

M50B

Jazz History From 1940

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M50B: Jazz History From 1940

Bossa Nova

Overview

- Bossa Nova - a style of Brazilian samba
 - developed in Rio
 - *softer and slower* than carnival samba
- became performed in jazz clubs / gatherings
- *notable musicians*:
 - Antonio Carlos Jobim, Joao Gilberto, Vinivius de Moraes

Antonio Carlos Jobim

- most important composer of the era
- started piano at 14, went to architecture school, but switched to music
- inspired and influenced by *classical music*, not jazz
- became professional piano player
- composed *Sinfonia do Rio de Janeiro* in 1954
 - attempt to fuse classical and popular music
- in 1956 started collaborating with Vinicius (poet / political figure) and Gilberto (guitarist)
 - *established* prototype of Bossa Nova lyrics / vocal / guitar styles
 - *Girl from Ipanema* won a Grammy in 1965

Origins

- social setting in Rio set up for a new style of Brazilian music
 - would appeal to upper class when organizing musical gatherings
 - were fans of Frank Sinatra / Stan Kenton (modern, progressive jazz)
- but sounds created by Jobim / Gilberto emerged
 - youth became fan base of new musical movement
- called a new way / new voice
 - but was a descendant of other types of samba: *samba cancao*
 - * a songwriter's style of writing

- * eg. Ary Barroso's *Pra Machucar Meu Caracao*
- * later re-recorded in Bossa Nova style by Stan Getz and Gilberto

vs. Samba

- Bossa Nova played in *more intimate* settings
- *smaller* instrumentations
 - eg. guitar, jazz trio, small ensemble
 - few hand-held percussion instruments
- soft intimate voice

Popularity

- film *Orfeu Negro* (1959) made Bossa Nova musicians international stars
 - wins Cannes film festival, uses album by Jobim
 - introduced Bossa Nova to the whole world
- *criticisms*: called a fad, oversimplification

Transition to the USA

- Bossa Nova craze started in early 1960's
- jazz musicians toured Brazil and became *exposed* to Samba / Bossa Nova
- Charlie Byrd (not Bird) decided to do a record with saxophonist Stan Getz
 - *Jazz Samba* (1962) recording of music of Jobim, Barroso, and others
 - * popular record, one track made it to Billboard and won a Grammy
 - *Desafinado* by Jobim, in response to criticisms
- *Jazz Meets the Bossa Nova* by saxophonist Paul Winter
 - featured Brazilian musicians and Samba instruments (*reco reco*, *cuica*)
 - *Maria Niguem* (Maria Nobody)
- *Do the Bossa Nova* (1962) by Herbie Mann
 - flautist Mann and trumpeter Kenny Dorham recorded in Rio
 - *Amor Em Paz* composed by Jobim, lyrics by Moraes
- staged a concert in Carnegie Hall to publicize Bossa Nova
 - *jam session* instead of organized concert
 - enthusiastically received, even though Brazilian musician believed it to be a flop
 - opened doors for Brazilian musicians
- *Getz / Gilberto* (1963)
 - Getz was the only non-Brazilian player
 - all tracks became hits, eg. *The Girl from Ipanema*

End of Bossa Nova

- musical era ended after military coup against the president of Brazil
- led to a student reaction against the coup and rejection of Bossa Nova
 - previously the biggest supporters
 - argued Bossa Nova didn't accurately depict reality, too *poetic / innocent*

Hard Bop and Soul Jazz (Funky Jazz)

- was a *reaction* to Cool Jazz
- hard bop and funky jazz were a return to what these artists believed was real *jazz tradition*
- continuation of bebop
 - but also reintroduced elements of soul, gospel, rhythm and blues ==> more “*down to earth*” sound
 - more deliberate blues sentiment
- [Comparison between Cool Jazz and Hard Bop](#)

Famous Groups and Records

- *Art Blakey and the Jazz Messengers*
 - Blakey (drum set)
 - * had played bebop with Monk, Bird, Dizzy
 - formed the group with pianist Horace Silver
 - * also joined by Wynton Marsalis, Benny Golson, Morgan Timmons, Hubbard, etc.
 - wanted to “stay with the youngsters...”
 - *Moanin'* (1958)
- *Clifford Brown and Max Roach Quintet*
 - Brown - trumpet, Roach - drums
 - * great improviser, very influential
 - * tragically short life, died in car accident
 - group only active for 2.5 years
 - *The Blues Walk* (1955)
- Horace Silver
 - pianist, composer, arranger, band leader
 - first big-time gig with Getz in 1950
 - co-founded and co-led *Jazz Messengers*
 - famous compositions:

