Expressive Culture: (The) Sounds (of jazz)

Meeting times: Tues/Thurs, 11:00 a.m. - 12:15 p.m. EST + Fri recitation
Professor: Dr. J. Martin Daughtry / jmd19@nyu.edu
Instructors: Zeke Levine (9:30, 11:00 a.m.) / ehl283@nyu.edu
Annie Garlid (12:30, 2:00 p.m.) / acg565@nyu.edu
Course Description
Over the course of the past hundred years, jazz has been framed variously as an erotic display, a symbol of modernity, an essential expression of the African American soul, the sound of the Black avant garde, “America’s classical music,” a form of musical cosmopolitanism, a decadent type of bourgeois entertainment, a virtuosic art form, a revolting noise, a radical performance of democracy and freedom, and elevator music. Jazz is, in other words, complicated—it's densely textured sound world is entwined with a complex social history.

This course immerses you in the sounds of jazz, focusing largely on music made in New York City, the undisputed global capital of the genre. During our class and recitation sessions, we will listen to recordings, compare notes on the music, meet musicians, and read a broad array of jazz scholarship and journalism. We will dig into the history of jazz in and beyond the city, and also explore the strange and delightful new shapes jazz is taking in the 21st century. By the end of the term, if you invest your energies in this course, your understanding of jazz and your understanding of New York will be forever changed.

Course credit and prerequisites
This four-credit lecture course is listed as CORE-UA 730. It fulfills the “Expressive Culture” requirement for the College Core Curriculum. There are no prerequisites for the course. Students who have significant formal training in music will be given the option of exercising their skills in one or more of the written assignments, but students with no training in music are equally well-positioned to succeed in this course.

Learning outcomes
Those who participate wholeheartedly in the course will:
- develop a critical framework for exploring the history, politics, improvisatory practices, technologies, and sounds of jazz music;
- gain some experience listening—closely, critically, generously, with pleasure—to jazz recordings and live performances;
- develop a nuanced understanding of the global and local influences that have shaped the genre;
- gain an appreciation for the individuals and communities that have nurtured and been nurtured by this music.

Teaching and learning methodologies
In class:
- There will be two live lectures per week. It is possible that some of our guests will have to join us via Zoom; in this event, or if pandemic conditions demand it, we may hold a few sessions virtually. We will endeavor to Zoom most live sessions in order to accommodate students who are ill or actively quarantining, but outside of these situations, students should regard live attendance as mandatory.
- This course is a collaborative performance led by professor J. Martin Daughtry and adjunct instructors Annie Garlid and Zeke Levine. Annie and Zeke are brilliant doctoral students who bring a wealth of musical and scholarly experience to the class. They will be leading the Friday recitations, which are an integral part of the course.
During Friday recitations, you will have the opportunity to listen to, discuss, and write about the music in a smaller group setting. All Friday recitations will be in-person, and live attendance is mandatory unless you are ill or actively quarantining. Failure to attend regularly will affect your participation grade. If you are ill or actively quarantining, we will make arrangements to allow you to zoom into the recitation.

Four in-class tests, drawing upon the listening and reading assignments and class lectures, will be administered during your Friday sessions. These tests are provisionally scheduled for February 18, March 4, April 6, and April 29.

Out of class:

Before each class, you will complete a focused reading assignment. All texts will be made available on the NYU Brightspace website. My lectures may or may not reference these readings directly. Regardless, it is important that you keep up with them, as you will be discussing them in recitation and responsible for referencing them during the tests and in your essays and other writing.

Your out-of-class assignments also will include—surprise!—listening to music. We have created playlists on the course website that will expose you to historically important (and extraordinarily beautiful) recordings. Listening attentively to them is a central part of your responsibilities as a member of the class.

Before each week’s recitation session, you will need to prepare a few informal observations based on that week’s readings and/or listenings. Some weeks, your preceptor may give you a question or prompt; other weeks, you may be on your own. This weekly reflection, posted on the “forums” section of the website by 10:00 pm EST each Thursday, will constitute five percent of your grade.

Over the course of the semester, you will produce a number of critical and creative assignments (a series of short essays, due on February 10, March 10, and March 31, respectively; audiovisual documentation of a one-chorus instrumental solo, along with an interpretive essay, due on April 14; and a final “tape piece” with an explanatory essay, due on May 5). I will give you detailed instructions for these projects during my lectures, and your preceptors will devote some time during recitations to help you prepare for them.

