

## LISTENING GUIDE for COURSE CDs

### DISC ONE

1. Blue 7 (excerpt) – **Sonny Rollins Quartet** – 1956 – *hard bop*  
Sonny Rollins (tenor sax), Tommy Flanagan (piano), Doug Watkins (bass), Max Roach (drums)
2. Mmensoun – **Akan Ensemble**, Southwestern Ghana – 1992 – *West African music*
3. Akpoka – **Ewe Ensemble**, Southeastern Ghana – 2002 – *West African music* (refer to handout)
4. Kasuan Kura – **Dagomba Drummers**, Northern Ghana – 1981 – *West African music* (p. 7)
5. Talking Drum (excerpt) with Twi translation, Ghana – 1992 – *demonstration*

*Me ma mo atena ase, Nana ne ne mpaninfoo*  
I welcome you, Nana and his elders  
*Owura dwamtenani,*  
Mr. Chairman,  
*Enanom ne agyanom,*  
mothers, fathers  
*ne anuanom a yeahyia ha,*  
and brethren here gathered,  
*yegye me asona*  
the response to my greeting is "asona"  
*Saa atweneka yi fa Odeefoo Boa Amponsem, Denkyira hene ho*  
This drum language is about Odeefuo Boa Amponsem, King of Denkyir  
*Odomankoma kyerema, ma no nko*  
Creator's drummer, let it go!

6. Bahl 'Oman Bahl – **Charles Welsh & Chorus**, Jamaica – 1971 – *work song*
7. Walk Down, Devils – **James Wilson & Group**, Richmond, VA – 1936 – *work song*

LEADER: *Hey boys, got twelve down.*  
GROUP: *Yeah!*  
SPOKEN: *Come on. Come on!*  
LEADER: *Hey boys, you got twelve dogs down.*  
GROUP: *Yeah!*  
LEADER: *Take 'em up some and put 'em in a hold' pen.*  
GROUP: *Yeah!*  
LEADER: *Hey boys, take 'em up some and put 'em on the mule, boss. Hey, boys, take 'em up some and put 'em in the street one time, son. Everybody get their hand on it!*

*Jack the rabbit, (Heh!) jack the bear. (Heh!)*  
*Can't you line 'em up (Heh!)*  
*Just a hair? (Heh!)*  
*Can't you line 'em? (Heh!)*  
*Can't you shake 'em up? (Heh!)*  
*Can't you line 'em up (Heh!)*  
*Just a hair? (Heh!)*  
*My old mistress promised me, buy me a [...] before she die.*  
*Oh, boys, can't you line 'em (Heh!)*  
*Oh, boys, just a hair? (Heh!)*  
*Oh, boys, can't you line 'em (Heh!)*  
*Oh, boys, just a hair?*  
*All around the mountain, getting so cold.*  
*Can't hear nothing but the driver roll.*  
*All around the mountain, (Yeah!)*  
*Getting so cold. (Yeah!)*  
*Can't hear nothing, (Yeah!)*  
*Driver roll. (Yeah!)*  
*Oh boys, can't you line 'em? (Heh!) (Repeat 3X)*  
*Oh boys, just a hair?*  
*Walk down, devils.*

Walk down, devils.  
About four rails. (Yeah!) (Repeat)  
Oh, boys, get your hand on it. (Yeah!)  
Oh, let 'em go. (Yeah!)  
Jack the rabbit...

8. Field Hands' Call – **Annie Dodson** – 1950 – *field holler* (p. 15)
9. Wild Ox Moan – **Rollie Lee Johnson**, Richmond, VA – 1936 – *field holler*

