

Language Into Music: The Latin Beats

Thursday, September 23, 2021; 5:30-6:30p
via Zoom

Jazz: A Multicultural, Interdisciplinary Music

Few art forms inherently demonstrate multiculturalism more thoroughly than jazz. Without the African tradition brought over to the United States, jazz would not exist—nor would the blues. Without the Cuban and Brazilian traditions, the samba, bossa nova, songo, bombo, cascara, partido alto, and clave rhythms and more would not be a part of jazz. Without the European tradition, jazz would lack its formal structures, harmonic progressions, even most of its instrumentation. And from Lil' Hardin Armstrong, Bessie Smith, Mary Lou Williams, and the International Sweethearts of Rhythm on through Ella Fitzgerald, Toshiko Akiyoshi, Marian McPartland, and DIVA: No Man's Band, women have contributed invaluable to the evolution of jazz.

While one may not instantly associate jazz with East Indian music or that of other countries, Indian ragas and the musicians of so many countries have indeed influenced the sound of jazz. By listening to the music of jazz musicians not from the U.S., one can detect how the multiplicity of cultures is evident in today's jazz.

Jazz history is cultural history: the lives of the people shaped their music. While this is true in all music, jazz makes it instantly clear. What better way is there to bring African-American history to life than to trace the origins of blues and jazz? How better to explore the traditions of Latino cultures than through their music, evident in jazz? The history of race relations in America is voiced clearly through the music, lyrics, and background of the almost century-old music of jazz, both vocal and instrumental.

While citing the contributions to jazz by people of color, one cannot slight the legacy offered by the composers of Tin Pan Alley: Broadway and film scores not only left their mark on bebop and ensuing jazz repertoire but also themselves often tell in lyrics the culture of what seemed—at least on the surface—a simpler, perhaps more naive America at the time.

In more recent decades European jazz musicians have made their impact on jazz and are among the most accomplished and expressive in the world.

The great blues artist B.B. King told the National Press Club: “You don't have to be black to play the blues—but it *helps!*” The superb jazz saxophonist/clarinetist Paquito D'Rivera, showing an audience at an international conference how “Latino” music is in fact many, diverse musics, stated flatly: “You don't have to be Austrian to play Mozart, but you have to have a love and respect for the music.” Anyone of any racial or cultural background can benefit from learning the traditions of jazz and finding the cultural ties that form its roots.

Today we will sample some terrific recordings. There's something to be gained from each listening!

