

FINDING THE MELODYSM – A LISTENER’S COURSE IN JAZZ APPRECIATION

Part Two:

I Gotta Right to Sing the Blues The Use of Blues in Jazz, and the Relationship Between Them

In the first section of this course, we looked at Jazz as improvisation of new melodies over the existing harmonic structure of a song. Now we will look at the Blues, and the relationship between Blues and Jazz.

Specifically, we will look at the Blues as a harmonic structure for Jazz improvisation. For most people, the most easily identifiable, easiest to hear song structure is the Blues. This can make it easier to follow and recognize improvised melodies based on the Blues.

The Blues is an important source for Jazz, especially in its earliest days. We will also look at “The Blues” or “Rhythm and Blues” as genres of music with elements that are sometimes similar to and sometimes distinct from the genre of music called Jazz.

1. **I LEFT MY BABY (Count Basie/Jimmy Rushing) (KC Big Band Jazz Style of the 30s) (1957)**
2. **EVIL (Howlin’ Wolf) (Classic Urban Chicago Blues of the 50s-60s) (1954)**
3. **PARKERS MOOD (Charlie Parker) (1948)**
4. **HOOTCHIE COOTCHIE MAN (Muddy Waters) (1954)**

5. **HONKYTONK TRAIN BLUES (Meade Lux Lewis) (1937)**
6. **KOKO (Duke Ellington) (1940)**
7. **STRAIGHT NO CHASER (Thelonious Monk) (1967) [Excerpt]**
8. **BLUE 7 (Sonny Rollins) (1956)**
9. **BETTER GIT IT IN YOUR SOUL (Charles Mingus/Booker Ervin) (1959)**
10. **MOANIN' (Art Blakey/Lee Morgan/Bobby Timmons) (1958)**
11. **LET THE GOOD TIMES ROLL (Louis Jordan) (1946)**
12. **SATURDAY NIGHT FISH FRY (Louis Jordan) (1949)**
13. **NIGHT TRAIN (Jimmy Forrest) (1951)**
14. **BABY, GET LOST (Dinah Washington) (1949)**
15. **DEATH LETTER (Cassandra Wilson) (1995)**