- * *Peace, Filthy McNasty, Senor Blues, Song for My Father*
 - very catchy tunes
- Sonny Rollins
 - one of the most *influential* saxophonists after Bird
 - also a composer
 - * compositions became jazz standards:
 - *St. Thomas, Pent-up House, Oleo*
 - * also recorded with Davis, Monk, Modern Jazz Quartet
 - always *pushing musical boundaries*
 - * but mostly known for hard bop playing and compositions
- Cannonball and Nat Adderley
 - Cannonball - sax and band leader, Nat - cornet
 - Cannonball originally HS band director, sat in with a jazz band
 - * reputation grew, joined Miles Davis' group in 1957
 - Cannonball's group had many hits (written mostly by Nat and pianist Joe Zawinul (*austrian!*))
 - * *This Here, Work Song, Mercy, Mercy , Mercy*
 - *catchy, memorable* tunes that were translated into other genres (pop / rock)
- Jimmy Smith
 - very influential jazz organ player
 - popularized sound of *Hammond B-3 organ* and Leslie Speaker
 - style of fast, bluesy bebop, played bassline with *pedals!*

The Jazz Singers

- Jon Hendricks
 - from Toledo Ohio
 - met Bird after WWII
 - creators of *vocalese*, adding lyrics to previously recorded jazz solos
 - * *Four* by Miles Davis
 - formed *Lambert, Hendricks, and Ross* in 1957
 - *Freddie the Freeloader*
 - * lyrics added by Jon Hendricks
 - * also featured Bobby McFerrin
- Ella Fitzgerald
 - debut at a young age of 17 in Apollo Theatre in Harlem
 - joined Chick Webb's big band in 1935

- * *A-tisket, A-tasket* big hit in 1938
 - * took over band after Webb's death until 1942
 - in mid 1940's Norman Granz became her manager
 - * made her a superstar
 - * started a new record label in 1955 around her fame, *Verve Records*
 - became heavily influenced by Bebop
 - * started scat singing
 - improvising a voice solo with nonsensical syllables
 - * *Oh! Lady Be Good* (1947)
 - *Ella Fitzgerald Sings the Cole Porter Song-Book* (1956)
 - * first of 8 song-books
- Sarah Vaughan
 - also won Amateur Night at the Apollo
 - joined Earl Hine's big band in 1942
 - * met Bird and Dizzy
 - *Lover Man* (1945) with Dizzy and Bird
 - not as famous as Fitzgerald, but considered best jazz singer
 - * other hits eg. *Send in the Clowns**
- Mel Torme
 - singer, composer, drummer, actor, author
 - nicknamed the *The Velvet Fog*
 - *The Christmas Song* became a world-wide hit
 - *Lament to Love* with jazz star Harry James
 - * written at age 13
 - joined Chico Marx's big band (from Marx Bros.) in 1941
 - formed group called the *Meltones*
 - * *What is This Thing Called Love*
 - started solo career after WWII
 - * *Blue Moon* (1949)
 - * one of the best scat singers
- Bob Dorough
 - joined army band as pianist, clarinetist, saxophonist, arranger
 - collaborated with singer Blossom Dearie in Paris
 - worked with School House Rock
 - style of *cool jazz*
 - * *Better than Anything* (1966)
- Blossom Dearie
 - from East Durham, New York
 - part of vocal grounds during swing era
 - but in 1952 left USA for Paris

- * formed vocal jazz group with Michael Legrand and Bob Dorough
- * *Lullaby of Birdland* composed by George Shearing
- return to USA in 1957, started her own record company
 - * Daffodil Records

