

These are notes and links to the playlist (and other performances) from Class Four: Jazz International. The point of this class is to show that the depth of study, understanding, and virtuosity in the jazz language is an indication of the maturity of the music. Recognizing that jazz has become an international music featuring musicians who have mastered the jazz repertoire and developed styles in their own voices indicates the importance of the achievement we are discussing. It underscores the idea that jazz is a mature music that has a life of its own beyond the African American culture that created and developed it.

Joey Alexander. -

We did not get to listen to the entire 7-minute promo documentary about this 11-yr. old (at the time) prodigy from Jakarta. I urge you to watch the whole short film because it is thrilling to witness and genuine prodigy at work, and also because he seems to have very informative things to say about his own process.

There is no way I know of to account for his level of accomplishment at age 11 other than a “gift” that is housed by the brain or mind of a genius. It’s not only his technical ability to play the piano like an adult virtuoso, but the quality of his musical ideas, which are creative, mature, and delightful to listen to (if you like jazz). He is clearly most influenced by John Coltrane and McCoy Tyner (pianist in the Coltrane band). Joel plays a great deal of music from the Coltrane repertoire of originals (like “Giant Steps”) and songs Coltrane is associated with (like “My favorite Things”). Finally the things he says about music are very enlightening. He clearly has mined the tradition of jazz players from a half-century before he was born to learn what he has.

Joey Alexander promo video.

<https://www.youtube.com/watch?v=925hlSOosDI>

Joey interviewed by Lester Holt on ABC News

[https://www.youtube.com/watch?v=f2OAmOqs\\_ZM](https://www.youtube.com/watch?v=f2OAmOqs_ZM)

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Django Reinhardt and Stephane Grappelli 1939 Live at the hot club of France.

<https://www.youtube.com/watch?v=ANArGmr74u4>

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Harold Nussa Lopez

The live concert I played in class has been removed from the internet. I may try to post it myself from the file I have, but you can find the same group at other venues.

<https://www.youtube.com/watch?v=v8CFZ4QqGLw> (in Switzerland) - 4:33

**A second piece starting at 4:40** is more jazz-influenced than the first song on the video:

<https://www.youtube.com/watch?v=v8CFZ4QqGLw>

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Toots Thielmann - with singer Elise Regina. . His composition, Bluesette, which has become part of the jazz repertoire. Thielmann whistles and plays guitar, both incredibly well, although he is known for his harmonica playing

<https://www.youtube.com/watch?v=vtGMDmjk6EA>

Toots on the Dave Letterman TV show .1982 playing the Ellington classic "Sophisticated" Lady (composed in 1930) in a lyrical and imaginative improvisation.

<https://www.youtube.com/watch?v=cIiU28l5pek>

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Yoko Miwa Trio “lickety split” at the Blue Note in NYC in 2017 (3:13 min)  
She is in charge of the jazz program at Thelonious Monkfish in Central Square, Cambridge.

<https://www.youtube.com/watch?v=anR-IHQg2yw>

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Avishai and Anat Cohen play Ellington’s The Mooche composed in 1930 / . It’s a blues.. But pay attention to the sensuous treatment, if i didn’t tell you it was a blues form, you may not recognize it. Yuval Cohen on Soprano sax. Anat Cohen on Clarinet. . .we won;t hear Avishai . The tune by the way has an interesting structure. It has two 16-measure themes followed by a 12-measure blues form. The solos seem mostly on the blues. But there is an eight-measure ensemble chorus between the first two soloists.

<https://www.youtube.com/watch?v=a9SoszM32kg>

Another version of The Mooche by the same group — completely different solos.

<https://www.youtube.com/watch?v=OEGuF5jVfmQ>

“Tiger Rag”; was one of many tunes circulating around New Orleans in 1914 - 1916. The Original Dixieland Jass Band recorded it in 1917. It is generally agreed they were the first group to record jazz, but the original authorship of the song has never really been settled. Nick LaRocca, drummer in the ODJB, was given credit on the band’s 1917 recording but its authorship was never settled legally. It represents a great example of the maturity of the music which returns to among the very first compositions in the genre and modernizes it.

This version is up-tempo and precisely articulated. The solos are all wonderful.

There is a great piano solo as well which is a commentary on the style of syncopation present in early jazz.

<https://www.youtube.com/watch?v=DL-wVGLzgFI>

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\Miroslav Vitour (bass) and michel Petruciani (piano) play an original tune by Michel.

<https://www.youtube.com/watch?v=6xxwjjM41Ts>

John McLaughlin (guitar) and Larry Young (organ) are both British and heavily influenced by American musicians. Here they play in a band called Lifetime Emergency led by drummer Tony Williams. It is very intense music, borrowing a lot from Coltrane and from Jimi Hendrix. Sadly, this great band did not last long and only made 2 or 3 recordings. I did not have time to play this on in the class.

<https://www.youtube.com/watch?v=Aq3LEc0T3Fw>

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Claudio Roditi (Brasil) Paquito d'rivera (Cuba) play "All the Things you are." a jazz standard using some Cuban rhythms and accompaniment sometimes using a repetitive, rhythmic piano pattern called a *montuna*.

<https://www.youtube.com/watch?v=oWKp7obSvQk>

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Niels Henning Orsted-Pedersen (from Denmark) with Oscar Peterson

( and Ray Brown)  
Montreux Jazz Festival 1977.

[https://www.youtube.com/watch?  
v=aF1wngoCX9A&list=RDaF1wngoCX9A&start\\_radio=1&t=16 9](https://www.youtube.com/watch?v=aF1wngoCX9A&list=RDaF1wngoCX9A&start_radio=1&t=169)

END of NOTES TO CLASS FOUR