reijseger, who plays guitar-like, bass-like, and arco string melodic functions in the group. Michael Moore (from Eureka, CA; NEC BM 1978) moved to Amsterdam in the early 1980s.

7. Fuck de Boere (excerpt) (**Peter Brötzmann**) PB-ts, Willem Breuker-ts, Evan Parker-ts, Paul Rutherford-tbn, Malcolm Griffiths-tbn, Buschi Niebergall-tbn, Willem van Manen-tbn, Derek Bailey-gtr, Fred Van Hove-p, Han Bennink-d Frankfurt (live), 3/22/1970 *Fuck de Boere*

"De Boere" is Dutch and Afrikaans for the Boers, or Afrikaners, the white South African descendants of Dutch and Huguenot immigrants who began settling in South Africa in the 17th century. (There are also white South Africans of English descent, who speak English rather than Afrikaans as their first language.) As Peter Brötzmann's CD notes explain, the title of this piece refers not to the entire ethnic group, but to the pro-apartheid South African government of the time.

The piece is dedicated to Johnny Dyani (1945-86), a South African bassist who moved to England from South Africa with pianist Chris McGregor's group The Blue Notes in 1965. Many South African musicians left South Africa because of apartheid and the restrictions it placed on musicians, including Dyani, McGregor, drummer Louis Moholo, alto saxophonist Dudu Pukwana (all of whom moved to England), tenor saxophonist Sean Bergin (Amsterdam), and bassist John Lockwood (New York and Boston), and they played important roles in their respective jazz communities.

From the CD notes: "...A year before I had met Johnny Dyani at one of J.-E. Berendt's jazz meetings. After the recording sessions we used to sit down with a couple of Black Forest beers or a bottle of Riesling or Ruhländer and talked about politics, the change in and of human society. Politics were the topic in these hot steaming late sixties everywhere in Europe. Of course we white guys did know about via books, papers and medias, but to hear it out of a victim's mouth was different. All his stories ended with the exclamation: Fuck de Boere. Johnny was a good storyteller. He told us about his beautiful country, occupied and ruled by the De Boere apartheid government, told us about violence and crime of the government and fascist supporters....Johnny, wherever you are, 'de Boere' are still around all over this planet, they never will die out and we have to continue to fight...them." — Peter Brötzmann, 2001

(A new constitution allowing all-races majority rule was approved by a whites-only referendum in 1992, leading to the end of apartheid in South Africa. The population was about 18% white and 73% black at that time, the remainder being of mixed parentage or of Asian descent.)

This is a short excerpt from a 36-minute piece which continues with similar alternation between dense large ensemble improvisation and duos and other smaller subgroups. It is similar in form and style to Brötzmann's 1968 piece "Machine Gun," which had many of the same players, and both pieces probably owe their basic formal plan to Coltrane's "Ascension," (June 1965) the first recorded piece with this sort of alternation between a large, dense ensemble in free time and individual solos, and a similar overall duration. Ornette Coleman's "Free Jazz" (1961) is also an important precursor.

English guitarist Derek Bailey, who plays duets with Brötzmann here, is one of the most important players and theorists of free improvised music. See the handout of interview excerpts for more information on him.

8. Monoceros 2 (**Evan Parker**) EP-ss Monmouth, England 4/30/78 *Monoceros*

See the interview excerpts handout for information on Evan Parker's background, technique, and ideas.

9. Then Paul saw the Snake (for Susan) (excerpt) (Parker, Guy, Lytton) **Barry Guy**-b, Paul Lytton-d (Evan Parker-ss, Joe McPhee-tpt reenter at end of excerpt) Rossie, NY 6/18/1995 Evan Parker, *The Redwood Session*

Barry Guy, along with John Stevens (d), Trevor Watts (as, ss), Derek Bailey (g), Evan Parker (ts, ss) and others was one of the early English experimenters with free improvisation through the Spontaneous Music Ensemble (SME) in London around 1966. He also plays early music and writes large notated compositions for large ensembles with improvisation for the London Jazz Composers Orchestra (see track 10).