WHISTLING.  
SPOKEN: *Get up here, mule, and [unintelligible]*  
*Oh, I think I heard the wild ox moan.*  
*Blind tiger, oh blind tiger, oh, tell old gal.*  
SPOKEN: *Get up, mule, and walk along here.*  
*Oh, the big bald eagle, he done gone on down.*  
*Blind tiger, oh, blind tiger, oh, and tell old gal.*  
SPOKEN: *Giddy-up there, and go on a little bit here.*  
*Oh, she's not my woman, just from my home.*  
*I'd give her my money just to help her 'long.*  
*I got nine feet of leather and a long head line.*  
*Gonna knock him in his bottom 'til he go stone blind.*  
*Oh, babe, 'til he go stone blind.*  
SPOKEN: *Get up here, Mutt. Walk along a little bit.*  
*Oh, she send my dinner, didn't know my name.*  
*Oh, she give it to the whip boy with the bad, sharp hand.*  
*Oh, big boat left Memphis, going round and round.*  
*And she struck blue money (Monday?) and kept on down.*  
*Oh, babe, she kept on down.*  
*Oh, I think I heard the wild ox moan.*  
*Blind tiger, oh, blind tiger, oh, and tell old gal.*

10. Daniel – **Georgia Sea Island Singers** – 1960 – *ring shout* (p. 13)
11. I Feel The Spirit Moving – **Michael Lewis & Group**, Richmond, VA – 1936 – *spiritual*

*I feel the spirit moving.*  
*Get away, Satan, get away.*  
*Holy Spirit from heaven.*  
*Get away, Satan, get away.*  
*In this congregation, there is a soul unsaved.*  
*Standing in destruction, just come in and be saved.*  
*I feel the spirit moving...*  
*Man, your days are numbered, do not tarry so long.*  
*Sinners hear a rumble, then stumble and be gone.*  
*I feel the spirit moving...*

12. Dark Was The Night – **Blind Willie Johnson** (guitar and vocal) – 1927 – *country blues / spiritual*
13. Devil Got My Woman – **Skip James** (guitar and vocal) – 1931 – *country blues*

*I'd rather be the devil, to be that woman's man*  
*I'd rather be the devil, to be that woman's man*  
*Aw, nothin' but the devil, changed my baby's mind*  
*Was nothin' but the devil, changed my baby's mind*  
*I laid down last night, laid down last night*  
*I laid down last night, tried to take my rest*  
*My mind got to ramblin', like a wild geese*  
*From the west, from the west*  
*The woman I love, woman that I loved*  
*Woman I loved, took her from my best friend*  
*But he got lucky, stoled her back again*  
*And he got lucky, stoled her back again*

\* Note: the song was inspired by his broken marriage

14. Hellhound on my Trail – **Robert Johnson** (guitar and vocal) – 1937 – country blues

*I got to keep movin', I've got to keep movin'  
Blues fallin' down like hail, blues fallin' down like hail.  
Mmm-mmm-mmm  
Blues fallin' down like hail, blues fallin' down like hail.  
And the days keeps on worryin' me,  
there's a hellhound on my trail,  
hellhound on my trail, hellhound on my trail.*

*If today was Christmas eve,  
If today was Christmas eve,  
and tomorrow was Christmas day.  
If today was Christmas eve,  
and tomorrow was Christmas day.  
(spoken: Aw, wouldn't we have a time, baby?)  
All I would need my little sweet rider just,  
to pass the time away, huh huh, to pass the time away.*

*You sprinkled hot foot powder-mmm,  
mmm-around my door, all around my door.  
You sprinkled hot foot powder-mmm,  
all around your daddy's door, hmm hmm hmm.  
It keep me with ramblin' mind, rider,  
Every old place I go, every old place I go.*

*I can tell, the wind is risin',  
the leaves tremblin' on the tree,  
tremblin' on the tree.  
I can tell, the wind is risin',  
leaves tremblin' on the tree,  
hmm hmm hmm-mmm.  
All I need's my little sweet woman,  
and to keep my company, hmm hmm, hmm hmm.  
My company.*

15. Terraplane Blues – **Robert Johnson** (guitar and vocal) – 1936 – country blues

*And I feel so lonesome, you hear me when I moan  
When I feel so lonesome, you hear me when I moan  
Who been drivin' my Terraplane, for you since I been gone?*

*I'd said I flash your lights, mama, you horn won't even blow  
(spoken: Somebody's been runnin' my batteries down on this machine)  
I even flash my lights, mama, this horn won't even blow  
Got a short in this connection, hoo well, babe, it's way down below*

