

**Jazz in America • The National Jazz Curriculum**  
**Test Bank 6 - Cool, Hard Bop, and Modal Jazz**

Select the BEST answer

1. The era of cool jazz was from
  - A. 1925 - 1935
  - B. 1935 - 1945
  - C. 1940 - 1950
  - D. 1949 - 1955
  - E. 1955 - 1963
  
2. If Bebop were a reaction to Swing, then Cool might be considered a reaction to
  - A. Dixieland
  - B. the Blues
  - C. the reaction
  - D. Rock 'n Roll
  - E. Swing
  
3. Cool jazz was
  - A. usually slower paced and more subdued than Bebop
  - B. usually fast paced
  - C. usually energetic and overtly emotional
  - D. usually louder than Bebop
  - E. the slang term for the "hot" style of jazz
  
4. The type of jazz that put jazz back into the mainstream of American music in the 1950's was
  - A. Modal Jazz
  - B. Cool
  - C. Funk
  - D. Hard Bop
  - E. Bebop
  
5. Cool jazz was performed by
  - A. both white and black musicians in most of America's major cities
  - B. white musicians exclusively
  - C. black musicians exclusively
  - D. mostly women
  - E. classical musicians
  
6. One of the saxophonists associated with Cool jazz was
  - A. Chet Baker
  - B. Dave Brubeck
  - C. Gerry Mulligan
  - D. Charlie Parker
  - E. Milt Jackson

7. A trumpet player associated with Cool jazz was
  - A. Miles Davis
  - B. Gerry Mulligan
  - C. Dizzy Gillespie
  - D. Dave Brubeck
  - E. Freddie Hubbard
  
8. Cool combos ranged from
  - A. quartets to sextets
  - B. trios to nonets
  - C. duets to octets
  - D. quartets to big bands
  - E. chamber orchestra to symphonic orchestra
  
9. Cool groups sometimes included
  - A. vibes and French horn
  - B. banjo and guitar
  - C. clarinet and violin
  - D. bassoon and oboe
  - E. acoustic guitar and electric bass
  
10. Cool jazz influences and tune sources included
  - A. symphonic repertoire only
  - B. Dixieland
  - C. the Blues exclusively
  - D. Swing and Bebop
  - E. Hard Bop
  
11. In Cool jazz
  - A. classical music elements could often be found
  - B. there was a return to the collective improvisation of the Dixieland Era
  - C. there was very little room for improvisation
  - D. there was little organization to the music
  - E. conductors were usually used
  
12. Cool jazz employed
  - A. homophony exclusively
  - B. simple chord structures
  - C. homophony and polyphony
  - D. polyphony exclusively
  - E. little harmonic structure
  
13. Polyphony is
  - A. one melodic line with accompanying chords
  - B. two voices singing in unison
  - C. two instruments playing in unison
  - D. a particular type of dance
  - E. two or more independent melody lines sounded together

14. The rhythm sections in Cool jazz were
- A. loud and involved
  - B. not used
  - C. passive, providing subtle accompaniment
  - D. used infrequently
  - E. provided strong accented accompaniment and exciting interplay
15. Hard Bop represented a return to
- A. the fast-paced, "hot" style of Bebop
  - B. the avant garde
  - C. Swing
  - D. Dixieland
  - E. collective improvisation
16. Hard Bop was center mainly in Northern cities and was dominated by
- A. white musicians
  - B. women
  - C. young African American musicians
  - D. retired musicians
  - E. the record companies
17. Hard Bop and Funky jazz share in common
- A. collective improvisation
  - B. an integration of composition, arrangement, and improvisation
  - C. a smooth and "cool" style
  - D. a frequent use of conductors
  - E. difficult chord changes
18. One of the major differences between Hard Bop and Funky jazz was
- A. the type of audience that listened
  - B. the musicians who played these two styles
  - C. their record labels
  - D. the tune sources
  - E. the use of electric instruments
19. Compared to Funky jazz, the harmony for Hard Bop usually
- A. was more complex
  - B. was less complex
  - C. utilized fewer chords
  - D. was blues based
  - E. was modal
20. Modal Jazz was usually based on
- A. complex chord progressions
  - B. a limited number of modes (scales)
  - C. the Blues
  - D. a progression of quickly changing chords
  - E. contrafacts

