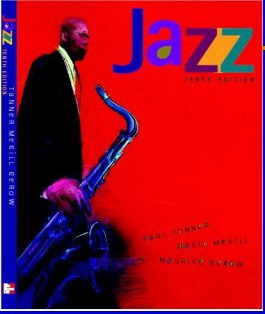


Jazz

Tenth Edition

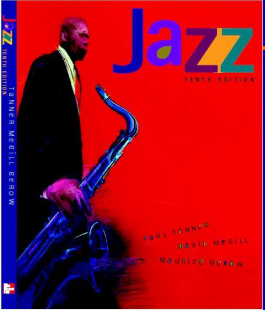
Chapter 15

PowerPoint
by
Sharon Ann Toman, 2004



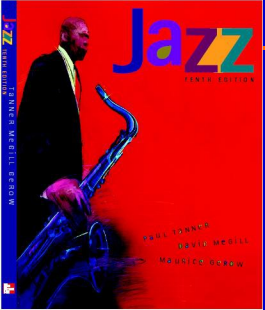
Latin Jazz

- Latin jazz coexisted and interacted with jazz from the very start of jazz
- Poor documentation has made it difficult to reconstruct the total significance of this early influence



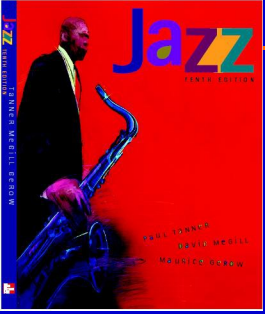
Latin Jazz

- Latin jazz can be viewed from two sides:
 1. Jazz perspective: we see the importation of Latin influences into established jazz ensembles
 - Area of rhythmic complexity
 1. Latin perspective: we see that Latin jazz has maintained its own musical tradition and audience
 - Yet remains distinct but influential in jazz circles



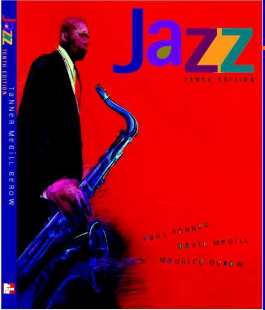
1890s-1910, Early New Orleans

- Latin music was a part of the New Orleans musical mix and contributed to the Creole musical vocabulary
- Cuban and Haitian music, like French music, were prevalent influences in the early pre-jazz music of New Orleans
- Ragtime music was derived initially from Mexican music compositions like the habanera, the danza, and the seguidilla



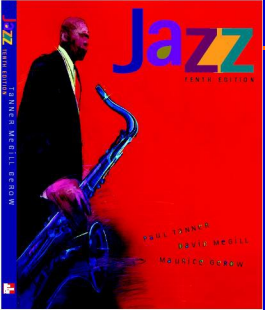
1910s-1920s, The Tango Craze

- The tango which is a fast habenera became a popular musical dance rhythm during the 1910s and worked its way into many jazz compositions
- The tango and ragtime both reached their peaks at the same time



1930s, The Rumba Craze

- Became a popular dance rhythm of the 1930s
- Rumba could be heard in most of the swing dance halls
- By the end of the 1930s, the crossover between jazz and Latin music surfaced in bands like: Cab Calloway
- The real fusion of Latin and jazz in a single musical style is called the “*cubop*”

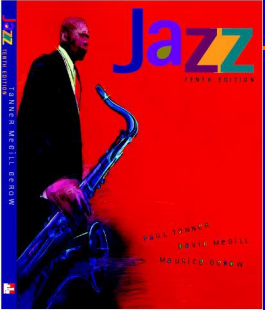


Clave

- Claves are two resonant sticks that are struck together
 - It is the signature of Latin dance rhythms, especially of Cuban origin

- Clave also refers to the rhythm played by claves in a musical composition
 - Basic rhythm takes four forms in different dances
 - The rhythm repeats over every two measures and has rhythmic groupings of alternating two and three notes (or strikes of the claves)