10. *Theoria*, part 5 (excerpt) (**Barry Guy**) London Jazz Composers Orchestra featuring Irène Schweizer-p order of entrances in short solos and duos: Evan Parker-ss, Irène Schweizer-p, Trevor Watts-as, Simon Picard-ts, Peter McPhail-ss; Quartet: Marc Charig-cornet, Jon Corbett-tpt, Radu Malfatti-tbn, Alan Tomlinson-tbn; Trio: Phil Wachsmann-vln, Steve Wick-tuba, Barre Phillips-b (plus Paul Lytton-d, four others). Zurich, Switzerland 2/1991 *Theoria*

This short segment of a long multi-movement piece serves as a brief introduction to many of the important European (especially English) improvisers. Other passages of the piece involve more notated material.

11. Generative Theme iii (Prévost, Rowe, Tilbury) **AMM**: John Tilbury-p, Keith Rowe-gtr/electronics, Eddie Prévost-d/perc Bath, England 12/11 or 12/1982 *Generative Themes*

AMM is another English free improvisation collective which formed in 1965. The members have backgrounds in post-John Cage experimental music, and were influenced by the ideas of their former member, composer Cornelius Cardew, who wrote several books on his musical philosophy.

For information on AMM, see: <http://www.matchlessrecordings.com/>

12. No Comment 1 (**Joëlle Léandre**) JL-b/voc Vancouver, BC, Canada 6/1005 *No Comment*

See the interview excerpts later in this packet for Joelle Léandre's biography and ideas on improvisation.

13. Kumquat (Butcher, Charles, Dörner) **John Butcher**-ts, Xavier Charles-clar, **Axel Dörner**-tpt Mulhouse, France 8/26/2000 *The Contest of Pleasures*

Signal to Noise magazine calls this relatively new style of minimalist group (or solo) improvisation "reductive" improvisation. Others connect it with electronic-acoustic music (or E/A: imitation of electronic sounds by acoustic instruments). It's a movement, but is perhaps too new, small and geographically dispersed to have a name yet. Boston-based improvisers Bhub Rainey (ss, NEC MM jazz 1997) and Greg Kelly (tpt) have collaborated with Dörner in this genre.

From the press release for Axel Dörner's (b. Köln, 1964) solo trumpet CD, *Trumpet*, which contains two long tracks with no "normal" trumpet pitched tones: "Axel Dörner lives and works in Berlin. He is part of the recent improvisation scene which renews this practice by using a method close to contemporary conceptual music. He has played in various jazz and free improvisation groups along with musicians like Mats Gustaffson, Xavier Charles, Sven-Åke Johansson, Andrea Neumann, Annette Krebs, John Butcher, Butch Morris or the Berlin Contemporary Jazz Orchestra.

"Trumpet has its own mythical characters, and Chet Baker was their archetype, an expressionist depressive lost in the too burdensome history of jazz and his own obsession with the musical phrase. Axel Dörner would be his negative twin, no more lost in inner obsessions but rather in the practice of active listening in search of an abstractive potentiality for his instrument, within the sound as the only vibration subsisting in the air. What distances him from other jazz trumpet players is the disappearance of the phrase, until it reaches the core of the musical note which he then erases by working on a regular blowing, putting together abstract noises, miniatures of blowing. This abstraction recalls the new electronic aesthetics, a kind of sound that seems to lose its own particular acoustical quality as if generated by an electronic device to create a beautiful ambiguity of sound."

14. Kreuzklem (Butcher, Durrant) **John Butcher**-ts, Phil Durrant-live electronic manipulation and modular feedback London, 1/10/2000 or 2/2/2000, *Requests and Antisongs*

John Butcher left a Ph.D. program in physics in 1982 to pursue free improvisation on tenor saxophone. He was the last saxophonist with SME (John Stevens' Spontaneous Music Ensemble), and collaborates frequently with improvisers from all over Europe, the U.S., and Japan in a variety of ensembles. Tracks 13 and 14 show two different sides of his playing.

