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Sept. 15 - Oct. 30

MUSICIAN

Music
America
magazine

player and listener



Interview:

Herbie Hancock

Wayne Shorter

Freddie Hubbard

Al Jarreau

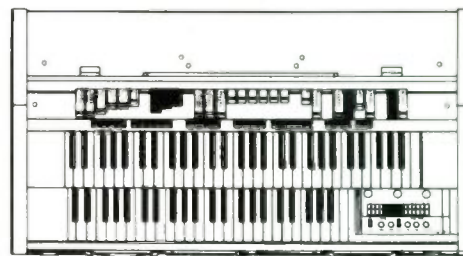
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magazine

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If you went to your mailbox this month expecting to come out with a handful of MUSIC AMERICA but instead came out with MUSICIAN, remain calm, you are still at the right zip code. Due to the instincts of self-preservation, we have undertaken the most daring step a consumer enterprise can take: we have changed our name. BankAmericard became Visa and MUSIC AMERICA is now MUSICIAN.

Communications from lawyers belonging to the American Broadcasting Company's Leisure Magazines have advised us that a name change was not only advisable, but that we were going to have one helluva fat lip if we continued to use our former name.

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AL JARREAU

by kenny weissberg



Al Jarreau, 37, has been making money as a singer since he was 16. His amateur status dates back even further . . . to about age five when he sang regularly in a Milwaukee church and with whoever stopped by to make music with his family.

"I began making money relatively quickly by singing. I was too young to sing in clubs, but I got calls from local bands who asked me to sing at parties and other functions," Jarreau recalled over a lukewarm cup of coffee which awaited his emergence from an early afternoon shower. "I basically got my start in the church, but also did lots of tile-bathroom singing and street corner shoo-be-dooing."

By the time Jarreau had turned 18, he was "sneaking into clubs and sitting in," but his primary "vocation" was that of a student. After doing undergraduate work at a small Wisconsin school, Jarreau received an M.A. at the University of Iowa in rehabilitation counseling and moved to San Francisco where he practiced in his chosen field for four years.

"I was still singing three or four nights a week at The Half-Note with the George Duke Trio," Jarreau added, "and I was making a good chunk of money. I became disenchanted with my work and finally left my job in 1968. It wasn't until then that I shed all my other commitments to devote full time to a singing career."

Jarreau went straight to L.A. and made the rounds knocking on record

company doors. Finally, in 1975, he signed with Warner Brothers and the company has been pushing hard for him ever since. Three albums later, he is still a little known entity in the United States, though he has already received a German Grammy Award for "best international artist" (for his first album, *We Got By*, in 1975). "That knocked me down," he laughed, obviously still thrilled by the memory.

It's hard to say why Jarreau hasn't won similar acclaim on his home turf, but it's probably because the masses just aren't ready for his style. Loosely defined, Al Jarreau is a jazz singer with lots of scat and a sincere abundance of soul. Definitely a marketable commodity live (his performances are astounding) . . . but how do you effectively channel his electricity onto vinyl?

The obvious answer is a live album and Warner Brothers has responded with *Look To The Rainbow*, a two-record set which captures Jarreau's verve to a certain extent . . . but not totally. "It was a real challenge because I was introducing the audience to previously unrecorded material," Jarreau related, "but the live thing works so well for me. It's so fat and full and complete with feeling that I'm wondering how I can get that happening for me in the studio."

Why bother, I asked. Why not set a precedent by releasing a consistent flow of live albums? "I've thought about that and it just might happen," he admitted.

In his recent Boulder appearance, Jarreau strode on stage wearing a

Schlitz t-shirt (the beer that made his hometown famous) and shaking a Brazilian medicine ball with steel pebbles inside. He immediately broke into "Rainbow In Your Eyes," the Leon Russell song he does so well. For the remainder of his set, he interspersed originals with cover versions of such diverse writers as Paul Desmond (whose "Take Five" Jarreau has been performing since 1965) and Elton John.

"I consider myself a new writer," he said later. "I've been at it for a relatively short time. I consider myself an interpreter . . . I take other people's songs inside of me, feel them and give them back. I'll always continue to do that as it's an important part of me today and in the future."

For a self-proclaimed novice writer, Jarreau's melodies and lyrics have an elegance and motion perfectly suited to his vocal style. He writes in a unique fashion. First he sings each note of the melody, then sings each separate note in the backing chords. A piano player then transcribes it and from these casual beginnings come the basis of some beautiful songs. These will transform themselves through live performance as Jarreau enhances everything he does with an original language which may as well be dubbed "Jarreau-ese" as there's nothing to compare it to.

"For a long time, I had a part of me that needed some extra vocal expression," he explained. "Something that was more than just singing words and something that was an extension of the standard way of scatting. This

continued on page 32

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CURRENTS



DUKE ON THE STREETS

The Duke Ellington Society wants jazz lovers to support a proposal in the New York City Council calling for Manhattan's West 106th St. to be renamed Duke Ellington Parkway. With enough help it will happen; you can add your voice by writing to the Council Majority Leader or the Chairman of the Parks Committee. Refer to Intro No. 1152 and let the Duke live on in the streets he loved. It just may then be possible to actually take the A train to the Ellington Parkway.

Further Ellingtonia: Prestige Records is releasing several two-fers of Duke Ellington concerts this August. This will all be previously unreleased material compiled from concerts in Carnegie Hall throughout 1940. The first set released will be a three record package.

NORMAN GRANZ IN MONTREUX MARATHON

In an unprecedented recording marathon, impresario Norman Granz will produce fifteen albums in three consecutive nights of the Montreux

Jazz Festival, from July 13 through July 15. All of the albums are to appear on Granz's recently introduced Pablo Live label and are scheduled for release and distribution by RCA Records during September and October.

The first five albums, recorded on July 13, comprise a Ray Bryant solo effort, a Roy Eldridge quartet, a Milt Jackson and Ray Brown quintet, a Benny Carter quartet and a Tommy Flanagan Trio performance. On July 14, Granz will record an Ella Fitzgerald set, a Dizzy Gillespie quintet with John Faddis, and three separate Jam Sessions with such stars as Count Basie, Zoot Sims, Oscar Peterson, Roy Eldridge, Vic Dickenson, Jimmy Smith, Joe Pass, Mickey Roker, Dizzy Gillespie, Clark Terry, Nils Orsted Pederson, Eddie Lockjaw Davis, Milt Jackson and Britain's Ronnie Scott. Granz's Montreux marathon winds up July 15, when he will record Paulinho Da Costa, who is flying in from Los Angeles with eight musicians for the show, the full Count Basie Band, Oscar Peterson in solo, Joe Pass in solo and the Eddie Davis quartet. A busy weekend, eh Norman?

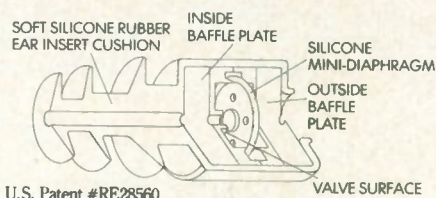
GOOD-BYE ELVIS

The world became a sadder but wiser place this past month when the titanic musical personality of Elvis Presley ceased its emanations. Elvis had as of late been as surrounded by the gyrations of controversy as he had by beives of screaming girls throughout his long and luxurious musical career. Domestic reports of drug dependence, overweight problems and total ennui were far overbalanced by recent Soviet Pravda descriptions of the mighty Elvis on the skids as the ultimate symbol of capitalist decadence and America's proclivities towards disposable heroes (as opposed to the Soviet preservasions of the memories of Stalin, Krushchev and Trotsky, right?). Pravda asserted that America had used up Elvis and thrown him away like a Vodka-stained Dixie Cup. They went on to assert that America was generally a wretched place to be a star and a horrible place to live, but the rest of the world knew they were just jealous. And besides, Elvis fans continued to line up for hours to buy tickets to his concerts, even as he died. MUSICIAN joins the rest of the music industry in noting the passing of an era.

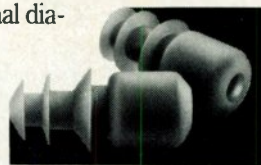
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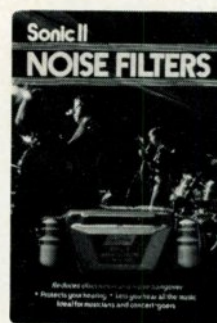
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Universal Jazz Coalition

MUSICIAN paid a visit this summer to the offices of The Universal Jazz Coalition in lower mid-town Manhattan. There, we were floored by the scope and the energy of the organization's efforts on behalf of jazz in NYC and the eastern community. Sparked by the efforts of the indefatigable Ms. Cobi Narita, the UJC supports its artist-participants in managing, producing, promoting and booking themselves, utilizing the collective administrative and technical assistance support of UJC's staff members. Cobi also puts out a monthly jazz community newsletter with a circulation of more than 10,000 (mostly in N.Y. State).

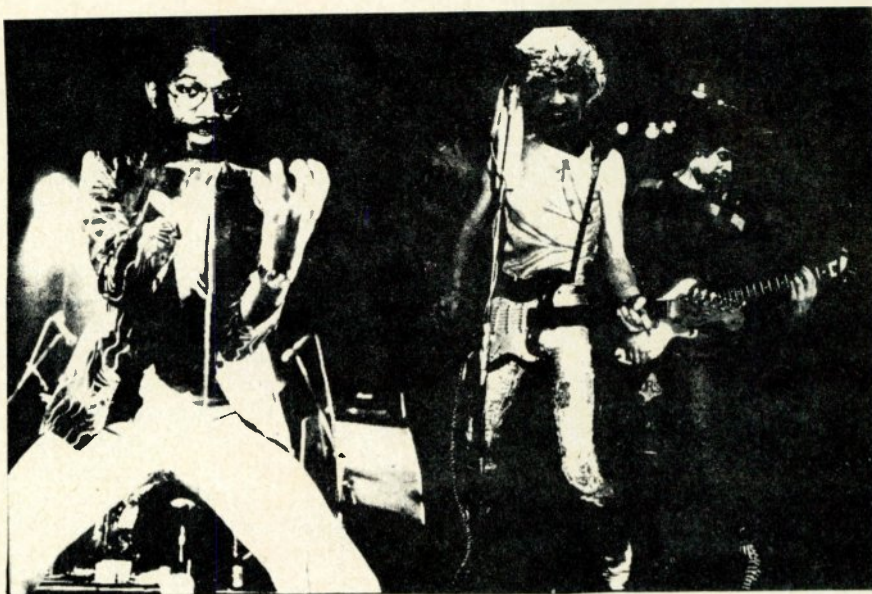
The UJC's Board includes Dizzy Gillespie, Paul Ash, Ahmad Jamal, Jymie Merritt, and Marian McPartland in addition to Ms. Narita. Included among the UJC's Advisory Committee are Art Blakey, Peps Bethel, Dave Brubeck, Richard Davis, Roy Haynes, Jimmy Heath, Milt Jackson, Charles Mingus, Dan Morganstern and Horace Silver.

The Coalition sponsors many NYC-area concerts both singly and in conjunction with the New York Jazz Museum and lends a strong arm in the fights to keep quality music education in NYC and Long Island schools and to keep jazz radio alive in NYC. The Universal Jazz Coalition is something every jazz person could stand to find out about and, if possible, to meet Cobi Narita. She has brought far greener pastures to the musicians and listeners of NYC and beyond. Write UJC at 156 Fifth Ave., Suite 817, N.Y.C. 10010.

WOMEN'S JAZZ

Marian McPartland, jazz pianist, and Marilyn Maye, noted jazz singer, have been signed to perform at the premiere concert of the WOMEN'S JAZZ FESTIVAL, March 19, 1978 at Memorial Hall, Kansas City, MO. Also featured will be an all-star group of instrumentalists including Vi Redd (sax), Janice Robinson (bone), Lynn Milano (bass) and Dottie Dodgion (tubs). WOMEN'S JAZZ FESTIVAL, Inc., is a non-profit organization committed to creating a market for the increasing number of talented women in jazz. Projects planned for the group include clinics and workshops and creation of scholarship funds to aid deserving musicians.

The WFJ has reported solid support from civic and business leaders in K.C. and can't wait to really get cooking in March... er... uh... can't wait to get going in March.



Punk Jazz???

1976 Music Industry Sales Reported

Recently released industry stats show a healthy year for the boys behind the counters at your friendly local music store. The totals came to \$1.9 billion. A couple of interesting observations: piano and organ sales accounted for almost 40% of all sales and that's a lot of white keys through the check-out counters. Synthesizers hopped up 26% in dollar sales and 20% in units. A lot of momentum was recorded in the educational markets for synthesizers. The guitar makers were delighted to see their dollar sales ahead by 32% over 1975, but notice the stats for non-electric in the above chart. Look at those imports! Seven to one in units and only two to one in dollars. Hmmmm. Notice domestic non-electric were down 30,000 units and up 10 million dollars in sales. Same with the woodwinds, down 16,000 units and up 2 million dollars. Brass was similarly down 20,000 units and up a million dollars. Amplifiers, however, were up 4,000 units and down 2 million dollars in sales. It just goes to show that anything can happen when dealing with musicians.

Instrument	1976		1975	
	Units	Dollars	Units	Dollars
Pianos	246,235	\$303,608,000	217,329	\$260,795,000
Organs	217,267	\$462,779,000	205,772	\$395,700,000
Drums	N.A.	\$ 53,000,000	N.A.	\$ 43,361,000
Amplifiers	158,000	\$ 48,000,000	154,000	\$ 50,000,000
P.A. Systems	N.A.	\$ 60,000,000	71,000	\$ 53,000,000
Woodwinds	343,345	\$ 96,452,000	359,000	\$ 94,417,000
Brass	238,600	\$ 70,000,000	253,000	\$ 69,322,000
Synthesizers	18,000	\$ 17,100,000	15,000	\$ 13,500,000
Electric Pianos	23,300	\$ 19,600,000	22,000	\$ 17,600,000
Strings	83,000	\$ 25,400,000	91,225	\$ 28,000,000
Printed Music	N.A.	\$211,000,000	N.A.	\$197,750,000
Accessories	N.A.	\$217,967,000	N.A.	\$198,152,000
Miscellaneous	N.A.	\$ 84,258,000	N.A.	\$100,877,000
Guitars	1,758,302	\$245,152,000	1,540,234	\$185,036,000
domestic electric	115,755	\$ 61,182,000	113,600	\$ 46,000,000
imported electric	98,751	\$ 16,985,800	106,801	\$ 13,370,760
dom. non-electric	157,475	\$ 47,243,000	187,000	\$ 37,400,000
imp. non-electric	1,160,515	\$ 97,367,400	924,379	\$ 68,782,000

Figures courtesy of American Music Conference.

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By Robert Henschen

JAZZ-ROCKS

Jazz swings, jazz bops, jazz jumps, and jazz sambas. Jazz also rocks, and jazz-rock "fusion" music has become an exciting development in the otherwise uneventful Seventies. Miles Davis, Frank Zappa, Herbie Hancock, Passport . . . as the list grows long, old categorical barriers begin to blur. And not only are stylistic differences breaking down, so are the geographical boundaries that have subdivided the musical world. Contemporary jazz-rock reaches into obscure corners of the globe and finds an Airto, Igor Yahilevich, Terje Rypdal or Badal Roy. Music, as they say, is the universal tongue.

From totally different directions, jazz and rock have converged on new areas of artistic realization: electronics, polyrhythms, intercultural influences, strange instrumental pairings, futuristic tonal vistas. Labels are out; quantum leaps for creativity are in. And the more new ideas that pour into the progressive melting pot, the more infinite tomorrow's musical possibilities become. What we have here is no failure to communicate, and in coming months "Jazz Rocks" will focus on the many and varied fusion combinations that have been setting us on our respective ears.

FROM THE TOP

If one single group completely embodies the adventuresome spirit and universality of fusion music, that group is Weather Report. They've been around for a few years already, winning polls from the word "go," but 1977 finds Weather Report at an all-time peak. Incredibly gifted as individuals, this unbelievable quintet plays together with a weightless precision that virtually defies the law of gravity. And their latest tunes have, without any compromise of aesthetic ideals, crossed over into melodic areas that can no longer be ignored by the masses. In short, "Birdland" is a hit.

Naturally, any discussion of Weather Report has to begin with Josef Zawinul and Wayne Shorter. Impressive jazzman before they first got together in 1970, these two really found themselves as musicians and composers by leaving Weather Report

wide open to experimentation. Zawinul's synthesizer and multi-keyboard concepts have evolved into fascinating floods of depth and musicality, and his acoustic chops remain healthy too, despite the dominance of Oberheim and Arp. Shorter's haiku-like soprano style, of course, has revolutionized saxophone playing in the Seventies . . . he plays fewer notes in an evening than most reedmen play in a single solo, and says more.

But the new Weather Report lineup has plenty more going for it. Young bass sensation Jaco Pastorius is to the electric bass what Scott LaFaro once was to the acoustic . . . a stimulating improviser who can play flowing lead melodies while still maintaining a solid rock bottom. Along with Stanley Clarke, Eberhard Weber, and some others, Jaco is taking the bass into new realms . . . bass is becoming a real motivator in the 1977 musical lexicon. Pastorius' emergence as a composer is equally impressive . . . his writings are giving new scope to the Weather Report sound.

The current percussion tandem of Alejandro Acuna and Manolo Badrena is more potent and cohesive than any Weather Report drum corps since Alphonse Mouzon/Airto. Alex is a multi-percussionist at heart, and he brings a variety of polyrhythmic

influences to his drumset, including some amazingly delicate counter-punching on cymbals. And what can you say about Puerto Rico's Badrena? He's exuberant, he's flamboyant, and he has become the catalyst for some of the band's more sensational concert jams.