*I'm goin' heist your hood, mama, I'm bound to check your oil  
I'm goin' heist your hood, mama-mmm, I'm bound to check your oil  
I got a woman that I'm lovin', way down in Arkansas*

*Now, you know the coils ain't even buzzin', little generator won't get the spark  
Motor's in a bad condition, you gotta have these batteries charged  
But I'm cryin', please, plee-hease don't do me wrong.  
Who been drivin' my Terraplane now for, you-hoo since I been gone.*

*Mr. highway man, plee-hease don't block the road  
Puh hee hee, please don't block the road  
'Cause she's reachin' a cold one hundred and I'm booked and I got to go*

*Mmm-mmm, mmm-mmm-hmm  
Yoo-ooo, you hear me weep and moan  
Who been drivin' my Terraplane now for, you-hoo since I been gone*

*I'm gon' get deep down in this connection, keep on tanglin' with your wires  
I'm gon' get deep down in this connection, hoo-well, keep on tanglin' with these wires  
And when I mash down on your little starter, then your spark plug will give me fire*

\* Note: the Terraplane was a 1930's car model of the Hudson Motor Company

16. Back Water Blues – **Bessie Smith** (voice) & **James P. Johnson** (piano) – 1927 – *classic blues* (p. 35)

*When it rains five days and the skies turn dark as night  
When it rains five days and the skies turn dark as night  
Then trouble's takin' place in the lowlands at night*

*I woke up this mornin', can't even get out of my door  
I woke up this mornin', can't even get out of my door  
There's enough trouble to make a poor girl wonder where she want to go*

*Then they rowed a little boat about five miles 'cross the pond  
Then they rowed a little boat about five miles 'cross the pond  
I packed all my clothes, threwed them in and they rowed me along*

*When it thunders and lightnin' and the wind begins to blow  
When it thunders and lightnin' and the wind begins to blow  
There's thousands of people ain't got no place to go*

*Then I went and stood upon some high old lonesome hill  
Then I went and stood upon some high old lonesome hill  
Then looked down on the house where I used to live*

*Back water blues done called me to pack my things and go  
Back water blues done called me to pack my things and go  
'Cause my house fell down and I can't live there no more*

*Mmm, I can't move no more  
Mmm, I can't move no more  
There ain't no place for a poor old girl to go*

17. I Ain't Gonna Play No Second Fiddle – **Bessie Smith** – 1925 – *classic blues*

Bessie Smith (vocal), Louis Armstrong (cornet), Charlie Green (trombone), Fletcher Henderson (piano)

*Let me tell you daddy,  
momma ain't gonna sit here and grieve  
Pack up your stuff and get ready to leave  
I stood your foolishness long enough,  
so now I'm gonna call your bluff  
On certain things, I'm gonna call your hand,  
so, now daddy here's my plan:  
I ain't gonna play no second fiddle,  
I'm used to playin' lead  
You must think that I am blind,  
you've been cheatin' me all the time  
Why did you still flirt?  
And you know just how it hurts,  
to see you with my chum  
Do you think that I am dumb?  
You cause me to drink,  
when I sit down and think  
And see that you never take heed  
I called to your house the other night,  
caught you and your good girl havin' a fight  
I ain't gonna play no second fiddle 'cause  
I'm used to playin' lead  
I caught you with your good-time vamp,  
so now, poppa I'm gonna put out your lamp  
Now, poppa, I ain't sore  
You ain't gonna mess up with me no more  
I'm gonna flirt with another sheik,  
then you're gonna hang your head an' weep  
I ain't gonna play no second fiddle 'cause  
I'm used to playin' lead*

18. Lovesick Blues – **Emmett Miller** (vocal) & **His Georgia Crackers** – 1928 – *minstrel song*

*I'm in love, I'm in love with a beautiful gal  
That's what's the matter with me  
I'm in love, I'm in love with a beautiful gal  
But she don't care about me  
To make her love me I tried  
Lord, I was sad and I cried  
But she just refused  
And ever since my mama's gone away,  
I've got them lovesick blues  
I've got a feelin' called the blues, since my mama said goodbye  
It seems I don't know what to do, all I do is sit and cry, oh Lord  
The last long day we spent alone  
I'm yearning for again  
She'd thrill me, fill me, with her kind of lovin'  
I never will forget  
The way she called me sweet daddy  
Was just a beautiful dream  
I hate to think it's all over  
I lost my heart it seems, oh Lord  
I got so used to her somehow  
But I'm nobody's cracker papa now, it's awful when you're lonesome  
You got them lovesick blues, oh Lord*

