

# M50B

## Jazz History From 1940

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## M50B: Jazz History From 1940

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### Bossa Nova

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#### 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)

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- 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, Hubbards, 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

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- **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

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- 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

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- **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

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- *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 Gonzalez**
  - 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, composer, 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

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- **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

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- *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

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- **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

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- 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

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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