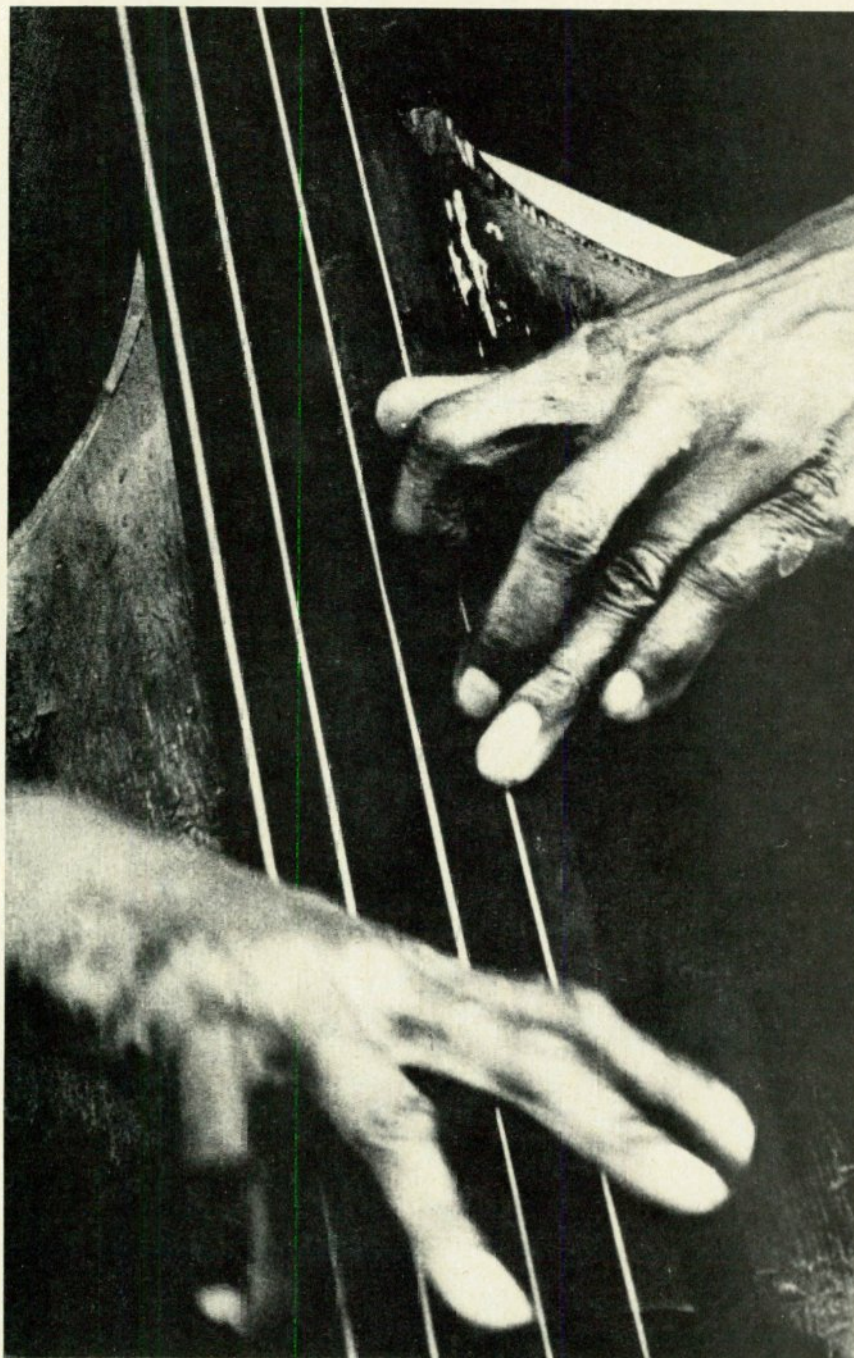
Which brings us to the major point about today's Weather Report; they're not only making great music via albums like *Heavy Weather* (Columbia PC 34418), but they also have developed into one of the most sensational live acts in the music business today. The contrasts are vitally essential: tall, angular Pastorius juts about the stage in classic rock 'n' roll form; Badrena dances and beams ecstatically behind his timbales and bells; Zawinul peers regally from his keyboard cockpit, signalling new directions with the flick of a switch or the raise of an eyebrow; and Shorter just takes it all in stoically, occasionally tricked into a grin by Jaco's extroverted antics. Elements of Austria, New Jersey, Florida, Peru, and Puerto Rico combine to make the visual Weather Report as varied and colorful as the audio.

Of course, the music itself remains paramount, and the seemingly polarized personalities of the quintet meld into perfect instrumental rapport. Those who have seen

continued on page 27



Opa is an exciting Ecuadorean fusion trio that formerly backed Flora Purim and is now produced by Airto for Milestone. Definitely a group to watch in fusion.



MUSICIAN

Player and Listener

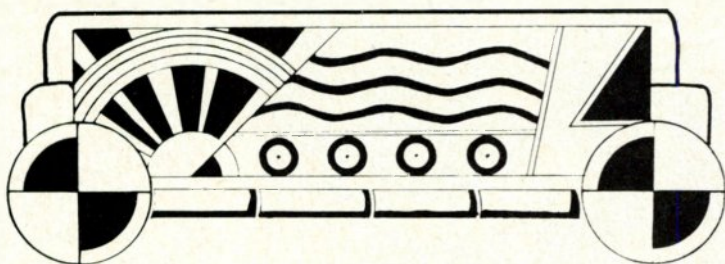
Hands such as these turn pages such as ours . . .

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An interview with Weather Report, a look at a new kind of jazz festival at Acrosanti, columns on Jazz/

Rock, Rhythm and Blues, Audio; clinics on improvisation, theory and harmony. **MUSICIAN** is about music that will continue beyond next week's playlist.

If you're a player or listener into tomorrow's music now, use our free reply envelope and subscribe today.



RADIO

By Joshua Baer

Listening to the car radio used to be a matter of stations for me. There was the news station (KCBS-AM, San Francisco), the Top 40 station (KFRC-AM, S.F.), the soul station (KDIA-AM Oakland), the jazz/bluegrass/folk/reggae station (KUSP-FM, Santa Cruz) and the baseball station (KIDD-AM, Monterey). I listened to these stations the way I listened to albums in my home: I knew what each one had to offer, I knew each station's disappointment potential and, when I tuned in one of their frequencies, I knew I'd be there for at least a half-hour.

During the last year, however, I've stopped listening to stations. There is too much nonstop Ronstadt/Fleetwood Mac/Frampton/McCartney in the air; too many newsbreaks repeated word for word, scandal for scandal; too much random paper shuffling and calculated ease in front of FM microphones. Giving my uninterrupted attention to a half-hour of any station invariably amounts to a recurring nightmare cast with boring monsters — the radio, by reaching new heights in the field of blandness, does just what it's not supposed to do: it puts me to sleep at the wheel.

So, to stay awake, I've stopped listening to stations and started listening to streaks. Streaks cut across channels, streaks have no allegiances to AM, FM, folk, rock, jazz or country. Streaks of good listening exist on the radio the way luck streaks exist in gambling: they are not always there, and they are elusive as hell, but when you hit one, you're a fool not to take advantage of it.

Three weeks ago I hit a fine little streak while driving on California Highway 101, north of Los Angeles. It was a little after ten at night and I had been listening to the closing innings of a Dodger-Phillies game which had been decided by two Philly home runs hit long before I'd tuned in. Suddenly, without knowing why, I began to play

with the radio, punching buttons and sharpening signals with the dial. The radio glowed under my fingers as I passed over talk shows, evangelism and paid political advertisements. Then, without warning, a voice I love jumped out of the speaker and into the car:

*It's not love
That I'm running from,
But the heartache
I know will come —
I know
You're no good for me
But free from you
I'll never be . . .
When I look in the mirror
To comb my hair
I see your face
Just a-smiling there, no . . .*

It was Martha — Martha and the Vandellas doing "Nowhere To Run." As soon as they faded out, Fontella Bass faded in with "Rescue Me," followed by Chuck Berry doing "Nadine" and then, and then, (that's right) The Coasters with "Along Came Joe." The station was XTRS-AM, Los Angeles (the girls on the station ID sing "X-T-R-S . . . The Soul Express! Ten-ninety . . .") Broadcasting out of a tower in Baja California, with a signal that evidently reaches as far north as Canada, XTRS plays mariachi music during the day, then switches to oldies after dark, with the night DJs working out of a hooked-up studio in Los Angeles.

I stayed with XTRS until the streak ran into a series of ads for a two-record special-offer oldies album called "Chicanos' Greatest Hits." I knew the streak had left the station but I wasn't sure where it had gone, so I moved the dial back and forth until it landed on Stan Jones singing "Ghost Riders in the Sky." The station called itself KFAT-FM, Gilroy, and I had never heard it before. Slowly, as the streak made its way through Waylon Jennings' "Bob Wills Is Still The King" and Bob Wills "Rolly-Polly," I found

out that KFAT bills itself as "low-protein, high-cholesterol radio" and that the station's unofficial motto is, "A cowboy without KFAT is like a fish without a bicycle."

I thought the streak had petered out when KFAT's DJ started rustling papers in front of the microphone and cracking sour one-liners at his engineer (can anyone tell me why all "progressive" FM stations feel bound to reinforce their images as loose, freewheeling places to work?), but, after toying with the dial some more, I picked up the streak again on KUSP-FM, Santa Cruz, where Curtis Mayfield was telling everyone that:

*It's all right
Have a good time
Because it's all right, yeah
It's all right . . .*

KUSP's DJ was definitely onto the streak, because the next cut he played was the Wailers' "No Woman No Cry," in which Bob Marley pays off one of his many debts to Curtis Mayfield, when he says:

*Then we would cook cornmeal porridge
Of which I'll share with you
My feet is my only carriage
and so I've got to push on through,
Oh, while I'm gone,
Everything's gonna be all right
Everything's gonna be all right*

The DJ at KUSP continued to go where the streak took him. He played several cuts off of the Wailers' recent album, "Exodus"; then, without a single announcement or station ID, he moved directly from "Catch A Fire" into a solid half-hour of Art Blakey. I was laughing out loud at this point — laughing and applauding. The streak was a definite hot one; it had anticipated my needs and catered to them like a magnificent *geisha*. Blakey has always been the magic spring for me — his music is the water I drink to get my taste buds back.

When I turned off highway 101 at Salinas, Blakey's drums were still

talking and the cut was far from over, but that was the way I wanted to remember the streak — hot, loud, alive — the last thing I wanted was to hear it end. As soon as I picked up the county road to Monterey I turned off the radio and rolled down my window. I was counting on the night air for silence, with maybe a few calm rural noises mixed in, but I should have known better; the streak was out there too; it was making the wind sound like a field of drums, and it stayed with me, stronger than any memory, all the way home. ■

Publisher's Letter

continued from page 3

Being extra-style conscious and not having fifty or sixty high priced lawyers to push around and liking this new name much better anyway, we left our old diggings for new horizons.

A short explanation of our dating. We will be out every six weeks this year (8 times a year) and the trick is to look at the issue number to keep track of us. We'll be carrying a date, but notice, this is issue #8. The complications arise with our newsstand distributor who has developed all sorts of fancy and complicated schedules for deliveries, shipping, shelf dates, etc. It's delightfully confusing and nice to be finally on the stands throughout the entire country. In addition, **MUSICIAN** is carried by most music stores who deal with Musicians and a bevy of record stores, too. Your subscription is based upon the number of issues you receive and not the date, so don't worry about a thing.

Our entire staff, directors, investors, debtors, creditors, etc., feel that the name **MUSICIAN** is more suitable to the audience we are reaching and the editorial content of our issues. Look at the studio clinics in the back of the magazine: percussion, sax, harmony, drums, synthesizer and exotic metres by Hank Levy. Practical, efficient and *usable*. VSOP, Al Jarreau, Concord Jazz and the columns R & B, Jazz-Rocks, Radio, Jazz Briefs and Best Buys: this is a Musician's Magazine.

So enjoy the magazine and spread it around. And come back next month when we'll have coverage of the Monterey Jazz Festival, Telluride, Akiyoshi-Tabackin Big Band, Bop, a new guitar and brass clinic along with interviews, records, columns, concerts and more. ■

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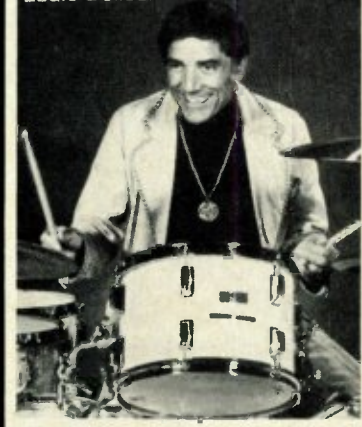
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Rhythm and Blues

By Joe Scherzer

One Saturday afternoon in 1961, a young man named Billy walked into the Times Record Shop with an obscure 78 r.p.m. disc under his arm. The record was "Stormy Weather" by The Five Sharps. Billy had found it a few weeks earlier in the basement of a shabby Brooklyn store.

Times Square Records was a claustrophobic establishment not quite as small as a broom closet. Located inconspicuously in the 42nd Street subway arcade, the shop dealt exclusively in rare 1950s rhythm 'n blues (R&B) and rock 'n roll records.

Billy showed the Five Sharps record to the proprietor, an eccentric Times Square fixture named Slim Rose (a.k.a. Swingin Slim, Irving Rose, Isadore Rosensweig). Slim resembled an aging Ichabod Crane, sounded exactly like Groucho Marx, and kept a pet raccoon in the store. He also had a penchant for teenage girls and race horses.

To Slim, The Five Sharps sounded as if they had recorded on Jupiter. The lead singer moaned Lena Horne's old stand-by in funeral-dirge time, while background voices provided a raw, unwholesome harmony. An eerie tenor soared with total abandon, and a rumbling bass voice growled ominously.

Slim agreed to play the record on his Saturday night radio show, which, given his deadpan delivery, had to have been the most off-beat program in New York. On his way back from the studio, Slim broke the fragile 78. He promised to get Billy another copy.

At that time, perhaps a few hundred people in New York regularly combed grimy shops and warehouses for out-of-print recordings by black vocal groups. Early 1950s sides by The Flamingos, The Dominoes, The Larks and The Hollywood Flames brought prices of \$5, \$10, even \$20 or more.

So on the following Saturday night, Slim made an on-the-air offer of \$5 for the first 45 r.p.m. copy of "Stormy Weather" by The Five Sharps on the

Jubilee label. (Old 45s were scarcer than 78s and therefore more desirable). There were no takers. On the next show, Swingin Slim raised the ante to \$10. Nobody home. Twenty dollars became \$50. In a matter of months the reward swelled to \$200 and still no one responded.

Slim's business skyrocketed, however. The "Stormy Weather" publicity spread all over the city and drew hundreds of curiosity-seekers to Times Square Records. Collectors in all parts of the country rummaged through closets and attics and junk shops in search of the vinyl Maltese Falcon. No one unearthed "Stormy Weather" (some skeptics even questioned its existence), but records

surfaced in Miami, in Detroit, in San Francisco. But no one ever brought one in. The offer ballooned to \$500 for a 45 r.p.m. copy, and \$200 for a 78.

"Stormy Weather" recorded about 1953, was one of at least 10,000 R&B group records issued during the peak years of 1948 to 1957. Today, almost all of them are worth money. A relatively common side like The Penguins' "Earth Angel" might sell for a few dollars, while the rare and celebrated "My Baby's Gone" by The Five Thrills goes for upwards of \$200. Collectors' items change hands in "oldies" stores all over the country, or through the mail by way of auction and set-price lists.

Aside from being old, what makes R&B records so rare? For one thing, the original market was limited, almost entirely black. A few early 50s records like "Gee" by The Crows "cross over" to a white audience, but most R&B releases were unknown to the general population, and never played on white radio stations. In the south, many shop owners stamped the word RACE on R&B records, presumably to "protect" unsuspecting white customers. It wasn't until the mid-1950s that rhythm 'n blues was renamed rock 'n roll by dee-jay Alan Freed and introduced commercially (in a somewhat watered-down form) to white America.

Secondly, R&B records were produced mostly by tiny independent labels, usually to promote some local group. Major labels eventually entered the market, but restricted their releases to special R&B subsidiaries. The majors may have had larger press runs, but some labels, such as M-G-M, recalled unsold copies and recycled the plastic.

Rarity is not the only criterion for the collector. Sound, of course, is a top priority. Some enthusiasts prefer a polished harmonic blend (usually well-rehearsed), stressing the tenor and bass voices. Ideally, background harmony combines with a smooth,

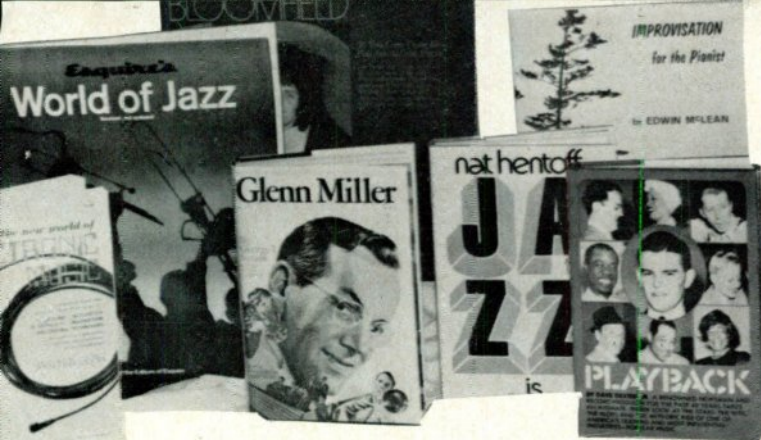


The Gems, c. 1954, posing with their now-rare recording, "Talk About The Weather."

by exotic 1950s groups cropped up everywhere, some of them fetching \$100 and up.

By the mid-1960s, R&B collecting had grown into a nationwide industry, with demand exceeding supply. Prices climbed steadily. Cults formed around long-defunct aggregates: The Ravens, The Castelles, The Solitaires and the best of all "bird" groups, the Orioles. (The latter had achieved some fame by placing second in an Arthur Godfrey TV talent show. The winner was George Shearing).

Rumors about "Stormy Weather" persisted. The record supposedly



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AT A GLANCE VSOP

By Zan Stewart

In 1963, the band was the Miles Davis Quintet, for the obvious reason that Miles was *the* trumpeter, both in the group and of the time. Now, with a new cover, it's called VSOP, though it could be The Herbie Hancock Quintet, since the congregation is under his aegis. VSOP, usually referring to the finest aged cognac (all brands of champagne cognac can be called VSOP), here means 'Very Special One-Time Performance,' alluding to a Hancock bash at last year's Newport Festival. And there's a new trumpet virtuoso, one Freddie Hubbard. The VSOP line-up doesn't read like a who's who, *it is* the who's who, the finest five-man combination to play in recent times.

The five: Herbie Hancock, piano, born in Chicago in 1940. He graduated from college in 1960 and immediately joined Donald Byrd's band and became a resident of New York City. While there he played briefly with master reed artist Eric Dolphy from 62-63, an experience that really opened the keyboard player up to new ideas. "That was the first time I had worked with an avant-garde group," he recalls, "So I asked Eric what he wanted me to play. He said, 'Oh, play anything that you want to play.' I thought about it and decided maybe if I break some of the rules that I had learned about playing, I could get a little further out. And when I found that that was the right thing to do, I started breaking the rules with harmony, rhythm and melody. I was able to use my normal thing as a foundation, but I kept that in my head, and kind of stretched the rules otherwise. And it worked."

Having loosened up, he joined the Miles Davis Band in 1963, in a rhythm section along with Ron Carter and Tony Williams. Eventually Wayne Shorter replaced George Coleman and the basis for VSOP really took hold. He left Miles in 1968, and formed the first Herbie Hancock group, a sextet featuring Joe Henderson, Julian Priester and Johnny Coles. His funk hit 'Chameleon' off the Head Hunters



Herbie Hancock

Photos by Kelly Campbell



Joseph L. Johnson

*Freddie Hubbard, still looking to "cross-over" to a larger audience after his **Windjammer** release, remains one of the foremost melodists on trumpet, and ably fills the spot that Miles Davis couldn't because of illness.*

album in 1974 marked Hancock's dramatic shift in emphasis and he has been exploring this accessible jazz-funk-whatever vein ever since, with personal delight and excitement. Of that, he's said, "the first person to turn me onto a synthesizer was Tony Williams, and in a way, it was a natural evolution for me. I've always been interested in sounds and its possibilities and I've got this streak in me that likes electronics. I love gadgets and I love buttons and I've got plenty of buttons and gadgets around me, and they really help me to make the kind of music that I want to make."

2) Wayne Shorter, reeds, composer, born in Newark, 1935, close personal friend of John Coltrane, and one of the most important saxophonist-composers in music. He has developed an extremely personal style on both soprano and tenor and writes warm, moving pieces. His first job of influence was with the Art Blakey band, alongside Lee Morgan at first, then later Freddie Hubbard, and he joined Miles in 1964. He also left Miles in 1968, took a brief hiatus from the hectic world of music, then reappeared to form the brilliant band Weather Report with former Miles cohort, Josef Zawinul.

"Wayne's compositions stimulate the performer to create new ideas," Hancock stated recently, "and as a player Wayne has this beautiful, lyrical sound - sometimes the instrument sounds like a trumpet, sometimes it sounds like a trombone, you know, depending on what's needed at the moment, that's the sound that's going to come out."

3) Freddie Hubbard, trumpet, flugelhorn, born in Indianapolis in 1938. Hubbard's first musical experiences, on a professional level, were with the exalted Montgomery Brothers (Wes, Buddy and Monk), then Sonny Rollins used him in 1960. He worked with JJ Johnson and Quincy Jones before embarking upon a fruitful three year stint with Art Blakey, after which he worked with Max Roach and Quincy Jones again, before forming his own bands and recording intensively for CTI and, lately, Columbia.