The 1960's: Free Jazz

- four very unique, important albums at the same time in 1959!
- jazz is not linear, many styles happened at the same time
 - *Kind of Blue* - Miles Davis
 - *Time Out* - Dave Brubeck
 - *Free Jazz* - Ornette Coleman
 - *Mingus Ah Um* - Charles Mingus
- historic context of the time:
 - Civil Rights Act - outlawed discrimination, promoted voter registration
 - Black Panther Movement - self defense organization, organized food, health, educational activities
 - Martin Luther King Jr. - led non-violent civil rights movement, assassinated in 1968
 - Malcolm X - muslim minister, critic of white establishment, assassinated in 1965
 - avant-garde jazz reflects the turbulence of the times
- Ornette Coleman
 - sax, violin, trumpet, composer
 - *Invisible* (1958) from *Something Else!!!!*
 - * not too much of a departure from traditional bebop
 - * one of his few records with a piano
 - believed piano's harmonic elements held him back
 - *Lonely Woman* from *The Shape of Jazz to Come* (1959) with Charlie Haden
 - * this style was called *free jazz*, no harmonic limitations
 - * mixed critical reaction
 - *Free Jazz* (1960)
 - * double quartet recording, on each channel of stereo
 - * collective improvisation, similar to early Louisiana blues
- John Coltrane
 - *Ascension* (1966), 40 minute piece
- Archie Shepp
 - "free jazz ought to be a political medium"
 - *Malcolm, Malcolm - Semper Malcolm* from *Fire Music*

- Albert Ayler
 - avant-garde sonorities:
 - * “shrieks, cries, wails, multiphonics...”
 - * *Ghosts* from LP *Spiritual Unity* (1965)
- Cecil Taylor
 - pianist, poet
 - studied composition and arranging at New England Conservatory in Boston
 - *Bemsha Swing* (Monk) from LP *Jazz Advance* (1956)
 - solo concerts, and then started his Feel Trio
- Sun Ra
 - extremely eccentric
 - composer, pianist, band leader
 - dropped out from college after having a vision during religious experience in which he:
 - * traveled to Saturn
 - started the Sun Ra Arkestra
- Associations for the Advancement of Creative Musicians (AACM) (1965)
 - musicians would create a coop to promote their music
 - sponsored concerts, radio and educational programs, fostered self-determination for musicians
 - eventually lead to formation of the Art Ensemble of Chicago
 - * all musicians played many instruments
 - * group emphasized visual aspects of performance
 - face paint and costumes

Jazz Rock, Jazz Funk, and Fusion

- fusion and funk:
 - strong back beat groove
 - not “horn-based” music
 - electrified sounds with analog synthesizers
 - jazz improvisations over soul, funk, disco with jazz arrangements
 - * jazz riffs, solos, soul vocals

Davis and Hancock

- *In a Silent Way* (1969) - Miles Davis
 - Miles inspired to experiment with more popular / accessible musical styles

- after a *Sly and the Family Stone* concert
- featured Chick Corea, Herbie Hancock, Joe Zawinul
- *Bitches Brew* (1970) - Davis
 - criticized for using rock influences
 - * but first Gold record, won Grammy in 1971
 - featured Chick Corea, Joe Zawinul
 - played at Woodstock
- Mahavishnu Orchestra
 - formed in 1971 by guitarist John McLaughlin
 - electric rock, complex rhythms and unusual time signatures
 - inspired by:
 - * funk, Indian classical, European classical
- Herbie Hancock and the Headhunters
 - group continued without Hancock
 - *Head Hunters* (1973) sold over one million copies
- Return To Forever
 - *Return to Forever* first album
 - led by Chick Corea after *Bitches Brew*
 - third album: *Hymn of the Seventh Galaxy*

Popular Groups

- Weather Report
 - led by Joe Zawinul
 - experiment with electronic sonorities
 - *Weather Report* (1971) - debut album
 - some prominent musicians:
 - * Jaco Pastorius (electric bass)
 - * Peter Erskine (drum set)
 - *Birdland - Heavy Weather* (1977)
 - *Teen Town - Heavy Weather*
- Pat Methany Group
 - formed in 1977 by Pat Methany (guitar) and Lyle Mays (keys and piano) as students at University of Miami
 - *Pat Methany Group* (1978)
 - *American Garage* (1979) - #1 on the Billboard Jazz charts
 - * more popular music style
 - collaborated with many prominent jazz musicians
 - * Methany trio
 - one of the most accomplished guitar players in 20th century, 20 Grammy

awards

- Yellow Jackets
 - started in 1977 by Robben Ford (guitar)
 - extremely succesful with an international following
 - *Matinee Idol* - Yellow Jackets (1981)
 - *Mirage a Trois* (1983) received a Grammy nomination for best fusion album
 - Robben Ford left after second album
 - * replaced by Bob Mintzer (sax) with more “legit” jazz credentials
 - * *Greenhouse* (1991) with three tracks for orchestra arranged by Vince Mendoza

