

JORDU Packet 1

Written by Victor Pavao and William Bordowitz

1. Music critic Spencer Leigh has suggested that a melodic line from this album's fifth track inspired the Beatles' "All My Loving." A song on this album begins with the melody: quarter note E, eighth notes E, F, quarter note G [pause], and, in the same patterns: F, F, G, A [pause], followed by low E. The B section of a song on this album consists of a four-chord sequence beginning on B major seven, while its A section alternates between E-flat minor and B-flat minor seven chords. The meter of this album's opening track takes the form of an Ottoman (*) *aksak*, which is a 2+2+2+3 pattern. This album closes with the track "Pick Up Sticks," and the best-known song on it was composed by Paul Desmond. "Kathy's Waltz" and "Take Five" appear on, for 10 points, which album by the Dave Brubeck Quartet?

ANSWER: Time Out

<Pavao, Bop>

2. This is the *last* word in the title of a song that begins with Marty Bloom playing a foghorn whistle, followed by the artist yelling "Man, c'mon, let's catch that boat. We'll be late!" Bunny Berigan was featured in The Benny Goodman Orchestra's 1935 hit recording of a song whose title ends with this word. This is the final word in the title of a song that transitions to stop-time rhythm during George Mitchell's cornet solo. In the title of a Fletcher Henderson song, this word follows (*) "Sugar Foot." On its own, this word refers to an 8-bar chord progression that originated from a 1923 song by Jelly Roll Morton. Morton also wrote songs in which, for 10 points, what title word follows "Black Bottom" and "King Porter"?

ANSWER: Stomp [accept "Sugar Foot Stomp," "Shreveport Stomp," "King Porter Stomp," or "Black Bottom Stomp"]

<Pavao, Origins>

3. One composition by this artist repeats the chord changes "E major 7 sharp 11, C major 7, B major 7 sharp 11, G major 7." This artist recorded the live album *Stuttgart Aria* with Biréli Lagrène [lah-grain]. The saxophone enters with the melody "C, B-flat, C, B-flat, C, B-flat, A, G, A, G" in another song by this composer. This artist recorded several versions of Pee Wee Ellis's song "The Chicken," one of which is featured on his live album *The Birthday Concert*. Like Charles Mingus, this musician collaborated with Joni (*) Mitchell, making heavy use of harmonics on her song "Coyote." This artist's self-titled album includes his composition "Portrait of Tracy," and opens with a cover of "Donna Lee." This composer of "Havona" and "Teen Town" replaced Alphonso Johnson when he joined an ensemble with Alex Acuña, Joe Zawinul, and Wayne Shorter. For 10 points, name this bassist of Weather Report.

ANSWER: Jaco Pastorius [or John Francis Anthony Pastorius III]

<Pavao, Fusion>

4. One player of this instrument collaborated with Ralph Towner on the album *Match Book*; in 1994, that player of this instrument was one of the first jazz musicians to publicly come out of the closet. Stefon Harris plays this instrument, which is also played by the artist behind the proto-fusion album *Duster*. Another player of this instrument composed a waltz for his three-year old son titled "Little B's Poem." It's not piano or keyboards, but a player of this instrument recorded tracks like "Desert Air" and "Señor Mouse" on the 1972 album (*) *Crystal Silence*. Gary Burton plays this instrument, which was also played by the artist of the album *Stick-Up!*, Bobby Hutcherson. This instrument allows notes to ring freely by making use of a felt dampening bar, electric motor, and pedal. For 10 points, name this struck idiophone played by Lionel Hampton.

ANSWER: vibraphone [accept vibes or vibraharp; prompt on mallets; do NOT accept "xylophone"]

<Pavao, Bop>

5. It's not Wayne Shorter, but one of this artist's albums is bookended by covers of Baden Powell's "Samba em Prelúdio" and Milton Nascimento's "Ponta de Areia." Leo Genovese played piano on three of this artist's albums. This artist included a cover of Michael Jackson's song "I Can't Help It" on a 2012 album. Algebra Blessett and Lionel Loueke are featured on a song by this artist whose lyrics state "Hold your head as high as you can / High enough to see who you are, little man." Each of the tracks of this artist's most recent album, (*) *12 Little Spells*, corresponds to a part of the body. The tracks "Judas" and "Earth to Heaven" are included on a 2016 album by this artist, *Emily's D+Evolution*. The album *Radio Music Society* is by, For 10 points, what former child prodigy and Grammy-winning bassist?

