

LEARNING UNIT VIII

Post Bebop Styles: Cool and Hard Bop

The bebop sound of the 1940s evolved into two basic approaches: Cool and Hard Bop. Artists from both styles felt that their music was a logical continuation of bebop, but were also reactions to the explosive frenzy of bebop. In this unit we will look at some of the most important musicians and bands of the 1950s, what many call the “Golden Age” of modern jazz.

During the 1950s, the bebop approach of the 1940s evolved into two basic approaches: *cool* and *hard bop*. Cool (also referred to as “West Coast” jazz) began during the height of bebop in the late 1940s and its proponents, many of them white Los Angeles-based musicians, strove for a more sophisticated and intellectual style rooted in the methodologies established by musicians such as Charlie Parker and Thelonious Monk. These musicians wished to be considered equals of “classical” musicians. To that end, they borrowed many procedures from “classical” music. *Third stream* is the conscious fusing of modern jazz practices with elements of “classical” music. Many of the cool musicians of the period were also influenced by, and were part of, what was known as the “beat generation” reflected in the literature of writers such as Jack Kerouac, Allen Ginsburg, and William S. Burroughs. While many cool musicians tended not to be part of the mainstream culture, ironically, some players and bands enjoyed a large amount of popular success. Hard bop on the other hand, took a less cerebral approach combining elements of the blues and gospel music with bebop and became the more mainstream jazz style of the late 1950s. Most hard bop players were from New York City, Philadelphia, and Detroit. Artists from both styles felt that their music was a logical continuation of bebop.

We will first look Cool:

General Characteristics of Cool (as compared to bebop)

- A calm and unhurried approach to improvisation. An emphasis on more lyrical, or singable, melodic phrasing.
- Softer dynamics.
- Often short and more concise solos.
- Horn players tend to play with a light, dry, tone quality with little vibrato.
- Less intense rhythm section accompaniments. Drummers often use brushes rather than sticks (playing ride rhythms on the snare drum) and play fewer kicks and hard accents.

- More intricate arrangements--often a focus on the composition itself and less on the improvisation.
- Experimentations with new instrumental combinations.

Some Notable Musicians and Ensembles Involved in Cool

Although cool eventually became associated with the new jazz center of Los Angeles, California, the style began in New York City. After performing quite regularly with Charlie Parker, in 1949 the young trumpet player **Miles Davis** formed a nine-piece ensemble that has been said to have launched the cool jazz movement with the landmark album *Birth of the Cool*, his first album as a bandleader. The ensemble featured an unusual instrumentation and the sophisticated arrangements of **Gil Evans** (who would become an important collaborator with Miles through the years) and baritone saxophonist **Gerry Mulligan**. Also featured on the recording was alto saxophonist **Lee Konitz**, who developed a truly original alto sax style. Konitz's harmonic style and light and dry tone quality was the model for many cool saxophonists.

Let's listen to "Boplicity" from the *Birth of the Cool* album. It is perhaps the most well-known cool jazz composition. The album was originally recorded in 1949 and released as *The Miles Davis Nonet* but was re-issued in 1959 as *Birth of the Cool*. Gil Evans's arrangement is very intricate showing the influence of the colorful big band sound of Claude Thornhill--a forward-looking big band that Evans contributed many arrangements to during the 1940s. This piece displays all of the general characteristics of the cool approach.



MILES DAVIS NONET

"Boplicity" (Davis, arranged by Gil Evans)

From the album *Birth of the Cool*

Recorded on April 22, 1949

Miles Davis (trumpet); Lee Konitz (alto sax); Gerry Mulligan (baritone sax);
J.J. Johnson (trombone); Sandy Siegelstein (French horn); Bill Barber (tuba);
John Lewis (piano); Nelson Boyd (bass); Kenny Clarke (drums).



Album cover reissued by Capitol Records in 1959

In 1952, while performing weekly at the Los Angeles jazz nightclub called The Haig, **Gerry Mulligan** (1927-2000), the most significant baritone saxophonist in the history of jazz, formed a unique piano-less quartet that rapidly found success. The bop-based group featured **Chet Baker** on trumpet, Bob Whitlock on bass, and Chico Hamilton on drums. Having a band that lacked an instrument that played chordal structures such as a piano, was highly unusual at that time. Mulligan realized that not having a piano in the group provided “more space” and a sparser musical texture. Mulligan and Baker developed a method of accompanying each other with contrapuntal melodies, collective improvisation, and with call & response patterns.