21. The first important Modal Jazz recording was
- A. *Song for My Father*, Horace Silver
  - B. *Kind Of Blue*, Chet Baker
  - C. *Giant Steps*, John Coltrane
  - D. *Take Five*, Dave Brubeck
  - E. *Kind of Blue*, Miles Davis
22. Important Modal jazz musicians include
- A. Art Blakey and the Jazz Messengers
  - B. John Coltrane
  - C. Dave Brubeck
  - D. Chet Baker
  - E. Modern Jazz Quartet
23. Regarding American culture, Cool jazz reflected
- A. emotional self control in time of crisis
  - B. a "cooling down" of Americans' top choice of entertainment
  - C. "global cooling," the predominant environmental effect in the 1950s
  - D. the laid back California lifestyle
  - E. A, B, and D
24. Levittowns were
- A. housing developments for low income persons living in the inner-city
  - B. planned communities in the suburbs
  - C. segregated housing developments built throughout the South in the 1950s
  - D. communities established in rural areas to relocate unemployed urban workers and their families
  - E. socialist communities established by religious organizations in post-World War II America
25. A landmark Supreme Court decision declaring the segregated schools were unconstitutional
- A. *Marbury v. Madison*
  - B. *Dred Scott v. Sandford*
  - C. *Plessy v. Ferguson*
  - D. *Brown v. Board of Education Topeka, Kansas*
  - E. *Regents of the University of California v. Bakke*

Fill in the blank with the correct answer

1. If Bebop were a reaction to Swing, then Cool might be considered a reaction to the \_\_\_\_\_.
2. The style of jazz that, compared to Bebop, is slower paced, more subdued, less emotional, softer, and more controlled is known as \_\_\_\_\_.
3. Regarding audience appeal, Cool Jazz was more \_\_\_\_\_ than Bebop.
4. Cool jazz was mostly associated with \_\_\_\_\_.
5. A prominent Cool Jazz baritone saxophonist, best known for his work with Chet Baker, was \_\_\_\_\_.
6. The prominent Cool Jazz pianist who recorded *Take Five* was \_\_\_\_\_.
7. Cool Jazz combos ranged in size from \_\_\_\_\_ to \_\_\_\_\_.
8. Cool Jazz combos often included more "classical" instruments such as \_\_\_\_\_.
9. Cool influences and tune sources included Swing, Bebop, Pop, and \_\_\_\_\_ music.
10. The dynamic and expressive range was more \_\_\_\_\_ in Cool Jazz than in Bebop.
11. There was far more \_\_\_\_\_ influence in Cool Jazz than Blues influence.
12. An important African American trumpeter in Cool Jazz was \_\_\_\_\_.
13. Hard Bop represented a return to the fast paced, "hot" style of \_\_\_\_\_.
14. Hard Bop was heavily dominated by young \_\_\_\_\_ musicians.
15. Hard Bop was mainly centered in \_\_\_\_\_ cities with a large African American population.
16. The substyle of Hard Bop distinguished by its Blues and Gospel influence, simple forms, explicitly stated rhythms, and down home "earthy" feel is known as \_\_\_\_\_ Jazz.
17. The Hard Bop drummer best known for bringing his "jazz message" to the people was \_\_\_\_\_.
18. The style of jazz based on a limited number of scales as opposed to progression of changing chords is known as \_\_\_\_\_ Jazz.
19. The first important Modal Jazz recording was \_\_\_\_\_ by \_\_\_\_\_.
20. An important African American tenor saxophonist known for his Hard Bop AND Modal Jazz playing was \_\_\_\_\_, recording both *Giant Steps* and *Impressions*.
21. Cool Jazz reflected the importance of "cooling off" in American culture such as Congress' passing of the \_\_\_\_\_ Act which mandated a "cooling off period" in labor disputes.
22. Cool Jazz was most associated with what state? \_\_\_\_\_
23. Hard Bop was most associated with what city? \_\_\_\_\_
24. Modal Jazz, in part, was a rejection of \_\_\_\_\_ chord progressions, creating a path toward an even more Afro-centric music.
25. \_\_\_\_\_ is currently enjoying a resurgence as it is the main influence behind today's young "straight ahead" players.

