










## Using the Companion Website with the Textbook








All of the textbook references to the companion website are organized and linked here.




### Chapter 1


Icon	Callout	Website link
	<p><b>Page 6.</b> Before reading the following section, visit the website to listen to the collage recording that traces approximately 80 years of recorded jazz. Make note of how different each excerpt is from the others, and make a list of the similar and distinctly different features. Repeat this exercise once you have read the following section.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter1b.php?tab=Characterizing_Jazz">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter1b.php?tab=Characterizing_Jazz</a></p>
	<p><b>Page 8.</b> The subsection “Characterizing Jazz,” found in the corresponding chapter of the companion website, provides an excellent supplement to this section and includes excerpts of interviews with many prominent performers. These artists offer their own insights into what makes this music so special. Note: All terms in bold are defined in the glossary included in Appendix I of this book and on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter1b.php?tab=Artist_Role#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter1b.php?tab=Artist_Role#pan</a></p>

## Chapter 2





Icon	Callout	Website link
	<p><b>Page 14.</b> Although brief discussions of musical terms important to your understanding of jazz are provided throughout this chapter, you should refer to the website in order to more fully understand these concepts. The section entitled the “Elements of Jazz” provides audio demonstrations and more in-depth explanations of these terms and concepts.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm</a></p>
	<p><b>Page 16.</b> Listen to all or a portion of the following tracks, which serve as excellent examples of different meters. “Take Five,” for example, is in 5/4 meter. Compare “Take Five” with “Every Tub,” “Summertime,” “Pent Up House” written in the more common 4/4 meter, or “La Fiesta,” played in a fast 3/4 time. Also think about their differing tempos.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 16.</b> Listen to all or a portion of the following tracks from the online audio anthology, which serve as excellent examples of different tempos. Wynton Marsalis’ “Delfeayo’s Dilemma” presents the illusion of several different tempos. “Intuition” seems to have no set tempo, while “Poem for Brass” takes some time before a steady tempo is established. Compare these tracks with the slow, but steady, tempo of “Moon Dreams.”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 16.</b> Listen to the following track, which offers excellent examples of complex rhythms happening simultaneously and syncopations. The opening section of Keith Jarrett’s “The Windup” (0:00–0:39) juxtaposes a regular rhythm played by one hand with improvised, syncopated rhythms that work against the regular rhythm and are played by the other hand. Listen to the “Bamaaya,” the African music track in the online audio anthology, to hear complex polyrhythms played by the drummers.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 18.</b> Audio clips illustrating all of these terms used to describe various aspects of rhythm can be found in the corresponding chapter of the website. Here you can explore the subsection about rhythm.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm</a></p>
	<p><b>Page 18.</b> A sound byte is worth 1,000 words in helping to define swing. Listen to The Count Basie Band play “Every Tub.” This great band set the standard for swing, and the Basie rhythm section illustrates this concept at 0:32–0:55. You may be intrigued enough to listen to the entire track.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 18.</b> The Count Basie recording of “Every Tub” on the companion website provides an excellent example of a musical phrase. Listen to 2:02–2:17 in this track to hear the repetitive melodic phrase played by the saxophones, with brass accompaniment.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>