19. Eli Green's Cake-Walk – **Joseph Cullen & William Collins** (banjo duet) – 1898 – *cake walk*
20. Down Home Rag – **James Reese Europe's Society Orchestra** – 1913 – *ragtime*
21. Maple Leaf Rag – **Scott Joplin** – pub. 1899, performed by Joplin in 1916 – *ragtime* (p. 24)
22. Aunt Dinah Has Blowed the Horn (from *Treemonisha*) – **Scott Joplin** – pub. 1911 – *ragtime opera*
23. Civil War Folk Song Medley (excerpt) – **Americus Brass Band** – *Civil War Era brass band music*
24. Take Rocks & Gravel To Build A Solid Road – **The Laneville-Johnson Union Brass Band** – 1954 – *Southern black brass band music*
25. Livery Stable Blues – **The Original Dixieland Jass Band** – 1917 – *early jazz* (1<sup>st</sup> jazz recording)  
Nick LaRocca (cornet), Eddie "Daddy" Edwards (trombone), Larry Shields (clarinet),  
Henry Ragas (piano), Tony Sbarbaro (drums)
26. Maple Leaf Rag (excerpt) – **Jelly Roll Morton** (piano) – 1938 – *jazz/stride piano* (p. 28)
27. Black Bottom Stomp – **Jelly Roll Morton's Red Hot Peppers** – 1926 – *New Orleans jazz*  
Jelly Roll Morton (composer, piano), George Mitchell (trumpet), Edward "Kid" Ory (trombone), Omer Simeon  
(clarinet), Johnny St. Cyr (banjo), John Lindsay (bass), Andrew Hilaire (drums)
28. Grandpa's Spells – **Jelly Roll Morton's Red Hot Peppers** – 1926 – *New Orleans jazz* (p. 70)
29. Dippermouth Blues – **King Oliver's Creole Jazz Band** – 1923 – *New Orleans jazz* (p. 62)

## DISC TWO

1. Hotter Than That – **Louis Armstrong and His Hot Five** – 1927 – *New Orleans jazz*  
Louis Armstrong (trumpet & scat vocal), Kid Ory (trombone), Johnny Dodds (clarinet), Lil Hardin Armstrong  
(piano, composer), Johnny St. Cyr (banjo), Lonnie Johnson (guitar)
2. West End Blues – **Louis Armstrong and His Hot Five** – 1928 – *New Orleans jazz* (p. 75)
3. Weather Bird – **Louis Armstrong** (trumpet) **and Earl Hines** (piano) – 1928 – *N.O. jazz / stride piano*
4. A Kiss To Build A Dream On – **Louis Armstrong and His All-Stars** – 1954 – *Dixieland jazz / pop*  
Louis Armstrong (trumpet, vocal), Barney Bigard (clarinet), Trummy Young (trombone), Billy Kyle (piano),  
Arvell Shaw (bass), Barrett Deems (drums)

*Give me a kiss to build a dream on,  
And my imagination will thrive upon that kiss.  
Mmm, sweetheart, I ask no more than this,  
A kiss to build a dream on.  
Give me a kiss before you leave me,  
And my imagination will feed my hungry heart.  
Mmm, leave me one thing before we part,*

A kiss to build a dream on,  
 When I'm alone with my fancies...I'll be with you,  
 Weaving romances...making believe they're true.  
 Oh, give me your lips for just a moment,  
 And my imagination will make that moment live.  
 Mmm, give me what you alone can give,  
 A kiss to build a dream on.  
 (instrumental break)  
 When I'm alone with my fancies...I'll be with you,  
 Weaving romances...making believe they're true.  
 Oh, give me your lips for just a moment,  
 And my imagination will make that moment live.  
 Oh, give me what you alone can give,  
 A kiss to build a dream on.