Chet Baker (1929-1988) was one of the most definitive of all of the cool stylists. Originally from Oklahoma, Baker moved to Los Angeles in 1951 where he first became noticed while playing with Charlie Parker on a brief tour of Southern California. His extremely lyrical playing and gentle sound was often compared to that of Miles Davis. Baker was also noted for his lyrical and plaintive singing style, which portrayed a very “boyish” quality with little vibrato which mirrored his trumpet playing. He was tall, handsome, and very photogenic, and appeared in numerous films in Italy where he spent much of the 1960s. Unfortunately, a heroin habit consumed much of his career.



Gerry Mulligan-Chet Baker Quartet

Mulligan and Baker epitomized cool, “West Coast” small group jazz. Both of their solos on Mulligan’s original composition “Line for Lyons” are particularly lyrical and introspective.



GERRY MULLIGAN/CHET BAKER QUARTET

“Line for Lyons” (Mulligan)

Recorded in January, 1953.

Mulligan (baritone saxophone); Baker (trumpet); Carson Smith (bass); Chico Hamilton (drums).

Meter: 4/4 meter

Tempo: Medium Fast; 164 beats per minute

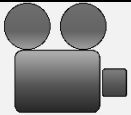
Form: 32-bar AABA song form; Head--Solos--Head

		<u>FORM</u>	<u>BARS</u>	
0:00	I.	AABA	32	Head
				trumpet - main melody, baritone sax - countermelody brushes on snare drum (ride rhythm) light walking bass
0:46	II.	AA	16	Baritone sax solo (Mulligan)
0:59		BA	16	Trumpet solo (Baker) Mulligan plays a soft improvised accompanimental countermelody
1:34	III.	AA	16	Collective Improvisation between Baker and Mulligan.
1:58		BA	14	Head (as before)
2:20		<i>Tag</i>	5	trumpet and baritone sax in harmony

One of the most well-known ensembles of the cool style was the **Modern Jazz Quartet**. The MJQ featured vibraphonist **Milt Jackson** (“Bags”), composer/pianist **John Lewis**, bassist **Percy**

Heath, and drummer **Connie Kay**. Originally the rhythm section in Dizzy Gillespie's big band in 1949, the MJQ developed an elegant and "classical" chamber music-like approach to jazz. The group also attempted to bring a new respectability to jazz by avoiding the stigma of the disreputable jazz musician. To that end, they were the first jazz group to play almost exclusively in concert halls. Milt Jackson, the principal soloist in the band, played in a more blues-oriented swinging style which was in contrast to the more restrained "classical-like" piano playing of John Lewis. Lewis, who was strongly influenced by the music of Baroque composer Johann Sebastian Bach (1685-1750), was the primary composer and arranger who wrote numerous *third stream* compositions. The quartet as a unit continued the cool tradition into the 1990s and became the longest lasting group with no personnel changes in modern jazz.

Here is the MJQ performing on the 1990s television series "Night Music" performing their signature composition "Django" named after the legendary Belgian guitarist Django Reinhardt who was the first notable European jazz musician.



THE MODERN JAZZ QUARTET
"Django" (John Lewis)
From the television series *Night Music*, Hosted by David Sanborn
Filmed in 1991
Milt Jackson (vibraphone); John Lewis (piano); Percy Heath (bass); Connie Kay (drums).

Link found in Jazz Appreciation Audio and Video Playlist document



Dave Brubeck Quintet

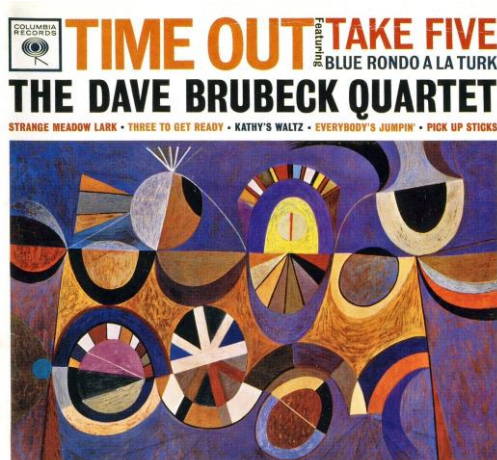
Pianist and composer **Dave Brubeck** (1920-2012) led one of the most commercially successful small groups in modern jazz. The Dave Brubeck Quartet, which featured the beautiful sound and

poetically lyrical improvisations of alto saxophonist **Paul Desmond**, achieved notoriety during the 1950s by performing at numerous college campuses. Jazz, while often being played for years at informal campus parties, was considered inappropriate for study by many college academics. Brubeck, who had studied formal composition at Mills College in California with the renowned French composer Darius Milhaud, championed a compositional style which used European formal structures. In 1959, The Dave Brubeck Quartet recorded an experimental album called *Time Out* which featured tunes played in unusual time signatures (or *odd meters*). The album has become one of the top-selling jazz albums of all-time. The composition "Take Five" stayed on the top of the popular Billboard music charts for months due to its catchy rhythm (a meter of five beats to a bar rather than the usual four).