	<p><b>Page 19.</b> Go to the website section entitled “Performance Practice” found under “Listening to Jazz.” Good audio examples of homophony and polyphony can also be found as the first two excerpts on the second page of the subsection labeled, “Dissecting a Jazz Performance.”</p>	<p>Performance Practice  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects</a></p> <p>Dissecting a Jazz Performance:  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Dissecting_Jazz_Performance">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Dissecting_Jazz_Performance</a></p>
	<p><b>Page 20.</b> For a more detailed explanation of melody and keys, along with musical examples, use the website and explore the section on melody found in the corresponding chapter “Elements of Jazz.”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Tonality">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Tonality</a></p>
	<p><b>Page 20.</b> Use the website to gain more insight into how harmony is constructed and functions. The section about “Harmony” is found in the corresponding chapter and includes many examples that can be played, helping you to understand these concepts.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Chords">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Chords</a></p>
	<p><b>Page 20.</b> On the website, listen to the lush, slow moving but changing harmonies (chord progression) used to support the melody of “Moon Dreams” from Miles Davis’s Birth of the Cool recording. Listen to the entire track or just the opening section at 0:00–0:25.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 22.</b> Excellent examples of these textural concepts can be heard on the companion website. For example, “Line For Lyons” offers an excellent example of polyphony or counterpoint at 0:00–0:45. Keith Jarrett’s unaccompanied solo in “The Windup,” beginning at 1:55–2:30, serves to further describe a monophonic texture, and “Take Five,” beginning at 0:22, provides a good illustration of a homophony. More dense textures can be heard in J.J. Johnson’s “Poem For Brass” excerpt.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 22.</b> Listen to the recording of Scott Joplin’s “Maple Leaf Rag” on the companion website. It is close to resembling a rondo form, with multiple themes and changing keys. Can you determine when each new theme is introduced?</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 23.</b> Once again, “Take Five” on the companion website offers a good example of the classic song form—ABA. Each section of the form is divided up into two, 4-measure phrases. Following</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>

	<p>a brief introduction by the rhythm section, the A section begins at 0:22, with the second phrase occurring at 0:30 through repeat of the first. The first phrase of the B section begins at 0:38, with the second phrase following at 0:45. The A section returns at 0:52, and the second phrase occurs at 1:00. The improvised solo begins at 1:08.</p> <p>The Billie Holiday rendition of “Body and Soul” and Stan Getz’s recording of “Só Danço Samba,” also included on the website, provide additional examples of AABA song-form structure that is easy to follow because of the lyric content. Can you identify the bridge in these two vocal pieces?</p> <p>“James and Wes” is a good illustration of a 12-bar instrumental blues based on a repetitive melody and simple form.</p>	<p><a href="#">entManual/audio.php</a></p>
	<p><b>Page 23.</b> The section about form found in the corresponding chapter on the website provides a thorough explanation of form in music, with examples drawn from the jazz repertoire.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Form">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Form</a></p>
	<p><b>Page 25.</b> The similarity between blues and pentatonic scales is illustrated by an audio example found on the website in the corresponding chapter.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan</a></p>
	<p><b>Page 25.</b> Go to the corresponding section of the website (Chapter 2) and you will find audio examples further helping you to hear what the blues sounds like.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Blues&amp;#pan</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Blues&amp;#pan</a></p>






		es&#pan
	<p><b>Page 29.</b>After reading this section, you should read and play the examples included in the sections on “Melody” and “Harmony” found in the corresponding chapter on the website. A tutorial about improvisation can also be found here.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Tonality">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Tonality</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Chords">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Chords</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2f.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2f.php</a></p>

### Chapter 3






Icon	Callout	Website link
	<p><b>Page 36.</b> If you haven't already done so, examine the section in Chapter 2 on swing on the website. It can be found in the section about rhythm. The website also provides further detail about the drum set, including video clips that are found in the Performance Practice section of Chapter 3.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Swing&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Swing&amp;#pan</a></p>
	<p><b>Page 36.</b> Compare the orchestration of tracks included in the online audio anthology: "Summertime," arranged by Gil Evans, Stan Kenton's "La Suerte de los Tontos," or Charles Mingus's "Boogie Stop Shuffle." The differences should be striking.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 37.</b> Excellent examples demonstrating the concept of arranging in jazz can be found in the online audio anthology. Search on YouTube for a jazz standard such as "All the Things You Are" and you will be astounded at the number of vastly different arrangements there are. Make a list of those versions you like best, citing specific similarities and differences between them. The online audio anthology also includes three versions of "Body and Soul." These versions are uniquely different. The vocal rendition by Billie Holiday is fairly true to the original, both harmonically and melodically. The Coleman Hawkins version, however, departs so radically from the original composition that it is barely recognizable. Esperanza Spalding's version is based on a different meter (5/4 rather than the traditional 4/4), and sections are added between each major section of the form (AABA).</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 38.</b> The best way to become acquainted with the instrumental sounds of jazz is to explore the "Instrumentation" and "Performance Practice" sections in the corresponding chapter on the website. Pictures and sound files of the instruments and mutes commonly found in jazz ensembles can be found in this section. A sound byte is worth a thousand words!</p>	<p><b>Instrumentation</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments</a></p> <p><b>Performance Practice</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects</a></p>