15. Give Me Money (**Hans Reichel**) HR-daxophones (bowed wood, overdubbed) 2-3/1992 *Shanghaied on Tor Road: The World's First Operetta Performed on Nothing but the Daxophone*

German guitarist and luthier Hans Reichel (b. 1949) invented the daxophone, a bowed strip of wood held in place by a clamp on one end. This is an "opera" entirely performed on these bowed wood strips and through painstaking overdubbing and editing. As well as being humorous and bizarre, it's an example of the drive to find unfamiliar sounds which is typical of European improvisation from the early 1970s to the present.

CD #9: Downtown New York, 1975-1990

Part One: Samples of the **mid-1970s Loft Jazz** scene in downtown Manhattan

Loft Jazz was not so much a musical style as a set of venues in New York. Many of the members of AACM, BAG, and avant-garde musicians from California (James Newton [fl], Arthur Blythe [as], David Murray [ts], etc.) moved to New York around 1973-6. (Some moved to Woodstock, New Haven and other nearby places as well.) The lofts were mostly large, open residential spaces in downtown industrial buildings. The spaces were remodeled by the residents, many of whom were artists who needed the larger (but cheaper) space for music or dance rehearsals or visual art work. The best-known loft was Studio Rivbea, the home of Sam and Beatrice Rivers. A five-LP series of loft concerts, *Wildflowers*, was recorded there. The groups that played were mixtures of relatively recent arrivals from the AACM, BAG, and California in various combinations with veterans of Cecil Taylor's and Ornette Coleman's bands.

1. B./T. (**David Murray**) DM-ts, Fred Hopkins-b, Phillip Wilson-d, Studio Rivbea, NYC, 5/14/1976 *Low Class Conspiracy*

David Murray dedicated an early piece to Albert Ayler ("Flowers for Albert").

2. Shout Song (**David Murray**) DM-ts, Olu Dara-tpt, Fred Hopkins-b, Stanley Crouch-d, Studio Rivbea, NYC, 5/14-23(?) /1976 *Wildflowers 4: The New York Loft Jazz Sessions*

3. Revealing (**James "Blood" Ulmer**) JBU-g, Ornette Coleman-as, Jamaaladeen Tacuma-e bs, Denardo Coleman-d, NYC 12/5/1978, *Tales of Captain Black*

Guitarist James "Blood" Ulmer had played with Joe Henderson (on *Multiple*) and was a regular collaborator with Ornette Coleman in Ornette's first electric bands of the 1970s. He combines blues melody and funk rhythms and song structures with free jazz.

Part Two: Samples of the **New York Downtown Scene, 1976-1992**

When Sam Rivers moved out of Studio Rivbea, Rashied Ali closed his club Ali's Alley, Ornette Coleman left his Artist House on Prince St. in SoHo, and other lofts stopped presenting concerts, the term "loft jazz" gradually faded from use. The phrase "downtown scene" was used in the late 1970s for the new influx of musicians that followed; they tended to live and play in the East Village and below Houston Street, where rents were cheaper. The term "downtown" for a style of music or community of musicians gained currency in the late 1980s when the neo-traditional jazz movement led by Wynton Marsalis and Stanley Crouch (based largely the writings of their philosophical mentor, Albert Murray, whose point of view is well expressed in his book *Stompin' the Blues* [NY, 1976: Da Capo Press]) found a home uptown, not only in the major jazz clubs, but also at Lincoln Center.

The downtown New York scene of 1976 to the present was the first phase in the history of the free and avant-garde jazz movement in the United States that a large proportion, perhaps even a majority, of the musicians involved in were white, i.e. of European descent. Many of the downtown NY musicians came to free improvisation from backgrounds in rock, folk, blues, non-western music, or classical new music (often a combination of those) rather than (or in addition to) jazz, and relatively few of them started out as sidemen or women with the previous generation of free jazz bandleaders. There were some very important exceptions however: William Parker, who worked for years with Cecil Taylor and is now a leading figure as a player, bandleader/composer, and organizer, is probably the most prominent one. Marty Ehrlich, who started out among the Black Artist Group in St. Louis and studied jazz at NEC, is another. Also, some of the first- and second-generation avant-garde jazz musicians have collaborated often with younger downtown musicians: Reggie Workman, Rashied Ali, Andrew Cyrille, Joseph Jarman, Anthony Braxton, and Roscoe Mitchell, for example. In reality, the downtown scene is a collection of overlapping subgroups -- most of the musicians know one another, and they all play in the same clubs and galleries, but not all share the same musical values and ideas.

