Latin Jazz

- Latin jazz is the general term given to music that combines rhythms from African and Latin American countries with jazz and classical harmonies from Latin America, the Caribbean, Europe and United States
- The two main categories of Latin Jazz are Afro-Cuban and Brazilian
  - Afro-Cuban Latin Jazz includes salsa, merengue, son, mambo, Timba, bolero, charanga and cha cha cha
  - Brazilian Latin Jazz includes samba and bossa nova

Popularization

- In the late 1940s, Dizzy Gillespie and Stan Kenton began to combine the rhythm section and structure of Afro-Cuban music, exemplified by Machito and His Afro-Cubans
- On March 31, 1946, Stan Kenton recorded *Machito*, written by his collaborator and arranger Pete Rugalo, which is considered by many to be the first Latin jazz recording by American jazz musicians
- In September of 1947, Dizzy Gillespie collaborated with Machito conga player Chano Pozo to perform the *Afro-Cuban Drums Suite* at Carnegie Hall, the first concert to feature an American band playing Afro-Cuban jazz

Characteristics

- In comparison with traditional jazz, Latin jazz employs straight rhythm, rather than swung rhythm
- Latin jazz rarely employs a backbeat, using a form of the clave instead
- The conga, timbale, güiro, and claves are percussion instruments which often contribute to a Latin sound

Clave

- Clave is a rhythmic pattern or timeline which has its roots in West African music and was developed in Cuba
- The clave serves as a tool for temporal organization, and essentially all Afro-Cuban music of Yoruba-Congo descent (including Cuban popular music such as salsa) is based around the clave rhythm
Machito (1912 – 1984)

• Born Francisco Raúl Gutiérrez Grillo on February 16, 1912 in Havana, Cuba
• His bands of the 1940s, especially the band named the Afro-Cubans, were among the first to fuse Afro-Cuban rhythms with jazz improvisation
• Machito was the front man, singer, conductor, and maraca player of the Afro-Cubans and its successors
• Machito’s brother-in-law Mario Bauza, the musical director, influenced Machito to hire jazz-oriented arrangers

Machito & His Afro-Cubans

• The Afro-Cubans combined Cuban music with orchestrations derived from swing
• As well, the Afro-Cubans played with and incorporated the music of many important figures in contemporary jazz, including Charlie Parker, Dizzy Gillespie, Flip Phillips, and Buddy Rich
• The association went both ways, as the Latin rhythms of the Afro-Cubans strongly influenced the jazz scene in New York

Christopher Columbus

• By Machito and His Afro-Cuban Orchestra
• From the compilation album This is Machito and His Afro-Cubans
• Based on the chord changes to I Got Rhythm

No Noise (Parts 1 & 2)

• By Machito & His Orchestra featuring Charlie Parker
• From the album Charlie Parker & Machito and his Orchestra: South of the Border

Tito Puente (1923 – 2000)

• Born Ernesto Antonio Puente, Jr. on April 20, 1923 in Spanish Harlem, New York City of Puerto Rican descent
• Puente is often credited as “El Rey” (the King) of the timbales and “The King of Latin Music”
• He is best known for dance-oriented mambo and Latin jazz compositions that helped keep his career going for 50 years

Military Service & Education

• Tito Puente Sr. served in the Navy for three years during World War II after being drafted in 1942
• He was discharged with a Presidential Commendation for serving in nine battles
• The GI Bill allowed him to study music at Juilliard School of Music, where he completed a formal education in conducting, orchestration and theory
Early Career

- During the 1950s, Puente was at the height of his popularity, and helped to bring Afro-Cuban and Caribbean sounds, like mambo, son, and cha-cha-cha, to mainstream audiences
- He was so successful playing popular Afro-Cuban rhythms that many people mistakenly identify him as Cuban
- Later, he moved into more diverse sounds, including pop music, bossa nova and others, eventually settling down with a fusion of Afro-Cuban and Latin jazz genres that became known as “salsa” (a term that he disliked)