	<p><b>Page 39.</b> “Take Five” or “Pent Up House,” included on the audio anthology, provides a fine example of this classic small-group presentation formula.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 39.</b> Watch the Video Blues movie provided in the corresponding chapter on the website and see if this presentation follows the prescribed format in the preceding outline.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php</a></p>
	<p><b>Page 41.</b> If necessary, review the sections about the instruments, in the corresponding chapter on the companion website, and about form, found in Chapter 2—“The Elements of Music in Jazz.”</p>	<p><b>Instrumentation</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments</a></p> <p><b>Form</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Form">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Form</a></p>
	<p><b>Page 41.</b> The corresponding chapter on the website includes a number of examples to help you identify whether a performance is out of tune, rushes, drags, or is generally sloppy. These examples will help to further clarify these concepts and aid you in assessing the quality of a performance.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3d.php</a></p>
	<p><b>Page 42.</b> Look at the short movie entitled Video Blues found in the corresponding chapter on the website. The following outline will help guide you through this video and enable you, after one or two viewings, to answer the list of questions that follows. Don’t try to concentrate on identifying too many details on the first viewing. This video will help to clarify a number of standard jazz performance practices discussed in this chapter.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php</a></p>

Chapter 4








Icon	Callout	Website link
	<p><b>Page 48.</b> You can find an audio example further describing polyrhythm that results from the combination of these rhythms in the corresponding chapter on the website</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php</a></p>
	<p><b>Page 48.</b> Listen to Track 1 of the online audio anthology to hear a good example of multilayered, poly rhythmic African drumming and the preponderance of layered rhythms in this music. One of these rhythmic layers usually outlines a repeated rhythm pattern that serves as the basic foundation upon which other, more intricate and sometimes improvised, rhythms are layered. Can you distinguish the different rhythmic layers?</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 48.</b> If necessary, review the concepts presented in the “Elements of Jazz” section that discusses rhythm and meter on the companion website. Example 4.3 can be heard on the website in the corresponding section.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm</a></p> <p>Habanera rhythm found here:  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php</a></p>
	<p><b>Page 49.</b> The first track of the online audio anthology does much to support the descriptions you have read about African music performance practice. Listen to it and describe the various layers added to form the complex polyrhythmic texture. Listen to the call–response format and other characteristics that might be found later in jazz.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 49.</b> Important supplements to this chapter are found on the website. An introduction to the percussion instruments associated with Afro-Caribbean and Afro-Latin music is included there in the corresponding chapter. All of the musical examples found in this chapter can be played from the website and will help you to recognize these instruments and rhythmic concepts.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3f.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3f.php</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php</a></p>