Course Materials

All texts and other course materials will be made available on the NYU Brightspace system. To access the system:

Log in to NYU Brightspace from the NYU Home screen. There you’ll find a link to the course “Expressive Culture: Sounds.”

Click on this link.

Once you’re in the site for the course, click on the tab labeled “Resources.”

Find the materials that you need. Before each class session, you will need to read and listen to all of the materials in the folder with that session’s number. (For example, before class on January 27, you will ingest and digest the contents of the folder labeled “0127,” and come to your recitation on Friday the 28th prepared to discuss them.
Attendance and participation

- A semester is an exceedingly short period of time, and every single class meeting is an essential, unrepeatable part of the performance. With this in mind, and echoing the point made in “teaching and learning methodologies” above, we expect you to attend every lecture and recitation session.

- Each day, we will expect you to be on time, well prepared, wide awake, and fully focused. Given how difficult it is to tell in advance whether something I say will have a profound effect on your life—or whether it will show up during a test or embedded in an essay prompt—you should take copious notes during lectures.

- In class and especially in the recitation sessions, we will expect everyone to be respectful of one another's opinions, and to welcome a diversity of perspectives in our discussions. (This doesn't mean you have to agree with me or your preceptor or your classmates. It just means we need to treat one another with intellectual generosity and mutual respect.) Like a jazz quartet, every class is a collective, and the behavior of each member affects the overall feeling of the group as well as the substance and style of the group's performance.

Academic Integrity

- Good academic writing is the product of a thoughtful, critical, and generous engagement with other people's ideas, texts, and creative works. "Academic integrity," a special sub-species of general integrity, involves (but is not limited to) the public recognition of this fact. Minimally, this means that when you use other people's words or ideas in your work, regardless of where they are found (in books, in newspapers, online, in conversation), you must show your reader where they come from. To fail to do so is plagiarism, and the repercussions for plagiarism are serious. Similarly, you will be expected to be scrupulously honest as you take the listening tests and other exams. To fail to do so is cheating, and the repercussions for cheating are serious. More than the damage to your reputation and grade, however, conducting yourself in an irresponsible manner hurts you by depriving you of the opportunity to learn from struggling to do your best work, and by corroding your own sense of personal integrity. I am confident that you will all avoid these pitfalls and take pride in the honest work you do in this class.

- NYU has a useful statement on academic integrity, which you can find here: [http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

Grading distribution

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<tr>
<th>Component</th>
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<td>Class and recitation attendance and participation</td>
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<td>Forum posts</td>
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<td>Short essays (#1 = 5%, #2 = 10%, #3 = 10%)</td>
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Status of this syllabus
This syllabus is a working document. As the term progresses, we may make changes to readings, assignments and due dates to reflect the needs of the group and the schedules of guest presenters. Updated versions of the syllabus will be posted on course website and announced during class.

TENTATIVE COURSE SCHEDULE

Tuesday, January 25  
Introduction

Thursday, January 27  
**Jazz definitions and metanarratives**
- Myers, “Why Jazz Happened”
- Deveaux, “Constructing the Jazz Tradition”
- Payton, “On Why Jazz Isn't Cool Anymore”
- Dodd, “Is Jazz Dead?”

Tuesday, February 1  
**Improvisation as practice and metaphor**
- Giddins/Deveaux, “Jazz Form and Improvisation”
- Auslander, “Jazz Improvisation as a Social Arrangement”
- “Sounding Truth to Power,” [optional, recommended]

Thursday, February 3  
**Jazz and the history of race in America**
- Waterman, “The Minstrel Show”

Tuesday, February 8  
**The importance of the blues**
- Evans, “Blues: Chronological Overview”
- Hughes, “The Weary Blues”
- Murray, “The Blues as Such,” “The Blues Face to Face,” “The Blue Devils and the Holy Ghost,” “The Blues as Music,” “Singing the Blues,” “Playing the Blues.”

