

JORDU Packet 6

Written by Victor Pavao and William Bordowitz

1. **Miles Davis can be heard whispering “big deal” at the very end of one version of this song. Though this song is based on a 12-bar C minor blues, the normal bars of G7 are replaced with a four-chord sequence beginning with an F-sharp minor 7 flat five. On one version of this song, Tony Williams shifts from this song’s time signature of 3/4 [three-four] to a 4/4 [four-four] ride pattern, while Ron Carter maintains his 12/8 [twelve-eight] *tresillo* pattern on the bass. That version of this song is the third track on *Miles Smiles*. Most versions of this song open with the bass playing the repeated figure: low C, up to G, high C, high (*) E-flat, low G. The original version of this song appears after “El Gaucho” on the album *Adam’s Apple*. For 10 points, name this jazz standard in 3/4 [three-four] time composed by Wayne Shorter.**

ANSWER: “**Footprints**”

<Pavao, Bop>

2. **This artist allegedly sold all the rights to the music he composed for the musical revue *Hot Chocolates* so he could make alimony payments. This artist composed a waltz in E-flat major whose melody begins on the “and” of one with eighth notes “E-flat, G–D, F–C,” and continues descending in perfect fourths for two full measures. Another song originally by this artist opens with the melody [*read slowly*] “E-flat, F, E-flat, high B-flat, high B-flat [pause], F, G, F, high C.” Many of this artist’s compositions were co-written with Harry Brooks and lyricist Andy (*) Razaf. One such song mentions “Jack Horner on the corner” after stating “No one to talk to, all by myself.” For 10 points, name this stride pianist and composer of “Ain’t Misbehavin’.”**

ANSWER: Fats **Waller** [accept Thomas Wright **Waller**]

<Pavao, Origins>

3. **After a short bass intro, the saxophone enters with a grace note up to a long, high E flat, followed by the melody “low B-flat, high E-flat, D-flat, C-flat [pause] B-flat, A-flat, long A natural” on this album’s second track. This album followed the release of *Crescent*, which was recorded by the same “Classic Quartet” that recorded this album. Throughout this album’s first track, the bass repeats the figure “F, A-flat [pause], F, (*) B-flat,” which is later picked up by the tenor saxophone, and then the vocals. Elvin Jones plays a drum solo across multiple time signatures at the beginning of this album’s third track. The first track on this album begins with a saxophone motif consisting of the notes B, E, F#, and high B, which enters after a tam-tam crash. Sections subtitled “Pursuance” and “Psalm” appear on, for 10 points, what landmark album by John Coltrane?**

ANSWER: ***A Love Supreme***

<Pavao, Bop>

4. **A 1978 album by this artist featured Dale Williams and The Disco Kid on guitar. One of this man’s signature tunes opens with a piano playing octave D’s followed by an octave G and then an A7sus4, after which the whole ensemble plays a fast unison melody starting “G A F.” One composition by this musician opens with a repeated baritone saxophone figure of [*read slowly*] “C, F, G A-flat, G, F C, F, G D, F, D” in a latin 5/4 time over which the rest of the ensemble plays in 4/4 [four-four] swing. Every iteration of this man’s band featured tenor saxophonist John Gilmore. This musician recorded (*) *Jazz in Silhouette* during his early Chicago phase, while his Philadelphia phase saw the release of *Lanquidity*. The album *Space is the Place* is by, for 10 points, what Afrofuturist pianist who led an Arkestra?**

ANSWER: Sun **Ra** [accept Le Sony’r **Ra**, or Sonny **Blount**, or Herman Poole **Blount**]

<Bordowitz, Avant-Garde>

5. **One player of this instrument formed the Revolutionary Ensemble with Sirone [sye-rone] and Jerome Cooper. John A. Lewis recorded the album *European Encounter* with the Danish “king” of this instrument, Svend Asmussen. Joe Venuti pioneered this instrument’s soloing capabilities in jazz through a series of recordings he made with Eddie Lang. This instrument doubles the keyboard melody on “Armando’s Rhumba” by Chick Corea. Leroy (*) Jenkins played this instrument, as did the artist who released the albums *Cosmic Messenger* and *Enigmatic Ocean*. This instrument harmonizes with the guitar on the melodies of “Minor Swing” and “Djangology.” For 10 points, name this instrument played by Jean-Luc Ponty and Stéphane [stefan] Grappelli.**