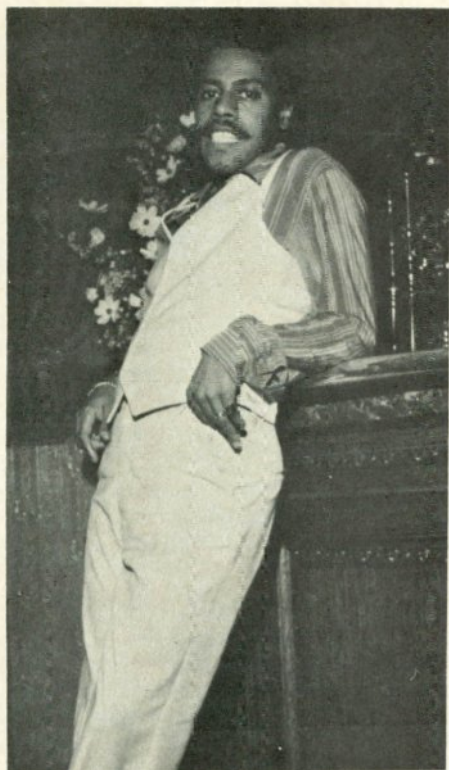
Critic Leonard Feather writes "Hubbard technically resembles Dizzy Gillespie and Fats Navarro in that he has the ability to develop delicate and complicated lines at a rapid pace." In more detail, Herbie told Conrad Silvert, "Freddie Hubbard has been really important in my career. The very first album by Freddie to the very last had this incredible amount of fire, but not a nervous kind of fire. Even within that fire, there was a melodist that always prevailed throughout, a warmth, but accompanied by such an incredible technical facility. Freddie's music is very much alive. The last time I heard him perform, he ate those tunes up - he ate them for dinner and breakfast and for lunch. It was incredible."

4) Ron Carter, bass, born in Ferndale, Michigan, 1937. He obtained music degrees from the Eastman School in Rochester and the Manhattan School of Music before his first jazz gig with Chico Hamilton. He freelanced around New York with Jaki Byard, Eric Dolphy, Randy Weston, and Sam Rivers prior to joining Miles

in 1963. He established a reputation with Davis of being one of the most versatile players on his instrument, which led him to become the most popular studio bassist in New York. If you pick up any jazz album recorded there, you have at least a 50-50 chance of Ron Carter being on it. He's also worked with his own band, featuring two basses so that he can play either solo or cello, and has toured with the New York Jazz Quartet.

It's no wonder then that R.C. has a favorite admirer in Herbie Hancock: "Ron Carter is a musician that fulfills a function in the band that allows everyone else to feel secure and comfortable and to know that whatever they do musically, whatever direction they take, that the foundation will be there. Ron is constantly creating melodies and at the same time these melodies fulfill the function of being the foundation of the sound. Ron knows the full range of his instrument. He never lets a note just kind of slide by; he always picks and chooses the best note. He's always in control."

5) Tony Williams, drums, born in 1948, in Chicago, and began music studies at ten in Boston with Alan Dawson. At the age of 17 Tony was already living in New York and playing with Jackie McLean when Miles heard him and hired Tony for the new quintet. After leaving Miles, Williams has lead his own bands, starting with a trio composed of himself, Larry Young, organ, and John McLaughlin, guitar to a later rock-oriented quartet with guitarist Alan Holdsworth. And he's been quite active in the studios



Miguel Tejeda-Flores

Wayne Shorter

through the years.

If Herbie has had some nice things to say about the other members of VSOP, don't think he'll stop with Tony: "Here's a man that has been the major influence on his instrument since the 60's. You can hear his sound in almost all the drummers today - the idea of almost complete independence of hands and feet. He uses the drums in a very melodic, linear style. The snare drum might be the main focus at one point. At another point it might be the bass drum. At another point it might be totally the cymbals without any other parts of the drums. Tony was introducing rhythms to music and the use of rhythms that I had never heard before."

It just happened that all these gentlemen were attending a CBS luncheon (though posters of Hancock at the keyboards with an open bottle of Couvoisier VSOP were well placed and each table had bottles of the stuff, CBS claimed they were the ones hosting. Hmm.) in honor of the band in Los Angeles this July, and we were there to gab with whomever felt like talking. As it turned out, Herbie, Freddie and Wayne had a few insightful remarks. Herbie was up first on how VSOP came about.

MA: What spurred VSOP?

HH: What happened was George Wein (promoter of the Newport Jazz

Festival) wanted me and my band to play Newport 1976 and my manager, who's always looking for creative ways of me presenting my music, came up with an idea. I was involved with the Miles Davis band of the 1960's, and those bands, along with the John Coltrane band, were probably the most influential and most popular jazz groups of the time; then my direction changed when I got a sextet and septet in the early 70's to a style that extended in a more avant garde direction, a more intuitive kind of direction, a direction that was so important in the late 60's, early 70's; then I changed once again with "Head Hunters," which was a smash hit in 1974. So my manager was thinking about a Herbie Hancock retrospective. Not that I was particularly a leader of all those trends, it's just that I was involved in the leadership of those trends. George Wein really liked the idea. I thought it was a joke myself. What? A Herbie Hancock retrospective? Miles Davis I could see, Dizzy I could see, Trane, yeah, but me? Anyway, that was the beginning of it. The first band kind of represented the Miles Davis period (ed. note: Hancock contacted Davis to play the gig but Miles was recuperating from an illness and hadn't been near his horn) and also my own recording period because Freddie Hubbard had made so many records with me and vice versa during the 60's. The second band was the sextet of the early 70's and the third band was my present band, a funk-jazz fusion or whatever you want to call it. So that was the beginning. And after that, the response was so meaningful and the attention paid to the first band at that concert so special, we just thought - wonder if we could get everybody together to do a tour? It'd be a nice thing to do. (At this point Freddie Hubbard joined the conversation)

FH: It's very difficult because everybody in the band is a bandleader. When Herbie called me to do this I said 'Wait a minute. How am I going to do this?' Cause right away I went into this Miles Davis trip and Herbie kept telling me 'Don't worry about that.' So as we go along, I find it's

my responsibility not to think about that.

HH: Actually Miles started in another generation before ours, anyway.

FH: Yes, but you all have got the sound of that era (1960's M.D. quintet was a very distinctive, individual band. When the players regroup, there's good reason why that sound should be presented - ed. note). You know what I mean. I was sitting up, stealing Mile's licks.

HH: Wait a minute, you want me to tell you how many licks I stole from him, or from you. I stole licks from you, too. Are you kidding? All those lines, I still steam 'em. (General laughter).

FH: I must say it's a pleasure just to be working with the group and although we've had a few misunderstandings, I'm glad that Herbie kept us together. Yeah, he pulled me out of it.

MA: What misunderstandings, if I may ask?

FH: I'm very independent and Herbie wanted me to get up at 8 o'clock and catch a plane and I said 'I know there's another plane that'll get me there in time to make it' and he said 'No, we'll go together.' I said 'Well, wait a minute.' (More laughter) Just a few minor things.

MA: What about choosing material?

HH: That was no problem because we use everybody's material.

Ron Carter

Tony Williams



"The timing of this is right, too. It turns out that there is a larger jazz audience now."

FH: That's one area where Herbie's been very nice, because since he's largely responsible for the tour he could have said 'Well, we'll do all the 'Maiden Voyage' things' and all his other tunes but he didn't and that's cool.

MA: You're both coming off heavy crossover trips . . .

FH: He's crossed over, I've got to cross. I'm hoping this next one that's coming will do it.

MA: You don't think it's happened yet?

FH: Well, it's not out, the new record. 'Cause 'Windjammer' didn't do it.

MA: What do you mean 'it didn't do it'?

FH: It didn't get to the people.

MA: What are you trying to do by getting to the people?

FH: I'm trying to get them to understand that I don't have to play just one style to still be good, because I've played so many different styles, for instance, and made some recordings with Ornette Coleman, did some things with Herbie, so when I would get my own band back together, it'd be like 'what am I gonna do,' cause these guys are not of that caliber' and to create that feeling that I've become accustomed to by playing with guys like Ornette and Herbie, you know, leaders, and then playing with my own band, I find it very difficult to get them to come up to that level at all. So that's a struggle right there.

MA: You've had outstanding sidemen like James Spaulding and Junior Cook and Albert Dailey and George Cables with you before.

FH: Yeah, but they're not with me now. They're back in New York; they want a lot of money and sometimes you can't afford them. Anyway, I really don't think I have reached as many people as I think I can. I have to be very careful because a trumpet is limited. He (gestured to Hancock) can do more with a piano. He can go to an electric piano, he can go to an acoustic piano, he can use a wah-wah pedal. I tried that with the wah-wah, but my chops went down because I started depending on buttons.

HH: Oh, year?

FH: So I had to let that go.

MA: Don't you feel you've reached a lot of people with your playing. Just by playing with, say, Art Blakey in the

60's, you've been heard all over the world.

FH: You see, the thing is I'm never pleased, and that's the thing that kind of keeps me going. Like the other day Herbie told me I ought to have more confidence. Well, I've got confidence but I just don't let it get too far out of hand, 'cause I went through that. I got very arrogant for a while. Me and Lee Morgan used to try and see who could be the most arrogant, and then the business starts flying away. And really it doesn't mean that much to me, the arrogance, that is.

HH: I'll tell you one thing, though. 'HeadHunters' happened at the right time. The difference between 'HeadHunters' and 'Windjammer' is that 'HeadHunters' happened at the right time. There was nothing like that at that moment. It was the timing. So it's not that 'Windjammer' is not what 'HeadHunters' was or anything like that. The timing is the whole thing. The music is in 'Windjammer.' I heard that the other day. The music is smokin'; it's got everything that all the people want to hear. So it just didn't happen at as good a time.

MA: All this says to me is that you're a catalyst, you have something extra.

HH: I'm still chanting (laughs). (Ed. note: Hancock is a Nichiren Shoshu buddhist).

MA: Do you chant, Freddie?

FH: I chant at the dinner table.

MA: Oh, yeah? Tell us what you chant.

FH: Aw, that's a secret.

Right about now, Hubbard politely slips away.

HH: Anyway, I feel that both 'HeadHunters' and 'Windjammer' have plenty of accessibility.

MA: What about the accessibility of VSOP?

HH: It's funny. This is happening in a different way. The timing of this is right, too. It turns out that there is a larger jazz audience now.

MA: Where do they come from, this new jazz audience?

HH: The people that were brought up, this is what I think, one theory, they started jazz with records like 'HeadHunters' or 'Return To Forever' or 'Weather Report' or Freddie Hubbard albums. These people are in their 20's and from listening to those albums

they got some exposure to the jazz of the 60's by reputation, from the people that were into that. Before we started the tour I didn't know what to expect but as it turns out, these are the people that are there. There are not only the older jazz listeners, because there wouldn't be enough of them to fill a large auditorium or The Greek Theatre. But there are new jazz people there and they've never heard this music live before.

Exit Herbie Hancock, with usual salutations, and enter Wayne Shorter.

MA: How does it feel to separate yourself from Weather Report and travel with this band?

WS: Even before this tour the same question was asked and to me it's like Marlon Brando doing 'Streetcar Named Desire' and then having him do Shakespeare. A lot of people haven't seen Brando as Marc Antony in 'Julius Caesar.' (Shorter is an avid film buff). So you have a generation that comes along, and says, 'yeah, 'Streetcar,' 'On the Waterfront,' this and that, let me see the one I haven't seen. It's like this combination of musicians and people together writes another script, out of which comes a sincere tour de force. A real adventure.

MA: So when you play 'Nefertiti' with Weather Report, how do you approach it? Or do you play it at all?

WS: Now with that (WR), we're always working on new scripts.

MA: The band played recently in Santa Monica and was a total delight. You're kind of dropping out of that into, as you'd put it, new script.

WS: Well, that's the best analogy. With Weather Report, it's more or less like Joe is writing and I'm writing and Jaco's writing. It has to be that way to be together, to be away from each other to be together. We're playing and writing with the serious intention of adding something to this whole world, to life, that's what it is. And we know we can't do it all in our time together because we get, not narrowed, but . . . it gets old.

MA: When Herbie called, how did you feel about taking a break from Weather Report to do VSOP?

WS: Well, my wife Anna Marie, we discuss everything (Anna Marie comes over, introductions are exchanged and she departs. By this point Wayne has

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SUMMER JAZZ FEST in CONCORD

By Herb Wong

What started out as a somewhat unpolished summer music festival with a variety of musical persuasions in a local high school athletic field has matured into an irrevocable straight ahead jazz festival in Concord, California. Almost incredulously, the Concord Summer Fest has already reached its ninth season in 1977 — its third in the \$4.25 million super 270° open air performing arts pavilion with its 8000 seating capacity and more than 130 acres of real estate.

Three weekends of Friday and Saturday evenings drew crowds to the theater chairs and the adjacent grass covered top bank (where people picnic to pre-concert jazz) all warmly cupped in a wooded hillside about 28 miles east of San Francisco. The Fest has become an entrenched jazz affair, etched in summer calendars of thousands of fans. A partial reason may be the integrative excellence of architectural and acoustical engineering relative to the man-built environment. For example, every seat permits excellent acoustic reception and vision lines, the former achieved via its assisted resonance system. The system stretches out the reverberation time electronically, utilizing multiple channels; each channel includes a mike, amplifier and speaker and each is frequency selective. The gain of each channel is set to control feedback which in effect minimizes sound deterioration. Assisted resonance provides a straight line rapport between performers and audience.

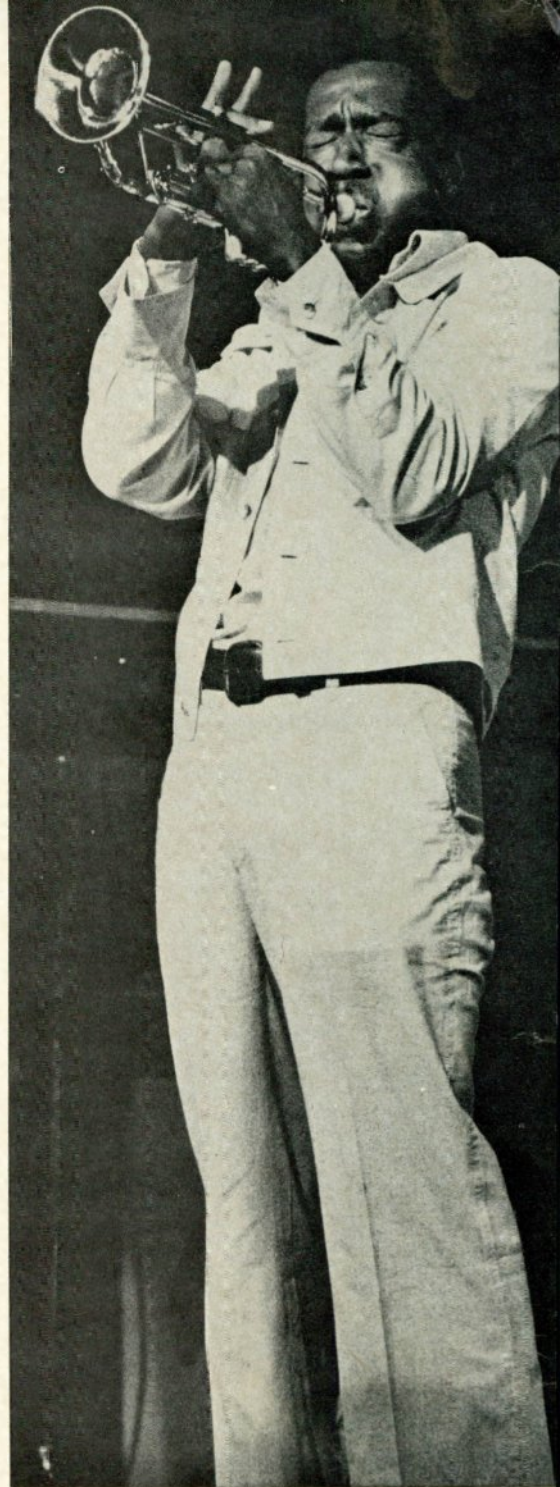
The focal drawing card is obviously the jazz per se. Concomitant with the festival success is the growth of the Concord Jazz label, fast approaching a

catalog of fifty titles in just three short years under the moving energies of Carl Jefferson who spearheaded the birth and development of the festival. Performers in the fest were not by coincidence the majority of artists recording on Concord Jazz. CJ records are sold in the Concord Pavilion premises from a table station and through roving youth group volunteer "vendors" in an unobtrusive manner. A compatible form of symbiosis indeed!

Programming of the concerts has been liberally infused with Concord Jazz along with some beautiful interplay of artists identified with a jazz group juxtaposed with those from other groups, creating interesting combinations of musicians. This refreshing flexibility of exchanges and contextual mix extends to vocalists as well as to instrumentalists. Drummer Jake Hanna, for instance, is close to being omnipresent as he participates as the festival "house" drummer leading his own group and finding pivotal slots in the body of the program format through the series of concerts in the last several years. It was his group that opened the festival. By virtue of his heavy recording CJ activity, Jake's superb drumming has reached out to an ever expanding audience; his past tenures have included the likes of Maynard Ferguson, Harry James, Woody Herman and the Merv Griffin Show.

Jake led his quintet through a wonderful set of tunes with Nat Pierce playing marvelous piano, Danny Stiles (on vacation from his NYC studio gig) on trumpet, Carmen Leggio on tenor (also from the East) and Monty Budwig on bass — all alumni of

Photos by Veryl Oakland



Blue Mitchell at work

Woody's "Herd" at one time or another. On Benny Goodman's old combo epic *A Smooth One* and the 1941 Burton Lane Tin Pan Alley tune *How About You* (tunes out of the "Jake Takes Manhattan" CJ record), the cohesive hard swinging unit was very impressive. And it's so great to hear Stiles and Leggio in such a free blowing context again. The quintet tastefully supported Rosemary Clooney's vocals, delivering some of the peak moments of the festival. The crowd demonstrated how hard they



79 year old Joe Venuti and 22 year old sax sensation Scott Hamilton along with Ray Brown and Jake Hanna



Azar Lawrence and Freddie Hubbard

dug her by responding with standing applause. Her warm, natural *I Cried For You* evoked fond memories. Throughout the well-paced program which included *More Than You Know*, *Hey There*, *As Time Goes By* and *I've Got A Crush On You* Carmen Leggio's lovely obligatos and sinewy solos were vignettes of sheer charm. And Stiles' open horn work was girded with fertile ideas; on *I'm Checking Out* a tour de force Clooney vocal, Danny swung his butt off on muted horn. A truly perfect group reminiscent of the mellow small swing

era combos which accompanied Mildred Bailey, Billy Holiday and Lee Wiley, among others. This kind of honest jazz substantiates the mainstream jazz predilections of the festival's philosophy and policies. There is without doubt a larger responding clientele to mainstream jazz than one may surmise. They seem to crawl out of the woodwork to catch people like Clooney.

Versatile Dave Frishberg — pianist, composer and vocalist — and his quintet featuring altoist Marshal Royal played some of the most interesting music heard. Many of the tunes such as *Dear Bix* and *I'm Hip* are priceless gems. Frishberg handles his own lyrics with a devil-may-care Bob Dorough-ish mode. To gain an idea of Dave's broad range of piano from Jelly Roll to Fats Waller interpreted in Frishberg fashion, I suggest checking out his record "Getting Some Fun Out of Life" (Concord Jazz 37). His group is rounded out by Bob Findley on trumpet, bassist Larry Gales and drummer Steve Schaeffer.