ANSWER: Esperanza (Emily) Spalding

<Pavao, Other>

6. **Dariusz Terefenko examined Keith Jarrett’s “art of solo introduction” using this standard as a case study. Most performers of this standard play it in B-flat major with a C-sharp diminished over G in place of the tonic in the second measure. When played in B-flat, this song begins by descending from B-flat to a long A, followed by the rising quarter notes G, A, B-flat, and then a held F. Like “On Green Dolphin Street,” this standard has lyrics by Ned (*) Washington. Performances of this song are usually based on a 1958 recording by Miles Davis. The title woman of this song sings “a great symphonic theme” which is “not a dream.” For 10 points, name this jazz standard from the film *The Uninvited*, composed by Victor Young.**
ANSWER: “Stella by Starlight”
<Bordowitz, Bop>
7. **A group of artists from this city recorded a cover of “Big Butter and Egg Man” alongside cabaret singer May Alix. This city is the namesake of a group of “Wanderers” that recorded with Lil Hardin. Manuel Perez was from this city, which was also home to a trombonist that composed the standard “Muskrat Ramble.” In one of the earliest musical uses of the term “funk,” the song “Funky Butt” originated with an artist from this city. After suffering a mental breakdown, a cornetist from this city was institutionalized until his 1931 death. Kid (*) Ory and Buddy Bolden were from this city, as was an artist who plays a cadenza at the opening of “West End Blues.” Groups of artists from this city dubbed the “Hot Five” and “Hot Seven” were led by a trumpeter who popularized scat singing on the track “Heebie Jeebies.” For 10 points, name this birthplace of Louis Armstrong.**
ANSWER: New Orleans [accept NoLA; prompt on “The Big Easy”]
<Pavao, Origins>
8. **Tom Maxwell and Jimbo Mathus co-led an ensemble that was formed in this decade. The Royal Crown Revue began a residency at the Los Angeles jazz club The Derby in this decade. A group that recorded in this decade included a cover of “I’ve Found a New Baby” on their album *The Inevitable*. The songs “Dr. Bones” and “The Ding-Dong Daddy of the D-Car Line” were released in this decade, as was a song whose lyrics begin “In the (*) afterlife, you could be headed for the serious strife.” A cover of Louis Prima’s “Jump, Jive, And Wail” by the Brian Setzer Orchestra was popularized by a Gap commercial in this decade. “Hell” by the Squirrel Nut Zippers and “Zoot Suit Riot” by the Cherry Poppin’ Daddies entered the Billboard Hot 100 during this decade. For 10 points, name this decade that had a brief swing revival.**
ANSWER: 1990s
<Pavao, Big Band/Swing>
9. **Dennis Hopper claimed that the title of this track originated from a conversation he had with the artist while they were listening to a live cover of Morton Gould’s “Pavanne.” The figure “D, F, A [pause] G, A” is played twice near the beginning of a trumpet solo on this track. A saxophone solo on this track makes a very obvious use of the bar-line shift, in which the alto sax enters into this track’s E-flat Dorian bridge early. This song’s A section, which is in D (*) Dorian, begins with the bassist playing the eighth-note figure [*read slowly*] D, low A, ascending B, C, D, E, low C, D. A chord named after this track consists of a major third interval on top of four stacked perfect fourths. This song is the first track on an album that further developed the modal techniques used in the artist’s previous album *Porgy and Bess*. For 10 points, name the first track on Miles Davis’s *Kind of Blue*.**
ANSWER: “So What”
<Pavao, Bop>
10. **Weldon Irvine penned the lyrics to a song by this artist in which she laments “Oh how I long to know the truth / There are times when I look back / And I am haunted by my youth.” This singer’s live album titled for [*Her*] at the *Village Gate* was part of a series of albums she released with Colpix Records. For over four decades, this artist recorded with guitarist Al Schackman. This singer of “Backlash Blues” included a cover of (*) “I Loves You, Porgy” on her debut album *Little Girl Blue*. In a song written from the perspectives of “Aunt Sarah” and “Peaches,” this artist sings “Alabama’s gotten me so upset / Tennessee made me lose my rest.” The civil rights anthems “Mississippi Goddam” and “Four Women” are by, for 10 points, which pianist and singer?**
ANSWER: Nina Simone [accept Eunice (Catherine) Waymon]
<Pavao, Vocal>