Latin Jazz: 1960's and Beyond

- *Tanga* and *Manteca* considered the start of Latin Jazz
- after WWII, Latin *big bands* saw a decline
 - Machito, Tito Puente, Chico O'Farrill
- Tito Puente made successful transition to small group
 - timbales, vibraphone, drum set
 - over 100 recordings
 - *Oye Como Va* (famously rerecorded by Santana)
 - * based on *Chanchullo*, a cuban song
- new bands also recorded instrumental jazz as well as dance music
 - Eddie Palmieri
 - * pianist, composer, band leader
 - * leader of pre-salsa group called La Perfecta
 - * kept Latin Dance music (eventually called Salsa) and Latin Jazz
- Jerry Gonzaless
 - played congas for Dizzy
 - Conjunto Libre and Conjunto Folklorico (1974) with his brother
 - The Fort Apache Band (1979) with his brother
 - * most popular group
 - Los Pirates del Flamenco (2000)
- Clare Fischer
 - pianist, compoesr, teacher, arranger
 - worked with Dizzy and vocal group Hi-Lows
 - 11 Grammy nominations, one win for *2+2* (1981) album
 - *Morning* - *2+2*
- Poncho Sanchez

- playing congas with jazz vibraphonist Cal Tjader
- also part of Clare Fischer's group
- *Salsa Pincate* (1970)
- Michel Camilo
 - virtuosic pianist and composer from Dominican Republic
 - over 26 recordings
 - collaborations with Dizzy, Tito Puente, Burton, more

Jazz Pianists

- Lennie Tristano, blind since age 10
 - pianist, composer, arranger, teacher
 - style was bebop-inspired, unusual rhythms and phrase lengths
 - famous students: Warne Marsh and Lee Konitz
 - experimented with atonality before Cecil Taylor / Ornette Coleman
- Wynton Kelly (1931 - 1971)
 - professional career started at age 12, and played with Dizzy by age 19
 - recorded *Kind of Blue* with Davis, only played on Freddie the Freeloader
 - * as well as Cannonball, Coltrane, Wayne Shorter, Wes Montgomery
 - 16 recordings as a leader with his trio
 - * *Someday My Prince Will Come* (from Snow White)
- Bill Evans (1921 - 1980)
 - classical piano early life
 - *Concerto for Billy the Kid* (1955) with George Russell
 - *Kind of Blue* (1958) with Miles
 - 1959 started his trio
 - * with Scott LaFaro (bass) and Paul Motian (drums)
 - bebop techniques with “impressionistic sounds”
 - * piano “voicings” are considered to be basis of modern jazz piano
- McCoy Tyner
 - joined Coltrane's quartet
 - * *My Favorite Things* (1960)
 - around 70 pieces as a band leader
 - experimented with quartal harmony (4ths, not 3rds)
- Chick Corea
 - in 1960's, played with Mongo Santamaria (Cuban percussionist), Herbie Mann (flute), Stan Getz
 - *Matrix - Now He Sings, Now He Sobs* (1968)

- * took innovations of Coltrane and McCoy Tyner towards:
 - more angular phrases, rhythmic sophistication, pentatonic phrases
 - *Crystal Silence* (1972) - LP with jazz vibraphonist Gary Burton
 - * *Senor Mouse*
- Keith Jarrett
 - jazz and classical pianist
 - * played with Jazz Messengers, and then Davis in 1970s
 - over 76 jazz recordings as a leader
 - * solo piano, piano trio, group recordings
 - * both American and European quartets
 - *My Song* (1978) - European
 - completely improvised LP's
 - * "stream of consciousness" performances

