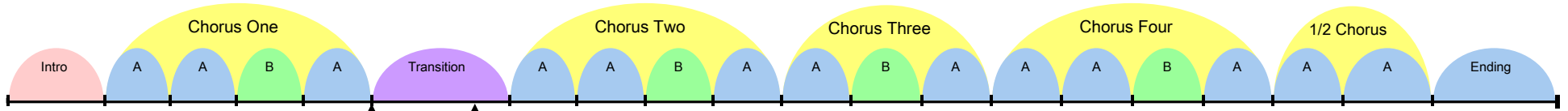


Figure 5. Jazz history timelines

5a. AABA choruses

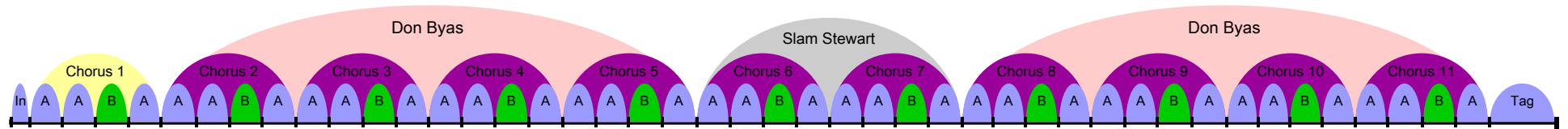
Night in Tunisia



- Note that the bridge (B) is colored differently than the A sections to help students identify this recurring contrasting section

5b. AABA choruses grouped by improviser

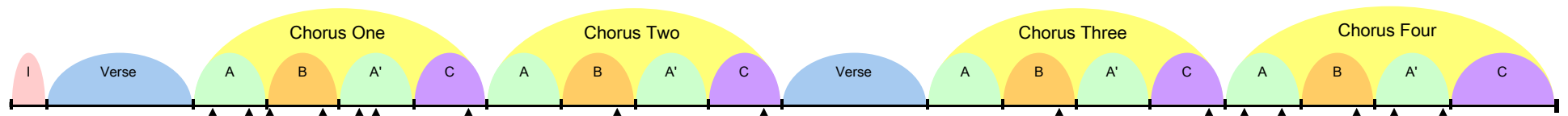
I Got Rhythm.mp3



- a third level of bubbles groups choruses into larger units

5c. ABAC choruses, with markers

Riverboat Shuffle



- markers are added below the timeline to identify particular events occurring *within* the chorus

5d. Annotations from “Riverboat Shuffle” (Figure 5c), up to the beginning of Chorus Two

- The annotations in this list are displayed below the timeline as the music plays

Riverboat Shuffle with Bix Beiderbecke on cornet, Frankie Tumbauer on saxophone, and Eddie Lang on guitar, Doc Ryker on alto sax, Don Murray on clarinet, Bill Rank on trombone, Itzy Riskin on piano and Chauncey Morehouse on drums.

I [0:00.0] Introduction, alternating between band and cymbal crashes

Verse [0:04.3] Several stop-time breaks for the guitar (played by Eddie Lang)

Chorus One [0:22.4]

A [0:22.4]

[0:24.8] guitar break

[0:29.2] another guitar break

B [0:31.4]

[0:31.8] collective improvisation

[0:38.3] break for the piano

A' [0:40.3]

[0:42.8] break for the clarinet

[0:44.9] collective improvisation

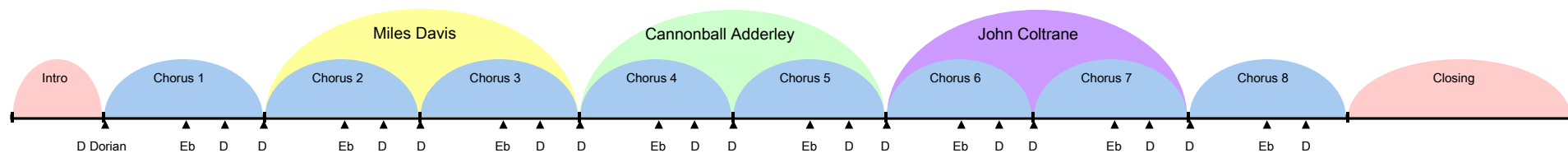
C [0:49.5]