Ramsey Lewis' multiple keyboards and funk-oriented task force netted in a mega-web of electronic equipment rang the curtain down for the first evening with a rather 'conservative' set. His group was ably sparked by the wares of multi-instrumentalist Derf Rekla Raheem, particularly on flute. Ram's version of *Evergreen* connected

well. It was his first festival appearance.

The only crack in the otherwise very smooth opening night was the announcement that tenor saxophonist Richie Kamuca had died of cancer of the lung. Richie had been a regular here in recent years and had recorded with Jake, Bill Berry and Nat Pierce's respective groups all on Concord Jazz Records as well as a couple under his own credited leadership. Richie was such a beautiful Lester Young-influenced player! There are not very many tenorists of this leaning remaining in the jazz world.

The weekend's second concert shifted into high gear after Cal Tjader's group and the Concord All-Stars (Jake's combo) had made their contributions — then the anchor group roared on with a fiery set. The Toshiko Akiyoshi/Lew Tabackin big band was in sharp form playing the charts from their four RCA records including their latest one, "Road Time." Beyond the usual super flute and tenor solos by Lew, the solo excursions by altoists Andy McIntosh and Gary Foster (on *Quadrille*, *Anyone?*), Bobby Shew on flugelhorn and Britt Woodman were outstanding. I have heard editions of this band about seven times in the last few years, but this set was the most impressively strong in its precision and mind-blowing section work. Toshiko's own assertive piano was great; she merely whetted appetites though, and a little more of her playing would be an enhancement. Her writing is not easy playing for anyone unless you've got it down, as her intriguing charts are written with a focused conception of a pianist, mainly her fathering model — Bud Powell. Hats off to the band's incredible conceptual assimilation and commanding articulation.

The second festival weekend was basically another mainstream diet but was spiced with Freddie Hubbard which had tie-lines to the younger cats in the audience. He seemed to be a little disturbed over his being the first act and subsequently decided to extend his set by at least a half hour. Of particular freshness were some tunes from his forthcoming Columbia LP "Bundle of Joy." His dedicatory piece to Rahsaan Roland Kirk simply entitled *Rahsaan* featured some engaging tenor soloing by Azar Lawrence.

Hubbard's set was segued into the radiance of Carmen McRae whose

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Charles Mingus
Three or Four Shades of Blue

Atlantic SD 1700

Personnel: Charles Mingus, bass; George Coleman, alto and tenor sax; Ricky Ford, tenor sax; Jack Walroth, trumpet; Philip Catherine and Larry Coryell, guitars; Bob Neloms, piano; George Mraz, bass; Dannie Richmond, drums.

Charlie Parker used to greet him as 'Mingus the Composer' and as the years are duly logged, we find that it is this compositional aspect of one of the world's great bass viol players that is his forte, his arena, his backbone. His pieces are thick with passion and intensity, moody works whether they be slow or fast, compositions that demand more than the mere casual observance of any listener. His music is full of surprising twists and turns as meters and tempos change fluidly, revealing new areas with which the maestro can let his inner ear freely express itself. Mingus is definitely a composer of color.

This album differs from any previous Mingus recording only in the personnel, chosen tunes and such external trappings. The meat of the matter, the Mingus sound, hasn't changed. It has always been part of this great artist. Take 'Better Get Hit in Yo' Soul,' first recorded in 1959; In the 1977 version, guitarist Larry Coryell and Phillip Catherine play the line in tandem before the furious double time 6/8 solo passages. Coryell shows himself to be thoroughly adept at the rock-jazz style, wailing like Hendrix at moments, then smoothly sailing like Christian at others. But getting back, the sense of the original tune is still present; its vibrant aliveness remains no matter what the instrumentation. Of course the players here are among the best and seem delighted to have made the date.

The classic 'Good Bye Pork Pie Hat' is given a similarly spirited treatment, with Coryell and Catherine playing acoustically and saxophone giant George Coleman telling the tale on alto, an instrument he used to play a great deal (he's featured on Jimmy Smith's 'The Sermon' on this horn and his sound today is quite reminiscent of 20 years ago). A highlight is the dual solo the guitarists take just before the melody returns to lead this dirge, in tribute to Lester Young, who always wore a pork-pie, back out. They call and answer each other with long, swooping phrases and delicate



filigrees. A moving close to this haunting love chant from the Mingus.

From the title, one might assume that blues would be the major vehicle of the session and though perhaps in form that isn't the case, in content it most certainly is. The title track is a suite, exploring the origins and evolutions of the blues form from 'Old Duke Ellington two chord Blues, C Major to B flat 7th, no other chords' to 'Count Basie-Walter Page Kansas City bass walking blues' to 'Super Bebop Blues (Check Bird Out) with George Coleman and the dudes who are advancing group improvisation while USA press ignores them, as Mingus tells it. There are 11 major sections in this twelve minute work and everybody solos. 'Noddin' Ya Head Blues' is slow and easy and again Coleman is the major horn soloist, though young Ricky Ford moans plaintively in a Paul Gonsalves manner, and the leader drops in to speak his piece and wrap

things up.

The closing 'Nobody Knows' is based loosely on the changes to 'Nobody Knows the Trouble I've Seen' and is briskly taken with altoist Sonny Fortune and newly added guitarist John Scofield making distinctive remarks.

All in all, another Mingus date, a completely unique musical event with something for all listeners. May the man wail unceasingly!

McCoy Tyner Supertrios

Milestone M-55003

Personnel: #1) McCoy Tyner, piano; Ron Carter, bass; Tony Williams, drums. #2) McCoy Tyner, piano; Eddie Gomez, bass; Jack DeJohnette, drums.

It has long been recognized that McCoy Tyner is one of the Great Piano Players, though he has really only been on the national jazz scene since 1959 when he joined Benny Golson and Art Farmer's Jazztet. The fact that he rose during the late fifties should be evidence enough that Tyner reflects a broad based and wide ranging background. That he's thoroughly versed in ballads and gentle swing tunes is no surprise as a revisiting of his early 60's Impulse trio sides will quickly show. And now we have the same McCoy Tyner on "Supertrios" exploring material from various veins in the modern jazz mine.

What "Supertrios" shows us is that the expedition that John Coltrane led this artist on, commencing in 1960, left lasting marks on Tyner. The vamp that precedes 'Stella By Starlight,' a two-chord device to set mood, was one

used over and over again by the late saxophonist. McCoy's use of heavy left hand off these attacks, as in 'Wave,' was the type of approach that Coltrane drew out. When McCoy left Trane he was ready to lead a band, though he did galavant around a little with Art Blakey before doing so.

To my knowledge he has never led this sort of trio and this release gives him the opportunity to play with two of the finest bass and drum teams in jazz. Ron Carter and Tony Williams are a natural pair if ever there was one. Eddie Gomez and Jack DeJohnette, though not a regular pair, could be called favorites of piano players, Gomez having been behind Bill Evans for over five years and DeJohnette a former member of Miles' band backing Chick Corea, then with Charles Lloyd behind Keith Jarrett.

The material shows the maturity and depth of tradition in McCoy. Though he leaves his mark on all the pieces, one still feels the excruciating ecstasy, as Duke Ellington put it, of 'Prelude to a Kiss,' the warm swing of 'Wave,' the power and motion in 'Blues on the Corner.' McCoy uses all the colors of his tonal palette in both delicate and bombastic portrayals.

Who would have it any other way?

This is a record that takes a little getting to know. It needs to be put on the box when the ears and mind are open to newness in ideas and sound. This is very intense stuff but if one relaxes with the outpouring then the benefits will be worth the time.

John Coltrane Afro-Blue Impressions

Pablo Live 2620 101

Personnel: John Coltrane, tenor and soprano sax; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums.

The John Coltrane quartet which was formed in 1960 with McCoy Tyner, Elvin Jones and Jimmy Garrison, was, as Herbie Hancock states in his interview, 'one of the most popular and influential bands' of the decade. That influence can most clearly be heard in today's saxophonists, almost all of whom have one or two definite Coltrane trademarks. That the man altered the mainstream of jazz is arguable, that he played his own unique brand of high energy music is not. And while the music was intense and urgent, there






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was a certain melodic content which served as a counterbalance, to round off the sound and give it a wholeness.

That the John Coltrane sound endures is attested to by this recent Norman Granz release of 1965 European concert material, a year thought by many, including this writer, to have been the one in which the saxophone giant reached his zenith. These extended performances allow the listener to become immersed in the Coltrane aura, the electric ambience that accompanies him wherever he played. And many of the standards of the hornman's repertoire are given airings here.

There are the up tempo pieces, 'Chasin' The Trane,' and 'Impressions,' the former based on the blues while the latter derived its form from Miles Davis' 'So What,' a 32 bar two-chord affair. While Trane had this quartet together, 'Impressions' was the tenorist's tour de force, an all-stops-out romp into the nether lands. On the quieter side there's 'Spiritual' and Billy Eckstine's 'I Want to Talk About You,' the latter featuring a marvelous cadenza from John. Other tunes included are 'My Favorite Things,' 'Naima,' 'Lonnie's Lament,' and 'Afro Blue.'

Of the supporting elements, and Trane hired his band for their ability to support his style, not for their individuality, McCoy gets the most solo space, as often the saxophonist would play only a few choruses, then let McCoy solo, finally coming back with his major solo statement. The pianist stretches out on 'Lament' and 'Things' in his usual tasteful, resourceful and powerful mode. Naturally, Elvin and Jimmy are the epitome of drum and bass accompaniment, especially in Trane's style.

'Afro Blue Impressions' is another outstanding example of the legacy of John Coltrane, whose spirit moved mountains in the world of modern jazz.

Raul de Souza Sweet Lucy

Personnel: Raul de Souza, tenor, bass trombone; Patrice Rushen, keyboards; Dawilli Gongga, keyboards; Embamba, bass; Byron Miller, bass; Leon 'Ndugu' Chanler, drums; Freddie Hubbard, trumpet; Ian Underwood, synthesizer; Al McKay, guitar; Airtio, percussion.

This attractive crossover album by one of the rising trombonists is successful where most

discs in its genre aren't: it has a set of nicely balanced material, due perhaps to the guidance of producer George Duke, who likes things different; it avoids over-dependence on funk-type tunes; and the major soloist isn't a colorless keyboard or saxophone player. It does include the basic elements of crossover in that the rock beat is heard more than not and guitarists and electric pianos slip in their licks, but not so much as to overload the senses.

The pleasant, softly burnished tone of de Souza is really a delight. His mellifluous approach on Lonnie Liston Smith's 'A Song of Love' and his own 'Wild and Shy' pleases the ear. On the title track he does an about face and cooks his cakes off.

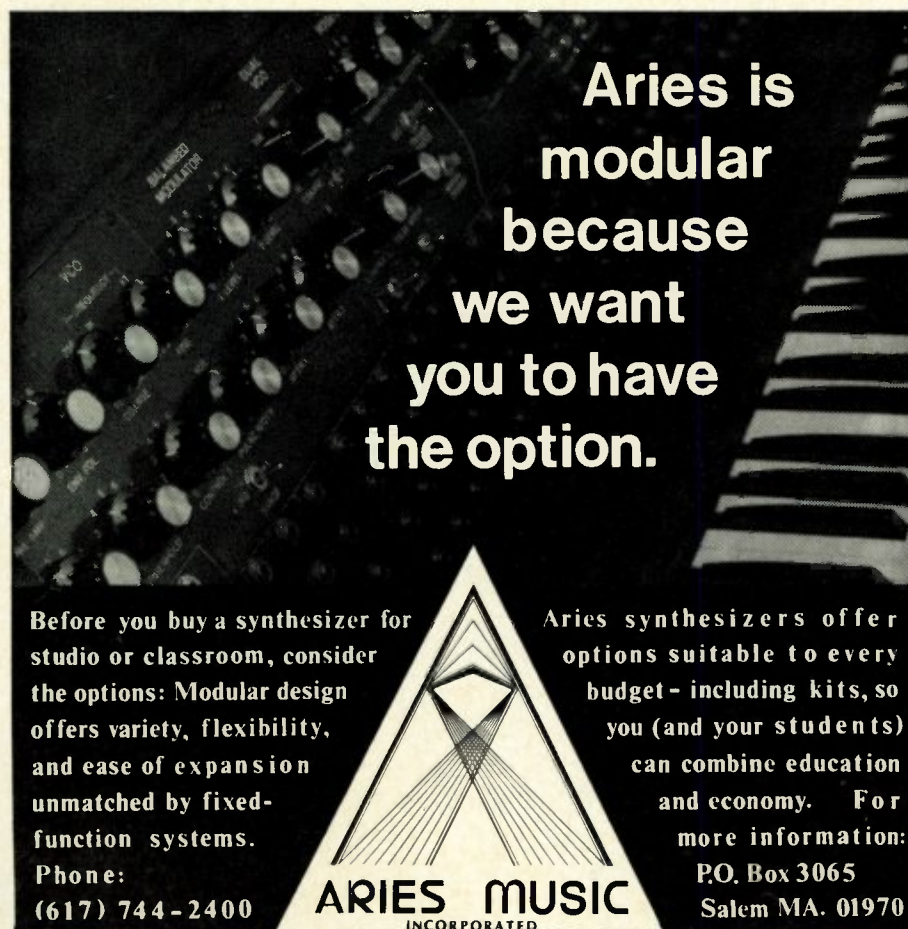
Additional recommendations here are the hot trumpet solos by Freddie Hubbard, George Duke's arrangements, and the solid work in support from Alphonso Johnson, Patrice Rushen and Leon Chancellor.

In its class, a cut above the rest.

Cannonball Adderly Coast to Coast Milestone M-47039

Personnel: Nat Adderly, cornet; Julian Adderly, alto; Yusef Lateef, tenor, flute and oboe, 1962 only; Bobby Timmons, 1959, Joe Zawinul, 1962, piano; Sam Jones, bass; Louis Hayes, drums. Recorded: October 18 & 20, 1959, San Francisco. January 12 & 14, 1962, New York City.

Cannonball Adderly was not only a great man, he was one of the most influential players of the late 50's, 60's and 70's, and the bands he led during the late 50's and 60's, both the quintets and sextets, were among the foremost bands working anywhere. They included some of the premier jazz soloists and composers: his continually underrated brother Nat on cornet; pianists Bobby Timmons, Victor Feldman and Joe Zawinul; reedmen Yusef Lateef and Charles Lloyd; bassist Sam Jones; and drummer Louis Hayes. On any given night, they could be the top band in the land. Cannon's introductions to tunes would, often as not, turn into philosophical discourses on whatever meaning the tune might have or just some passing idea he thought of interest. He was definitely a communicator. 'Coast to Coast' documents two ensembles, the 1959 quintet and the six-piece 1962 bunch.



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Oregon/Elvin Jones Together

Vanguard VSD-79377

Ralph Towner - 12 string and classical guitars, piano. Collin Walcott - tabla, congas. Glen Moore - bass. Paul McCandless - oboe, English horn, bass clarinet, flute. Elvin Jones - drums.

Upon first seeing the jacket of "Together," the thought of a successful collaboration between Oregon and Elvin Jones seemed farfetched. However, while listening to the album, it became evident how well the supposedly disparate conceptions of these two major creative forces actually fit together. A Jones solo in three-four time opens the piece "Le Vin" and the album with the now familiar cross-time triplet as a conceptual foundation. When Walcott enters on tabla, one can see just how well his cyclical approach blends with Jones' polyrhythms. Glen Moore enters on bass, playing in the sweeping style that is reminiscent of Elvin's section mate in the Coltrane Quartet, Jimmy Garrison. As the broad melody and chord changes come in, it becomes readily apparent that this aggregate of musicians works extremely well together.

The stately chordal movement, the appropriate use of the many instruments that are in Oregon's arsenal, Elvin's polyrhythmic fire and the sensitive playing of all concerned are the main reasons that the majority of the pieces work on this album. Towner's jagged guitar thrusts and spare piano are perfect foils for Jones. McCandless' alternately melodic and frenzied approach floats above the bubbling harmonic and rhythmic brew, producing a beautiful sense of contrast and balance. It seems that if any accommodation has been made to fit the style of Oregon or Jones, it has been done by the former in favor of the latter. This is not an issue, however, as the concepts of both, as separate entities and together, remain intact.

The only cut in which both Jones and Oregon seem out of their idioms (though Jones less so than Oregon), and consequently out of focus, is "Three Step Dance." But even here, there are successful moments. "Teeth" and "Driven Omens" feature Jones in combination with disparate members of Oregon. ("Teeth" includes Jones, McCandless and Moore in a style that is similar to Elvin's trio work with Jimmy Garrison and Joe Farrell.

"Driven Omens" is a duet between Walcott on tabla and Elvin on drums.) The Oregon sound is replaced by the concepts of its component individuals in contexts that one does not usually hear on Oregon's albums. This provides an interesting vantage point for those who have only heard these talented musicians in their group situation. All in all, this is an album that both Oregon and/or Elvin Jones fans will enjoy as representative of either and both parties involved.

Jazz-Rocks

continued from page 12

Weather Report live in the past years will know that this was not always so . . . the *Mysterious Traveller* edition temporarily lost control of newfound volumes and ran smack into some sloppy technical obstacles. But the present band is terrific, whether rocking hard on "Teen Town" or mellowing into "A Remark You Made." Quite simply, Weather Report is the best instrumental combo in fusion today . . . an auspicious starting point for a column like "Jazz Rocks."

FROM THE SOUTH

One keyboarder who is right out of the Zawinul mold, and who may be the next artistic giant on synthesizer, is Hugo Fattoruso of Opa. This is one of the hottest jazz-rock groups on the rise, as the new *Magic Time* (Milestone M-9078) will attest, and Hugo makes Opa click. Fattoruso has the kind of awesome, humanistic technique that distinguishes Zawinul, ranging from subtle tonal suggestions behind "Camino" to jarring rock figures on "Mind Projects" or a festive steel drum

sound on "La Cumbia de Andres."

Formerly backup musicians for Flora Purim, and produced here for the second time by Airtio, Opa is an Ecuadorian trio comprised of Hugo and George Fattoruso (drums) plus Ringo Thielmann (bass). They play most of the keyboards and percussion themselves, and sing, but *Magic Time* gets help from Airtio (misc. perc.), Barry Finnerty (guitar), and one guest vocal by Flora. More pronounced is the American debut of singer-percussionist Ruben Rada, an immensely talented songwriter a la Milton Nascimento who may now become a regular member of Opa.

Hugo's synthesizer textures provide the color scheme for this album, and the rhythm section is a study in the power of Latin-rock-jazz-folk percussion. Rada's voice is a great addition to the Fattoruso palette . . . witness the opening "Mind Projects" where Ruben begins with a light and tasty pop melody and eventually winds up scatting in a high-gear yodel. Each tune on this album permits this same kind of multi-dimensional modernity, and the composing is fascinating. The only thing that stands between Opa and supergroup status is a little exposure.

FAST TAKES

Don Cherry *Hear & Now* (Atlantic SD 18217) *****

The Alan Parsons Project *I Robot* (Arista AL 7002) *****

Steve Winwood (Island ILPS 9494) *****

Zbigniew Seifert (Capitol ST-11618) ****

Scarlet Rivera (Warner Bros. BS 3060) *****

Mallard *In A Different Climate* (Virgin PZ 34489) *****

Egberto Gismonti *Danca Das Cabeças* (ECM 1089) *****

Norman Grossman's Book of Drum Styles/PI 20

Drum Styles includes examples of jazz, rock and disco, Latin, reggae, other styles. Sections on reading charts and cutting shows, rhythmic theory, polyrhythm, superpositions and rudimental drumming. A special style chart shows the changing role of the drummer from accompanist to accompanist/soloist. Reading list, hundreds of musical examples, much more. 128 pages/\$4.95

Norman Grossman
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Jazz Briefs is designed to give some kind of overview of the current jazz-related releases that might get passed over in the rush to review big-name records. Compiled for the most part by Coleman Andrews, with some help from Zan Stewart, they can function as a pointer towards closer listening, or just as a means of keeping track of who's doing what with whom.