	<p><b>Page 52.</b> Audio files that further clarify the similarity between the early New Orleans style and African influenced Latin and Caribbean rhythms can be found in the corresponding chapter on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4b.php</a></p>
	<p><b>Page 54.</b> The website includes demonstrations of the clavé rhythm. The clavé, as well as examples of numerous other indigenous Latin or Afro-Caribbean percussion instruments, can also be found in the corresponding chapter on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4d.php</a></p>
	<p><b>Page 56.</b> Listen to examples of Fisk University vocal groups singing “Swing Low, Sweet Chariot,” “Roll Jordan Roll,” and “Great Camp Meeting” on the “Experiencing Jazz Playlist” at the Library of Congress Jukebox.</p>	<p><b>LOC Jukebox chapter link</b></p>
	<p><b>Page 57.</b> For additional information on the blues and harmony, refer to these discussions on the website in Chapter 2—“The Elements of Jazz.” If you haven’t already done so, look at the Video Blues movie, also on the website and found in Chapter 3—“Listening to Jazz.”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2c.php?tab=Blues&amp;#pan</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Blues&amp;#pan</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2e.php?tab=Blues&amp;#pan</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php</a></p>
	<p><b>Page 58.</b> Robert Johnson, “Ramblin’ on my Mind”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=My_Mind">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=My_Mind</a></p>

	<p><b>Page 60.</b> Bessie Smith, “Lost Your Head Blues”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Head_Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Head_Blues&amp;#pan</a></p>
	<p><b>Page 63.</b> W.C.Handy, “St. Louis Blues”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Louis_Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Louis_Blues&amp;#pan</a></p>
	<p><b>Page 64.</b> Listen to examples of Sousa’s band playing “Creole Belles” and “Chinese Blues” on the “Experiencing Jazz Playlist” at the Library of Congress Jukebox.</p>	<p><b>LOC Jukebox chapter link</b></p>
	<p><b>Page 66.</b> Scott Joplin, “Maple Leaf Rag”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Leaf_Rag&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter4c.php?tab=Leaf_Rag&amp;#pan</a></p>
	<p><b>Page 67.</b> Track 2 of the online audio anthology features a modern recording of Scott Joplin’s performance of “Maple Leaf Rag.”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 68.</b> Listen to an example of Europe’s Society Orchestra performing “The Castles in Europe” on the “Experiencing Jazz Playlist” at the Library of Congress Jukebox.</p>	<p><b>LOC Jukebox chapter link</b></p>






## Chapter 5






Icon	Callout	Website link
	<p><b>Page 82.</b> It may be helpful to review the section about “Instrumentation” included in Chapter 3, “Listening to Jazz,” on the website. This section contains recorded examples of the various instruments and mutes, along with discussions about their construction and roles in a jazz band.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Instruments</a></p>
	<p><b>Page 85.</b> Original Dixieland Jass Band, “Dixie Jass Band One-Step” (ODJB)</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=OneStep&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=One Step&amp;#pan</a></p>
	<p><b>Page 88.</b> King Oliver’s Creole Jazz Band, “Dippermouth Blues” (Oliver)</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=DippermouthBlues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=Dippermouth Blues&amp;#pan</a></p>
	<p><b>Page 90.</b> Jelly Roll Morton’s Red Hot Peppers “Black Bottom Stomp” (Morton)</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=BottomStomp&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=Bottom Stomp&amp;#pan</a></p>
	<p><b>Page 90.</b> You will find on the website several recorded excerpts of trombone, trumpet, and clarinet parts extracted from this composition and re-recorded. Try to find where these excerpts appear in the original recording. The website also contains a brief excerpt of the historic interview with Morton conducted by Alan Lomax.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5d.php</a></p>
	<p><b>Page 91.</b> See the website for excerpts of Armstrong discussing Buddy Bolden, Joe Oliver, and the early New Orleans traditions.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5c.php</a></p>
	<p><b>Page 93.</b> Louis Armstrong and His Hot Five, “West End Blues”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=EndBlues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter5b.php?tab=End Blues&amp;#pan</a></p>