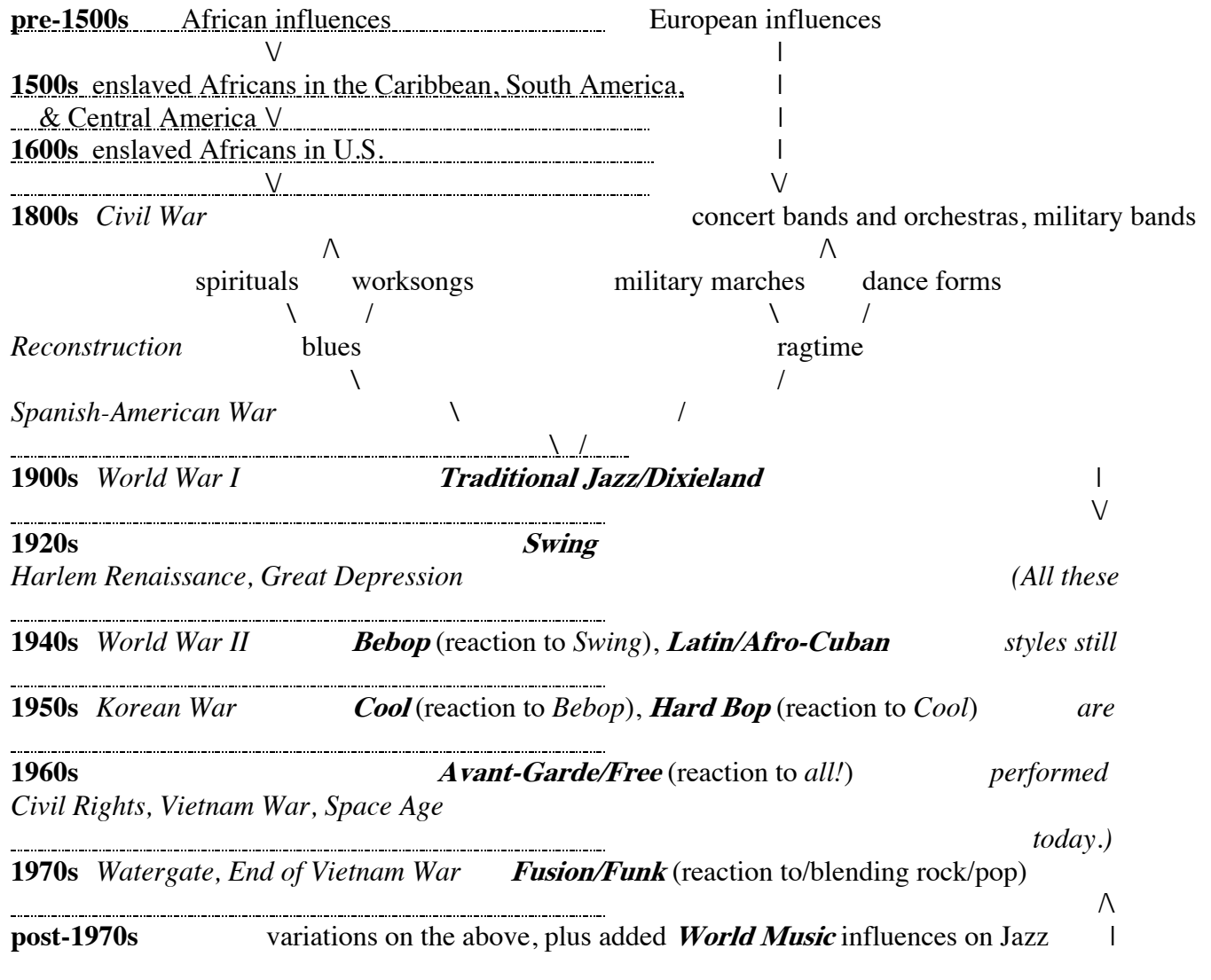
Artists to Listen For in Latin Jazz

Ray Barretto, Mario Bauza, Dizzy Gillespie, Jerry Gonzalez, Giovanni Hidalgo, Machito, Eddie Palmieri, Tito Rodriguez, Tito Puente, Gonzalo Rubalcaba, Hilton Ruiz, Pancho Sanchez, Arturo Sandoval, Celia Cruz, H.M.A. Salsa/Jazz Orchestra, “The Mambo Kings” soundtrack bands (and in the Brazilian tradition, Astrud Gilberto, Joao Gilberto). While the majority of Latin jazz bandleaders in the *machismo* tradition were and are men, the tradition of jazz-influenced Latin popular music includes a wealth of notable women bandleaders, from Gloria Estefan and Shakira onward.

VCU Jazz

Most VCU Jazz concerts include one or more Brazilian-style bossas or sambas or Afro-Cuban-style Son Muntunos or Cha Cha's. Student admission is FREE to the TH 10/7, 8p VCU Fall Jazz Festival: VCU Jazz Orchestra I & II, & VCU Jazz Faculty in Vlahcevic Concert Hall, Singleton Center, 922 Park Avenue. it's also livestreamed for free at <go.vcu.edu/concerthall>.

An Oversimplified Timeline



Resources

Google! YouTube! Get on the VCU Jazz E-Newsletter e-list by e-mailing me at <ajgarcia@vcu.edu>. And rent the movie “The Mambo Kings” for a fictional but fact-based taste of the melding of Latin jazz from Cuba into New York City. Here are the tracks we sampled today:

Artist	Title	Composer(s)
Scott Joplin	Maple Leaf Rag	Joplin
Magnificent Seventh's	Bourbon St. Parade	Paul Barbarin
Olympia Brass Band	No, It Ain't My Fault	Milton Batiste
Beny Moré	Como Fue	Ernesto Duarte Brito
Dizzy Gillespie and the Double Six of Paris	Tin Tin Deo	Gil Fuller & Chano Pozo
Tito Puente	Para Los Rumberos	Puente
Dizzy Gillespie	A Night in Tunisia	Gillespie
João Gilberto, Stan Getz, & Astrud Gilberto	The Girl from Ipanema	Antonio Carlos Jobim & Vinicius de Moraes
VCU Jazz Studies	Cubauza	Michael Philip Mossman



Antonio J. Garcia, Professor
Director of Jazz Studies

VCU Music, 922 Park Avenue, PO Box 842004, Richmond, VA 23284-2004 USA
Phone (001) 804-827-0699 <ajgarcia@vcu.edu> <www.jazz.vcu.edu>, <www.garciamusic.com>