5. Singin' The Blues – **Bix Beiderbecke & Frankie Trumbauer** – 1927 – *Chicago jazz* (p. 83)
6. Down South Camp Meeting – **Fletcher Henderson** – 1934 – *early swing* (p. 125)
7. Mary's Idea – **Andy Kirk & Mary Lou Williams** – 1938 – *big band swing* (p. 131)
8. Vi Vigor – **International Sweethearts of Rhythm** – 1946 – *big band swing* (p. 162)
9. Sing, Sing, Sing – **Benny Goodman and His Orchestra w/Gene Krupa** – 1956 – *big band swing*  
 Benny Goodman (clarinet), Alan Reuss (guitar), Teddy Wilson (piano), Gene Krupa (drums), George Duvivier (bass),  
 Blake Reynolds, Hymie Shertzer (alto sax), Babe Russin, Stan Getz (tenor sax), Conrad Gozzo, Chris Griffin, Irving  
 Goodman, Harry James, Buck Clayton, Emanuel Klein, John Best (trumpet), Murray McEachern, Urbie Green,  
 Jimmy Priddy (trombone)
10. Solo Flight – **Benny Goodman w/Charlie Christian** – 1941 – *big band swing* (p. 142/165/181)
11. I'm A Ding Dong Daddy (from Dumas) – **Benny Goodman Quartet** – 1937 – *small group swing*  
 Benny Goodman (clarinet), Teddy Wilson (piano), Lionel Hampton (vibraphone), Gene Krupa (drums)
12. Shoe Shine Boy – **Count Basie w/Lester Young** – 1936 – *Kansas City swing* (p. 135/171)
13. East St. Louis Toodle-Oh – **Duke Ellington w/Bubber Miley** – 1927 – *early jazz* (p. 110)
14. Sepia Panorama – **Duke Ellington** – 1940 – *big band swing* (p. 151)
15. Madness In Great Ones (Hamlet) – **Duke Ellington and His Orchestra** – 1957 – *concert jazz music*  
 from *Such Sweet Thunder*, written for Shakespeare's characters  
 Duke Ellington (composer, piano), Clark Terry, Cat Anderson, Ray Nance, Willie Cook (trumpets), Britt Woodman,  
 Quentin Jackson, John Sanders (trombones), Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves,  
 Harry Carney (reeds), Jimmy Woode (bass), Sam Woodyard (drums)
16. Sunset and the Mocking Bird – **Duke Ellington and His Orchestra** – 1959 – *concert jazz music*  
 from *The Queen's Suite*, written for the Queen of England  
 Duke Ellington (composer, piano), Clark Terry, Cat Anderson, Shorty Baker, Ray Nance (trumpets), Britt Woodman,  
 Quentin Jackson, John Sanders (trombones), Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves,  
 Harry Carney (reeds), Jimmy Woode (bass), Jimmy Johnson (drums)
17. Tiger Rag – **Django Reinhardt** – 1934 – *small group swing* (p. 115)
18. Tiger Rag – **Art Tatum** (solo piano) – 1933 – *stride piano* (p. 99)
19. Body and Soul – **Coleman Hawkins** – 1939 – *small group swing* (p. 168)
20. Body and Soul – **Billie Holiday** – 1940 – *jazz ballad* (p. 186)
21. Strange Fruit – **Billie Holiday & Orchestra** – 1939 – *jazz ballad / protest song*  
 Lyrics written by Lewis Allen, music by Billie Holiday

*Southern trees bear a strange fruit,  
 Blood on the leaves, and blood at the root.  
 Black bodies swinging in the southern breeze  
 Strange fruit hanging from the poplar trees.  
 Pastoral scene of the gallant south,  
 The bulging eyes and the twisted mouth;  
 Scent of magnolia, sweet and fresh  
 Then the sudden smell of burning flesh.  
 Here is a fruit for the crows to pluck,  
 For the rain to gather; for the wind to suck.  
 For the sun to rot, for the tree to drop.  
 Here is a strange and bitter crop.*