Oye Como Va

- Composed by Tito Puente in 1963
- From the album *Mambo Birdland*

Un Poco Loco

- Composed by jazz pianist Bud Powell
- Recorded by Tito Puente in 1987

Cal Tjader (1925 – 1982)

- Born Callen Radcliffe Tjader, Jr. on July 16, 1925 in St. Louis, Missouri
- Tjader primarily played the vibraphone, but he was also accomplished on the drums, bongos, congas, timpani, and the piano
- Alongside Lionel Hampton and Milt Jackson, many vibraphonists today count Tjader as a vital influence
- Tjader discovered and groomed *conguero* Poncho Sanchez

Soul Sauce

- His biggest success was the album *Soul Sauce* (1964)
- Its title track, a Dizzy Gillespie cover Tjader had been toying with for over a decade, was a radio hit and landed the album on Billboard’s Top 50 Albums of 1965
- The song’s identifiable sound is a combination of the call-outs made by percussionist Willie Bobo (“*Salsa ahi na ma ... sabor, sabor!*”) and Tjader’s crisp vibes work
- The album sold over 100,000 copies and popularized the word *salsa* in describing Latin dance music
**Yellow Days**
- Recorded March 29, 1967 in Englewood Cliffs, New Jersey
- Personnel
  - Cal Tjader (vibraphone)
  - Chick Corea (piano)
  - Derek Smith (organ)
  - Bobby Rodriguez (bass)
  - Armando Peraza (bongos)
  - Ray Barretto (congas)
  - Grady Tate (drums)
  - Chico O’Farrill (arranger & conductor)

**Bossa Nova**
- A style of Brazilian music created by Vinicius de Moraes, Antônio Carlos Jobim and João Gilberto and was first introduced in Brazil in 1958
- The musical style evolved from samba but is more complex harmonically and is less percussive
- Bossa Nova acquired a large following right away, initially by young musicians and college students
- Although it lasted only six years (1958-63) of intense activities, this musical movement left an indelible mark

**Terminology**
- The exact origin of the term “Bossa Nova” remains uncertain
- What is certain is that the term “Bossa” was used to refer to any new “trend” or “fashionable wave” within the artistic beach-culture of late 1950s Rio de Janeiro
- The term finally became known and widely used to refer to a new music style, a fusion of Samba and Jazz, when the now famous creators of “Bossa Nova” referred to their new style of work as “a Bossa Nova,” as in “the new thing”

**João Gilberto (b. 1931)**
- Born João Gilberto Prado Pereira de Oliveira on June 10, 1931 in Juazeiro, Bahia
- He is a Grammy Award-winning Brazilian singer and guitarist
- He is credited with having created the bossa nova beat
- Gilberto is known as the “Father of Bossa Nova”
- His seminal recordings, including many songs by Antonio Carlos Jobim and Vinicius de Moraes, established the new musical genre in the late 1950s
Antônio Carlos Jobim (1927 – 1994)

• Born Antônio Carlos Brasileiro de Almeida Jobim on January 25, 1927 in Rio de Janeiro
• Jobim was a Grammy Award-winning Brazilian songwriter, composer, arranger, singer, pianist, and guitarist
• A primary force behind the creation of the bossa nova style, Jobim is acknowledged as one of the most influential popular composers of the 20th century
• The key event in making Jobim’s music known in the English speaking world was his collaboration with the American jazz saxophonist Stan Getz

The Songwriter
• Jobim became prominent in Brazil when he teamed up with poet and diplomat Vinicius de Moraes
• This collaboration proved successful, and Vinicius went on to pen the lyrics to some of Jobim’s most popular songs
• His songs have been performed by many singers and instrumentalists within Brazil and internationally including Ella Fitzgerald, Frank Sinatra, Tony Bennett, and Sting

Stan Getz (1927 – 1991)

• Born Stanley Gayetsky on February 2, 1927 in Philadelphia, Pennsylvania
• Known as “The Sound” because of his warm, lyrical tone, Getz’s prime influence was the wispy, mellow tone of his idol, Lester Young