In the late 1980s and early 1990s, a number of younger jazz musicians then in their 20s, 30s, and 40s who had played mainly within the "straight-ahead" jazz tradition (predetermined song forms and harmony, standard repertoire, etc.) started to play with downtown free improvisation groups, and/or include free jazz in their sets alongside standard-form pieces. They included Michael Formanek (b), Drew Gress (b), Joey Baron (d), Dave Douglas (tpt), Thomas Chapin (as), and many others. This was partly motivated by musical curiosity and exploration, but might have been pushed along by the media's polarization of the uptown and downtown scenes and these musicians' discomfort with the narrower traditional jazz aesthetic that was then being pushed by record companies, radio programmers, performance venues, and some jazz writers. Thus moving "downtown" became a statement in favor of more liberal musical values. The effects of this polarization are still being felt.

4. The Shreeve (**Eugene Chadbourne**) EC-gtr, NYC?, 1976 *Solo Acoustic Guitar, Volume 2*

Chadbourne was a jazz writer for Coda magazine living in Western Canada before he came to New York. He uses some of the extended techniques that were pioneered by Derek Bailey, but also uses objects resonated by and/or attached to the guitar (balloons, etc.).

5. The English Channel (excerpt) (**Eugene Chadbourne**) Lesli Dalaba-tpt, Toshinori Kondo-tpt/alto hn, Mark Kramer- tbn/org, Charles Verstraeten-tbn/b tbn/euph, **John Zorn**-as/ss/cl, Bob Ostertag-syn, Steve Beresford- toys, EC-gtr/dobro/voc, Fred Frith-gtr, Davey Williams-gtr/bjo/mandolin, Polly Bradfield-vln, Jim Katzin-vln, LaDonna Smith-vln/vla/org, Tom Cora-cel, Wayne Horvitz-b/p/harmonium, Andrea Centazzo-d/perc, Evan Gallagher-perc/p/marimba/vib/timpani, NYC 1979 *2000 Statues and The English Channel*

Members of this ensemble appeared in many combinations on one another's concerts and records in the late 1970s and early 1980s. The characteristics of much late 70s "downtown" improvisation are here: extreme sonic variety; juxtaposition of styles; quick changes of style, genre, or texture; quotation or parody of conventional styles; constant use of extended techniques or sound-altering devices (like the tinny, small speaker used in Chadbourne's calypso vocal at the end).

In the 1980s and early 1990s, Eugene Chadbourne led small bands that played country and western music (The Chadbournes) or rock cover songs (Shockabilly, etc.), interspersing free improvisation between them (or interrupting them), and booking these bands at regular country and rock clubs. This led to some nasty confrontations with customers and club owners at times, but also allowed him to tour the U.S. and Europe regularly.

6. Cartoon Music (The Moon in the Cold Stream Like a River) (excerpt) (**John Zorn**) JZ-as/ss/cl/Eb cl and "Olt, Weems, and Greenhead game calls" Brooklyn NY, 2/27/1983 *The Classic Guide to Strategy*

John Zorn (b. 1953), also saxophonist and composer, is generally considered the most important figure in the downtown NY music scene of 1976 to the present. His ideas, compositions, leadership of large ensembles, and organization of performing and recording opportunities have influenced a large group of musicians around the world. He began composing in high school, attended college in St. Louis, traveled between New York, northern California and Oregon for a while, and then settled in Manhattan. In the late 1970s and very early '80s, he lived in an apartment with no bathroom and worked nights cleaning a restaurant after it closed. He was musically very focused and, although he is a versatile musician, he refused gigs that didn't fit his developing musical ideas. In the 1980s, he began to get much wider recognition. Lucrative commissions allowed him to start two record labels (Tzadik and Avant), and he divided his time between New York and Tokyo apartments and toured often.

This excerpt contains the last few minutes of a solo LP. The use of duck calls, saxophones with the bell stopped, and all sorts of extended techniques creates a kaleidoscopic variety of timbres and attacks. There is hardly a note of conventional saxophone playing.