DAVE BRUBECK QUARTET
"Take Five" (Brubeck)
From the album *Time Out*
Recorded in 1961

Brubeck (piano); Paul Desmond (alto sax); Eugene Wright (bass); Joe Morello (drums).



Another piece from the *Time Out* album entitled "Blue Rondo ala Turk" achieved some popular success and is considered a pinnacle Brubeck composition. "Blue Rondo ala Turk," Brubeck combines three diverse musical elements: the 12-bar blues, a Turkish folk rhythm, and a European "classical" music form called a *rondo*. Rondo form could be simply described as ABACADAEAFAGA...or a recurring theme (A) with contrasting sections B, C, D, etc. The first few sections in 9/8 meter contain no improvisation. Later the piece goes into a more straight-ahead medium tempo 12-bar blues in 4/4 meter featuring an improvised solo by Desmond.



DAVE BRUBECK QUARTET
"Blue Rondo ala Turk" (Brubeck)
From the album *Time Out*
Recorded in 1961

Brubeck (piano); Paul Desmond (alto sax); Eugene Wright (bass); Joe Morello (drums).

Meter: 9/8 meter: 4-bar repeated pattern:
||: 2+2+2+3 | 2+2+2+3 | 2+2+2+3 | 3+3+3 :||
4/4 meter for the alto sax solo
Tempo: Fast to Medium
Form: Rondo form and the 12-bar blues

There were many outstanding individual instrumentals associated with the cool style. But of all of them, **Stan Getz** (1927-1991) became one of the most important icons in post-modern jazz and one of the greatest tenor saxophonists of all time. Getz was particularly known for his light, airy, and captivating sound. His bop improvisations tended to be more graceful and lyrical than many of his contemporaries. In 1964, Getz collaborated with the Brazilian composer **Antonio Carlos Jobim** and helped to popularize the *samba* and the beautiful *bossa nova* style.



STAN GETZ/JOÃO GILBERTO
"Desafinado" (Antonio Carlos Jobim)
From the album *Getz/Gilberto*
Recorded in 1964
Sung in Portuguese

Stan Getz (tenor saxophone); João Gilberto (vocal, guitar); Antonio Carlos Jobim (piano);
Sebastião Neto (bass); Milton Banana (drums)

General Characteristics of Hard Bop

- A more raw and emotional approach to improvisation than in the "Bird and Diz" style of bebop or in the more cerebral cool style
- An extensive use of the blues and elements of gospel music (also known as "funky jazz")
- A hard driving pulse and "groove"

Important Hard Bop Musicians and Ensembles

The most definitive hard bop band was **The Jazz Messengers**. Founded in 1955 by pianist/composer **Horace Silver** (1928-2014), the original Messengers included the great trumpeter **Clifford Brown**, tenor saxophonist Hank Mobley, bassist Doug Watkins, and the explosive drummer **Art Blakey** (1919-1990). In 1956, Blakey took over the band and led it until the end of his life. The alumni of the Jazz Messengers is almost a “Who’s Who” of hard bop and modern jazz. The group went through numerous personnel changes throughout the years and became a sort of training ground for young hard bop and contemporary jazz musicians, many of whom contributed original compositions to the group. Blakey was always in search for the new “young lions” in jazz and rarely let a musician, no matter how good they were, stay in the band for very long. When he felt that they were ready to go out on their own, he let them go. Most consequently had very successful careers.



Art Blakey

Bobby Timmons’ “Moanin’” is a quintessential tune of the hard bop style. The form of the tune is a 32-bar AABA structure. The tune was inspired by black church music. The first (A) theme, derived from the blues scale, is played on the piano as the horns punctuate, in a call & response fashion, with two “Amen” chords. The roles switch on the second A as the horns play the blues-based melody. The bridge, or B section, then “grooves” with Blakey’s vigorous *shuffle rhythm* before the concluding A, which is a repeat of the first A. Lee Morgan’s bluesy solo begins simply and builds intensity throughout.