22. My Sweet Hunk O' Trash – **Billie Holiday & Louis Armstrong** – 1949 – *swing vocal*
23. Mack the Knife – **Ella Fitzgerald with Duke Ellington and His Orchestra** – 1966 – *big band swing*  
 Ella Fitzgerald (vocal), Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (trumpets), Lawrence Brown,  
 Buster Cooper, Chuck Connors (trombones), Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves,  
 Harry Carney (reeds), Jimmy Jones (piano), Jim Hughart (bass), Grady Tate (drums)

## DISC THREE

1. Four In One – **Thelonious Monk Quintet** – 1951 – *bop* (p. 216)
2. Epistrophy – **Thelonious Monk Quartet w/John Coltrane** – 1957 – *bop*  
Recorded live at Carnegie Hall in November 1957, finally released in 2005  
Thelonious Monk (piano), John Coltrane (tenor sax), Ahmed Abdul-Malik (bass), Shadow Wilson (drums)
3. Body & Soul – **Thelonious Monk** (solo piano) – 1962 – *jazz ballad (stride piano style)*
4. Salt Peanuts – **Dizzy Gillespie & Charlie Parker** – 1945 – *bop* (p. 203)
5. Manteca - **Dizzy Gillespie & Chano Pozo** – 1947 – *Latin jazz* (p. 211)
6. Moanin' (excerpt) – **Art Blakey & The Jazz Messengers** – 1958 – *hard bop* (p. 248)
7. Powell's Prances – **Clifford Brown & Sonny Rollins** – 1956 – *hard bop* (p. 252)
8. Boplicity – **Miles Davis & Gil Evans** – 1949 – *cool jazz*  
Miles Davis (trumpet), J. J. Johnson (trombone), Sandy Siegelstein (French horn), John Barber (tuba), Lee Konitz (alto sax), Gerry Mulligan (baritone sax), John Lewis (piano), Nelson Boyd (bass), Kenny Clarke (drums)
9. So What (excerpt) – **Miles Davis Sextet** – 1959 – *cool jazz / modal jazz* (p. 262)
10. Acknowledgement (from *A Love Supreme*) – **John Coltrane Quartet** – 1964 – *modal jazz* (p. 281)
11. Revelations (First Movement) – **Charles Mingus** – 1957 – *third stream music*  
Charles Mingus (bass, composer) with orchestra conducted by Gunther Schuller
12. Hora Decubitus – **Charles Mingus** – 1963 – *early postmodernism* (p. 256)
13. Original Faubus Fables (Fables of Faubus) – **Charles Mingus Quartet** – 1960 – *protest song*  
Ted Curson (trumpet), Eric Dolphy (alto sax), Charles Mingus (composer, bass, vocal), Dannie Richmond (drums)

Oh, Lord, don't let 'em shoot us!  
Oh, Lord, don't let 'em stab us!  
Oh, Lord, don't let 'em tar and feather us!  
Oh, Lord, no more swastikas!  
Oh, Lord, no more Ku Klux Klan!  
Name me someone who's ridiculous, Dannie.  
Governor Faubus!  
Why is he so sick and ridiculous?  
He won't permit integrated schools.  
Then he's a fool!  
Boo! Nazi Fascist supremists!  
Boo! Ku Klux Klan (with your evil plan)  
Name me a handful that's ridiculous, Dannie Richmond.  
–Faubus–Rockefeller–Eisenhower  
Why are they so sick and ridiculous?  
Two, four, six, eight: They brainwash and teach you hate.  
H-E-L-L-O – Hello!