11. **A prolific player of this instrument in the Swing Era released the 1976 album *The Main Man*. A player of this instrument nicknamed “Big Sid” was featured on Louis Armstrong’s song “Steak Face.” Sonny Greer played this instrument for over thirty years with Duke Ellington. Another player of this instrument died of Pott disease shortly after recording (*) “A-Ticket A-Tasket” with Ella Fitzgerald. “Papa Jo” Jones played this instrument in the Count Basie Orchestra. During wartime, playing loud accents on this instrument was called “dropping bombs.” “Sing, Sing, Sing” features an extended solo on, for 10 points, what instrument played by Gene Krupa and Buddy Rich?**
ANSWER: **drums** [accept **percussion**]
<Pavao, Big Band/Swing>
12. **Eric B. and Rakim sampled the song “Nautilus” from an artist who primarily performs in this style. Two artists who primarily record in this style collaborated on the album *Double Vision*. A saxophonist who performs in this style began his career with the Jeff Lorber band. Bob James mostly performs in this style, which is also featured on the song “Forever in Love.” The albums *Mister Magic* and *Winelight* were recorded by a saxophonist who plays in this style. The 1976 song “This (*) Masquerade” features this style. David Sanborn plays in this style, as did the saxophonist behind the album *Duotones*. “Feels So Good” by Chuck Mangione features this style, which is characterised by minimal improvisation and pop instrumentation. For 10 points, name this listener-friendly style of jazz pioneered by Grover Washington, Jr. and Kenny G.**
ANSWER: **smooth** jazz [prompt on **crossover** jazz before mention; prompt on **jazz funk**; prompt on **soul jazz**; prompt on **quiet storm**]
<Pavao, Fusion>
13. *Note to players: specific variant of instrument required.* **Dave Liebman plays this instrument on the 1993 tribute album *Joy*. On one song, this instrument opens with the melody E-flat, D-flat, long high G-flat [pause], A-flat, B-flat, C [pause]. On the 1963 album *Live at Birdland*, this instrument plays the melody on “The Promise” and “Afro Blue.” The melody of “Central Park West” is played by this instrument. McCoy Tyner plays quartal chords in E minor as this instrument enters with the quarter notes E, (*) high B, high B, low F-sharp, E, E on a 1961 recording. John Coltrane plays this instrument on the track “Ev’ry Time We Say Goodbye.” For 10 points, name this wind instrument that plays the melody on Coltrane’s version of “My Favorite Things.”**
ANSWER: **soprano saxophone** [prompt on **saxophone**]
<Pavao, Bop>
14. **A pianist from this country released the 2020 album *Modes of Communication*. The Art Blakey-inspired Jazz Epistles were a short-lived group from this country. Inspired by a recent uprising, a trumpeter from this country released the 1977 album *You Told Your Mama Not to Worry*. Abdullah Ibrahim is from this country, which is home to the artist of the protest song “Bring Him Back Home.” Another song from this country states (*) “Benikhupi na” and describes “Children flying, bullets dying.” This birthplace of Nduduzo Makhathini is also home to a trumpeter who scored the international hit “Grazing in the Grass” in 1968. For 10 points, name this birthplace of Hugh Masekela and Miriam Makeba, the setting of “Soweto Blues.”**
ANSWER: Republic of **South Africa** [or **RSA**; or Republiek van **Suid-Afrika**; or iRiphabhuliki yo**Mzantsi-Afrika**; or iRiphabhuliki yase**Ningizimu Afrika**]
<Pavao, Other>
15. **The opening track of Jacky Terrasson’s album *Mirror* is a cover of this standard. Billy Taylor’s bass figure in the original recording of this song begins by repeating quarter notes C and high G before switching to a walking pattern in F minor. This song’s melody begins [read slowly] long C, D-flat, C, low G, B-flat, C, high E-natural, low G, long B-flat. Duke Ellington plays the melody in the low octaves of the piano on the version of this song that appears on the album (*) *Money Jungle*. The trombonist that co-wrote this song also co-wrote the standards “Pyramid” and “Perdido.” John Wasson’s arrangement of this standard, which features a lengthy drum solo, appears on the soundtrack of a 2014 film. The film *Whiplash* features, for 10 points, which standard composed by Duke Ellington and Juan Tizol?**
ANSWER: **“Caravan”**
<Pavao, Big Band/Swing>

