

SUGGESTED LISTENING LIST

Further your skills by listening to players with great Swing feels. Some of these musicians were active as far back to the 1940s and some are still swinging today. Go to YouTube and check out the following names:

PIANO: Oscar Peterson, Bud Powell, Wynton Kelly (with Miles Davis), George Shearing, Phineas Newborn Jr, Errol Garner, Teddy Wilson, Bennie Green.

DOUBLE BASS - Ray Brown, Paul Chambers, Oscar Pettiford, Charles Mingus, Sam Jones, Christian McBride

DRUMS: Papa Joe Jones, Art Blakey (Jazz Messengers), Philly Joe Jones (was often teamed with bassist Paul Chambers), Max Roach (often recorded with Charlie Parker and Clifford Brown), Roy Haynes (still going and swinging), Elvin Jones (with bassist Jimmy Garrison, the rhythm section of John Coltrane), Tony Williams (with bassist Ron Carter the rhythm section in the Miles Davis Quintet), Jack De Johnette (still going and swinging), Greg Hutchinson (contemporary, played with bassists Ray Brown and Christian Mc Bride)

VOCALISTS - Ella Fitzgerald, Anita O'Day, Fats Domino, Frank Sinatra, Martha Tilton, Amy Winehouse

GUITARISTS: Charlie Christian, Wes Montgomery, Herb Ellis, George Benson, Grant Green

Check out the comping (chordal accompaniment) style of Freddie Green at

<https://www.youtube.com/watch?v=EzNNYw9AsOM>

And the early innovator of Swing guitar, Charlie Christian:

<https://www.youtube.com/watch?v=mOnhcdAMInA>

SAXOPHONISTS: Coleman Hawkins, Lester Young, Johnny Hodges, Ben Webster, Chris Potter

This is just a start of course...

COMPARING STYLES BY LISTENING: MUSIC THEATRE AND JAZZ

Go to YouTube and use the links provided to check out different versions of songs that are given a musical theatre treatment compared to a jazz version.

The song *Cabaret*, Liza Minelli's version. Is it "jazzy"? Is it sung with a Swing feel? check it out:

<https://www.youtube.com/watch?v=5QS111mSDSo>

Take two swinging versions of *Blues In the Night*.

The element which makes these two versions a Swing rendition are the accompaniment in the Ella and Amy versions strongly articulate the **triplet subdivisions**. Both vocalists are phrasing clearly off the **Swing 8th notes** (quavers). Both vocalists ornament the melody using the **triplet subdivision** (particularly Ella). This compounds the Swing style. Use the links to listen for yourself.

Ella Fitzgerald's version: <https://www.youtube.com/watch?v=hXhxXYgKXd8>

Amy Winehouse's version: <https://www.youtube.com/watch?v=cGfW1TJJeTw>

Now, compare the feel of **Judy Garland's** version:

<https://www.youtube.com/watch?v=cjsCwpUTMm4>

At the introduction the piano accompaniment plays eighth note triplets followed by a dotted eighth /sixteenth note. There is a mixed message about the feel: is it Swing or is it a dotted eighth/sixteenth note feel? The style of the accompaniment is "straight" compared to "relaxed". So, from the opening there is a style statement.

Garland sings in a legato style. While she sings triplets to work with the three-syllable lyric, when there is just two syllables the eighth notes are not necessarily swung 8's but closer to the dotted eighth and sixteenth grouping articulated by the piano accompaniment.

This is prominent across the first three bars of the bridge.

Judy Garland's version is "bluesy" and "jazzy" but there is a subtle difference between her rendition and those of Ella Fitzgerald and Amy Winehouse.

We want to cultivate an awareness of that distinction.

There are PDF files that accompany this sheet. They include rhythm exercises and syncopated phrases that we played in the *I Got Rhythm* workshop on Saturday 1 April 2017 at the Central Coast Conservatorium of Music.

Keep swinging!!

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