Thursday, February 10  
**Guest artist: Miki Yamanaka**

***short essay #1 due***

Tuesday, February 15  
**Jazz and place: New Orleans, Chicago, New York**
- Giddins/Deveaux, “New Orleans”
- Porter, “A Marvel of Paradox: Jazz and African American Modernity”
- Peyton, “A Black Journalist Criticizes Jazz”
Thursday, February 17

**Close listen #1: West End Blues**

***Fri: 2/18 — test #1: the jazz instrumentarium***

Tuesday, February 22

**Louis Armstrong**

- “The Jazz Problem”
- Russonello, “Louis Armstrong’s Life in Letters, Music, and Art”

Thursday, February 24

**Harlem Stride; the emergence of Cool**

- Dinerstein, “Lester Young and the Birth of Cool”
- Baraka, “Be Cool”
- Monson, “The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse”

Tuesday, March 1

**Jazz as popular music: the Swing Era**

- Giddins/Deveaux, “Swing Bands”
- Baraka, “Swing: From Verb to Noun”
- Armstrong, “What is Swing?”
- Ellington, “Duke Ellington Explains Swing”
- Loy, “The Widow’s Jazz”

Thursday, March 3

**Bebop, part 1 (Williams, Parker, Gillespie)**

- Giddins/Deveaux, “Modern Jazz: Bebop”
- Baraka, “Minton’s” [in *Black Music*]
- Gillespie, “To Be or Not . . . to Bop”
- Wolff and Armstrong, “Bop Is Nowhere”
- Ellison, “The Golden Age, Time Past”

***Fri: 3/4—test #2: song structure***

Tuesday, March 8

**Jazz’s gender problem**

- Tucker, “Big Ears: Listening for Gender in Jazz Studies”
- Carby, “The Sexual Politics of Women’s Blues”
- *Downbeat*, “Jazz and Gender During the War Years”
- Teal, “Mary Lou Williams as Apology: Jazz, History, and Institutional Sexism in the Twenty-First Century”

Thursday, March 10

**Voices, part 1 (Armstrong, Holiday, Fitzgerald, Vaughan)**

- Pellegrinelli, “Separated at ‘Birth’: Singing and the History of Jazz”
- Baraka, “Dark Lady of the Sonnets”
- Cortez, “Jazz Fan Looks Back”
Edwards, “Louis Armstrong and the Syntax of Scat”

***short essay #2 due***

SPRING BREAK: No classes on March 15, 17, 18

Tuesday, March 22 Close listen #2: Koko, Funky Blues

Thursday, March 24 Bebop, part 2 (Monk)
-Porter, “Dizzy Atmosphere: The Challenge of Bebop”
-Ulanov, “Moldy Figs versus Moderns!”
-The Thelonious Monk Reader [excerpts]

Tuesday, March 29 Miles Davis
-Giddins / Deveaux, “The 1950s: Cool Jazz and Hard Bop”;
“Modality: Miles Davis and John Coltrane”
-Walser, “Out of Notes: Signification, Interpretation, and
the Problem of Miles Davis.”

Thursday, March 31 Guest artists: Dayna Stephens trio

***short essay #3 due***

Tuesday, April 5 John Coltrane
-Baraka, “A Jazz Great: John Coltrane”;
“Coltrane Live at Birdland”
-Sanchez, “A/Coltrane/Poem”
-Ratliff, Coltrane: The Story of a Sound [excerpts]

***Fri: 4/6—test #3, style identification***

Thursday, April 7 Jazz and justice, part 1: the Civil Rights Movement
-Long, “Black Blowers of the Now: Jazz and Activism from
King’s Birmingham to Coltrane’s Alabama”

Tuesday, April 12 Experimentalism, part 1: free jazz and spiritual explorations
-Readings TBA

Thursday, April 14 Guest artist: Yunior Terry
-Readings TBA

***Solo documentation + essay due***

Tuesday, April 19 The present: Voices, part 2 (Salvant/Fortner)
-Brooks, Liner Notes for the Revolution [excerpts]

Thursday, April 21 The present: Experimentalism, part 2: (Branch)
-Readings TBA

Tuesday, April 26  
**The present: Jazz and Justice, part 2: Black Lives Matter**
- Chinen, “A Cri de Coeur from Jazz Musicians in a Black Lives Matter Age”
- Russonello, “Jazz Has Always Been Protest Music. Can It Meet This Moment?”