Jazz Trumpetists

- *Fee-Fi-Fo-Fum* (1966) - Wayne Shorter
 - featured Herbie Hancock, Freddie Hubbard
- *Ponta de Areia* (1977)
 - Wayne Shorter with a Brazilian musician
 - from album *Native Dancer*
 - * neither Bossa Nova nor Samba
- Freddie Hubbard
 - trumpet, composer, band leader
 - started playing at an early age
 - highly regarded as a session player
 - * played with Wes Montgomery, Sonny Rollins, Quincy Jones
 - * Hancock, Coleman, Shorter
 - *Open Sesame* (1960) - hard bop
 - *Hub-tones* (1962) from *Ready for Freddie*
- Wynton Marsalis
 - from New Orleans
 - * studied at Juilliard
 - * won Grammys in both jazz and classical genres
 - joined *Art Blakey and the Jazz Messengers*
 - *Sister Cheryl* - Tony Williams from album *Wynton Marsalis*
 - in 1991, became director of the *Lincoln Center Jazz Orchestra*
- Bobby McFerrin

- vocalist, composer, conductor
- true improviser
- *Don't Worry, Be Happy* - pop hit

Big Bands after the Swing Era

- Count Basie
 - remained relevant past the swing era
 - style changed to more current trends post WWII
 - * now, depended mostly on the talents of arrangers
 - disbanded into small ensembles, reforms in 1952
 - *April in Paris* (1956)
 - * composed: Vernon Duke, arranged: Bill Davis
 - *Corner Pocket* (1957) - Freddie Green
 - *Li'l Darling* - Neil Hefti
- Woody Herman
 - clarinetist, sax, singer, dancer
 - started in swing era
 - took over Ishan Jones' Big Band
 - * nicknamed "The First Herd"
 - *Caldonia* (1945) - Fleecie Moore
 - "The Second Herd" (1947 - 1969), AKA "The Four Brothers"
 - * refers to famous sax lineup (Stan Getz, Sims, Zoots, etc.)
 - *Four Brothers* (1948)
 - "The Young Thundering Herds" (1970 - 1987)
 - * brought more rock and fusion influences
- Thad Jones
 - trumpet, composer, arranger, band leader
 - * famous brothers: Hank Jones (piano), Elvin Jones (drum set)
 - after WWII, joined Basie's orchestra
 - joins Mel Lewis (drumset) to form Thad Jones/Mel Lewis Orchestra
 - * last 13 years
 - * legendary association with the *Village Vanguard* jazz club
 - changed name to *Vanguard Orchestra* after Mel Lewis' death
 - *Little Pixie* (1967)
 - *Sticks* (1997)

Sample Final

- Coltrane - sheets of sound (texture)
- Davis not involved with early Bossa Nova
- Civil Rights, Black Power, and Anti-Vietnam movements all influenced jazz in 1960s
- soul / funky jazz was a return to jazz's roots
- term latin jazz used in the 60's
- Albert Ayler - free jazz
- Bill Evans not part of fusion or jazz rock style
- soul jazz - Bobby Timmons or Corea
- Joe Zawinul - Weather Report
- Herbie Hancock - The Headhunter
- McLaughlin - Mahavishnu Orchestra
- Return to Forever - Jazz Rock
- The Jazz Messengers - Soul Jazz

Essay Prompt

Compare two musicians from the course that play the same instrument. Describe their style, influences, differences. - Double space - Font Times New Roman Font - 12 - Length: 5 pages - Include annotated bibliography

Notes:

- Bill Evans vs. Thelonious
 - different styles
 - * Evans: singing, use of block chords, very melodic
 - * Monk: very rhythmic, angular motifs (polyrhythms, pentatonic scales), dissonance
 - * eg. Waltz for Debby, My Foolish Heart (melodic, more easy listening) vs Epistrophy, Blue Monk, Monk's Dream
 - yet Monk also has other melodic pieces like 'Round Midnight
 - * Thelonious also used a very different technique, more percussive and harsh, no legato, staccato, flat palm
 - different races
 - different inspirations, Evans inspired by classical
 - both extremely influential to musicians, both considered iconic
 - both played with Miles Davis (Modern Jazz Giants)

Outline:

1. introduction
2. origins, influences
3. early professional career / rise to fame
4. differences in style with examples
5. similarities in style with examples
6. conclusion