## Chapter 6








Icon	Callout	Website link
	<b>Page 106.</b> Listen to Wiedoeft’s “Saxophobia” and the Brown Brothers’ “Down Home Rag” on the “Experiencing Jazz Playlist” at the Library of Congress Jukebox.	<b>LOC Jukebox chapter link</b>
	<b>Page 107.</b> Frankie Trumbauer and His Orchestra, “Singin’ the Blues”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Singin_Blues&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Singin_Blues&amp;#pan</a>
	<b>Page 110.</b> Paul Whiteman and His Orchestra, “Mississippi Mud”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Mississippi_Mud&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Mississippi_Mud&amp;#pan</a>
	<b>Page 111.</b> A short video demonstration of boogie-woogie can be found in the corresponding chapter on the website.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6d.php</a>
	<b>Page 116.</b> James P. Johnson, “Carolina Shout”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Carolina_Shout&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6b.php?tab=Carolina_Shout&amp;#pan</a>
	<b>Page 119.</b> To learn more about the early technologies that helped to promote jazz in the 1920s, find the section about the history of recording included in the Gallery on the companion website. Here, you can listen to a 78-rpm jazz recording on a 1925 radio and phonograph in much the same way, and with the same quality, that it was experienced in the 1920s.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter6c.php</a>

## Chapter 7

Icon	Callout	Website link
	<p><b>Page 130.</b> Make sure that you review the sections about Performance Practice in Chapter 3, “Listening to Jazz,” found on the website. It might also be helpful to view the short video entitled Video Blues, paying particular attention to the rhythm section. If you haven’t already done so, you should also examine the section about rhythm found on the website in Chapter 2—“The Elements of Jazz.”</p>	<p><b>Performance Practice</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Special_Effects</a></p> <p><b>Video Blues</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3c.php</a></p> <p><b>Rhythm</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm&amp;#pan</a></p>
	<p><b>Page 132.</b> Listen to the brief discussion with Gene Ramey about Eastern and Western swing. This interview is found in the corresponding chapter on the website.</p>	<p>MOVE from chapter 8</p>
	<p><b>Page 134.</b> Fletcher Henderson and His Orchestra, “Sugar Foot Stomp”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Foot_Stomp&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Foot_Stomp&amp;#pan</a></p>
	<p><b>Page 137.</b> Coleman Hawkins and His Orchestra, “Body and Soul”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Body_Soul&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Body_Soul&amp;#pan</a></p>
	<p><b>Page 142.</b> A listening guide for an excellent example of a piece from Ellington’s “mood” category can be found in the corresponding chapter on the companion website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/student">http://www.routledgetextbooks.com/textbooks/9780415659352/student</a></p>

		<a href="http://www.routledgetextbooks.com/Manual/chapter7b.php?tab=Sophisticated_Lady&amp;#pan">Manual/chapter7b.php?tab=Sophisticated_Lady&amp;#pan</a>
	<b>Page 145.</b> Be sure that you use the website to review the high points of this chapter and access a wealth of supplementary material. There are some fascinating excerpts of interviews with Duke Ellington and others that feature in the corresponding chapter heading.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7d.php</a>
	<b>Page 145.</b> Duke Ellington and His Famous Orchestra, “Ko-Ko”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Ko_Ko&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Ko_Ko&amp;#pan</a>
	<b>Page 146.</b> Duke Ellington Orchestra, “Isfahan”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Isfahan&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Isfahan&amp;#pan</a>
	<b>Page 150.</b> The Benny Goodman Sextet “Good Enough to Keep,” also known as “Airmail Special”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Good_Enough&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Good_Enough&amp;#pan</a>
	<b>Page 152.</b> Artie Shaw, “Traffic Jam”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Traffic_Jam&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter7b.php?tab=Traffic_Jam&amp;#pan</a>