Thursday, April 28  
**The present: Appropriations and flux**
- Mosley, “Musicians Partner with Jazz Greats to make ‘Freedom Music’”
- Deshpande, “Jazz Pianist Robert Glasper on His Role in Kendrick Lamar’s To Pimp a Butterfly”
- Pierce, “A Song for Preventing Overthinking in a New Relationship”

***Fri: 4/29—test #4: cumulative***

Tuesday, May 3  
**Listening as action**

Thursday May 5  
**Conclusions**

***tape piece + essay due***
A few good books:


**A few good films:**
*The Sound of Jazz* (1957)
*Jazz on a Summer's Day* (1960)
*Imagine the Sound* (1981)
*Round Midnight* (1986)
*Thelonious Monk: Straight No Chaser* (1988)
*Let's Get Lost* (1988)
*Accra Trane Station: The Music and Art of Nii Noi Nortey* (2005)
*1959: The Year that Changed Jazz* (2009)
*What Happened, Miss Simone?* (2015)
*The Jazz Loft According to W. Eugene Smith* (2016)
*Chasing Trane: The John Coltrane Documentary* (2016)
*I Called Him Morgan* (2016)
*Rahsaan Roland Kirk: The Case of the Three-Sided Dream* (2016)
*Listening to Kenny G* (2021)

**A few good albums:**
Ambrose Akinmusire, *Origami Harvest*; *On the Tender Spot of Every Calloused Moment*
Louis Armstrong, *Best of the Hot 5s and 7s*; *The Great Chicago Concert*; *Louis Armstrong Plays W.C. Handy: The Complete RCA Victor Recordings*
Art Ensemble of Chicago, *A Jackson in Your House*
Mulatu Astatke, *Plays Ethio Jazz Éthiopiques*; *Sketches of Ethiopia*
Albert Ayler, *Spiritual Unity*
The Bad Plus, Give; These Are the Vistas
Count Basie, The Complete Atomic Basie; The Complete Decca Recordings
Sydney Bechet, The Sydney Bechet Story; The Fabulous Sydney Bechet; Les Annees Bechet
Bix Beiderbecke, The Bix Beiderbecke Story
Sasha Berliner, Azalea
Art Blakey, Caravan; Moanin'; A Night at Birdland; Indestructible
Carla Bley, Escalator Over the Hill
Lester Bowie, Numbers 1 & 2; Avant Pop
Jaimie Branch, Fly or Die I, II, and Live
Dollar Brand (Abdullah Ibrahim), African Marketplace
Anthony Braxton, For Alto
Michael Brecker, Michael Brecker
Clifford Brown and Max Roach, Clifford Brown & Max Roach
Dave Brubeck, Time Out
Betty Carter, Betty Carter's Finest Hour; The Audience with Betty Carter
Neneh Cherry & the Thing, The Cherry Thing
Charlie Christian, Charlie Christian with Benny Goodman Sextet and Orchestra; The Genius of the Electric Guitar
Avishai Cohen, Lyla
Ornette Coleman, The Shape of Jazz to Come; Free Jazz: A Collective Improvisation; Change of the Century; At the 'Golden Circle' Stockholm; Something Else!!!!; Sound Grammar; Beauty is a Rare Thing; The Complete Atlantic Recordings
Steve Coleman, Resistance is Futile, The Tao of Mad Phat
Alice Coltrane, Huntington Ashram Monastery; Ptah, the El Daoud; Universal Consciousness
John Coltrane, Blue Train; Cattin' with Coltrane and Quinichette; Giant Steps; John Coltrane and Thelonious Monk; John Coltrane and Johnny Hartman; My Favorite Things; A Love Supreme; Om; Africa/Brass; Ascension; The Complete 1961 Village Vanguard Recordings; Both Directions at Once
Chick Corea, Return to Forever
Miles Davis, Kind of Blue; Birth of the Cool; Bags’ Groove; Workin'; Cookin'; Steamin'; Relaxin'; Miles Smiles; Sketches of Spain; Complete Live at the Plugged Nickel; Bitches Brew; On the Corner; Tutu; Amandla
Jack DeJohnette, Special Edition
Eric Dolphy, Out to Lunch; Out There
Paquito D’Rivera, Live at the Blue Note
Kurt Elling, Dedicated to You; Secrets are the Best Stories
Duke Ellington, Golden Greats; Never No Lament: The Blanton-Webster Band; Ellington at Newport 1956; the OKeah Ellington; Money Jungle
Bill Evans, Waltz for Debby; Portrait in Jazz; The Complete Village Vanguard Recordings (1961)
Gil Evans, The Individualism of Gil Evans
Ella Fitzgerald, Ella Fitzgerald Sings the Cole Porter Songbook, The Complete Ella Fitzgerald and Louis Armstrong on Verve; Live at Mister Kelly's; Ella Fitzgerald and Joe Pass, Again; Ella: The Legendary Decca Recordings
Sullivan Fortner, Aria; Moments Preserved; Tea for Two
Kenny Garrett, Seeds from the Underground; Sounds from the Ancestors
Stan Getz, Focus; Stan Getz and João Gilberto
Dizzy Gillespie and Charlie Parker, *Town Hall, New York City, June 22, 1945; The Quintet: Jazz at Massey Hall*