7. Heike Cipher Mystery (**John Zorn**) JZ-as/ss/cl/game calls, Wayne Horvitz-org/electronics, Ikue Mori-d Brooklyn NY, 5/1983 *Locus Solus*

8. Jedi Mind Trick (**John Zorn**) JZ-as/ss/cl/game calls, Wayne Horvitz-org/electronics, Ikue Mori-d Brooklyn NY, 5/1983 *Locus Solus*

9. Mysterious Island (**John Zorn**) JZ-as/ss/cl/game calls, Wayne Horvitz-org/electronics, Ikue Mori-d Brooklyn NY, 5/1983 *Locus Solus*

Tracks 7, 8 and 9 are completely improvised performances using a game structure in which the players can control one another's musical choices through predetermined hand signals. Zorn created many game

pieces in the 1970s and early 1980s. This one (Locus Solus) is one of the simplest; others like Cobra and Archery require study and practice.

"From 1974 until about 1990, a large part of my compositional time was spent devising music for improvisers, what I know call 'game pieces.' Tying together loose strings left dangling by composers such as Earle Brown, Cornelius Cardew, John Cage, and Stockhausen, I began to work out complex systems harnessing improvisors in flexible compositional formats.

"Working on a blackboard, ideas would come slowly, often staying on the board for months before all the various elements seemed balanced and complete. I tried to make every piece a world in itself, and often they took over a year to write. These pieces have somehow lasted, taking on a life of their own." — John Zorn quoted on a fan's website: <http://www.omnology.com/zorn05.html>

10. Demon Sanctuary (**John Zorn**) **Naked City**: JZ-as, Bill Frisell-g, Wayne Horvitz-kybd, Fred Frith-el b, Joey Baron-d, Yamatsuka Eye-voc 1989-90 *Torture Garden*

11. New Jersey Scum Swamp (**John Zorn**) **Naked City**: JZ-as, Bill Frisell-g, Wayne Horvitz-kybd, Fred Frith-el b, Joey Baron-d, Yamatsuka Eye-voc 1989-90 *Torture Garden*

12. Thrash Jazz Assassin (**John Zorn**) **Naked City**: JZ-as, Bill Frisell-g, Wayne Horvitz-kybd, Fred Frith-el b, Joey Baron-d, Yamatsuka Eye-voc 1989-90 *Torture Garden*

Naked City was a sort of all-star downtown rock/free improvisation band led by John Zorn that specialized in pieces with abrupt changes of style inspired partly by thrash/punk rock. Each of these pieces is carefully scored, with all the shifts of tempo, meter, style, and dynamics predetermined and written.

Zorn's cut-and-paste (collage) or jump-cut (as in film editing) aesthetic is connected to his early fascination with the cartoon music of Carl Stalling.

13. The Wand Walks the Plank (3 Parts) (**Tom Cora & David Moss**) TC-cello and cello-resonated objects, DM-perc/voc Brooklyn NY, 3/1982 *Cargo Cult Revival*

Tom Cora (b. 1953, d. 1998) started in music as a blues and jazz guitarist, but switched to cello partly inspired by Abdul Wadud (Julius Hemphill's cellist). He moved from Richmond, VA to Woodstock, NY in 1978 and attended, then worked at, the Creative Music Studio, where he met many of the downtown NY improvisers who taught and studied there, and members of the AACM and BAG who taught there. He performed with George Lewis, Oliver Lake, and others, moved to New York City around 1980, and performed frequently with Eugene Chadbourne and John Zorn, among others. He formed the duo Skeleton Crew with guitarist Fred Frith (a former member of the British radical art-rock group Henry Cow; he also played violin and sang) in which they used foot pedals to control percussion instruments and tapes. Touring with Frith led to international collaborations with improvisers all over Europe, Japan, and the U.S. throughout the 1980s and early 1990s. Much of his work, like Frith's, has an atmosphere of social and political protest, although this is rarely spelled out in the lyrics or titles.

Tom Cora died of melanoma in 1998, shortly after moving to France with his wife, Belgian vocalist Catherine Jauniaux, and their child.