## Chapter 8

Icon	Callout	Website link
	<p><b>Page 164.</b> Each of these specific rhythm-section performance practice techniques is clarified through video and audio examples found in the Performance Practice tutorial of Chapter 3—“Listening to Jazz”—on the website. These examples will enhance your understanding and recognition of comping, walking bass, and swing-style drumming techniques. A brief video example of the stride style is found in the section corresponding to Chapter 5.</p>	<p><b>Performance Practice</b>  <a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=SpecialEffects">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=SpecialEffects</a></p>
	<p><b>Page 165.</b> Count Basie, “Every Tub”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Every_Tub&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Every_Tub&amp;#pan</a></p>
	<p><b>Page 166.</b> Listen to the interviews with Lester Young and Billie Holiday found in the corresponding chapter on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8c.php</a></p>
	<p><b>Page 169.</b> Mary Lou Williams with Andy Kirk and His Clouds of Joy, “Mary’s Idea”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Mary_Idea&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Mary_Idea&amp;#pan</a></p>
	<p><b>Page 171.</b> Billie Holiday, “Body and Soul”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Body_and_Soul&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Body_and_Soul&amp;#pan</a></p>
	<p><b>Page 172.</b> You should go back and listen to the Coleman Hawkins recording of this same song, paying particular attention to how radically Hawkins departs from the original melody, which is more closely adhered to by Holiday.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 172.</b> Make sure that you review the corresponding chapter on the website, which includes several short interviews with Billie Holliday and Lester Young.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8c.php">www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8c.php</a></p>

	<b>Page 173.</b> Ella Fitzgerald, "Honeysuckle Rose"	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Honeysuckle_Rose#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Honeysuckle_Rose#pan</a>
	<b>Page 176.</b> Art Tatum, "Tea For Two"	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Tea_For_Two#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter8b.php?tab=Tea_For_Two#pan</a>



## Chapter 9









Icon	Callout	Website link
	<p><b>Page 196.</b> An excellent example of a bebop “contrafact” composed and recorded during the bebop period can be found in the corresponding chapter on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9c.php?tab=Contrafacts&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9c.php?tab=Contrafacts&amp;#pan</a></p>
	<p><b>Page 198.</b> Review Chapter 3—“Listening to Jazz”—on the website and explore the Performance Practice subsection. Here you will learn to recognize many of the concepts that relate to the bebop style. Specifically, the sections to be reviewed under Performance Practice are Piano, Bass, Drum Set, Interpretation, Dissecting a Jazz Performance, and Improvisation.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=SpecialEffects">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=SpecialEffects</a></p>
	<p><b>Page 199.</b> A supplementary listening guide for “Koko,” recorded by Parker and Gillespie at the outset of bebop in 1945, can be found on the website in the corresponding chapter.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Koko&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Koko&amp;#pan</a></p>
	<p><b>Page 204.</b> Charlie Parker “Anthropology”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Anthropology&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Anthropology&amp;#pan</a></p>
	<p><b>Page 206.</b> Dexter Gordon and Fats Navarro “Index”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Index&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Index&amp;#pan</a></p>
	<p><b>Page 208.</b> Thelonious Monk “Epistrophy”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Epistrophy&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Epistrophy&amp;#pan</a></p>
	<p><b>Page 212.</b> Sarah Vaughan “Easy Living”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=EasyLiving&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=EasyLiving&amp;#pan</a></p>







**Page 216.** Dizzy Gillespie and his Orchestra, "Manteca"

<http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter9b.php?tab=Manteca&#pan>

## Chapter 10

Icon	Callout	Website link
	<b>Page 232.</b> Listen to the interviews with Miles Davis and Gerry Mulligan, who discuss the Birth of the Cool sessions. They can be found on the corresponding chapter on the website.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php</a>
	<b>Page 232.</b> Miles Davis, “Moon Dreams”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=MoonDreams&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=MoonDreams&amp;#pan</a>
	<b>Page 234.</b> Gerry Mulligan Quartet With Chet Baker, “Line For Lyons”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Lyons&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Lyons&amp;#pan</a>
	<b>Page 234.</b> Listen to the interviews with Gerry Mulligan, who talks about Chet Baker and the famous piano-less quartet. These excerpts can be found on the website in the corresponding chapter.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php</a>
	<b>Page 237.</b> Dave Brubeck Quartet, “Take Five”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Take_Five&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Take_Five&amp;#pan</a>
	<b>Page 237.</b> Listen to the interviews with Dave Brubeck included on the website in the corresponding chapter.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php</a>
	<b>Page 239.</b> The website includes an excellent audio example, along with the tune discussed below, that exemplifies the interactive-dialogue improvised style developed by pianist Bill Evans and bassist Scott LaFaro. This example is the last example under the discussion of the bass in the “Performance Practice” section of the “Elements of Music” section.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Bass&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3e.php?tab=Bass&amp;#pan</a>
	<b>Page 240.</b> Bill Evans Trio, “Witchcraft”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Witchcraft&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Witchcraft&amp;#pan</a>