Please answer true or false to the following questions

1. If Bebop were a reaction to Swing, then Cool might be considered a reaction to the reaction. T F
2. Cool Jazz was usually a faster, more emotional style of jazz than Bebop. T F
3. Cool Jazz was associated mostly with young African American players. T F
4. Cool combos ranged from trios to nonets. T F
5. Besides standard Bebop instrumentation, Cool Jazz combos often included more "classical" instruments like flue, French Horn, oboe, etc. T F
6. Both homophony than polyphony could be found in Cool Jazz. T F
7. In Cool Jazz there was an integration of arrangement and improvisation. T F
8. Compared to Bebop, Cool Jazz was more harmony oriented and less "tune" oriented. T F
9. An important figure during the Cool Jazz Era was Miles Davis. T F
10. Very few differences exist between Hard Bop and Cool Jazz. T F
11. Hard Bop was heavily dominated by young African Americans. T F
12. Hard Bop was mainly centered in U.S. Southern cities. T F
13. A distinct substyle of Hard Bop was Funky Jazz. T F
14. An important Funky Jazz group was the *Hot Five*. T F
15. An important pianist playing both Hard Bop and Funky Jazz was Horace Silver. T F
16. Hard Bop was more "earthy" and Funky was more "cerebral." T F
17. A popular tenor saxophonist during the Hard Bop Era was John Coltrane. T F
18. An important Hard Bop and Funky Jazz group was *Art Blakey and the Jazz Messengers*, led by drummer Art Blakey. T F
19. Modal Jazz is based on swiftly changing complex chord progressions. T F
20. The 1950s began as a period of slow economic growth and ended with a severe economic depression T F
21. White Citizens Councils were established in Little Rock, Arkansas to peacefully integrate Central High School in 1957. T F
22. The Supreme Court's ruling in *Brown v. Board of Education Topeka, Kansas* brought an immediate end to segregated schools throughout the South. T F
23. Rosa Parks was one of the central figures that played a role in the Montgomery Bus Boycott School T F
24. The "Jazz Messengers" was formed in order to keep the Big Band era alive. T F
25. Art Blakey encouraged new jazz musicians to be innovative and take risks. T F

Match the words in the columns correctly

- |  |   |           |
|--|---|-----------|
| 1. Cool Jazz style                               | A. Miles Davis                            | 1. _____  |
| 2. young white players                           | B. <i>Take Five</i>                       | 2. _____  |
| 3. Gerry Mulligan                                | C. improvisation                          | 3. _____  |
| 4. white Cool Jazz trumpet player                | D. usually more narrow than in Bebop      | 4. _____  |
| 5. Cool Jazz, Hard Bop, and Modal trumpet player | E. Cool Jazz                              | 5. _____  |
| 6. Cool Jazz combos                              | F. employed complex scales                | 6. _____  |
| 7. Cool Jazz instrumentation                     | G. slow paced, more subdued than Bebop    | 7. _____  |
| 8. Dave Brubeck and Paul Desmond                 | H. simple and explicit                    | 8. _____  |
| 9. two or more simultaneous melodies             | I. tenor saxophone                        | 9. _____  |
| 10. Cool Jazz: integration of arrangement and    | J. Chet Baker                             | 10. _____ |
| 11. In Cool Jazz, the rhythm section was...      | K. Cannonball Adderley                    | 11. _____ |
| 12. In Cool Jazz, the dynamic range was...       | L. often included "classical" instruments | 12. _____ |
| 13. "tune oriented"                              | M. <i>Kind of Blue</i>                    | 13. _____ |
| 14. Hard Bop heads and solos...                  | N. Cool Jazz baritone saxophonist         | 14. _____ |
| 15. Funky Jazz rhythms                           | O. <i>Modern Jazz Quartet</i>             | 15. _____ |
| 16. strong influence of Gospel and R&B           | P. Swing, Bebop, Pop, and Classical Music | 16. _____ |
| 17. Sonny Rollins                                | Q. trios to nonets                        | 17. _____ |
| 18. alto saxophone                               | R. John Coltrane                          | 18. _____ |
| 19. <i>The Jazz Messengers</i>                   | S. "cooling off" period in labor disputes | 19. _____ |
| 20. Modal Jazz                                   | T. polyphony                              | 20. _____ |
| 21. Piano  | U. basically passive                      | 21. _____ |
| 22. John Lewis and Milt Jackson                  | V. Funky Jazz                             | 22. _____ |
| 23. Taft-Hartley Act                             | W. mostly associated with Cool Jazz       | 23. _____ |
| 24. Cool Jazz influences                         | X. Horace Silver                          | 24. _____ |
| 25. <i>Giant Steps</i> and <i>Impressions</i>    | Y. Art Blakey                             | 25. _____ |

## Essay Questions

1. Explain how Cool Jazz is different from Bebop and why Cool Jazz came after Bebop. How did this reflect what was going on in America at the time?
2. Who were some of the important figures in Cool Jazz? How was their music similar? What kind of cultural statements were they attempting to make with this new style of jazz?
3. What is the difference between Hard Bop and Cool Jazz? Why did Hard Bop come after Cool Jazz? What was the social statement being made by this stylistic change and how did it affect the cultural American landscape?
4. Write about Hard Bop and Funky Jazz: their similarities and differences. Address instrumentation, group size, tune sources, performance practices, etc.
5. How was Cool Jazz a reflection of the American attitude after World War II? What were Americans feeling at the time? Address the political and social landscape of America in the 1950s.