

University of Denver

## Digital Commons @ DU

---

Musicology and Ethnomusicology: Student  
Scholarship

Musicology and Ethnomusicology

---

11-2018

### Ron Carter's Influence on Miles Davis' Quintet from 1963 - 1968

Bob Songster

University of Denver, [Bob.Songster@du.edu](mailto:Bob.Songster@du.edu)

Follow this and additional works at: [https://digitalcommons.du.edu/musicology\\_student](https://digitalcommons.du.edu/musicology_student)



Part of the [Musicology Commons](#)

---

#### Recommended Citation

Songster, Bob, "Ron Carter's Influence on Miles Davis' Quintet from 1963 - 1968" (2018). *Musicology and Ethnomusicology: Student Scholarship*. 25.

[https://digitalcommons.du.edu/musicology\\_student/25](https://digitalcommons.du.edu/musicology_student/25)



This work is licensed under a [Creative Commons Attribution 4.0 International License](#).

This Bibliography is brought to you for free and open access by the Musicology and Ethnomusicology at Digital Commons @ DU. It has been accepted for inclusion in Musicology and Ethnomusicology: Student Scholarship by an authorized administrator of Digital Commons @ DU. For more information, please contact [jennifer.cox@du.edu](mailto:jennifer.cox@du.edu), [dig-commons@du.edu](mailto:dig-commons@du.edu).

---

## Ron Carter's Influence on Miles Davis' Quintet from 1963 - 1968

Bob Songster  
MUAC 1267  
Annotated Bibliography

Paper Topic: How Ron Carter influenced Miles Davis' 1963-1968 quintet, and how this quintet influenced Ron Carter's playing style. Compare and contrast both Carter's work before and after the Davis quintet, and Davis' work before and after the quintet.

Carter, Ron. *Building Jazz Bass Lines*. New Albany: Jamey Aebersold, 1999.

This is an instructional book written for bassists. Ron Carter discusses several topics including concepts, technique, sound, and playing tunes using minor scales. Carter provides many examples of walking bass lines over the blues form in several keys. Ron Carter is one of the most recorded bass players in jazz history. He earned his masters degree from the Manhattan School of Music in 1961 and then became a member of the Miles Davis Quintet from 1963 to 1968.

Giddins, Gary, and Scott DeVeaux. *Jazz*. New York: W. W. Norton & Company, 2009.

A jazz history book attuned to social context. Aside from being a jazz history book, this source provides a detailed analysis of many specific recording examples. The author goes into detail about each recording concerning style, history, context, and musical analysis. DeVeaux is a musicologist at the University of Virginia and respected author and Giddins is a jazz critic.

Gioia, Ted. *The Jazz Standard*. New York: Oxford University Press, 2012.

This work is significant because it provides a list of songs in the standard jazz repertoire. The author goes on to provide a history of each song and gives insight into why the song is considered a standard. It also discusses performance techniques specific to the songs, and several significant recordings of each

standard are listed. Ted Gioia is a well-respected jazz historian, author, pianist, composer, and was awarded honors by ASCAP and Jazz Education Journal.

Goldshy, John. *The Jazz Bass Book; Technique and Tradition*. San Francisco: Backbeat Books, 2002.

This book is considered the “most comprehensive and historical resource on the art and craft of jazz bass” according to Ron Carter. It includes a detailed history of jazz bassists from the beginnings of jazz to many bassists who are still alive today. One section of the book covers the history of the bassists while the other covers technique. The instructional technique section includes concepts for beginner through advanced players. Goldsby is a sought after bassist and a published author.

Harvey, Mark. “Jazz and Modernism: changing Conceptions of Innovation and Tradition.” In *Jazz in Mind*, edited by Reginald T. Buckner and Steven Weiland, 128-147. Detroit: Wayne State University Press, 1991.

The author discusses the definition of modernism and how jazz has been influenced by the ever-changing conception of modernism. Harvey delves into three different examples of how modernism influenced jazz musicians. The author is a trumpeter that has recorded with Gil Evans and George Russell. He teaches at the Massachusetts Institute of Technology.

Paul Maher, and Michael Dorr, eds., *Miles on Miles: Interview and Encounters with Miles Davis (Musicians in Their Own Words)*. Chicago: Chicago Review Press, 2008.

This book is a collection of thirty interviews with Miles Davis spanning from the 1950's to the 1990's. He tells about the musicians who influenced his style and career. Davis shows his antagonistic and controversial side in several of the interviews.

Meadows, Eddie. *Bebop to Cool; Context, Ideology, and Musical Identity*. Westport: Praeger, 2003.

This book links bebop and cool jazz to context and ideology. The author describes the sociocultural context that gave birth to bebop. Meadows explains how cool jazz was a direct reaction to bebop. He provides several melodic examples and gives an in depth analysis of famous jazz artists in the bebop and cool jazz idioms. The author taught ethnomusicology and jazz studies at UCLA Herb Alpert School of Music and has been a visiting professor at several universities.

Myers, Marc. *Why Jazz Happened*. Berkeley: University of California Press, 2013.

Author provides detailed insight into how jazz came about. Information about social context is highlighted as well as financial streams supporting jazz. Unique insights into the lives of several musicians are included. The author is a respected author, historian, blogger and a regular contributor to the Wall Street Journal.

Nisenson, Eric. "*Round about Midnight: A Portrait of Miles Davis*." New York: Da Capo Press, 1996.

This is a portrait of Miles Davis by one of the few people who was able to get close to him during a unique time in Davis' life when he had temporarily retired from music. Nisenson conducted interviews with Davis from 1978 to 1981

concerning his recordings with Charlie Parker, the *Birth of the Cool* nonet, the *Kind of Blue* album, the second quintet group, and his later electric music.

Price, Emmet. *Encyclopedia of African American Music*. Second Edition. New York: Oxford University Press. 2014.

A modern historical account that shows all facets of African American music, including folk, religious, concert, and popular styles. There are over five hundred entries by more than one hundred authors. The topics include genre, styles, individuals, groups, and collectives. Historical topics of importance included are the Harlem renaissance, Black arts movement, and the civil rights movement.

This book highlights cultural venues that have had a tremendous impact on the development and preservation of African American music.

Rosenthal, Davis. *Hard Bop; Jazz and Black Music 1955-1965*. New York: Oxford University Press, 1992.

This book provides detailed historical information about the era known as “hardbop” in jazz. The author also gives information concerning the surrounding conditions and general attitude of the era. Rosenthal concludes that the defining characteristic of the era is its attitude. Rosenthal is a credible source, as he lived during the hardbop era and is a respected author.

Streeter, Thomas. “An Interview with Ron Carter.” *Jazz Education Journal* Vol. 36, Issue 5 (March, 2004): 43.

In the interview, Ron Carter discusses his musical experiences in high school and the things that led him to a teaching and musical career. He talks about the things that are most important to his learning process and musical philosophy. The

interviewer is the Director of Jazz Studies and Professor of Music at Illinois Wesleyan University.

Waters, Keith. *The Studio Recordings of the Miles Davis Quintet, 1965-68*. New York: Oxford University Press, 2011.

Waters analyzes six studio recordings of Miles Davis' second quintet. He uses sixty-three musical examples, including his own transcriptions in his analysis. He explores ideas that jazz listeners may not have heard and discusses how these recordings break from the jazz tradition. Waters received a PhD in Music Theory from the Eastman School of Music and currently teaches at University of Colorado Boulder. He has published several articles and books on jazz improvisation and analysis.