14. Hat And Beard – **Eric Dolphy Quintet** – 1964 – *avant-garde jazz*  
Eric Dolphy (composer, bass clarinet), Freddie Hubbard (trumpet), Bobby Hutcherson (vibes),  
Richard Davis (bass), Tony Williams (drums)

## DISC FOUR

1. Congeniality – **Ornette Coleman Quartet** – 1959 – *free jazz*  
Ornette Coleman (alto sax), Don Cherry (pocket trumpet), Charlie Haden (bass), Billy Higgins (drums)
2. Jitney #2 – **Cecil Taylor** (solo piano) – 1974 – *avant-garde jazz*
3. Ghosts: First Variation (excerpt) – **Albert Ayler Trio** – 1964 – *avant-garde / free jazz* (p. 289)
4. Rocket Number Nine – **Sun Ra and his Astro Intergalactic Infinity Arkestra** – 1972 – *avant-garde*  
Sun Ra (composer, piano, space organ), Akh Tal Ebah, Kwame Hadi (trumpets), Marshall Allen, Danny Davis (alto saxes), John Gilmore (tenor sax), Danny Thompson (baritone sax), Eloë Omoe (bass clarinet), Pat Patrick (electric bass), Lex Humphries (drums), Akatun, Odun (percussion), June Tyson, Ruth Wright, Cheryl Banks, Judith Holton (Space Ethnic Voices)  
  
*Rocket Number Nine take off for the planet, to the planet Venus!  
Zoom! Zoom! Zoom! Zoom! Up in the air!  
Up! Zoom! Up! Zoom! Up in the air!*
5. Composition No. 40 (O) – **Anthony Braxton Quartet** – 1976 – AACM  
72° KELVIN      Anthony Braxton (composer, soprano sax, contrabass sax)  
|                    George Lewis (trombone)  
|                    Dave Holland (bass)  
L                    Barry Altschul (drums & percussion)
6. A Thousand Cranes: A Memorial for Amir Hamzehi – **Wadada Leo Smith** – 1999 – AACM  
Wadada Leo Smith (composer, trumpet) and Mark Trayle (electronics)
7. It's About That Time/In A Silent Way – **Miles Davis** – 1969 – *jazz-rock* (p. 330)
8. Honky Tonk – **Miles Davis** – 1970 – *jazz-rock*  
Miles Davis (trumpet), Steve Grossman (soprano sax), John McLaughlin (guitar), Keith Jarrett (Fender Rhodes electric piano), Herbie Hancock (clavinet), Michael Henderson (electric bass), Billy Cobham (drums), Airto Moreira (percussion)
9. Hymn of the Seventh Galaxy – **Chick Corea and Return To Forever** – 1973 – *fusion* (p. 345)
10. Express Crossing – **Wynton Marsalis and the Lincoln Center Jazz Orchestra** – 1993 – *jazz traditionalism* (p. 363)
11. But Beautiful! – **Shirley Horn Trio** – 1989 – *jazz traditionalism*  
Shirley Horn (vocals, piano), Charles Ables (bass), Steve Williams (drums)
12. Hell Hound On My Trail – **Cassandra Wilson** – 1993 – *crossover / postmodern jazz*  
Cassandra Wilson (voice), Brandon Ross (steel string guitar, arrangement), Olu Dara (cornet)
13. Snagglepuss – **John Zorn & Naked City** – 1989 – *postmodern jazz*  
John Zorn (composer, alto sax), Bill Frisell (guitar), Wayne Horvitz (keyboards), Fred Frith (bass), Joey Baron (drums)
14. Come Carry the Day – **Henry Threadgill & Very Very Circus** – 1995 – *postmodern jazz / AACM*  
Henry Threadgill (composer, alto sax), Mark Taylor (French horn), Brandon Ross (electric guitar), Masujaa (electric guitar), Edwin Rodriguez (tuba), Marcus Rojas (tuba), Gene Lake (drums), Wu Man (pipa), Tony Cedras (accordion), Jason Hwang (violin), Johnny Rudas (percussion and vocals), Miguel Urbina (percussion and vocal)
15. Eye My – **Vinny Golia** – 2003 – *New West Coast jazz / postmodern jazz*  
Vinny Golia (composer, tubax) and Wayne Peet (piano)
16. Schwarzkopf Takes The "C" For Flagstad – **The Industrial Jazz Group** – 2003 – *New West Coast jazz / postmodern jazz*  
Andrew Durkin (composer, piano), Evan Francis, Cory Wright, Beth Schenck (woodwinds), Kris Tiner, Phil Rodriguez (trumpets), Garrett Smith (trombone), Aaron McLendon (drums), Aaron Kohen (bass)