14. Gumption in Limbo (The Four-Limbed Approach) (**Tom Cora**) TC-cello/pedals/tape/sampler 5/24/1986 *Live at the Western Front*

Here Cora is playing the cello while controlling a sampler (sampling his own live cello playing) with one foot and a tape recorder switched by a percussion pedal with a pick-up connected to a noise gate with the other foot. This is one of the techniques he and Fred Frith had used in Skeleton Crew.

15. La Mystere de la Chambre Jaune (**Catherine Jauniaux, Tom Cora & Samm Bennett**) Third Person: CJ-voc, TC-cello, SB-perc/sampler Knitting Factory, NYC 1990 *The Bends*

Third Person was a duo of Cora and percussionist Samm Bennett plus invited guests, who included Don Byron, Myra Melford, Steve Lacy, Anthony Braxton (?), and many others. The music was entirely improvised, but they explained to the guests that the intention was to create concise, song-like structures on the spot.

16. Preview (**Tim Berne**) TB-as, Bill Frisell-gtr NYC 8 or 9/1983, ...*theoretically*

Tim Berne was Julius Hemphill's roommate and student in the 1970s, and began producing records of his own Hemphill-influenced music in the 1980s. Bill Frisell had studied at Berklee with Jon Damian and others, and began working as a Jim Hall-influenced jazz guitarist.

17. Quill (Bruce Ackley) **ROVA**: Jon Raskin-bari, Larry Ochs-ts/sopranino, Andrew Voigt-as, Bruce Ackley-ss (solo) Berkeley CA 4/81, *as was*

Although downtown NY was a center of new improvised music, like-minded musicians were doing related things in many parts of the U.S., Europe and Japan (and elsewhere, to a lesser extent). The ROVA saxophone quartet, based in Berkeley CA since they began in 1976, is one of the most active and prolific groups. Their own compositions usually deal with structures for improvisation and accompaniment, including game-like "rule" pieces, composed settings for improvisers, and compositions worked out by the whole ensemble, following the model of modern dance choreography. They have also commissioned compositions from many musicians from many areas of new improvised music (Terry Riley, John Carter, Jack DeJohnette, Henry Threadgill, Anthony Braxton, Fred Frith, Robin Holcomb, etc.) and have toured Japan and Europe (including the Soviet Union and eastern Europe) often. ROVA has also organized larger ensemble pieces and collaborations, including big bands, performances of John Coltrane's "Ascension," concerts with Japanese taiko drummers, and a saxophone octet. (Steve Adams replaced founding member Andrew Voigt in 1989 or '90.)

18. Long Goodbye (from "Trail of Tears") (Lawrence D. **"Butch" Morris**) BM-cond/cornet, Marty Ehrlich-cl/ss (solo?), John Purcell-oboe, Vickey Bodner-eng hn, Janet Grice-bsn, Jason Hwang-vln, Jean-Paul Bourelly-gtr, Brian Carrott-vib, Wayne Horvitz-kybds/electronics, Myra Melford-p, Andrew Cyrille-d NYC 11/18-20/1991 *Dust to Dust*

Butch Morris employs "conduction" to guide large ensembles through his flexible compositions and control the flow and instrumentation of group improvisations and improvised accompaniments for soloists. He combines traditional conducting gestures with his own hand signals, which he teaches his ensembles. (Sun Ra and Roscoe Mitchell conducted improvisations prior to Morris, but less systematically. Walter Thompson is another downtown NY large ensemble leader who uses similar techniques.)

19. An Ancient Formula (**David S. Ware**) DSW-ts, **William Parker**-b, Marc Edwards-d NYC 4/4-5/88 *Passage to Music*

Former Cecil Taylor sidemen David S. Ware and William Parker have been leaders in the resurgence of free jazz in New York since the late 1980s. There seems to have been a renaissance of the Taylor/Ayler/late Coltrane/1960s New York style, with many younger players appearing and older players (like Milford Graves) reappearing after long absences.

CD #10: NOT REQUIRED LISTENING

Additional listening: NYC Loft Jazz, Rock Precursors of Downtown NYC music, etc.

