Soul jazz was a development of hard bop which incorporated strong influences from blues, gospel and rhythm and blues in music for small groups. Unlike hard bop, soul jazz generally emphasized repetitive grooves and melodic hooks, and improvisations were often less complex than in other jazz styles. Soul jazz records enjoyed great commercial success in the late 1950s and 1960s, and some single releases became big hits. Although the term “soul jazz” contains the word “soul,” soul jazz is only a distant cousin to Soul music, in that soul developed from gospel and blues rather than from jazz. The organ trio/quartet (which featured the Hammond B3 organ, guitar, drums, and sometimes tenor saxophone) was an essential small group in this movement.

Cannonball Adderley (1928 – 1975)

- Born Julian Edwin Adderley on September 15, 1928 in Tampa, Florida
- Adderley was the most soulful saxophonist in jazz in the 1950s and 1960s
- The nickname “Cannonball” was a childhood nickname for the portly saxophonist, a corruption of “cannibal”
- An articulate speaker with an easy manner, Cannonball educated, amused, and informed his audiences in clubs and on television about the art and moods of jazz
- He taught instrumental music in Fort Lauderdale, Florida, before moving to New York City in 1955

Making the Scene

- Adderley was a local legend in Florida until he moved to New York City in 1955
- He sat in with Oscar Pettiford’s band at the Café Bohemia in Greenwich Village one night in late 1955 and was an immediate sensation
- His appearance on the New York Scene just months after the death of Charlie Parker prompted some to call him the “New Bird”

Career

- Adderley played with Miles Davis for a year in 1957, participating in Davis’ landmark *Kind of Blue* recording
- Shortly after, he started his own quintet with his brother Nat on cornet which he maintained until his death
• The new quintet (which later became the *Cannonball Adderley Sextet*), and Cannonball’s other combos and groups, included such noted musicians as
  – Pianists Bobby Timmons, Victor Feldman, Joe Zawinul (later of *Weather Report*), and George Duke
  – Bassists Sam Jones, Walter Booker and Victor Gaskin
  – Drummers Louis Hayes and Roy McCurdy
  – Saxophonists Charles Lloyd and Yusef Lateef

*Work Song*

• Composed by Nat Adderley
• Recorded on March 29, 1960 in Chicago
• Personnel
  – Julian “Cannonball” Adderley (alto saxophone)
  – Nat Adderley (cornet)
  – Barry Harris (piano)
  – Sam Jones (bass)
  – Louis Hayes (drums)

*Mercy, Mercy, Mercy*

• Recorded live on October 20, 1966 in Los Angeles
• Though the original liner notes state that it was recorded at the Club De Lisa in Chicago, it was actually recorded in a studio with an invited audience and an open bar
• The title track from this album became a surprise hit, reaching #11 on the Billboard charts, and has been re-recorded numerous times
• Personnel: Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (electric piano), Victor Gaskin (bass), Roy McCurdy (drums)

*The Organ Trio*

• An organ trio, in a jazz context, is a group of three jazz musicians, typically consisting of a Hammond organ player, a drummer, and either a jazz guitarist or a saxophone player
• In some cases the saxophonist will accompany the trio, technically making it a quartet
• The organ trio format was characterized by long improvised solos and an exploration of different musical moods
• In organ trios, the Hammond organist plays several roles, including playing the basslines (either on the bass pedalboard or on the lower manual of the organ), playing chords (“comping”), and playing lead melodic lines and solos
• In organ trios with a guitarist, the guitarist usually 'fills in' the musical parts that the organist is not performing. For example, if the organist is soloing and playing a bassline, the guitarist may play chords
**Jimmy Smith (1925 – 2005)**

- Born James Oscar Smith on December 8, 1925 in Norristown, Pennsylvania
- Billed as “The Incredible Jimmy Smith”
- Smith’s performances on the Hammond B3 organ helped to popularize the instrument
- He first achieved prominence in the 1950s when his recordings became popular on jukeboxes
- In the late 1950s and 1960s he helped to create the jazz style known as “soul jazz”

**Musical Style**

- Smith did for the organ in jazz what Coleman Hawkins did for the tenor sax—made it a bona fide jazz instrument
- For ballads, he played walking bass lines on the bass foot pedals
- For up-tempo tunes, he would play the bass line on the lower manual and use the pedals for emphasis on the attack of certain notes, which helped to emulate the attack and sound of a string bass
- His solos were characterized by percussive chords mixed with very fast melodic improvisation with the right hand

**Back at the Chicken Shack**

- Recorded April 25, 1960
- Personnel
  - Jimmy Smith (organ)
  - Stanley Turrentine (tenor saxophone)
  - Kenny Burrell (guitar)
  - Donald Bailey (drums)

**Stanley Turrentine (1934 – 2000)**

- Born Stanley William Turrentine on April 5, 1934 in Pittsburgh, Pennsylvania
- Known as “Mr. T” and “The Sugar Man”
- In the 1960s, Turrentine made many soul jazz recordings both with Jimmy Smith and as a leader
- Turrentine died of a stroke in New York City on September 12, 2000

**Sugar**

- Recorded November 1970 in Englewood Cliffs, New Jersey
- Personnel
  - Stanley Turrentine (tenor saxophone)
  - Freddie Hubbard (trumpet)
  - George Benson (guitar)
  - Butch Cornell (organ)
  - Lonnie Liston Smith, Jr. (electric piano)
  - Ron Carter (bass)
  - Billy Kaye (drums)
  - Richard “Pablo” Landrum (conga)
Other Important Soul Jazz Musicians

- Tenor saxophone was also important in soul jazz including Gene Ammons, Eddie “Lockjaw” Davis, Eddie Harris, and Houston Person.
- Alto saxophonists Lou Donaldson and Hank Crawford were also important figures.

Cold Duck Time

- From the album *Swiss Movement* by Les McCann and Eddie Harris.
- Recorded live on June 21, 1969 at the Montreaux Jazz Festival in Switzerland.
- Personnel
  - Eddie Harris (tenor saxophone)
  - Benny Bailey (trumpet)
  - Les McCann (piano)
  - Leroy Vinegar (bass)
  - Donald Dean (drums)

Listen Here

- Released in 1968.
- Personnel
  - Eddie Harris (tenor saxophone)
  - Jodie Christian (piano)
  - Melvin Jackson (bass)
  - Richard Smith (drums)
  - Joe Wohletz & Ray Barretto (Latin percussion)

Misty

- Recorded in 1965.
- Holmes’ best-known recording.
- Personnel
  - Richard “Groove” Holmes (organ)
  - Gene Edwards (guitar)
  - Jimmie Smith (drums)

Sources

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- *Jazz for Dummies* by Dirk Sutro
- *Jazz* a film by Ken Burns
Discography

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3. “Mercy, Mercy, Mercy” by the Cannonball Adderley Quintet
   from the album *Mercy, Mercy, Mercy Live at “The Club”*
   Capitol Records
4. “Back at the Chicken Shack” by Jimmy Smith
   from the album *Back at the Chicken Shack*
   Blue Note Records CDP 7 46402 2
5. “Sugar” by Stanley Turrentine
   from the album *Sugar*
   Epic/Legacy EK 85284
6. “Cold Duck Time” by Les McCann & Eddie Harris
   from the album *Swiss Movement*
   Atlantic Records
7. “Listen Here” by Eddie Harris
   from the album *The Electrifying Eddie Harris*
   Atlantic Records SD 1495
8. “Misty” by Richard “Groove” Holmes
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