	<p><b>Page 241.</b> Listen to the interview with Bill Evans included on the companion website and found in the corresponding chapter.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10d.php</a></p>
	<p><b>Page 244.</b> Stan Getz/João Gilberto, “So Danço Samba”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Dan%C3%A7o_Samba&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Dan%C3%A7o_Samba&amp;#pan</a></p>
	<p><b>Page 246.</b> J.J. Johnson, “Sonnet For Brass”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Brass&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Brass&amp;#pan</a></p>
	<p><b>Page 248.</b> Lennie Tristano and Warne Marsh, “Intuition”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Intuition&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter10b.php?tab=Intuition&amp;#pan</a></p>

## Chapter 11







Icon	Callout	Website link
	<b>Page 260.</b> Art Blakey and the Jazz Messengers, “Moanin”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Moanin&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Moanin&amp;#pan</a>
	<b>Page 261.</b> Horace—Scope, “Strollin”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Strollin&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Strollin&amp;#pan</a>
	<b>Page 262.</b> Listen to the interviews with Horace Silver that can be found in the corresponding chapter on the website.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11c.php</a>
	<b>Page 263.</b> Sonny Rollins, “Pent Up House”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Pent&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Pent&amp;#pan</a>
	<b>Page 267.</b> Jimmy Smith and Wes Montgomery, “James and Wes”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=James&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=James&amp;#pan</a>
	<b>Page 269.</b> Stan Kenton, “Cuban Fire Suite”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Tantos&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Tantos&amp;#pan</a>
	<b>Page 274.</b> Ornette Coleman, “Mind and Time”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=MindTime&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=MindTime&amp;#pan</a>





**Page 277.** Charles Mingus, “Boogie Stop Shuffle”

<http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter11b.php?tab=Boogie&#pan>






## Chapter 12

Icon	Callout	Website link
	<p><b>Page 292.</b> If necessary, review the sections about harmony and melody found on the website in Chapter 2—“The Elements of Jazz”—to further clarify your understanding of these concepts. There is an example to further clarify the difference between modal and functional harmony found in the section about harmony.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2b.php?tab=Rhythm</a></p> <p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Modality&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter2d.php?tab=Modality&amp;#pan</a></p>
	<p><b>Page 293.</b> Miles Davis “So What”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a></p>
	<p><b>Page 296.</b> If necessary, acquaint yourself with the sound of the harmon mute. This mute, along with examples of other brass-instrument mutes, can be found on the website in Chapter 3—“Listening to Jazz.” Excerpts of interviews with Evans and Davis, among others who discuss their collaborations, are also included on the companion website in the corresponding chapter.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Mutes&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter3b.php?tab=Mutes&amp;#pan</a></p>
	<p><b>Page 296.</b> Miles Davis/Gil Evans, “Summertime”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Summertime&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Summertime&amp;#pan</a></p>
	<p><b>Page 299.</b> Miles Davis Quintet, “Orbits”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Orbits&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Orbits&amp;#pan</a></p>
	<p><b>Page 302.</b> Miles Davis, “Miles Runs the Voodoo Down”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Voodoo&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Voodoo&amp;#pan</a></p>






	<b>Page 308.</b> John Coltrane, Blue Train “Lazy Bird” excerpt	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Lazy_Bird&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Lazy_Bird&amp;#pan</a>
	<b>Page 308.</b> John Coltrane, Live at Birdland “Afro Blue” (Mongo Santamaria)	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Afro_Blue&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter12b.php?tab=Afro_Blue&amp;#pan</a>