ANSWER: **violin** [or **fiddle**]

<Pavao, Bop>

6. **Thelonious Monk's solo piano cover of this standard opens with an arpeggiated G augmented chord, followed by the right hand repeating the figure "G, F-sharp, G." Another cover of this standard is the third track of the first *Charlie Parker with Strings* album. This standard's lyrics describe a "feeling / That no one can ever reprise." In another version of this song, the bandleader tells his band to play "one more time" and then, "one more, (*) once." This standard names an album whose cover depicts the artist gifting an old woman a bouquet of flowers. A version of this song features a celebrated trombone solo played by Benny Powell, before a trumpet solo that quotes "Pop Goes the Weasel." For 10 points, name this jazz standard popularized by Count Basie.**

ANSWER: "**April in Paris**"

<Pavao, Big Band/Swing>

7. **A musician with this surname plays clarinet on Bix Beiderbecke's recording of "Singin' the Blues." Matt Dennis penned the song "Everything Happens to Me" for a bandleader with this surname. A prolific gospel composer with this surname billed himself as "Georgia Tom" while touring the vaudeville circuit with Ma Rainey. A bandleader with this surname led a group known as the (*) Clambake Seven. A trombonist with this surname adapted a tune by Rimsky-Korsakov into "Song of India." It's not James, but Frank Sinatra recorded chart-topping covers of "I'll Never Smile Again" and "In the Blue of Evening" with a bandleader who had this surname. For 10 points, give this surname of two brothers who led big bands in the Swing Era, Jimmy and Tommy.**

ANSWER: **Dorsey** [accept (James Francis) "Jimmy" **Dorsey**, (Thomas Francis) "Tommy" **Dorsey**, Jr., and Thomas A(ndrew) **Dorsey**]

<Pavao, Big Band/Swing>

8. **On this song, the keyboard quickly moves through a descending circle of fifths from F major to G-flat major while the trumpet echoes 12 high C's. Chick Corea enters with a loud, sustained chord consisting of the notes E-flat, G, A-flat, and B natural after the bass figure played at this song's beginning. Bennie Maupin enters with a bass clarinet figure as this song transitions from its freely-played A section to a funk rock groove. Dave Holland and Joe Zawinul double the eight low (*) C's played at the beginning of this song. This song is the title track of an album whose artwork features two brown figures embracing in the foreground beneath swirling clouds; that cover was designed by surrealist Mati [motty] Klarwein. This 27-minute song follows "Pharoah's Dance" on the tracklist of a 1970 album. For 10 points, name this title track of a jazz fusion album by Miles Davis.**

ANSWER: "**Bitches Brew**"

<Pavao, Fusion>

9. **While performing at Boston's Storyville nightclub, an artist who had this first name conceived of the standard "Whisper Not." A former member of Art Blakey's Jazz Messengers who had this first name composed "Stockholm Sojourn." It's not Lee, but a tenor saxophonist with this first name composed the standard "I Remember Clifford." An alto saxophonist with this first name that performed with Norman Granz's *Jazz at the Philharmonic* had the surname (*) Carter. For much of the 1940s, a saxophonist who had this first name played alongside Johnny Hodges in Duke Ellington's orchestra. "Moten Swing" was named after a pianist who had this first name. For 10 points, give this first name shared by jazz saxophonists with the last names Golson and Webster.**

ANSWER: **Ben** [accept **Benny** or **Ben**jamin; accept **Benny** Golson, **Benny** Carter, **Benny** Moten, and **Ben** Webster]

<Pavao, Bop>

10. **In the lyrics of a song by this composer, the speaker describes their lover as "So worth the yearning for / So swell to keep every home fire burning for." Another song by this composer states "When the moon so long has been gazing down / On the wayward ways of this wayward town / That her smile becomes a smirk / I go to work." "Just One of Those Things" and (*) "(You'd Be So) Easy to Love" are by this composer. It's not Richard Rodgers, but in 1956, Ella Fitzgerald recorded an album titled her *Singing [this composer]'s Songbook*. The second track of John Coltrane's album *My Favorite Things* is one of the most covered songs by this composer. George Russell's song "Ezz-thetic" is based on this composer's song "Love For Sale." "Ev'ry Time We Say Goodbye" and "All of You" were written by, for 10 points, which Tin Pan alley composer who wrote the song "You're the Top" for the musical *Anything Goes*.**