ART BLAKEY AND THE JAZZ MESSENGERS

“Moanin’” (Timmons)

From the album *Moanin’*

Recorded in 1958

Lee Morgan (trumpet); Benny Golson (tenor saxophone); Bobby Timmons (piano);
Jymie Merritt (bass); Blakey (drums).

There were many great tenor saxophonists who played in the hard bop style, but one of the key figures in the 1950s was **Sonny Rollins** (b. 1930). Rollins's playing displayed an uncanny rhythmic imagination and harmonic ingenuity. Rollins brought a sense of humor to modern jazz, often playing tunes such as cowboy songs and folk songs, and quoting simple little well-known melodies in his solos. Rollins also had an avid interest in Calypso music and its vibrant rhythms. Many of his original tunes have become jazz standards.



Clifford Brown and Sonny Rollins (1956)

One of the greatest trumpet players and most respected instrumentalists in modern jazz was **Clifford Brown** (1930 -1956). “Brownie” possessed a beautiful and full tone quality with incredible technique and smoothness. Even at extremely fast tempos, his improvisations seem very lyrical. In addition to his impressive, high velocity bop excursions, Brown was a very mature interpreter of ballads. He made significant recordings with bebop drummer Max Roach, Sonny Rollins, and with The Jazz Messengers. His life was cut tragically short in 1956 after a car accident.

Let's listen to these two great instrumentalists playing the standard song “What Is This Thing Called Love?”. The performance by the Clifford Brown-Max Roach Quintet opens with the horns improvising collectively over a Latin groove followed by the head. Clifford Brown's fluent virtuosity shines throughout his powerful solo. Sonny Rollins's originality is strongly apparent during his solo exhibiting his robust tone quality, profound sense of melodic development, rhythmic vitality, and angular phrasing. Rollins's solo is followed by a piano solo by Richie Powell and a walking bass solo by George Morrow. A unison line is played by the horns preceding a masterfully melodic solo by drummer Max Roach. Roach then exchanges solo phrases (trading 8s) with the horns before the concluding head.



CLIFFORD BROWN-MAX ROACH QUINTET
"What Is This Thing Called Love?" (Cole Porter)
Recorded on February 16, 1956

Brown (trumpet); Sonny Rollins (tenor saxophone); Richie Powell (piano);
George Morrow (bass); Roach (drums).

The legendary **Charles Mingus** (1922-1979) was a bassist and prolific free-spirited composer who is most difficult to categorize. His imaginative and extremely original music is a fusion of traditional and modern jazz techniques for ensembles of varying instrumentations. Mingus was influenced by such diverse musicians and styles as Duke Ellington, Jelly Roll Morton, Charlie Parker, gospel music, the blues, bebop, the 1960s free-form avant-garde, and "classical" music. Many believe that his historical importance as a composer of jazz music is second only to that of Duke Ellington.

Mingus's personal temperament is a part of modern jazz lore. Mingus held his side musicians to the same high standards he set for himself, and it was not unusual for him to fire musicians on stage and to lecture the audience on music listening and politics. He expressed strong emotions in his music, which, depending on his frame of mind, could sound bitter, happy, sad, or angry. Whatever the mood, the music always exhibited tremendous energy and was propelled by his earthy bass playing.

"Better Git It In Your Soul," from the landmark album *Mingus Ah Um*, shows the undeniable blues and gospel influence in Mingus's music. The introduction begins with a strong solo bass statement by Mingus followed by the entrances of the piano and Jimmy Knepper's trombone. The head is a joyful bluesy melody following an AABA structure. The internal solo section however is 12-bar blues based on an intense single note reiteration reminiscent of a black "church house moan." Mingus carefully incorporates collective improvisation in various sections, and syncopated hand clapping behind the tenor solo of Booker Ervin. Note Mingus's trademark vocal interjections. A return to the original AABA head is followed by an "Amen" ending.



CHARLES MINGUS
"Better Git It In Your Soul" (Mingus)
From the album *Mingus Ah Um*
Recorded on May 5, 1959.

Mingus (bass); John Handy III, Booker T. Ervin, Shafi Hadi (saxophones);
Willie Dennis, James M. Knepper (trombones);
Horace Parlan (piano); Dannie Richmond (drums).



Charles Mingus

KEY TERMS for Unit VIII

ODD METERS

Refers to meters other than the most common (4/4, 2/4, 3/4, 6/8, etc.), especially time signatures with uneven numbers of beats such as 5/4, 7/8, 11/8, 33/16, etc.

SHUFFLE RHYTHM

A long-short rhythmic feel (within a beat) characteristic of rhythm & blues and boogie-woogie