Arild Andersen, *Shimri*, ECM-1-1082.

Norwegian bassist Andersen's first American-released album as leader is a fine example of contemporary (though not avant-garde) Scandinavian jazz. Andersen — a founding member of Esoteric Circle with Jan Garbarek and Terje Rypdal — plays fast and with great purity of tone. The other standout here is reedy-textured Finnish saxophonist Juhai Aaltonen.

Ernie Andrews, *Travelin' Light*, GNP-Crescendo GNPS 100008.

Originally released (and rereleased) as "In the Dark," this is material from 1956 and 1958 sung by a very good, comparatively unknown, jazz vocalist. Andrews has a warm, big voice with an appealing touch of sharpness to it. He sings blues, standards, and some big band hits — and does rare vocal versions of Bernie Miller's "Bernie's Tune" and Teddy Edwards' "Sunset Eyes." Harry Edison, Buddy Collette, and Plas Johnson are among the soloists in the taut small bands accompanying Andrews (some tracks are arranged and conducted by Benny Carter), and Eric Dolphy labors as second alto on half the album.

Art Blakey and the Jazz Messengers, *Gypsy Folk Tales*, Roulette SR5008.

Blakey sounds as determinedly traditional as always here, and soloists Dave Schnitter (tenor), Bobby Watson (alto), and Valeri Ponomarev (trumpet) are not among the most original players the Messengers have ever included. But pianist Walter Davis is fresh and percussive, and the charts are well-crafted. At least Blakey hasn't gone disco.

The Reuben Brown Trio featuring Richie Cole "Alto Madness," *Starburst*, Adelphi AD5001.

Cole (the credits make it look as though "Alto Madness" is part of his name) has a firm, mature tone and a most enthusiastic attack. Reuben Brown's trio has a tough, no-nonsense urban jazz-bar sound. The combination is stirring, but never quite illuminating.

The Gary Burton Quartet with Eberhard Weber, *Passengers*, ECM 1092.

With the imperturbable Steve Swallow handling most of the rhythm bass, Weber plays plenty of his poetic melodic lines and counterpoint here. Burton is, as always, a perfect gentleman. This is of much higher quality than much of the ECM.O.R. released.

Linc Chamberland, *A Place Within*, Muse MR 5064.

Chamberland is a highly professional guitarist, with some good ideas, but he is dynamically monotonous — like a skilled abstractionist painting with a single color. Dave Liebman's tenor and soprano is sometimes intrusive, and never particularly exciting. Only Dr. Lyn Christie's several arco bass solos are really noteworthy.

Don Cherry, *Hear & Now*, Atlantic SD 18217.

One by one, the heroes of the avant-garde step clumsily into the mainstream of musical commerce. (Can "The A.A.C.M. Meets K.C. and the Sunshine Band" be far behind?) Cherry's trumpet is bright and sinuous, and the guest stars here include Tony Williams, Michael Brecker, Lenny White, and Collin Walcott (sitarist from the group Oregon) — but *Hear & Now* is mostly lightweight Third world mysticism over tight studio rhythm tracks — the ought of the improvisers.

Richie Cole and Eric Kloss, *Battle of the Saxes (Volume 1)*, Muse MR 5082.

Kloss and Cole are nothing if not animated. Their vigorous improvisations can't really be said to be doing battle, though, since their tones on their respective altos are too similar, and since they draw very little energy and offer and accept very few musical challenges from each other. They're really just two accomplished saxophonists playing fast and furious — dual altos, not duelling ones.

John Coltrane and Wilbur Hardin, *Dial Africa (The Savoy Sessions)*, Savoy SIL 1110.

As Robert Palmer points out in his liner notes to the rerelease of these 1958 recordings (one alternate take is presented here for the first time), two of these tracks are among the first recorded indications of Coltrane's interest in Africa and African music. The saxophonist is, as they say, "hot" on these sessions, playing with the sort of masterful power that immediately inspires confidence in the listener. Wilbur Harden, the under-recorded, underappreciated trumpeter, matches Coltrane's power with his own calm sensuality; playing together (with trombonist Curtis Fuller as the third horn), they are as solid as can be.

The Crusaders, *Free as the Wind*, ABC BT-6029.

The Crusaders' very identifiable sound suffers somewhat here from the absence of trombonist Wayne Henderson, though guitarists Larry Carlton (who is almost an honorary Crusader by now) and Robert "Pops" Popwell do their best to fill in the front line, and even Wilton Felder's tenor playing sounds a little brassy in ensemble, as if he's trying to make up for the loss himself. There's no earth-shaking music here, but Felder, "Stix" Hooper, and Joe Sample play this stuff better than anyone. It's easy to believe that they really have been together for 20 years.

Opa, *Magic Time*, Milestone M-9078.

Produced by Airtio and sounding like a hip version of Brazil '66 (or '77, or whatever), *Magic Time* is full of crisp percussion and feathery vocals. A loose, dance-inducing track called "La Cumbia de Andres" is particularly enjoyable.

Charlie Parker, *Bird at the Roost (The Savoy Sessions)*, Savoy SJL 1108.

Everything by Parker is worth owning for one reason or another, but this one is certainly not the first lp for the neophyte to rush out and buy — nor even the sixth or seventh one. The quality of the playing is mostly pretty good (other musicians here are Kenny Dorham on trumpet, Al Haig on piano, Tommy Potter on bass, and Max Roach on drums — Bird's regular

BRIEFS JAZZ BRIEFS

group at this point in 1949 — augmented on some tracks by Lucky Thompson on tenor and Milt Jackson on vibes), but the recording quality is muddy (these are air-checks) and the repertoire is familiar — "Scrapple from the Apple," "Groovin' High," "Salt Peanuts," "Slow Boat to China," etc. For people who are serious about bebop only.

Ray Pizzi, *Conception*, Pablo 2310 795.

Pizzi is a technically proficient reed player (he uses soprano, tenor, flute, and bassoon on this, his first lp as leader), with a charming sense of humor in his playing and a ready skill at writing unusual, if slightly academic, tunes. There's a lot of textural variation here, and a fair amount of warm-blooded energy. Pizzi will be worth watching (and listening to).

Noel Pointer, *Phantazia*, Blue Note BN-LA736-H.

This debut album by violinist Pointer is better than a lot of reviewers apparently think it is. Pointer has a clean, well-tutored sound (he actually plays more acoustic than electric violin hereon, assuredly a rarity these days), and there's comparatively little gimmickry in the arrangements. There are moments here reminiscent of Roger Kellaway's "Cello Quartet" albums (and Kellaway's cellist, Ed Lustgarten, is in fact part of the string section which backs Pointer at times), and other moments of attractive, reasonably original, straight-forward violin improvisation.

Enrico Rava, *The Plot*, ECM 1078.

Rava's refined, often jaunty trumpet is heard far too seldom in the U.S. He is a very colorful player, with an easy, off-handed air that is most unusual; one can almost feel him winking as he soars off on a solo. Here, he is joined by ambitious English guitarist John Abercrombie and one of the standard ECM rhythmic duos (bassist Palle Danielsson and drummer Jon Christensen), but this is plainly his party — and it's a party not to miss.

Joe Turner, *Things That I Used To Do*, Pablo 2310-800.

Joe Turner is definitely Joe Turner. He sings like the great, tough, immobile musical institution that he is. The songs here are the usual stuff —

the title blues, Turner's own "Hey Little Girl," "St. Louis Blues," etc. — and the punchy little band includes Eddie Vinson (who is, by the way, overdue for another album of his own), Wild Bill Moore, Blue Mitchell, and Gildo Mahones, among others. What you got is what you get.

Cleo Laine, *Return to Carnegie*, RCA APL1-2407.

Laine is a spectacular singer, with great musical and dramatic range, perfect diction, and almost unflinching wit. As a Broadway star, she could blow Streisand and Minnelli off the stage. To what extent she is (still) a jazz singer is another question. I don't think she is. Her priorities are not the same. She seems most at home in a world of jazzy music — but not jazz. Which is fine. She's still a joy to hear. (Trivia buffs might note, incidentally, that the drummer here is the excellent British folk percussionist Terry Cox, formerly of Pentangle.)

Randy Weston, *Berkshire Blues*, Arista-Freedom 1026.

Weston, the superb and elusive Monkish, Ellingtonish pianist and conqueror, recorded this music in 1965 — a solo side and a trio side (with bassist Vishnu Bill Wood and drummer Lennie McBrowne), both produced by Ellington himself and his sister, Ruth Ellington — but it has not been heard until recently when Freedom released it in England and Arista, happily, picked it up for American distribution. Weston's playing seems incredibly complete, incredibly well thought-out. He is a real architect of music, and this album holds up as one of his strongest structures.

Julius Hemphill, *Dogon A.D.*, Arista-Freedom AL 1028.

Originally released on Hemphill's own Mbari label in St. Louis in 1972, then picked up by Alan Bates' Freedom label in England, and finally issued here by Arista, *Dogon A.D.* is strong, quite personal jazz with plenty of African and southwestern R&B roots showing. Hemphill (on alto and flute) and Baikida E. J. Carroll on trumpet are not great improvisers, but they are good enough, and the structure of the music itself is fascinating.

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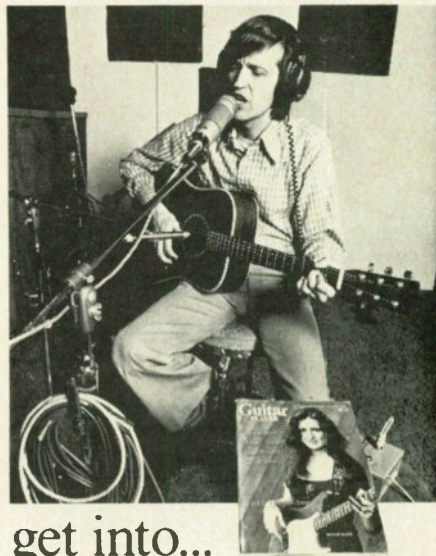
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Herbie Hancock and V.S.O.P.

continued from page 21

changed the subject). She's with me all the way but she'll criticize the hell out of me. She'll say 'Wayne, will you get up off your ass. You're jivin', Wayne.' Certain things happen when you live moment to moment with a woman. Your selfish nature comes out or you get, not complacent, but comfortable. Comfortable is not watching what you say. Well, she's right there on top of it.

MA: What are you writing these days?

WS: There's something rolling around in my mind these days and I've got to unscramble it.

MA: The tour doesn't help.

WS: No, I have to be quiet. We're going to Portugal after the last date in London, that's where my family's going to be, in this farm country between Lisbon and the sea. I'd like to rent a piano and just write something.

MA: How's it feel to be playing with Tony Williams?

WS: Feels nice. And Ron, he's the same Ron Carter. I'll miss his crisp sense of humor. He has a sharp sense of humor with a straight face.

MA: Here in VSOP are a group of gentleman from as far back as 18 years, together again and performing. What do you feel about recreating, as it were, events of the past in the now?

WS: It's like making homemade ice cream by turning the crank, turning the crank instead of pushing the button. It's like turning the crank physically with the knowledge of electricity. And a knowledge of the button. Which is to me like freedom of choice. Having fun now. It's ok to do something again, but again it's going to be different. It's ok because you have the freedom to do it.

MA: Think it will happen again?

WS: If it doesn't happen with us, it may happen with someone else, perhaps in another field.

MA: Has this regrouping given you a breath of space to push off into another direction?

WS: This is not the only thing. It gives me a chance to know Tony better, Herbie better and 'what have you been doing all this time?' 'How's your life?' To find out how they feel about it. And we're still here; there hasn't been any

real downers that musicians sometimes go through.

MA: What's your favorite composition?

WS: Duke Ellington used to say 'The next one.' But I wrote one I liked call 'Fall.' I'm going to do something with that. It's got the melody in the bass.

And with that, Wayne Shorter answered his stomach's call and had some lunch.

That evening at the beautiful outdoor Greek Theatre, nestled high in the Hollywood hills, this band of musical monsters put on one of the most high energy, totally stimulating events in a long while. Though the dynamic ensemble was best observed at close hand, the audience, some sitting quite far away, was more than pleased, judging from the standing ovation they gave the quintet. Fortunately the tour has been recorded and we'll have a recurring moment of perhaps the best small unit jazz of 1977. ■

Al Jarreau

continued from page 4

need to say something more was just bubbling and it really began around 1964 when I was in San Francisco and doing some of my first work with the (George) Duke Trio.

"Really . . . I didn't run around as a kid making weird noises. Only when I would scat with my older brother who's a real scat freak. I suppose I dabbled with it when I was young but the real beginnings were an outgrowth of really finding myself deep, deep into the music . . . a place which takes quite awhile to get to. That's when you use everything that you have to communicate what you feel you need to communicate at the time."

One of Jarreau's clever gimmicks during his shows involves introducing his band members (drums, bass, keyboards and vibes when he played in Boulder) by first mimicking the individual instruments with his voice. But he feels that his "language" goes beyond those realms.

"So many of the sounds I do are not readily identifiable with particular instruments. A lot of the sounds are peculiar to the voice as an instrument. A lot of the things I do in 'Take Five' are peculiar sounds to the voice that an

instrument only mimics. Most people have been conservative with their voices but more are taking chances these days and I like that."

Jarreau isn't too miffed that he hasn't taken Hollywood by storm . . . just yet. He'd rather talk positively about the response he's gotten abroad in England, Italy, and Germany.

"My first album (*We Got By*) began it all for me in 1975. Germany was ready for me. I couldn't believe it. There was such an open-arms feeling from all the people who knew about my music and that I was coming. We played small clubs over there and there were turn-away crowds at every show."

In the states, the response has been justifiably staggering wherever Jarreau has gone, but there hasn't been an overwhelming demand in certain areas of the country to have him booked. "I didn't think we'd draw flies," he said of his Boulder dates, yet he drew standing room crowds both nights. The word is spreading almost everywhere . . . except to radio programmers.

"The danger I face is over-categorization," Jarreau noted. "I shouldn't be promoted exclusively as an R & B or a jazz artist. If you've heard me, you realize that there's a real broad cross-section of what's happening in the music. The company is hitting the jazz and R & B stations pretty heavily now, but I think I'm capable of drawing a pop audience too."

Jarreau is a pure and friendly human being. He exercises daily, jogging and doing T'ai Chi, and spends as much time with his new wife as possible. He is not overtly spiritual but is accompanied by an aura of goodness whenever he takes the stage. The audience is drawn right up there with him.

Smiling widely during the funkier arrangements and closing his eyes and 'looking' upward during his sensitive stretches, Al Jarreau is as believable as he is magical. He reminds one of Al Green without the jewelry and of George Benson without the gloss. He will be as big a star as those two one day . . . but there is no all-consuming drive toward that plateau.

Almost paraphrasing early Dylan, he interjected "Hey, I am who I am and that's about all I can be. I just want a positive interaction between myself and the people who come see me. That's as big a high as there is." ■

singing hushed the throng and warmed many a heart, and added thermal energy to the uncommonly brisk, cool evening temperature. I find that over the years Carmen's own solo piano work accompanying her vocals engenders a genuinely different kind of exhilaration for me, and she did it again at Concord.

Trumpeter Bill Berry's big band climaxed the concert with a veritable all-star band. Key moments were created by Bill Watrous' bone solo of J. J. Johnson's *Lament*, by Marshal Royal's Hodgian marshmallow smooth rendition of *Warm Valley*, by Benny Powell's ballad treatment of Melba Liston's *Hurt*, and by supersaxists Lanny Morgan and Jack Nimitz on the breakneck bebopper, *Donna Lee*.

Saturday night of weekend number two began with the Harold Land/Blue Mitchell quintet. Since Blue was socked into the trumpet section with the Berry band except for a few brief solos near the end the previous evening, it was exciting to hear him open up in the combo route. Blue packs a rich cache of surprises in his solos and creates alert interest. And tenorist Land is unequivocally a master on his instrument; he has always shown a precipitated ability to extract the rich lodes and rewarding moments of creativity and to spread it among his cohorts and the listeners alike.

Kenny Burrell is an institution in the annals of modern jazz guitar, and he is a relief from the coterie of Concord Jazz veteran guitarists who appear on the programs much more frequently. Burrell's non-pareil type of performance garnered a large slice of new devotees through his first trip. Kenny's diverse constellation of material, beautiful lyricism and harmonic conception are a gas!

The main target of curiosity for me was the big band — the Frank Capp/Nat Pierce Juggernaut. This was its first road gig away from its homebase at King Arthur's in North Hollywood. Loaded almost entirely with studio sharpies, the inspired band was absolutely dynamic. Nat Pierce, the professional Basie surrogate and arranger supreme, was beyond proper praise. *Avenue C*, *Moten Swing*, and *Dickie's Dream* were some of the Basie cameos that swung with open abandon. Bobby Shew's gorgeous trumpet

solo on Hefti's *Pensive Miss* and Marshal Royal's shimmering, well sculptured solo tribute to Richie Kamuca was a model of perfection via Benny Carter's composition — *Souvenirs*.

Nat's solo spotlight was on his Grammy Award-winning arrangement of *Girl Talk*. Co-leader Frank Capp's drum solo on *Capp This* was punctuated with neat unpredictables. Remember Al Hendrickson playing guitar for BG and Shaw decades ago? He was an asset as was Monty Budwig. Every player is a soloist in this outfit: on saxes — Herman Riley, Pete Christlieb, Marshal Royal, Bill Green and Bill Hood; on trombones — Garnett Brown, Britt Woodman and Buster Cooper; on trumpets — Bill Berry, Gary Grant, Bob Shew and Danny Stiles. The set ended with a series of lively vocals by Ernie Andrews who opened with *Everyday I Have the Blues* and wove in a tapestry of Ellington tunes before closing with shouting blues. Believe me, this band is indeed a Swiss watch, swinging, foot-stomping juggernaut!

The final weekend broke open with a picnic concert by the Stan Kenton Orchestra and the balance featured a predominance of Concord Jazz repeaters: Soprano Summit with Bob Wilbur, Kenny Davern and Marty Grosz; the Ross Tompkins quartet with Ray Brown, Joe Venuti and Jack Hanna; and the Milt Jackson quartet with Cedar Walton, Plas Johnson and Jimmie Smith. The tail end slate brought guitarist George Barnes' quartet, the L.A. Four and Sergio Mendes.

In total, the intelligently measured format of the series provides easy-to-digest jazz that does not compromise in swinging nor in the essence of jazz — improvised surprises. Jazz at Concord does experiment. It does so, however, with a keen sensitivity to balancing the scales of appetite and diet based on quality of the total environment of the artform and of the economics for its continuance and survival. The Concord Summer Jazzfest is carving a permanent niche in the jazzlife of a helluva lot of happy people! ■

Rhythm and Blues

continued from page 16

emotive lead singer. Other collectors pursue the "street" sound, featuring primitive but authentic harmony and a lead voice not necessarily on key. "Street" records include much

improvisation, and prices are often proportionate to vocal gymnastics.

Examples of the polished sound are The Ravens' "Mam'selle" on Okeh Records (\$100); "Tell Me Why" by The Swallows on King (\$100); and "Talk About The Weather" by the Gems on the Drexel label (\$200). Expensive "street" records are "Kiss Me" by The Scarlets on Red Robin (\$60), and The Valentines' Old Town recording of "Tonight Kathleen" (\$75). These prices are for 45s (in good condition). Seventy-eights, which were pressed in much larger quantities, usually carry only a fraction of the 45 r.p.m. value.