Robert Glasper Experiment, *Black Radio*

Benny Goodman, *The Complete RCA Victor Small Group Recordings; Benny Goodman in Moscow; At Carnegie Hall, 1938, Complete*

Dexter Gordon, *Go; Our Man in Paris; the soundtrack to Round Midnight (with Herbie Hancock et al.)*

Charlie Haden, *Liberation Music Orchestra*

Herbie Hancock, *Maiden Voyage; Headhunters; Soundtrack to Round Midnight; The Other Side of Round Midnight; The New Standard*

John Handy, *Live at Monterey Jazz Festival*

Roy Hargrove, *Habana, Distractions (RH Factor), Earfood*

Joe Harriott-John Mayer Double Quintet, *Indo-Jazz Suite*

Coleman Hawkins, *Body and Soul; Coleman Hawkins: The Bebop Years; Blue Saxophones (with Ben Webster); The Essential Sides Remastered, 1929-1939*

Fletcher Henderson, *Tidal Wave*

Joe Henderson, *State of the Tenor vol 1 and 2; Mode for Joe; Inner Urge; Page One; Mode for Joe; In 'n Out; Tetragon; In Pursuit of Blackness; Joe Henderson and Alice Coltrane: Elements; Joe Henderson in Japan; At the Lighthouse*

Woody Herman, *The Thundering Herds*

Andrew Hill, *Point of Departure*

Ari Hoenig, *Punkbop: Live at Smalls; The Pauper and the Magician*

Billie Holiday, *Lady Day: The Master Takes and Singles; The Complete Billie Holiday on Verve; Billie Holiday at Jazz at the Philharmonic*

David Holland Quartet, *Conference of the Birds*

Freddie Hubbard, *Red Clay; Open Sesame*

Vijay Iyer, *Accelerando; Far from Over; Uneasy*

Ahmad Jamal, *The Complete Live at the Pershing Sessions; The Awakening; Chamber Music of the New Jazz; Heatwave*

José James, *For All We Know; Yesterday I Had the Blues: The Music of Billie Holiday*

Keith Jarrett, *The Köln Concert*

James P. Johnson, *The Original James P. Johnson, 1942-45 Piano Solos*

Elvin Jones, *Live at the Lighthouse*

Roland Kirk, *Rip, Rig & Panic*

Lee Konitz, *Lee Konitz with Warne Marsh; Motion; Duets*

Lage Lund, *Terrible Animals*

George Lewis, *The George Lewis Solo Trombone Album; Changing with the Times; Homage to Charles Parker*

Abbey Lincoln, *That's Him*

Rudresh Mahanthappa, *Bird Calls; Samdhi; Gamak; Hero Trio*

Branford Marsalis, *Trio Jeepy; Coltrane's A Love Supreme Live in Amsterdam; Four MFs Playin' Tunes*