Early Years
• Stan’s major interest was in musical instruments, and he felt a need to play every instrument in his sight
• He played a number of instruments before his father bought him his first saxophone at the age of 13
• Even though his father also got him a clarinet, Stan instantly fell in love with the saxophone and began practicing 8 hours a day

Early Career
• In 1943, Getz was accepted into Jack Teagarden’s band, and because of his youth he became Teagarden’s ward
• Getz also played along with Nat King Cole and Lionel Hampton
• After playing for Stan Kenton, Jimmy Dorsey, and Benny Goodman, Getz was a soloist with Woody Herman from 1947 to 1949 in “the second herd” and he first gained wide attention as one of the bands saxophonists, who were known collectively as “the four brothers” (the others being Serge Chaloff, Zoot Sims and Herbie Steward)
• With Herman, he had a hit with Early Autumn
Cool Jazz & Bossa Nova
- In the 1950s, Getz become popular playing cool jazz
- Returning to America from Europe in 1961, Getz became a central figure in Bossa nova
- Along with Charlie Byrd, Getz recorded Jazz Samba in 1962 and it became a hit
- He then recorded with Antonio Carlos Jobim, João Gilberto and his wife, Astrud Gilberto
- Their *The Girl from Ipanema* won a Grammy Award and became one of the most well-known latin jazz pieces of all time
- Unfortunately, Getz’ affair with Astrud Gilberto brought an end to his musical partnership with her and her husband and slowly he began to move away from bossa-nova and back to cool jazz

Private Life
- Getz became involved with drugs and alcohol while a teenager, and would physically abuse his wives while under the influence
- In 1954, he was arrested for attempting to rob a pharmacy to get a morphine fix
- In 1958, Getz tried to escape his narcotics addiction by moving to Copenhagen, Denmark
- In the final stages of his life though, Getz managed to end his addictions
- He died of liver cancer in 1991

The Girl From Ipanema
- Recorded in 1963
- Featuring
  - Astrud Gilberto (vocals)
  - João Gilberto (guitar & vocals)
  - Stan Getz (tenor saxophone)

Sources
- *History and Tradition of Jazz* by Thomas E. Larson
- *Jazz for Dummies* by Dirk Sutro
- *Jazz* a film by Ken Burns

Discography
1. “Swingin’ Shepherd Blues (Goes Latin)” by Tito Puente from the album *Un Poco Loco* Concord Records
2. “Machito” by Stan Kenton from the album *The Stan Kenton Story Collaboration* HHO Licensing
3. “Christopher Columbus” by Machito & His Afro-Cuban Orchestra
   from the album *This Is Machito & His Afro-Cubans*
   Seeco

4. “No Noise (Parts 1 & 2)” by Charlie Parker & Machito and His Orchestra
   from the album *South of the Border*
   Verve

5. “Oye Como Va” by Tito Puente
   from the album *Mambo Birdland*
   UMG Recordings

6. “Un Poco Loco” by Tito Puente
   from the album *Un Poco Loco*
   Concord Records

7. “Soul Sauce” by Cal Tjader
   from the album *Soul Sauce*
   Verve

8. “Yellow Days” by Cal Tjader & Eddie Palmieri
   from the album *El Sonido Nuevo: The New Soul Sound*
   Verve 314 519 812-2

   from the album *Getz Plays Jobim: The Girl from Ipanema*
   Verve

    from the album *Getz Plays Jobim: The Girl from Ipanema*
    Verve

11. “Corcovado” by Stan Getz & Joao Gilberto
    from the album *Getz Plays Jobim: The Girl from Ipanema*
    Verve

12. “One Note Samba” by Stan Getz & Astrud Gilberto
    from the album *Getz Plays Jobim: The Girl from Ipanema*
    Verve

13. “So Danco Samba” by Stan Getz & Joao Gilberto
    from the album *Getz/Gilberto*
    Verve