If you like the music but can't afford the cost, the situation isn't completely hopeless. There are numerous reissues and bootlegs of 50s R&B records on the market. Or perhaps you might wander into a Salvation Army Thrift Store in some small town, as I did a few years ago, and find \$2,000 worth of sooty old 45s.

POSTSCRIPT: In the early 1970s, a New York record collector discovered two 78s of "Stormy Weather" by The Five Sharps, one cracked and the other in near-perfect condition. An R&B fanzine purchased the rights and sold reproductions at \$2 each. The intact original is kept in a bank vault somewhere in Manhattan.

P.P.S. Just before presstime a hot flash came in off the wire. Gary Rowe of Rowe's Rare Records and Collectables happened to buy an old box of 78's from someone who wandered in off the street. There it was, after 20 years of searching. A perfect copy of "Stormy Monday" by the Five Sharps. So now's your chance to start collecting at the top. It's being sold through the Record Exchanger and bids are starting at \$1,000 and are expected to reach \$5,000! ■

FOR FURTHER INFO ABOUT R&B COLLECTING:

YESTERDAY'S MEMORIES, P.O. Box 1825, FDR Sta., N.Y., NY 10022 (magazine).

RECORD EXCHANGER, Box 6144, Orange, CA 92667 (magazine and auction list).

GOLDMINE, Box 61, Fraser, MI 48026 (auction list).

THOSE OLDIES BUT GOODIES: A Guide To 1950s Record Collecting by Steve Propes. (Collier, 1973).

VAL SHIVELY, Box B, Havertown, PA 19083 (dealer).

RARE RECORDS UNLIMITED, 1723 Lake St., San Mateo, CA 94403 (dealer).

Saxophone Articulation

By Stan Seckler

Let's explore varying opinions expressed by those in the classical and jazz fields in regards to the way the tongue touches the reed to start the note, and also how the tongue is used in playing jazz. It's interesting to note that if I were to ask, especially young players, what part of the tongue touches the reed, almost invariably a good percentage would have to stop and think about it. More awareness of this could cure the heavy, sluggish tongue action so often heard.

No matter whether you use the extreme tip of the tongue or the back of the tip, in playing fast, moving passages keep the fingers close to the keys and the tongue close to the reed. You might try this tonguing exercise recommended in the Mickey Gillette Saxophone book. Use Middle E at set Metronome at approx. 92 M.M.



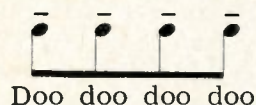
If you find your tongue tripping, remember, the fingers move ahead of the tongue.

There is some differences in opinion concerning just which part of the tongue should be used. Here's a sampling from some of the leading writers on the subject. Don McCathren says to place the tip of the tongue at the tip of the reed. Fred Hemke says, "use the part of the tongue *away* from the tip, the tip is arched forward touching either the underside of the bottom lip or the bottom teeth depending on the length of the tongue." Paul Brodie writes, "actually depending on the structure of the tongue and the inner shape of the mouth, it matters little whether the extreme tip of the tongue, or the area further back on the tongue, actually touches the reed." Sigurd Rascher comments, "It is the fore part of the tongue (and *not* its tip) that touches the reed." He also states, "we release the tone, we do not

attack it" which is a crucial point in terms of tone. Mickey Gillette says to lay the tip of the tongue on the tip of the reed while Larry Teals gives three types of tonguing, the tip of the tongue to tip of the reed, slightly back of the tip of the tongue to tip of the reed and anchoring the tip of the tongue on lower teeth and bending the tongue to the tip of the reed. Rudy Wiedoeft wrote some interesting remarks on the subject, "Many students are under the impression that the proper part of the tongue to be used is a half inch back from the very point. In answer to this false viewpoint I can only say that the point is the only part of the tongue that is flexible. To prove my contention, what part of the tongue vibrates the most while playing a flutter tongue? Most naturally the extreme point because it is flexible, which proves beyond a question of a doubt which portion of the tongue to use."

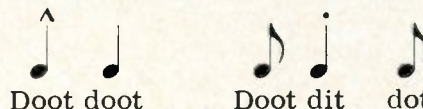
From all of this you must have learned one thing and that is — whatever works for you. And now for jazz.

In a normal jazz phrase use a legato tongue:



Doo doo doo doo

The release is rhythmically as important as the attack and is often made by stopping the reed with the tongue.



Doot doot

Doot dit dot

Gene Hall says, "One variation common in stage band phrasing is the stopping of each tone, unless otherwise marked, with the tongue. The note is attacked with the maximum volume desired at the beginning of the tone. The tone does not become louder after it is started. After the tone is started an even air pressure is maintained so that the tone does not diminish in intensity. The tone is stopped abruptly with the tongue just as it was started. (The writer recognizes that this technique is not allowed in concert playing.) Jerry Coker, author of "Improvising Jazz" writes; "Although most jazz music is legato or legato tongued, there is a tendency among improvisers to attack lightly every other note, slurring to the ones between using the tongue on the upbeats and slurring into the downbeats." George Wiskerchen refers to the *half-tongue* in which the notes are not clearly pronounced and will occur in arpeggiated passages where consecutive 8th notes are found, and will be phrased with the swing or triple feeling. The

half tongue is produced by a narrow or partial stopping of the reed with the tongue as in the syllable "Um."

Without this application within the sax section, the section will be stiff and won't capture a swinging feel. Here's a section of the alto part in "Stairway to the Stars" performed by the Kenton band that provides some good tonguing practice. The notes with two staccato markings above them are to be played twice, with a light tongue but not short. Keep the flow of air going as the tongue touches the reed lightly.

SOLO ALTO SAX PART

Cadenza ad lib.



Each note under a slur must be articulated. The "Tu" attack has no place in jazz, rather use the "Du" or "Lu" articulation. If a note is to be played short or separated, it is articulated legato and ended or clipped off with the tongue "Duht." Jimmy Guiffre seconds this by saying, "Very little real staccato is used in jazz, when a note has a staccato dot over it it's played short, but not extremely so. There's a bit of a hold, but one which fades immediately. Short notes singly and in passages do occur sometimes, especially in abstract jazz, but at this point they should be thought of as special effects; the short staccato seems foreign to jazz.

In general, any note of more than a quarter note value is played without separation unless style dictates otherwise or an accent mark indicates spacing between notes or if a breath is demanded at the end of a phrase. If a note is to be played short or separated, it is attacked or articulated legato and ended or clipped off with the tongue ("duht"). Be careful to round the note and to avoid distortion of the sound. The important thing is the articulation before and after to make it crisp. Listen to the rounded quarters and clipped eighths in any Count Basie recording. There is little uniformity in the phrase markings in published music and this often causes problems. Quarter and eighth notes with accents and no legato mark or slur line are played short and ended with the tongue ("duht"). The unmarked quarter can present a question, but is usually played short. Any syncopated note of a quarter or less in value is also played short, even when disguised across a bar line.

Being that the tongue is one of the weakest muscles in the body, it is essential that the saxophonist be striving for a flexible tongue action. A lot depends upon the individual as to just what part of the tongue you use, there are a lot of varying opinions but everyone agrees it is an essential element to a distinctive jazz sound. ■

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COORDINATED INDEPENDENCE

Norman Grossman

When the hands and feet are able to act together while playing different rhythms, they have acquired coordinated independence. There are however, two kinds of coordination: *real* and *apparent*. Notice in the following examples of composite beats that the left and right hands and feet are all playing different rhythms. The top line of the composite key shows when the hands are playing separately or together. The bottom line indicates the same for the feet and also shows the relationship of hands to feet. If you can play this example only from the composite key, you have apparent coordination, but not real coordination. Real coordination exists when the hands and feet are able to independently express several rhythms simultaneously. *Apparent* coordination is the first step toward *real* coordination. Do not rush through these exercises if this is your first serious attempt at studying coordination.

Here is a step-by-step approach that will help you master these and all other patterns:

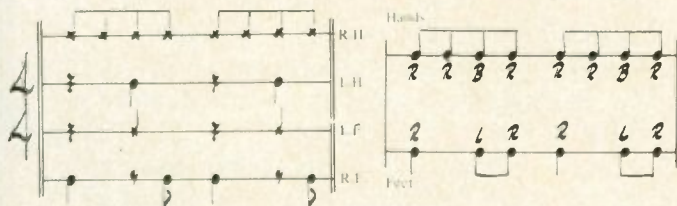
1. Hands only
2. Feet only
3. Right hand and right foot
4. Left hand and left foot
5. Both hands and right foot
6. Left hand and both feet
7. Both hands and both feet

If you fail at step #7, don't be discouraged, simply start again. You should succeed on the second or third attempt.

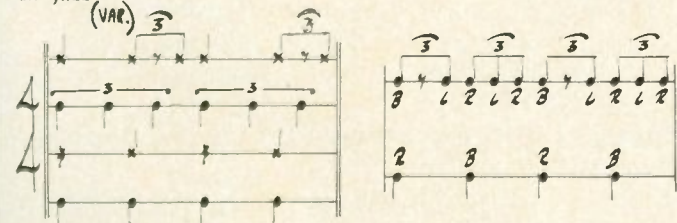
Hand-and-foot Composite Key

R=right L=left B=both

1. Basic Rock

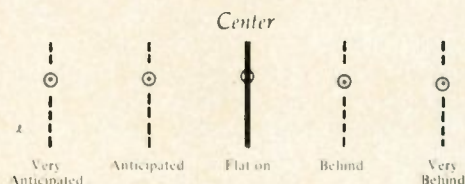


2. Jazz



Norman Grossman is a well-known free-lance percussionist who describes himself as a player who teaches rather than the reverse. He has been playing, teaching, and writing jazz and symphonically for 25 years. In the following months he'll be covering problems of the all-around percussionist as opposed to the specialist: Bass and Hi-Hat techniques for both feet; Mixed Meters and Equivalencies; Metric Modulation and Rhythmic Illusions; Polyrhythms; Improvisational Techniques; Interviews and more. Address questions care of Musician Magazine, P.O. Box 1882, Boulder, Colo. 80306.

Although a drummer may play everything correctly he may still lack the necessary spark which would make his music swing. If so, he probably lacks *anticipation*, sometimes referred to as 'playing with an edge' or 'on top of the beat'. This diagram will explain:



The following events must occur before a beat is actually heard:

1. The mind conceives the beat.
2. The message is sent to the hands and feet.
3. The feet and hands play the beat.

The time between steps #1 and #3 can actually be measured in fractions of a second. This time interval is very crucial because it determines whether you swing or not. The beat must be conceived before it is possible to play it. Many young drummers play the beat when they hear it, which means, of course, that by the time the sound reaches the listener's ear, it is late, or behind the beat (right side of diagram). The result is a dull performance — no edge.

In notational form this concept would like this:



Each style has its own particular kind of anticipation:

1. Traditional Dixie . . . slightly behind (like Errol Garner's left hand).
2. Kansas City (Basie) and late swing . . . flat on the beat.
3. "Fifty-Second Street" jazz (the transitional stage to modern jazz) . . . slightly anticipated.
4. Be-bop and early progressive jazz . . . anticipated to a fair degree, East coast more so than West coast.
5. Modern Dixie . . . slightly anticipated.
6. Early gospel and rhythm and blues (forerunners of rock) . . . flat on the beat.
7. Contemporary and avant-garde rock and jazz . . . very anticipated (when the beat is actually played).

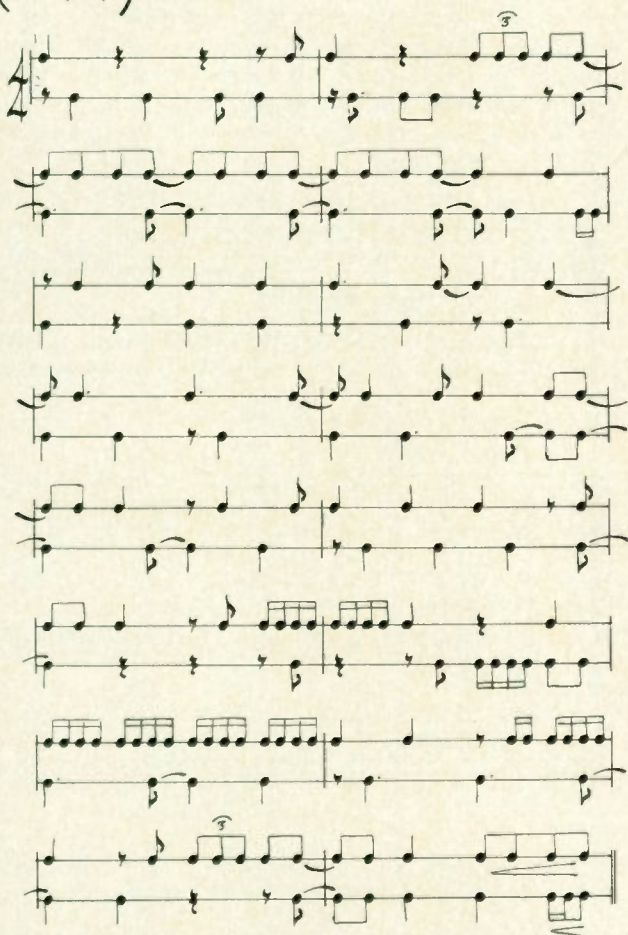
All contemporary rock is played in an anticipated way. The only exception I've encountered is the *hard four* rock which often digs in very deliberately. However it is never behind the beat and, as I've said before, still must be conceived before the beat.

The use of duets for practice, study and performance is traditional in all styles of music. Players at all levels benefit from the experience. Whoever is stronger will provide the stability and reinforce his or her leadership qualities. I use duets (in all styles) in my teaching, practicing and ensemble work. It is the first step toward playing with others.

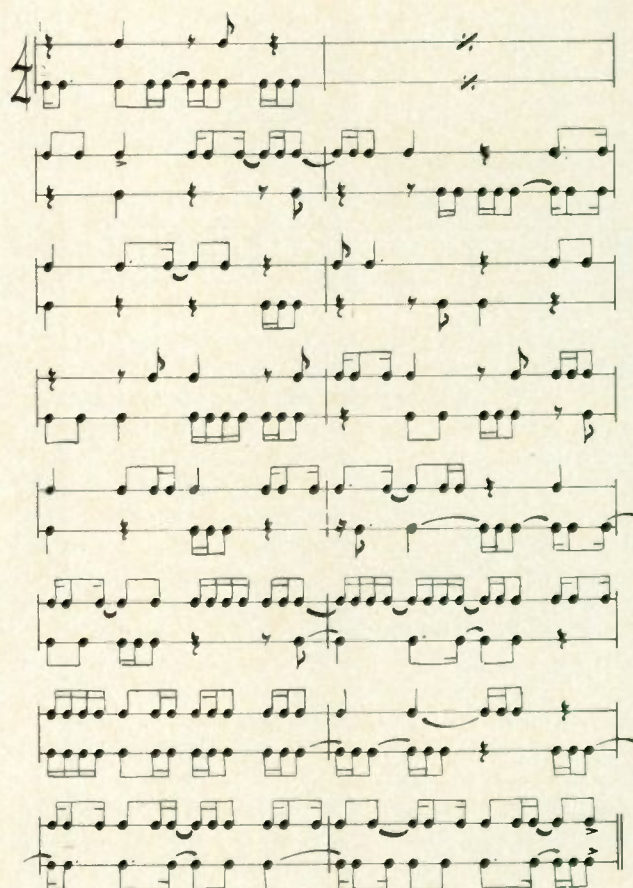
Here is an example of a duet from one of my books. They may, in addition, be played by one person (at an acceptable tempo) using any combination of hands and feet.

($\text{♩} = \frac{3}{4}$)

4. JAZZ



5. ROCK



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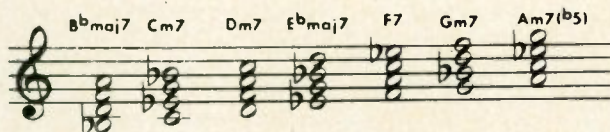
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DIATONIC CHORD SCALES

ron delp

Last month we covered diatonic harmony — the 'family' of chords which belong to each (major) key. You must know these diatonic chords in order to understand chord progression, so in review: 1) the diatonic chords are built in 3rds on each of the seven notes of the key scale, 2) each chord is a 7th chord, 3) each chord uses the key signature of the key scale, 4) the seven diatonic chords, in ANY key, follow the order: I maj7, II m7, III m7, IV maj7, V7, VI m7, VII m7(b5).

In the key of Bb major:



As you will see in a later article, most pop, jazz, and jazz/rock tunes change key temporarily (not to be confused with modulation). We call these deviations from the basic tonality as KEY AREAS. Key areas are recognized by grouping diatonic chords together; you can think of diatonic chords as adjectives or adverbs, as they describe tonality to the ear.

Key area controls melodic and harmonic material. Logically, a song in the key of Bb will use notes (primarily) from the key of Bb. Should the tune shift, even for half a measure, to the key of D, then melodic activity and harmonies will also shift to the key of D. Relating scales to chords gives us the seven (or more) notes that will work on each chord. I touched on this in my articles titled IMPROVISATION (MA, Vol. 1, No. 5). Those scales were, however, complicated and very non-diatonic, so for now we will start at the very bottom and work up to that point.

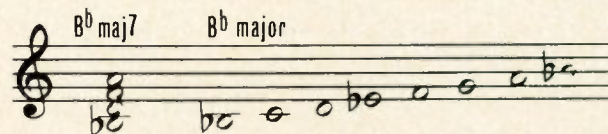
Diatonic chords produce scales, which are better known to most people as MODES; the Church Modes you learned about in music history class. The Church Modes dominated Western music up until about 1600 when two of the modes, Ionian and Aeolian, were used to the exclusion of the other five. You know Ionian as *major* and Aeolian as *pure minor*. Interestingly enough, much of our modern jazz/rock has returned to modal tonality, with songs by Chick Corea, Keith Jarrett, Freddie Hubbard, McCoy Tyner and others composed entirely in the dorian, phrygian, lydian, mixolydian or locrian modes.

During the Middle Ages, and in the jazz/rock mentioned above, entire pieces were (are) composed within the mode, which results in a unique flavor in comparison to 99% of our musical heritage which is either major or minor. In this column we will be concerned with the more common major or minor sound, and we will use the modes in a different way: rather than a whole song in a modal tonality we will relate a mode to each diatonic chord within a major key (minor comes later).

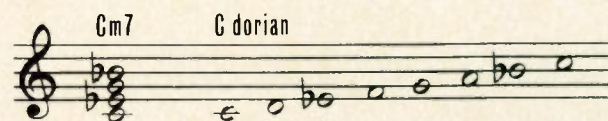
CHORD/SCALE RELATIONSHIPS

First of all, what is a chord scale? A *chord scale* is seven (or more) notes which melodically extend a chord. Think of a chord as a vertical structure, or a bunch of notes which are sounded simultaneously. The *chord scale* is a horizontal activity — melodic. Any chord can use a variety of melodic notes against it, but the most consonant notes will be those from the modal scale associated with the particular chord.