Wynton Marsalis, *Live at Blues Alley; Standard Time vols. 1-3*

Jackie McLean, *Let Freedom Ring*

Christian McBride, *Kind of Brown; Live at Tonic*

Medeski, Martin, and Wood with John Scofield, *Out Louder; Combustication*
Brad Mehldau, *Art of the Trio Recordings 1996-2001*
Pat Metheny, *80/81; Bright Size Life*
Charles Mingus, *Mingus Ah Um; The Black Saint and the Sinner Lady; Tijuana Moods; Mingus at the Bohemia; Cornell 1964*
Modern Jazz Quartet, *Django; Fontessa*
Thelonious Monk, *Brilliant Corners; Genius of Modern Music vol. 1 and 2; Thelonious Himself; The Riverside Years; Genius of Modern Music; Live at the Club, 1964; Thelonious Monk at Town Hall*
Wes Montgomery, *The Incredible Jazz Guitar of Wes Montgomery; Bags Meets Wes; Smokin’ at the Half Note*
Jason Moran, *Modernistic; Ten; All Rise: A Joyful Elegy for Fats Waller; The Sound Will Tell You*
Lee Morgan, *The Sidewinder; Live at the Lighthouse*
Jelly Roll Morton, *Jelly Roll Morton, 1926-1930; Volume 1 (JSP)*
Gerry Mulligan, *The Original Quartet with Chet Baker*
Music Improvisation Company, *Music Improvisation Company*
Oliver Nelson, *Blues and the Abstract Truth*
King Oliver, *King Oliver’s Creole Jazz Band: The Complete Set*
Charlie Parker, *Complete Savoy and Dial Studio Recordings; Bird: The Complete Charlie Parker on Verve; Best of the Complete Live Performances on Savoy*
Tivon Pennicott, *Lover of Nature*
Oscar Peterson, *Exclusively for My Friends, vols. 1-4; Oscar and Ella; Night Train*
Polar Bear, *Held on the Tips of the Fingers*
Gregory Porter, *Liquid Spirit*
Bud Powell, *The Amazing Bud Powell, vols. 1-5; Jazz Giant; The Genius of Bud Powell*
Sun Ra, *Greatest Hits—Easy Listening for Intergalactic Travel; Space is the Place; Lanquidity; The Heliocentric Worlds of Sun Ra*
Django Reinhardt, *The Classic Early Recordings in Chronological Order*
Max Roach, *We Insist! Max Roach's Freedom Now Suite*
Sonny Rollins, * Saxophone Colossus; Way Out West; Night at the Village Vanguard; The Bridge; Sonny Meets Hawk!; Newk’s Time; Tenor Madness; G-Man; Freedom Suite*
Joel Ross, *Kingmaker; Who Are You?*
George Russell, *The Jazz Workshop*
Cecile McLorin Salvant, *Cecile; WomanChild; For One to Love; Dreams and Daggers; The Window*
Pharoah Sanders, *Karma*
Archie Shepp, *Four for Trane; Let My People Go*
Matthew Ship, *Pastoral Composure*
Wayne Shorter, *Juju; Speak No Evil; Without a Net*
Horace Silver, *Song for My Father*
Nina Simone, *Sugar in My Bowl: The Very Best of Nina Simone, 1967-1972; Nina Simone at Town Hall; Little Girl Blue*
Frank Sinatra, *Sinatra at the Sands; In the Wee Small Hours; The Capitol Years*
Bessie Smith, *The Essential Bessie Smith*
Wadada Leo Smith, *Solo: Reflections and Meditations on Monk; America’s National Parks*
Tyshawn Sorey, *The Inner Spectrum of Variables; Verisimilitude*
Esperanza Spalding, *Chamber Music Society; Radio Music Society; 12 Little Spells; Songwrights Apothecary Lab*
Tomasz Stanko, *Soul of Things*
Dayna Stephens, *Gratitude; Right Now!*
Art Tatum, *The Tatum Group Masterpieces, vols. 1-8; The Tatum Solo Masterpieces, vols. 1-8*
Cecil Taylor, *At the Café Montmartre*
Henry Threadgill, *Where's Your Cup?*
Stan Tracey, *Jazz Suite Inspired by Dylan Thomas' Under Milkwood*
Lenny Tristano, *Tristano*
Sarah Vaughan, *Sarah Vaughan with Clifford Brown; Crazy and Mixed Up; Swingin' Easy; Sarah Vaughan and Billy Eckstine Sing the Best of Irving Berlin; At Mister Kelly's; Live in Japan; Sarah Vaughan: Duke Ellington Songbooks*
Fats Waller, *Handful of Keys*
Dinah Washington, *First Issue: The Dinah Washington Story*
Kamasi Washington, *The Epic*
Chick Webb, *Stomping at the Savoy*
Mary Lou Williams, *Mary Lou’s Mass; Live at the Keystone Korner; My Mama Pinned a Rose on Me*
Tony Williams, *Emergency!*
Cassandra Wilson, *Blue Light Till Dawn*
World Saxophone Quartet, *World Saxophone Quartet Plays Duke Ellington*
Miki Yamanaka, *Human Dust Suite; Stairway to the Stars*
Lester Young, *The Lester Young/Count Basie Sessions 1936-40; Kansas City Swing*
John Zorn, *Bar Kokhba; Naked City*

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