ANSWER: Cole (Albert) **Porter**

<Pavao, Origins>

11. **The opening track of an album by this group samples “Prelude to a Kiss” by Wes Montgomery. As part of a guest verse, Jeru the Damaja raps “I got the buck wild style that make you get hyper / I got the knowledge of god, sevens all in my cipher” in a song by this group. “We Live in Brooklyn, Baby” by Roy Ayers is sampled on this group’s song “Borough Check.” The title of this group’s debut album was inspired by Jorge Luis Borges’s essay *A New (*) Refutation of Time*. A bass solo from “Stretching” by Art Blakey & the Jazz Messengers is sampled at the beginning of this group’s highest-charting single. “9th Wonder” was recorded by this group, whose members are “Doodlebug,” “Ladybug,” and “Butter Fly.” *Blowout Comb* is by, for 10 points, which jazz rap group that also recorded “Rebirth of Slick”?**
ANSWER: **Digable Planets**
<Pavao, Other>
12. *Note to moderator: please read answerline before reading question.* **Columbia executive George Avakian introduced a song originally from this musical work to Turk Murphy, who in turn introduced it to Louis Armstrong. The third track of Judy Collins’s album *In My Life* is originally from this work; the lyrics to that song begin “You gentlemen can watch while I’m scrubbin’ the floor / And I’m scrubbin’ the floor while you’re gawking.” The subtitle of Ella Fitzgerald’s live album *Ella in (*) Berlin* is named for a song originally from this work. Marc Blitzstein’s translation of a “ballad” originally from this work became the lyrics for a 1959 single whose lyrics mention Louie Miller and Lotte Lenya. Sonny Rollins’ “Moritat” and Bobby Darin’s “Mack the Knife” are excerpted from, for 10 points, which “play with music” by Kurt Weill and Bertolt Brecht?**
ANSWER: *The Threepenny Opera [or Die Dreigroschenoper; prompt on Mack the Knife by asking “what musical work is that song excerpted from?”, prompt on Pirate Jenny by asking “what musical work is that song excerpted from?”]*
<Pavao, Bop>
13. **A brief saxophone melody plays before the vocal entrance on Sarah Vaughan’s orchestral cover of this standard, which appears on her album *Vaughan and Violins*. The first recorded version of this standard appeared on the 1954 album *Contrasts*. Ted Gioia called Ray Stevens’ Grammy-winning rendition of this standard “pure cornball.” This standard’s lyrics describe (*) “wander[ing] through this wonderland alone / Never knowing my right foot from my left.” This standard begins with the descending notes high B-flat, G, low D; in vocal versions of this song, the words sung on those respective notes are “Look at me.” Clint Eastwood reportedly paid the composer of this standard \$25,000 to use it in a 1971 film. Erroll Garner composed, for 10 points, what standard, the signature song of Johnny Mathis?**
ANSWER: **“Misty” [accept *Play Misty for Me*]**
<Pavao, Vocal>
14. **A crescendoing drum roll opens this band’s song “One Word.” Gayle Moran appeared on this band’s album *Visions of the Emerald Beyond*. A CD reissue of a 1971 album by this band contains a live version of their song “The Noonward Race.” The title track from a 1973 album by this band is in the time signature of eighteen-eight. Many covers to this band’s albums feature poetry by Sri (*) Chinmoy, the personal guru of the band’s founder. A former member of this band composed “Crockett’s Theme” for the soundtrack of *Miami Vice*. After the release of this band’s album *Birds of Fire*, most of its supporting members quit, including Jerry Goodman, Jan [yahn] Hammer, and Billy Cobham. For 10 points, name this band led by John McLaughlin that released the album *The Inner Mounting Flame*.**
ANSWER: **Mahavishnu Orchestra**
<Pavao, Fusion>
15. **A 1979 album released by this artist features creative interpretations of Scott Joplin and Jelly Roll Morton pieces. This artist led the Very Very Circus, a band consisting of a trombone, French horn, two electric guitars, and two tubas. With Steve Hopkins and Fred McCall, this artist led the group Air. This artist included an oud [OOD] on his 2001 album *Up Popped the Two Lips*. A 2014 album by this artist features a (*) “Dosepic” for cello and a lengthy “Ceroepic” for drums and percussion. Liberty Ellman is a long-time member of this artist’s group Zooid [ZOO-id]. For 10 points, name this avant-garde multi-instrumentalist whose album *In for a Penny, In for a Pound* won the Pulitzer Prize in 2014.**
ANSWER: Henry (Luther) **Threadgill**
<Pavao, Avant-Garde>