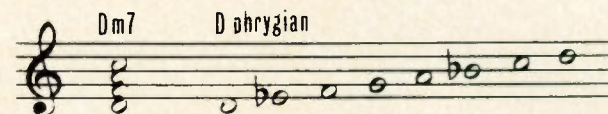
In the key of Bb the I chord is Bbmaj7. The scale is Bb to Bb, using the key signature of Bb major. In other words, the scale for a I maj7 chord is *major*:



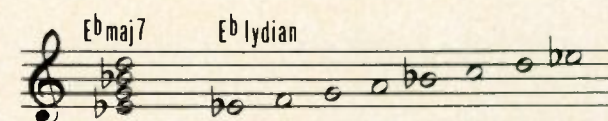
In the key of Bb the II chord is Cm7. The scale is C to C, using the key signature of Bb major. This is the DORIAN scale:



In the key of Bb the III chord is Dm7. The scale is D to D, using the key signature of Bb major. This is the PHRYGIAN scale:

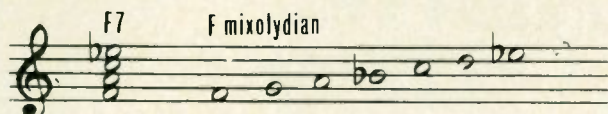


In the key of Bb the IV chord is Ebmaj7. The scale is Eb to Eb, using the key signature of Bb major. This is the LYDIAN scale:

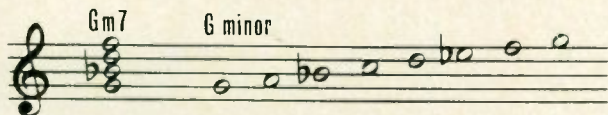


Ron Delp is a former faculty member of the Berklee College of Music and is presently Director of Applied Music School and instructor in jazz studies at the University of Tampa in Florida.

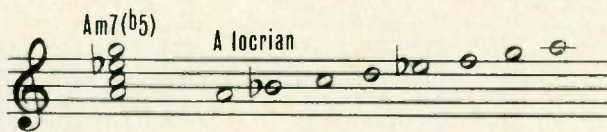
In the key of Bb the V chord is F7. The scale is F to F, using the key signature of Bb major. This is the MIXOLYDIAN scale:



In the key of Bb the VI chord is Gm7. The scale is G to G, using the key signature of Bb major. This is the AEOLIAN, or PURE MINOR scale:



In the key of Bb the VII chord is Am7(b5). The scale is A to A, using the key signature of Bb major. This is the LOCRIAN scale:

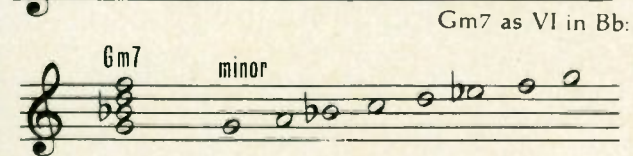
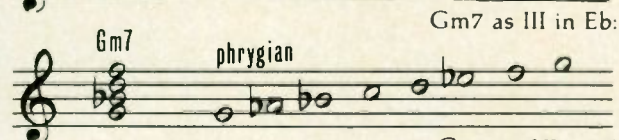
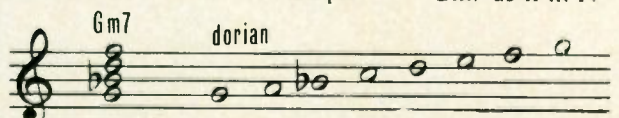


Therefore:

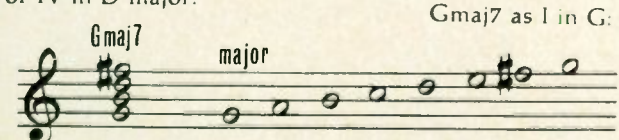
- I maj7 = major scale
- II m7 = dorian scale (major starting on 2nd degree)
- III m7 = phrygian scale (major starting on 3rd degree)
- IV maj7 = lydian scale (major starting on 4th degree)
- V7 = mixolydian scale (major starting on 5th degree)
- VI m7 = minor scale (major starting on 6th degree)
- VII m7(b5) = locrian scale (major starting on 7th degree)

What all this boils down to is EACH DIATONIC CHORD SCALE USES THE KEY SIGNATURE OF THE KEY IT BELONGS TO. Cm7 as a II chord in Bb uses the Bbmajor scale, but starting on C. Fm7 is a II chord in Eb uses the Eb major scale, but starting on F. And so on.

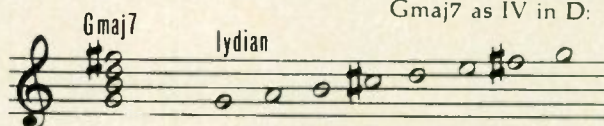
You know that there are three possible m7 chords: II m7, III m7 and VI m7. Thus, a Gm7 chord can be II m7 in F, III m7 in Eb, or VI m7 in Bb. The scale will relate to the key the chord functions in. For example: Gm7 as II in F:



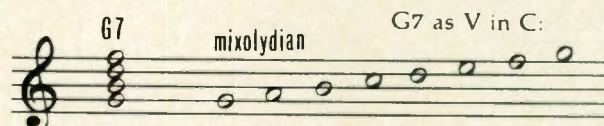
You also know that there are two possible maj7 chords: I maj7 and IV maj7. Thus, a Gmaj7 chord can be I in G major or IV in D major:



Gmaj7 as IV in D:

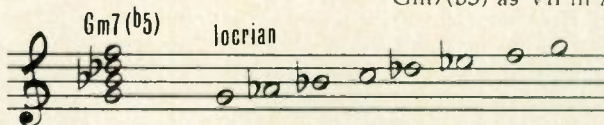


There is (for now) only one V7 chord, so a dom7 chord will use the key signature of the key it belongs to:

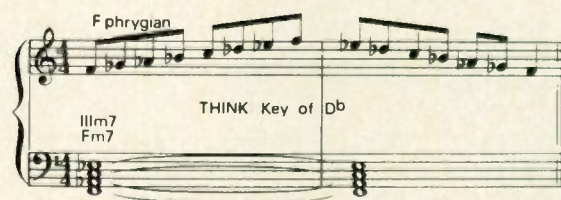


And there is only one m7(b5) chord (for now), so this chord will use the key signature of the key it belongs to:

Gm7(b5) as VII in Ab:



You might want to begin practicing the modes, too, particularly if you want to get into improvisation. Piano is the best instrument to practice on as you can play chords in the left hand with scales in the right. Hearing the scale AGAINST the chord is what is important here. Remember that each mode is merely a major scale starting on another note, and while you play a chord/scale keep telling yourself what key you are in. For example:



If you are not a pianist, or if you are strictly classically trained, you might be interested in Applied Music School's KEYBOARD IMPROVISATION FINGERING COURSE. This is a six lesson self-study course designed to get your fingers moving quickly and smoothly in an improvisation situation. You might want to work on your technique over the summer in order to be more prepared for the upcoming material in this column. For information about the keyboard course contact: Applied Music School - Keyboard, 501 W. Hillsboro Ave., Tampa, Florida 33603. ■

NEXT ISSUE: Analysing Chord Progressions

polyphonic synthesizers

DON MURO

Even now, nine years after the release of *Switched On Bach*, I am still amazed at the number of musicians who think that the selections on the album were performed in real time. When I describe and demonstrate how the selections were recorded one part at a time, sometimes at half speed, my audience is usually stunned. When I tell them that Isao Tomita, using the same technique, worked steadily for 14 months to produce his album, *Snowflakes Are Dancing*, they are overwhelmed by the effort and the process. Invariably, someone will ask, "Why can't they make polyphonic synthesizers so that more notes can be played?"

The people who ask this question are inadvertently revealing two things: first, they do not fully understand the technical problems that are involved. Secondly, they are confusing *more* with *better*. Polyphonic synthesizers will undoubtedly make the process of creating ensemble sounds easier, but in all probability, it will adversely affect the end product. This does not mean that monophonic synthesizers are better or worse than polyphonic synthesizers; it means that they are different instruments. One type of synthesizer might be better suited for a particular assignment or effect than another type of synthesizer.

In this article I will discuss, in simple terms, the problems and the solutions that manufacturers of electronic equipment are dealing with in order to meet the demand for polyphonic synthesizers.

THE PROBLEM

Since each "variable type," monophonic synthesizer is equipped with devices that allow the performer to wield complete control over any and all

of the properties of a sound, a polyphonic synthesizer would, theoretically, be able to offer the performer all of the capabilities of a monophonic synthesizer for *every note* on the keyboard. This would necessitate the use of hundreds of additional knobs, switches, and sliders and would substantially increase the cost, the size, and the weight of the instrument. The problem, then, is not as simple as we might imagine. How do we improve upon a limitation without creating a functionally or financially impractical instrument?

Obviously, there is no easy solution; the solution must result in some form of compromise. At the present time, manufacturers have only two options for dealing with the problem. 1.) They can develop synthesizers that have complete polyphonic capabilities but have limited control over the properties of each individual note. 2.) they

ties of each individual note. 2.) They can develop synthesizers that have a wide range of control over the properties of each sound, but have limited polyphonic capabilities — two-voices, four-voices, eight-voices. (Synthesizers with two-voice capabilities are not considered polyphonic; they are called biphonic synthesizers, i.e. ARP 2600, ARP Odyssey, EML 101, Moog Sonic VI, etc.)

In 1975, Oberheim Electronics developed the Oberheim Four-Voice Polyphonic Synthesizer. They had decided to limit polyphonic capabilities in order to allow the performer greater control over the properties of sound. This choice of options, however, presented new problems which necessitated new solutions. Tom Oberheim's solution was revealed in a paper which he presented at a recent convention of the Audio Engineering Society. Oberheim explained why the

Polyphonic Synthesizer Programmer was an essential component for the Four-Voice Polyphonic Synthesizer. He said that:

"... while such a machine (Four-Voice Polyphonic Synthesizer) satisfies the player's need for polyphonic capability, it is four times more difficult to set the synthesizer knobs to get a particular sound. In fact, the standard Oberheim Four-Voice Synthesizer has close to 100 knobs and switches for the synthesist to manipulate. This creates problems for those who wish to use the instrument in live performance or in a studio where time costs \$50 to \$100 per hour. Changing to a new "patch" just takes too long. It is also difficult to replicate a patch exactly.

Oberheim Electronics has developed a module for the Four-Voice Synthesizer that greatly reduces these problems. The Polyphonic Synthesizer Programmer allows the most crucial parameter settings to be made from a control panel and also allows sets of these parameter settings (called "programs") to be stored in a digital memory. Oscillator pitch, filter frequency and modulation, vibrato rate and depth, and envelope generator parameters (attack, decay, sustain) can all be set and stored separately for each expander module. Digital storage is provided for sixteen complete programs."

In other words, the synthesist can set up 16 different sounds his own choosing and be able to recall any one at a time. The Polyphonic Synthesizer Programmer also has provisions for utilizing a cassette tape recorder to store and to recall programs of sounds. Within the last two years, Oberheim has made considerable headway in polyphonic synthesizers; he now offers the Eight-Voice Polyphonic Synthesizer which, for all intents and purposes, is the equivalent of eight individual synthesizers all controlled by one or two keyboards.

Meanwhile several of the big name manufacturers have developed a variety of synthesizer models that offer full polyphonic capabilities. These synthesizers, however, have limited control over the properties of each individual note. The Polymoog, a popular and versatile synthesizer, utilizes this option. It is designed with a 10 section pre-set panel; nine of the sections are pre-set at the factory and the 10th section is left to the performer's discretion. The keyboard is touch sensitive — the harder you press, the louder and brighter the sound becomes. In this way, it is possible to alter the harmonic content of the pre-set wave-form of a given note, but it is not possible to change the waveform or to obtain different modulation effects for each note.

ARP Instruments has developed two models. The ARP Omni and the String Ensemble — both of which offer full polyphonic capabilities. The String Ensemble was designed primarily to create the effect of an entire string section; therefore control of the properties of each note is not possible nor is it needed. The Omni, on the other hand, offers a wide selection of instrumental sounds and also contains provisions for modifying these sounds.

ALTERNATIVES

For those monophonic synthesists with latent polyphonic tendencies and a minimum of capital, EML has produced a fascinating add-on device called a Poly-Box. This unit is compatible with just about every synthesizer and can produce some very versatile polyphonic effects (up to 26 semitones). The Poly-Box has a built-in memory and a one-octave keyboard which is used to set up chordal structures or any combination of notes within the octave. Even

though it does not enable the performer to play more than two independent lines simultaneously, it does expand the capabilities of any synthesizer by enabling the performer to achieve a variety of polyphonic effects.

Some of you may have heard of a polyphonic instrument called an Orchestron. Although it is categorized as an electronic keyboard instrument, it is not a synthesizer. However, it can produce the sounds of polyphonic synthesizers as well as sounds of human vocals, string sections, horns, pipe organs, etc., but the sounds are created by the use of laser-optic memory discs and modulated light. The Orchestron is the product of Technical Research Institute, an organization led by Dave Van Koeversing, former Distributor and Vice President of Marketing for Moog Synthesizers.

If you would like more detailed information about the products which I have discussed in this article, please write directly to the manufacturer. The addresses are listed below.

ARP Instruments
45 Hartwell Ave.
Lexington, Mass. 02173


Poly-Box
Electronic Music Laboratories Inc.
P.O. Box H
Vernon, Conn. 06066

Moog Synthesizers
7373 N. Cicero Ave.
Lincolnwood, Ill. 60466

Oberheim Electronics Inc.
1549 9th St.
Santa Monica, Ca. 90401

Orchestron
3092 47th Ave. North
St. Petersburg, Florida 33733 ■



Composing
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Music

On the Arp 2600
Synthesizer

MARY SNOW

This book, written by a composer and educator, takes the musician through an odyssey of learning by doing. It contains pictures ("patches," block diagrams) of sounds that range from the simple to the complex, and a text with appropriate electronic terms that explains the sounds in terms of simple logic. The whole book of over 100 patches and drawings is geared to creating beautiful music, whether one is

- A composer working in a studio
- A teacher introducing his students to a new sound universe
- A music dramatist or commercial writer needing sound effects
- A performer willing to use patch cords for fantastic rhythms

The Waveform Music Book is written specifically for the Arp 2600 and generally for other synthesizers whose main difference is in panel and manual control design.

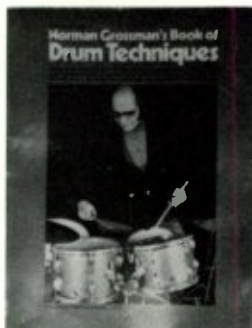
The contents include prescriptions for rhythms ranging from the abstract to $\frac{3}{4}$ time accompaniments; timbres from wooden clacks to shimmering textures; birds, bells, trolls, a shipwreck. This is the how-to manual for musicians who think in pictures instead of numbers.

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PERCUSSION

tom lackner

The skills and facets of percussion present perhaps the most diversified endeavor in music. As a consequence, the needs and interests of the individual percussionist vary greatly from those of his colleagues, especially when it comes to playing with larger bands. Even in a smaller combo, I would advocate establishing a workshop situation for the rhythm section as this is the bone structure that holds the body-band together. The rhythm can and should develop into a strong and exciting ensemble in its own right. In addition, an organized percussion ensemble or section can be integrated in its entirety into, for example, a latin chart with an extended percussion solo. On other charts only a drummer and percussionist may be needed, this would obviously call for a different style of playing. The percussionist must realize that musicality often calls for relating when *not* to play. In professional situations the percussionist will find many instances where he is called on to lay out entirely; get used to this as soon as possible. Here is an overview of some of the basic percussion families and their most generally appropriate uses.

Trap Set. It has been said that the drummer makes or breaks a band. Although this is true, the weight of this statement actually rests in how well the drummer can interact with the rest of the rhythm section (especially the bass player), with the lead chairs of the horn section, with the soloists, and finally the whole band. The musical drummer should realize that, although the pulse swing and drive of the band is centered around the traps, the extent to which these are overtly stated by the drums is determined by the nature of the chart. For example, a Basie-style chart demands the utmost in taste, intensity and understatement from the drums. Concentrate on the swing with a strong ride cymbal and hi-hat. Above all, lock in with the bass player in a groove that feels intense and relaxed

at the same time. Do not rush the horns. Propel them, but do not push them unless they are actually lagging. On a funk chart, the drums can step out a bit more. Once again, lock in with the bass player, either relying on the written ostinato pattern of the chart, or, if one is lacking, using big ears to find one. Do not play as complicated a pattern as you might in a smaller band. It will get in the way of the horn lines, which will undoubtedly be very syncopated. Each situation demands its own way of playing. The main things to remember are: groove with the bass player; do not play more than the situation demands, do not let the horns make you drag, but do not rush; tastefully set up and embellish the horn lines; and really support the soloists. The percussion workshop is very important to develop these skills. You might have a drummer who plays a Basie style well and another who plays funk well. In a workshop, let each concentrate on his weaker styles, playing with just the rhythm section. All percussionists, whether they are drummers or not, should practice trading solos of fixed bar lengths with piano, bass, and guitar. Develop a strong sense of time by practice with a metronome as well as extended rests within the set tempo. For example, have the rhythm section play six bars and rest two bars; or play eight and rest eight. Bring the lead players from each section into the workshop and find the best way to punch the horn figures really effectively.

Tambourine. This instrument is most effective in pieces with a straight eighth note feel, such as funk or rock eighth note feel, such as a funk or rock chart. It is also effective in gospel feels and, if well played, in the samba. For the most part, the tambourine tends to clutter swing charts. Above all, do not overplay to the extent that the pulse and rhythm of the piece becomes confused.

Congas, Bongoes and Timbales are being used frequently in today's stage bands. It is often the case that no parts for these instruments have been

written in a particular chart, so musical sensitivity is very important. In a latin piece, try to find the song style that the chart is derived from — for example, a Son Montuno or a Mambo. Study and learn the traditional patterns (I recommend the excellent records from Latin Percussion as source material), and try to apply them to the piece. Make sure that the trap drummer knows what you are doing so that your patterns fit together well. If a chart has a funk feel, listen to some of the patterns that top studio percussionists such as Ralph McDonald or Mtume are using, and see if they fit well into the piece. Unless a lot of fills are called for, aim straight for the groove with whatever pattern or patterns fit the best. Swing charts demand a very special style of conga or bongo playing. The straight eighth note or six-eight and twelve-eight feels of most latin rhythms feels too clumsy when superimposed on swing. Many latin patterns can be applied to swing if the eighth note becomes "staggered" in much the same way that the written eighth note is interpreted in jazz. The prime example of this type of playing comes from the late, great conga drummer, Chano Pozo, who propelled Dizzy Gillespie's groups to incredible highs. If possible, listen to Dizzy's renditions of such songs as "Manteca" to hear an effective blend of latin and swing. A good workshop exercise is to have the trap drummer play swing and be bop patterns at various tempos. The conga drummer can then play both his own and traditional patterns, interpreting them in jazz fashion. Trade various patterns, interpreting them in jazz lengths of solos. Another good exercise is to have the conga drummer swing with bass, piano, and guitar — but no traps. Make sure it swings, rather than falls into an eighth note feel. A good conga drummer is incredibly musical. He knows when to groove, when to play out, and when not to play at all. His solos, whether they are simple or complicated, are concise, and propulsive.

Cowbells, Shakers and Scrapers are all excellent additions to charts with an eighth note feel, such as latin or funk. A good way to insure that these instruments do not overclutter the feel is to add one at a time until the right texture is reached. For example, have the rhythm section play the chart and add a cowbell pattern. On some funk tunes this is enough. If more is needed, add a shaker, and so on until the sound is right. Then just let the percussion and bass play together in order to get the right parts locked in. If the horns are going to double on these percussion instruments, get them in on these exercises. Nothing sounds better than a horn section which can pick up percussion and instantly go into a tight rhythmic pattern. Listen to records such as those put out by Latin Percussion to hear how well these percussion instruments fit into and propel the music. Notice, however, that each instrument is not played on all songs, and that when an instrument is used, it is not overplayed.

Textural percussion, such as windchimes, bells, gongs, suspended cymbals, temple blocks, and triangles are being used with increasing frequency on many charts. If parts are not specifically scored for these instruments, discretion, understatement, and a good knowledge of what the piece is doing rhythmically and harmonically are advised. A roll on a gong or cymbal might aid the effect of an harmonically tense chord. Windchimes may be beautiful in a rubato situation. Temple blocks can double the rhythm of an intricate horn line to create a staccato effect. All these instruments can add depth, but they can also detract if the intent of the piece is confused by them.