- Clave rhythm creates a syncopation across the two measures that is a basic requirement of Latin music

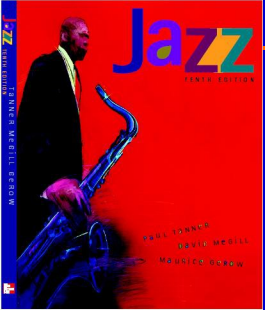


1940s, Swing to Cubop

- By the 1940s, most of the big swing bands had Latin numbers in their repertoires
- Dizzy Gillespie is clearly the most important figure in the effort to import Latin music into the developing jazz mainstream
- As progressive big bands like Gillespie adopted the music of the early Afro-Cuban bands resulting in the new bop style of the Latin jazz movement
- At the same time, the term *cubop* began surfacing to describe this fusion

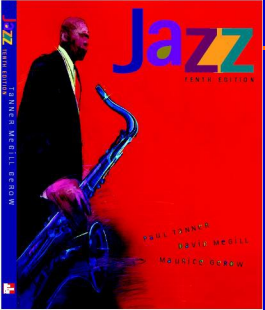


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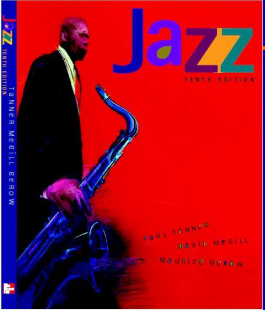
1950s, The Mambo and Cubop

- The mambo consisted of the complex harmonies of jazz and the complex Latin rhythms
- Tito Puente (vibraphonist) showed the Latin versions of jazz materials as well as mambos that had a clear jazz swing
 - Resulted in a fusion that generated great excitement and variation in his performances



1960s, The Brazilian Wave

- Emerged in the 19460s as the jazz bossa enjoyed widespread popularity
- Subtle dance rhythms proved particularly appropriate for the West Coast style of jazz and its cooler performance style
- The bossa brought a shift in emphasis from the complex, highly charged percussion to a more complex melodic and harmonic style
- Bossa jazz movement also brought nonpercussion Latin musicians to prominence
 - Such as: Laurindo Almeida and Bola Sete

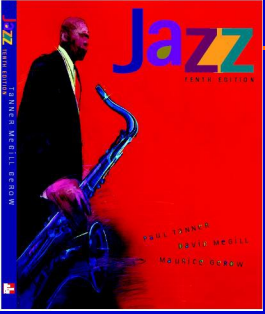


1960s, The Brazilian Wave

- Bossa nova's popularity led to an eventual decline in the jazz circle just like the original jazz bossa gave way to a lighter bossa pop style
 - Its decline was not the end
 - It would return in a new hybrid form as a combination of funky jazz and late cubop

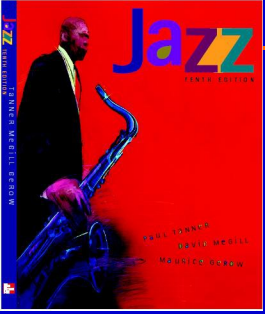
- The 1960s offered a number of fronts for the hybridization of jazz, Latin, R&B, funky jazz, and increasingly, rock and roll.

- The groundwork laid in this decade would play itself out more fully in the fusion of the 1970s



1970s, Latin Jazz Fusion

- Throughout the 1970s, Latin jazz was becoming more intertwined with diverse jazz streams
- It was no longer easily identified as a new stylistic fusion but rather a more subtle flavor of jazz itself



Contemporary Trends

- Many performers important to the many fusions of Latin music are still active today...but their collective work can't be neatly tied to one defining stream
- The 1980s saw a shift from the Latin-jazz-funk and jazz fusion back to a more Brazilian-centered interest paralleling the change in the late 1970s from the jazz fusion to the more Latin *tipico* characterized by tradition Cuban music
- In the late 1980s, Latin jazz settled down into its own evolution as a more self-defined musical stream
- Even though jazz accepts the presence of Latin music, they both remain distinct and active forms of musical traditions