16. Miles Davis recorded the ballad “Portia,” which was composed by an artist with this surname. In 2012, an artist with this surname was appointed an Artist for Peace for composing “Gorée,” as part of promoting UNESCO’s Slave Route Project. That artist included his song “Hylife” on his 2015 album *Afrodeezia*. In 1985, Tony Williams formed a quintet whose pianist had this surname. An artist who was this surname led the group Wingspan, named after a 1987 album he released. Another artist with this surname produced Miles Davis’s album (*) *Tutu*. For 10 points, give this surname shared by a contemporary bassist with the first name Marcus and a pianist with first name Mulgrew.

ANSWER: Miller [accept Marcus Miller and Mulgrew Miller]

<Pavao, Other>

17. This singer performed with the Count Basie Orchestra in the war film *Stage Door Canteen*. This singer introduced the standard “Dinah” to audiences while performing at the Plantation Club. This woman was the first African-American to star in her own TV show, which was broadcast on NBC in 1939. In the movie *On With the Show*, this artist performed (*) “Am I Blue?,” which became her signature song. It’s not Adelaide Hall, but this singer made the first recording of the standard “Stormy Weather.” In 1926, this artist scored a hit with Donald Heywood’s song “I’m Coming, Virginia.” For 10 points, name this actress and Broadway singer who scored several hits in the 1920s.

ANSWER: Ethel Waters

<Pavao, Origins>

18. This artist covered “Bye Bye Blackbird” on a 1959 album with Ben Webster. In 1974, this artist recorded a Grammy-winning album with Dizzy Gillespie. Sonny Stitt covered “I Can’t Give You Anything But Love” while “sitting in” with this pianist’s trio. This artist’s namesake trio released the album *We Get Requests*. This artist covered (*) “Moten Swing” on a 1963 album in which this artist plays in a trio with Ed Thigpen and Ray Brown. This artist’s best-known song, which is based on a G major blues, begins with him rolling each chord change on the piano followed by a glissando down. For 10 points, name this “Maharaja of the Keyboard” who recorded a famous cover of “Night Train.”

ANSWER: Oscar Peterson

<Pavao, Bop>

19. In a song whose title *ends* with this word, the melody of the A section begins with syncopated eighth-notes E-flat, D, C repeated for several bars; that work was composed by Euday Bowman. Wilbur Sweatman composed a song whose title contains this word after the words “Down Home.” The Mills Brothers’ first single was a cover of a song whose title ends with this word. Another composition with this word in its title is named for the (*) “snake” figure played by King Oliver and Louis Armstrong. This is the last word in the title of a standard whose lyrics repeat the phrase “Hold that tiger” several times. For 10 points, name this word that appears in the titles of many Scott Joplin compositions.

ANSWER: “Rag” [accept “Twelfth Street Rag,” “Snake Rag” and “Tiger Rag”]

<Pavao, Origins>

20. Ian Wallace led a group whose 2005 album opens with a cover of this song. Before switching to a faster tempo, several instruments on this song repeatedly play the notes “F, F-sharp, G.” The melody [*read slowly*] “long C, ascending short B-flat, C, E-flat, F, G” is played by the guitar at the beginning of this song’s verses. Ian McDonald and Robert (*) Fripp play freely improvised solos during this song’s 6/8 [six-eight] instrumental section, titled “Mirrors.” This song’s second verse mentions “Blood rack, barbed wire / Politicians’ funeral pyre.” This song appears before “I Talk to the Wind” on a 1969 prog rock album whose cover features a screaming red face. For 10 points, name this jazz rock-influenced opening track of King Crimson’s album *In the Court of the Crimson King*.

ANSWER: “21st Century Schizoid Man”

<Pavao, Other>