[0:56.3] cornet begins a lead-in to the next chorus in the break

Chorus Two [0:58.5] Bix Beiderbecke cornet solo, accompanied by strumming guitar, piano, and drums

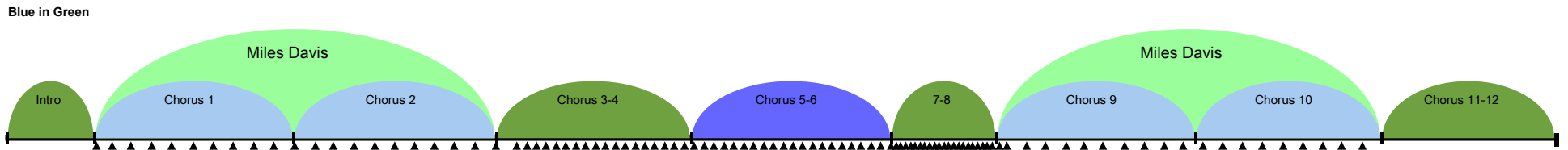
5e. Slower changes in modal jazz

So What



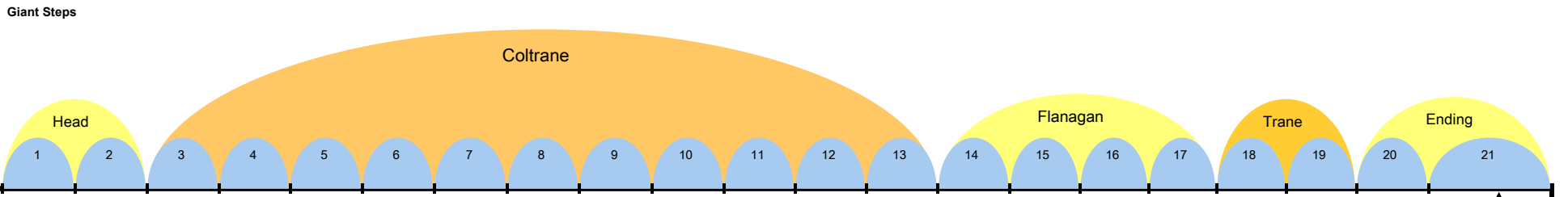
- markers indicate modal shifts from D Dorian to Eb Dorian and back

5f. Changing chorus speeds in "Blue in Green"



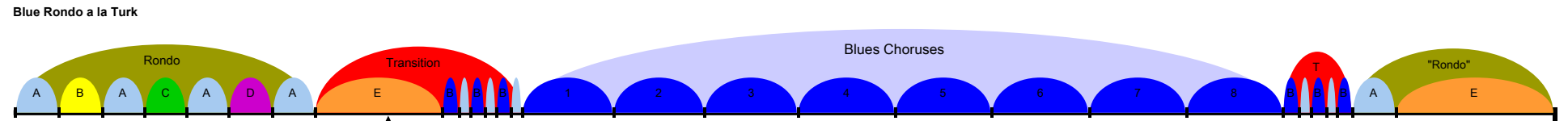
- The markers help to visually illustrate how the changes in this piece speed up in the middle, causing the choruses themselves to go by more quickly
- Note also the particularly apt use of blues and greens in this timeline

5g. Proportions of lead soloist vs. sideman in "Giant Steps"



- Coltrane plays fifteen choruses to Flanagan's four

5h. Proportions of rondo vs. the blues in "Blue Rondo a la Turk"



- A miniature seven-part rondo is followed by eight choruses of the blues
- Note the unusually rapid juxtaposition of ideas in the transition sections, visually communicating a conflict that is quite evident in the performance