Part 1: NY Loft Jazz, additional listening

1. Hues of Melanin: Violet, the tenor saxophone section (Sam Rivers) SR-ts, Cecil McBee-b, Barry Altschul-d, Yale University, New Haven CT, 11/10/1973 (r) *Sam Rivers Trio Live*
2. Nuba (Andrew Cyrille) AC-d, Jeanne Lee-voc, Jimmy Lyons-as, 1979, *Nuba*

Part 2: Rock precursors of Downtown NYC music

3. It Can't Happen Here (excerpt) (Frank Zappa) The Mothers of Invention, LA, 1965, *Freak Out*
4. Frownland (Don Van Vliet) Captain Beefheart and his Magic Band: CB-voc, Zoot Horn Rollo-g, Antennae Jimmy Semens-g, Rockette Morton-el b, Drumbo-d, LA, 1969 *Trout Mask Replica*
5. Maggot Death (Throbbing Gristle) Throbbing Gristle: Genesis P-Orridge, Cosey Fanni Tutti, Chris Carter, Peter Christopherson, Live at the Rat Club, London 5/22/1977 *The Second Annual Report of Throbbing Gristle*

Part 3: Rock, funk, performance art, and country & western music interactions with Downtown NYC free improvisers and avant-garde musicians

6. Contort Yourself (James Chance) The Contortions: James Chance-voc/as, possibly Robert Quine-g, Dave Hofstra-el b, ?-d, NY released 1979 *The Contortions*

7. Lying on the Sofa of Life (DNA) DNA: Arto Lindsay-voc/gtr, Tim Wright-el b, Ikue Mori-d, NYC, 1980, *A Taste of DNA*
8. Crush This Horn, Pt. 2 (Anton Fier & David Thomas) David Thomas and the Golden Palominos: DT-voc, Richard Thompson-gtr, Allen Ravenstine-syn, John Greaves-el b, Anton Fier-d, Cleveland, 5-6/1981, *The Sound of the Sand and Other Songs of the Pedestrian*
9. Thermonuclear Sweat (Joseph Bowie, Janos Gat & Defunkt) Defunkt: Joseph Bowie-tbn/voc, Ted Daniel-tpt, Byron Bowie-ts, Martin Aubert-g, Kelvyn Bell-g, Martin Fischer-syn, Melvin Gibbs-el b, Ronnie Burrage-d, Charles Bobo Shaw-perc, NYC released 1980, *Defunkt*
10. Disc Composition #23 (Christian Marclay) CM-cut and reassembled LPs played on turntables, NYC, released 1982, *State of the Union*
11. Discrepancies (Charles K. Noyes) CKN: bass drum/perc/paper, tape of Basil Rathbone reading Edgar Allan Poe, NYC, released 1982, *State of the Union*
12. Crayon Bondage (Butch Morris & Jessica Hagedorn) BM-conduction of Systems Orchestra, JH-recitation, NYC, released 1982, *State of the Union*
13. Bones (Massacre) Massacre: Fred Frith-gtr/voc, Bill Laswell-el b, Fred Maher-d, NYC or Paris, 4 or 6/1981 *Killing Time*
14. Knee Songs 2 (George Cartwright) Curlew: Butch Morris-cornet (guest soloist), George Cartwright-as, Tom Cora-cello, Fred Frith-el b/voc, Rick Brown-d, NYC, summer 1983 to summer 1984, *North America*
15. I'm the Only Hell My Mama Ever Raised (excerpt from Johnny Paycheck Medley) (Vickers, Kemp & Borchert) Eugene Chadbourne-gtr/voc, NYC, 3/1980, *There'll Be No Tears Tonight*
16. The Last Word in Lonesome is Me (Roger Miller) Eugene Chadbourne-gtr/voc, Tom Cora-cello, John Zorn-as/ss/bari/cl/bird calls, David Licht-d/perc, NYC, 3/1980, *There'll Be No Tears Tonight*

Part 4: Additional Downtown listening

17. Fuigo (Bellows) (Toshinori Kondo) TK-tpt, Paris, 3/15 or 16/1979 *Fuigo from a Different Dimension*

Codetta

18. You're Probably Wondering Why I'm Here (excerpt) (Frank Zappa) Mothers of Invention, LA, 1965 *Freak Out*