16. **This artist borrowed an altered pentatonic melody from his book *Patterns for Improvisation* for a woodwind theme on his album *The Kennedy Dream*. The melodic section of a standard composed by this artist follows a 16-bar C minor blues pattern subdivided into 8-, 6-, and 2- bar phrases. This artist led a 20-piece big band on the first three tracks of his album *Sound Pieces*. This artist, who arranged the big band on Wes Montgomery's album *Goin' Out of My Head*, included the track "Alto-Itis" on his album (*) *Screamin' the Blues*. This artist opened his 1961 *magnum opus* with his song "Stolen Moments." For 10 points, name this saxophonist who released the album *The Blues and the Abstract Truth*.**

ANSWER: Oliver (Edward) Nelson

<Pavao, Bop>

17. **Coleman Hawkins began his music career with the "Jazz Hounds" of a singer with this surname. Fred Longshaw and Louis Armstrong accompanied another singer who had this surname on a song whose lyrics begin "When I wasn't nothing but a child, All you men tried to drive me wild." A singer who had this surname scored the first "race record" in the United States with "Crazy Blues" in 1920. A singer who had this surname recorded an angst-ridden cover of "After You've Gone," as well as (*) "Reckless Blues." The lyrics to a hit song by an artist who had this surname begin "Gee, but it's hard to love someone / When that someone don't love you." A blues singer with the first name Mamie had this surname, as did the singer of "Downhearted Blues." For 10 points, give this surname of the "Empress of the Blues," known for her recording of "Nobody Knows When You're Down and Out."**

ANSWER: Smith [accept Bessie Smith and Mamie Smith]

<Pavao, Origins>

18. **Bert Stern and Aram Avakian co-directed a concert film set in this city. Performances by Archie Shepp and John Coltrane were compiled into the 1965 album *New Thing at [this city]*. During a performance in this city, Paul Gonsalves played a 27-chorus saxophone solo that nearly caused a riot. Miles Davis nearly duplicated the tracklist of his album *'Round About Midnight* at a performance in this city in 1958. Willis Conover introduced many of the acts at an (*) annual event in this city. A 14-minute cover of "Diminuendo and Crescendo in Blue" ends a 1956 album titled for *Ellington at this place*. George Wein co-founded an event in this city originally held at its namesake "Casino," but now takes place at Fort Adams State Park. An annual jazz festival is held at, for 10 points, what resort town in New England?**

ANSWER: Newport (Jazz Festival)

<Pavao, Bop>

19. **The intro to this album's title track alternates between B major and C major chords played by pianist Jason Lindner. This album's fourth track is an industrial-sounding remake of a single the artist had released two years prior that featured the Maria Schneider Orchestra. This album includes a track whose lyrics address the title woman: "I pushed you down beneath the weeds / Endless faith in hopeless deeds." Donnie McCaslin plays an extended saxophone solo interspersed with the lyrics "I'm trying to / I'm (*) dying too" at the end of this album's fifth track. Several chaotic saxophone licks are included on this album's second track, whose title is taken from a John Ford play. "'Tis a Pity She Was a Whore" and "Lazarus" appear on, for 10 points, what jazz-influenced final album by David Bowie?**

ANSWER: Blackstar

<Pavao, Other>

20. **This artist was the subject of Kasper Collin's first feature-length documentary. In 1964, this artist began releasing albums on Bernard Stollman's ESP-Disk label. According to legend, this artist ripped his saxophone from his mouth twice while performing at a memorial service for John Coltrane. This artist collaborated with rock guitarist Henry Vestine on his final album, *Music Is the Healing Force of the Universe*. While staying in (*) Copenhagen, this artist re-recorded his signature song with Don Cherry, Gary Peacock, and Sunny Murray. This artist was known for incorporating "simple" musical styles like children's songs, brass band marches, and gospel hymns, stretching conventional understandings of "free jazz." For 10 points, what saxophonist included the song "Ghosts" on the album *Spiritual Unity*?**

ANSWER: Albert Ayler

<Pavao, Avant-Garde>