Vibraphone, Xylophone, and Marimba are often given parts in a chart. Usually one percussionist will specialize in these and whatever timpani parts that there may be, although it is a good idea for all percussionists to at least have a fundamental knowledge of mallet keyboards. Those that do play these instruments should be given the opportunity to improvise during the rhythm section workshops. If a chart has chord changes, discuss voicings with the pianist and guitarist. Watch how the pianist plays his chords and listen to his solo ideas. If you feel confident on a particular chart, ask for a solo. Mallet solos are beautiful in a big band context, as is amply illus-

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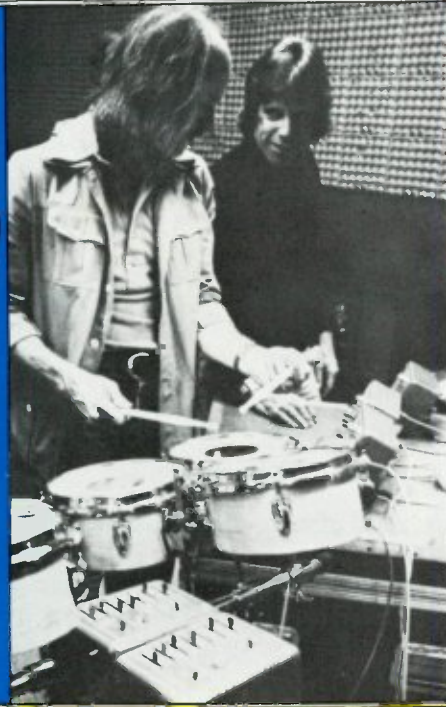
This brief overview of some of the percussive possibilities of a big band is not intended to be comprehensive, each band, and each player will have particular problems and demands that must be met. There are many more percussion instruments that effectively complement a stage band. The main thing to remember is to be musical. Listen to drummers such as Mel Lewis or percussionists such as Ralph McDonald. It is their sense of doing what is right — nothing more or less —

that makes them the outstanding musicians that they are. Even if a rhythm section workshop is unfeasible, try to take some time to learn how to fit together in all the contexts that the charts demand. Ideally, one drummer and two other percussionists are best for a stage band. Since there are usually more interested percussionists, develop a sense of working together — underplaying more than overplaying, laying out when it is best, and aiming for the groove. Making this music sound good is what it is all about. ■

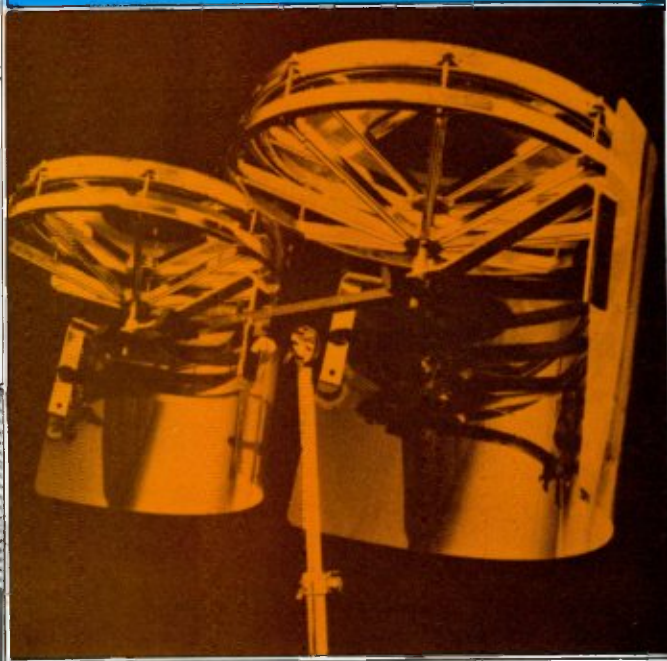
In recognizing its industry obligation to keep its readers at the pinnacle of consumer awareness, **MUSICIAN** went out with muckraking on its mind, snooping and eavesdropping, bugging boardrooms and photographing plans on the sly. We paid off guards and kidnapped designers and we did it all for you, our readers; to keep you informed. Most of this material was, of course, classified and you might get in trouble for looking, so when you read it, be discrete.

Right off the bat, we encountered the **REMO SOUND REFLECTOR** Accessories for their RotoTom Drum line. The cowls reflect the sound away from the performer and into the audience, increasing the effective volume of the instrument. The reflectors are a clear

acrylic sheet with a metal bracket and attaches to its specific size of RotoRom. We had to burglarize the Remo Headquarters at 12804 Raymer, No. Hollywood, Cal. 91605 to find this information, but you can get it by writing for a catalogue.

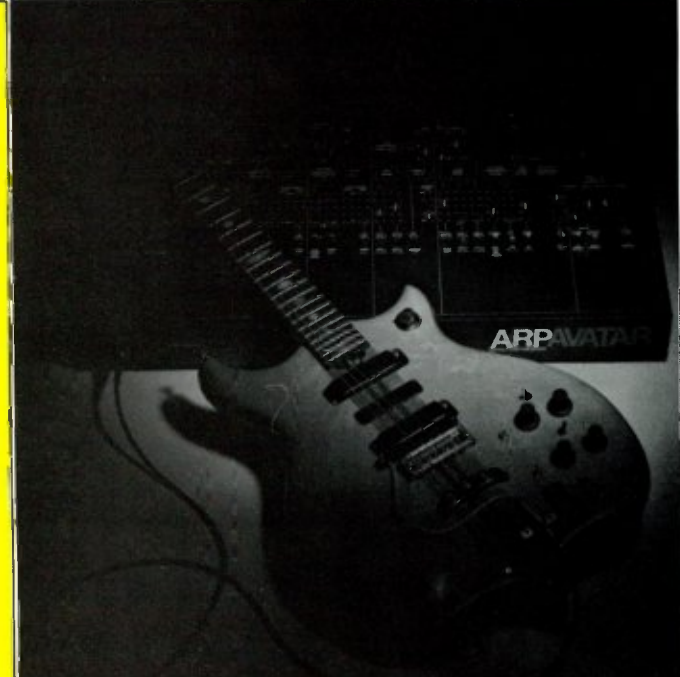


best

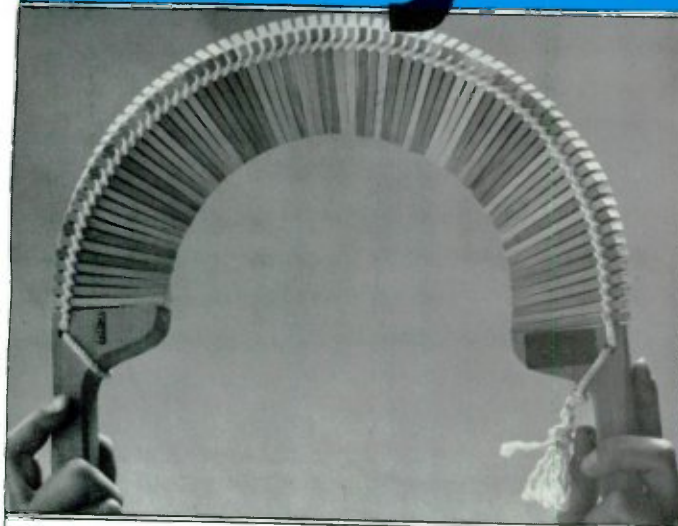


Never trust a drummer!?!? Is that what you've been saying all summer? Look at this Electronic Drum Synthesizer from Pollard Industries and you'll see why. The **SYNDRUM**, being stroked in this picture by Russ Kunkel and John Guerin has effectively become "the star's drum synthesizer" as it is already in use all over California by all the drummers you ever wanted to know. Note the electronic control module near Guerin's hand; note also the egg cartons on the wall behind his head. These boys have to eat sometime, I suppose. Pollard Industries at 9014 Linblade, Culver City, Cal. 90230 could answer that question better than we can. Actually, it's an excellent product and can provide more practical exotic sounds than a southern telephone operator.

Perhaps the tightest security in the industry is controlled by the ARP Synthesizer people. Boy, did we have to work hard to get this shot of their brand new guitar synthesizer. Barbed wire, crocodiles, land mines; we lost five cameramen, but we got the goods. Here is the **ARP AVATAR**, which does everything a keyboard synthesizer does and looks a whole lot sexier. Each string transmits its own signal and ARP has been able to leave in every nuance of the guitar players' string bending, finger vibrato, hammerdowns and glissando. It's really rather a remarkable instrument as we discovered when the Boys at Arp gave it a workout. And they thought no one was watching . . . especially with the split-stereo studio outputs it was equipped with. The Avatar synthesizer circuitry is similar to that of the Odyssey. 2 VCO's can be tuned over a ten-octave range and phase synchronized. VCF, VCA, Sample and Hold, Noise Generator, ADSR and AR Envelope Generators, High Pass Filter, ring modulator and LFO were all in there when we took the thing apart in our labs. At last guitar players will be able to be weird as their keyboard counterparts and if you don't believe us, wait until they go on sale this Fall in music stores. Write Bob Hoffman at ARP, 45 Hartwell Ave., Lexington, Mass. 02173 if you think we're kidding.



buys



If you have trouble feeling good about your drummer, get him one of these. Latin Percussion calls it a **KOKI-RIKO** and its out of the Japanese tradition. It consists of small pieces of neatly cut wood laces together in such a

way that one might take advantage of the domino principle, so to speak, to create a variety of percussion effects unique to this instrument. LP, 454 Commercial Ave., Palisades Park, N.J. 07650.

Our next stop was the Arizona desert and the **TANGENT** Systems factories. They had introduced a relatively new mixing board to the market and we'd heard all sorts of positive rumors on the subject. Shown here is a microfilm reproduction of the Stereo Model 1202 shot with nothing but the best infra-red film. While being extremely coy under the eye of the camera, the 1202 sports 3 band EQ on each channel, Effects send, Reverb send and Moni-

tor send controls, variable gain controls on the mike pre-amp in conjunction with the LED Peak indicator and a 5-band EQ for fighting feedback on the monitor output. The 1202 is shown here self-consciously posing for a full-face shot, but refused to allow our photographer a full body shot. Perhaps you could obtain one by writing Tangent Systems, 2810 S. 24th St., Phoenix, Ariz. 85034. We've heard nothing but raves from users.



Finally, our most intrepid agent bribed a guard dog at Music Technology, Inc. and got some hot shots of their new **CRUMAR DIGITAL SYNTHESIZERS**. Here's the DS-2, fully polyphonic, featuring dual digital oscillators, dual LFO's, LFO Mixer, 2 ADSR circuits, one for VCF and one for VCA. White and pink noise generation and pitch wheel bending with more digital logic than even Mr. Spock could provide. MTI, 105 Garden City Park, N.J. 11040 can tell you more. They're also the exclusive distributors for Giannini Insts. and North Drums and have some solid new products to offer the industry.





Exotic Meters

Hank Levy

I'd like to shed some light on the mystique that surrounds the new exotic meter concept that is gaining in popularity. The basic fundamentals can be easily explained. The big problem comes while putting these basics into performance. It requires understanding and practice.

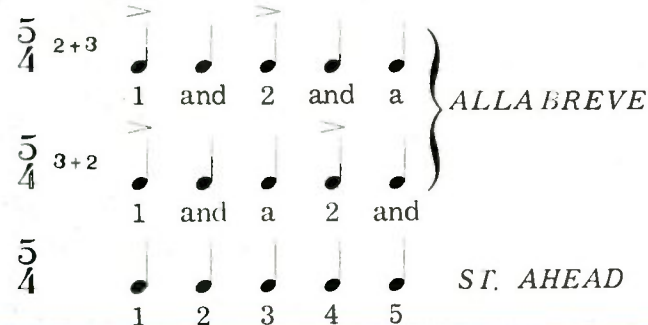
You must overcome the fear that takes over your mind and body when you see a time signature other than 2/4, 3/4 or 4/4. Paranoia sets in when the 25/8 is to be dealt with. But have no fear, there is an easy way to neutralize this seemingly overwhelming barrier.

First, every exotic meter can be divided into a series of 2's and 3's. 5/4 can be divided 2+3 or 3+2; 7/4 can be divided 2+2+3, 2+3+2, or 3+2+2; 9/4 into 2+2+2+3; 2+2+3+2; 3+2+2+2 (don't forget the traditional 3+3+3) and so on. Notice that as the numerator of the signature gets larger there are more combinations possible. The composer should indicate the divisions of the bar. That is where we will focus our attention.

As you all know *alla breve* means 2/2 or cut time: C means Common or 4/4 time. Both of these look exactly the same on paper. There is a difference in feel and in counting. 4/4 should be known as *straight ahead*.



Using this as our basis, if 5/4 is called for *alla breve* we should count



Lately, we've been on the receiving end of wheelbarrows full of mail regarding odd times and exotic meters. We put the question to Hank Levy, the Commandant of the multi-rhythm Towson State Jazz Ensemble and author of books, jazz aids and charts that deal with this very problem. Hank is the Jazz Ensemble Chairman for the National Ass'n. of Jazz Educators and offered this bit of practicality:

Learning to count *alla breve* is a necessity in preparation for counting large numerator signatures. The composer and copiest have an obligation to separate the divisions of the bar so that the player can recognize them immediately. It makes reading easier and therefore performance better.

Now the major point. If you can play in 2/4 and 3/4, why is it so difficult to combine the two? Our prior musical habit makes us want to keep the beats even. The exotic meter concept does just the opposite. The key to playing these odd meters is being able to give a two count or a 3 count whenever it is called for without throwing your equilibrium out of shape. You must be flexible in your counting.

I suggest you practice counting aloud some bars of 5 and 7. Change the divisions. Always tap your foot on the first beat of every division. In my book "The Time Revolution" I devoted several pages to counting and clapping exercises, because they are important. You will find after a short period of time these meters become comfortable.

The whole concept of exotic meters tampers with the beat as we have seen. The tempo is steady and accents fall "irregularly." This combination adds a rhythmic excitement to our traditional jazz feel.

I am not suggesting that these exotic meters replace our traditional 4/4. I believe they should be made available to everyone for use when the situation calls for them. They should be used to enhance rather than replace. We writers depend on you players to be able to understand and perform some of the odd meters when we choose to use them. The big question usually posed, "Will it swing?" My answer to you — "YOU can bet your sweet *alla breve* it does." ■

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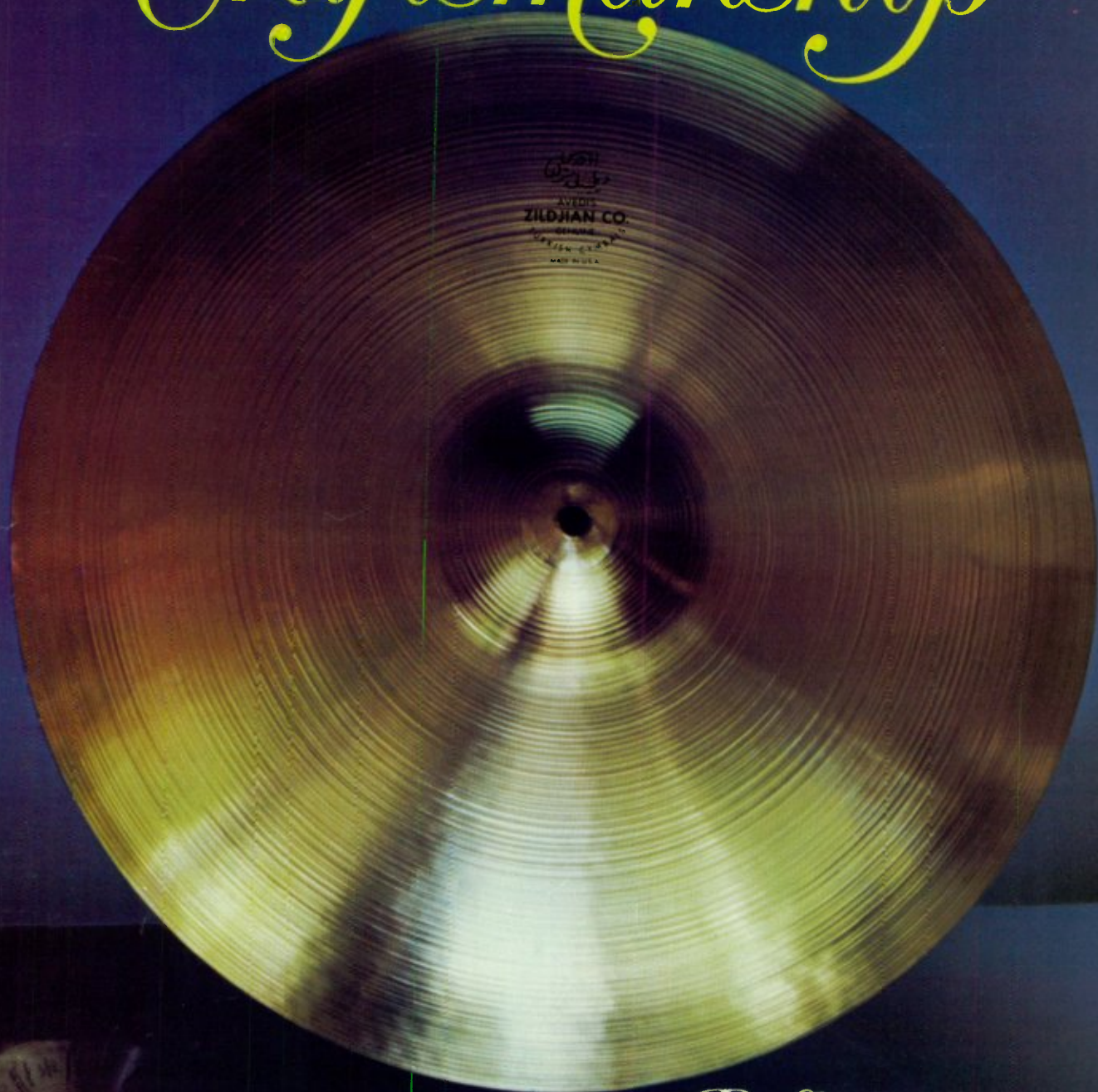
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Patrice Rushen. If she did any more with a Rhodes, she'd be Wonder Woman.



Patrice, you've played with people like Jean-Luc Ponty, Stanley Turrentine, Lee Ritenour and Flora Purim for some time. You wrote, arranged, produced, played and sang on your new Prestige album, *Shout It Out*. And you're studying film scoring?

Yes, and I just finished arranging the strings and horn tracks for a real talented singer here in L.A. And oh yes, I play a little Fender® bass.

That's a lot for someone so young.

Well, I started early. My folks enrolled me in a pre-school music program at the University of Southern California called "Eurythmics." I started piano—classical at five. But I didn't get into jazz until I joined the Jazz Ensemble at Locke Junior High. I sat on pillows to reach the keys.

When did you get your first Rhodes?

In high school, a Suitcase 73. Going from piano to Rhodes was easy because the feel is so similar. I still compose on my 73 and take my Suitcase 88 on the road. That's my gear because Rhodes has a very special color and texture to its sound and blends so well whether I'm playing traditional jazz or jazz-funk like in *Shout It Out*.

Do you customize?

No, I get any effect I want with just the vibrato. Of course, the instrument is so adjustable you might say it can be customized for any player by the dealer when he sets it up. Both of mine were adjusted for the timbre and touch dynamics I like. They feel natural and comfortable. When I need a change, the switch from standard to stretch tuning is a snap. The sound is something else.

What does the future hold for Patrice Rushen?

A lot, I hope. After all, I'm only twenty-two!



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