

Name:		Date:	
Email:		Prof/Class:	

Chapter 9: Jump & Bop – Jazz Radical

Important Terms & Names

1) In what ways was “jump blues” different from the typical blues format?

2) How did Louis Jordan combine elements of the big band sound and elements of the blues together to create a new hybrid sound called “jump blues”?

3) How were the jump blues bands different in size and make-up from the big bands?

4) What style spun out of the jump blues and influenced early rock ‘n’ roll?

5) In what way did bebop or bop evolve as a reaction to the complex arrangements of the big band era?

6) How did the typical bop combo differ in size from the big band ensemble?

7) What were some of the characteristics of the new bop sound that was jarring and uncomfortable to the jazz establishment?

8) How was bop a reflection of the struggle experienced by individual African-American young men in the mid-1950's?

9) How did bop differ from big band in melody, harmony and rhythm?

10) What location is often cited as the birthplace of bop?

11) What sax player is often called the "Father of Bop"?

12) What trumpet player and piano player rounded out the key three individuals of bop?

13) What made bop known as “music for the head, not for the feet”?

14) In what ways was Gillespie more commercially minded than Parker?

15) What innovations did Gillespie introduce into jazz in the late 1950’s?

16) How was Thelonius Monk’s bop piano style different from any other preceding jazz style?

17) How did the “jazz-classical-jazz” cycle come full circle with bop artists like Parker and Gillespie?

18) Which of the “main three” of bop was most commercially successful and most publicly recognized for his contributions to American music?