## Chapter 13

Icon	Callout	Website link
	<b>Page 327.</b> Weather Report, “Palladium”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Palladium#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Palladium#pan</a>
	<b>Page 331.</b> Herbie Hancock, “Chameleon”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Chameleon#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Chameleon#pan</a>
	<b>Page 331.</b> Listen to the Herbie Hancock interview clips found in the corresponding chapter on the website.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13c.php</a>
	<b>Page 334.</b> Chick Corea, “La Fiesta”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Fiesta#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13b.php?tab=Fiesta#pan</a>
	<b>Page 335.</b> Listen to excerpts of interviews with Chick Corea that are included in the corresponding chapter found on the website.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter13c.php</a>

## Chapter 14

Icon	Callout	Website link
	<p><b>Page 345.</b> The website includes an interesting assessment and discussion of European jazz that began to emerge with some direction in the 1970s. This discussion with a former member of Amsterdam’s Willem Breuker Kollektief, as well as interviews with Tim Hagans, can be found in the corresponding chapter on the website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14c.php</a></p>
	<p><b>Page 348.</b> Keith Jarrett, “The Windup”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Windup&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Windup&amp;#pan</a></p>
	<p><b>Page 352.</b> Wynton Marsalis, “Delfeayo’s Dilemma”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Dilemma&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Dilemma&amp;#pan</a></p>
	<p><b>Page 353.</b> A supplemental listening guide of a Braxton recording from Creative Orchestra Music can be found on the companion website.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Piece&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Piece&amp;#pan</a></p>
	<p><b>Page 355.</b> Cecil Taylor, “Jitney No. 2”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Jitney&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter14b.php?tab=Jitney&amp;#pan</a></p>

## Chapter 15

Icon	Callout	Website link
	<b>Page 368.</b> John Scofield and Joe Lovano, “Some Nerve”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Nerve&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Nerve&amp;#pan</a>
	<b>Page 370.</b> Pat Metheny, “Song For Bilbao”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Bilbao&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Bilbao&amp;#pan</a>
	<b>Page 370.</b> Additional listening guides for Pat Metheny’s “Better Days Ahead” and Michael Brecker’s “Suspone” can found in the corresponding chapter on the website.	Coming soon.
	<b>Page 372.</b> An excerpt of “Trumpet Sandwich” is included on the companion audio anthology.	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/audio.php</a>
	<b>Page 373.</b> Tim Hagans/Bob Belden, “Trumpet Sandwich”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Sandwich&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Sandwich&amp;#pan</a>
	<b>Page 373.</b> The website offers interviews with Tim Hagans discussing his work in the US and abroad. The interview is found in the corresponding chapter.	Coming soon.
	<b>Page 376.</b> Esperanza Spalding, “Cuerpo y Alma”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Cuerpo&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Cuerpo&amp;#pan</a>
	<b>Page 381.</b> Maria Schneider, Three Romances Part 3 “Dança Ilusória”	<a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Romances&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Romances&amp;#pan</a>

	<p><b>Page 383.</b> Danilo Pérez, “Suite For The Americas, Part 1”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Americas&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Americas&amp;#pan</a></p>
	<p><b>Page 386.</b> See the corresponding chapter on the website to listen to interviews with Tim Hagans and Alex Coke, who speak about their extensive experience working in Europe.</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15c.php">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15c.php</a></p>
	<p><b>Page 388.</b> Rudresh Mahanthappa and Vijay Iyer, “The Shape of Things”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Shape&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Shape&amp;#pan</a></p>
	<p><b>Page 391.</b> Jason Moran, “Artists Ought to Be Writing”</p>	<p><a href="http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Writing&amp;#pan">http://www.routledgetextbooks.com/textbooks/9780415659352/studentManual/chapter15b.php?tab=Writing&amp;#pan</a></p>