A New Paradigm: Jazz in the 1980s and 1990s
• Wynton Marsalis
  - born in New Orleans; moves to NYC at 17; joins Jazz Messengers at 18
  - 1980: signs w/Columbia
• “R.J.” Wynton Marsalis 1981
  - 1983: wins Grammys in both jazz and classical categories
  - 1980s/90s: composes prolifically, wins many awards
• Controversy; Neo-traditionalist; outspokenness, etc
  - 1988: *The Majesty of the Blues*
  - “Premature Autopsies”
• Music Track 49: “The Majesty of the Blues (The Puheeman Strut)”
  *The Majesty of the Blues*
  - 1987: named artistic director of Jazz at Lincoln Center
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

The Neo-Traditional Movement
The Neo-Traditional Movement

- **Neo-traditional**
  - 1976: *Stomping the Blues*
  - Albert Murray, Stanley Crouch
  - conservative yet controversial
  - characteristics: swing rhythm, blues tonalities, acoustic instruments
  - most often resembles hard bop

- **Young Lions**
  - young musicians in the Wynton Marsalis mold
  - Roy Hargrove, Terence Blanchard, etc
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

Fusion Evolves in the 1980s
Fusion Evolves in the 1980s

• Fusion
  - by the 1980s, more jazz musicians add rock elements to expand fan base
  - **Smooth jazz**: watered-down but popular strain of fusion
  - “**Songbird**” Kenny G
  - Fusion: equal triangulation of jazz, rock, and pop; becomes mainstream jazz sound of the 1980s
• **Pat Metheny**
  - grows up in KC area listening to Beatles, Coltrane, etc
  - becomes the youngest ever to teach at Univ. of Miami, Berklee College
  - joins Gary Burton’s band
  - 1975: debut LP *Bright Size Life*
• **“Omaha Celebration”** *Bright Size Life*
• 1978: forms Pat Metheny Group
  - collaborations w/keyboardist Lyle Mays
• 1980: *American Garage* #1 on jazz charts
  - “(Cross the) Heartland” *American Garage*
• 1982-87: Grammies, chart-topping LPs
  - “Are You Going With Me?” *Offramp* 1982
• **Music Track 50: “Last Train Home”**
  *Still Life (Talking)* 1987
• Midwestern lyricism, Brazilian rhythms, Ornette Coleman’s logic
• 2009 *Orchesttrion*
Michael Brecker

- consummate session player - 900+ recordings as sideman
- “Don’t Let Me Be Lonely Tonight”
  James Taylor 1972

1970-90: Dreams/Horace Silver/Brecker Bros/Steps Ahead
- “Trains” Steps Ahead using the EWI

1987: debut LP *Michael Brecker*
Chapter 10: Fusion Evolves in the 1980s

Michael Brecker

- 1988: *Don’t Try This at Home*
- **Music Track 51: “Itsbynne Reel”**
  
  *Don’t Try This at Home*
- 2003: *Wide Angles quindectet*
  - “Syzygy”
- 2004: contracts MDS
- 2006: *Pilgrimage*
  - “Tumbleweed”
- 1/13/07: death comes just weeks after finishing *Pilgrimage*
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

The New York Downtown Scene
The New York Downtown Scene

- Downtown scene
  - too experimental for establishment art scene
  - focus on personal expression
  - distances itself from traditional forms, conventions, etc
  - centered around lower Manhattan avant-garde scene
  - 1987: Knitting Factory opens, Downtown scene begins to flourish
Chapter 10: Important Downtown Performers

John Zorn

- influences: classical, film composers, rock, cartoon composer Carl Stalling

• Late 1970s/early 1980s: game pieces:
  - “Pendet” Cobra

• 1980s: jump-cut compositions:
  - “Snagglepuss” Naked City 1989

• Naked City: jazz/rock band
  - “Naked City” Naked City 1989

• Masada: Jewish influences
  - “Gevurah”

• Tzadik: record label

• The Stone: performance space in NYC
Bill Frisell

- in demand session player, leader on 30+ albums
- unique, recognizable sound
- mainstay of downtown scene
- 2005 Grammy for *Unspeakable*

*Have a Little Faith in Me*

- “I Can’t Be Satisfied” (Muddy Waters)
Dave Douglas

- **Dave Douglas**
  - influences: John Coltrane, Stravinsky, Stevie Wonder
- Performing groups
  - Parallel Worlds, Tiny Bell Trio, Charms of the Night Sky, Witness, Sanctuary
- Record label: Greenleaf Music
- **Music Track 52: “Shards”** Tiny Bell Trio
  *Tiny Bell Trio 1993*
- “**Great Awakening**” Brass Ecstasy
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

Urban Jazz Styles
Urban Jazz Styles

Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

M-Base
- Macro-Basic Array of Structured Extemporizations
- free jazz, bebop, funk hybrid
- Steve Coleman, Greg Osby, Cassandra Wilson

“Pad Thai” Steve Coleman and the Five Elements 1994

Music Track 53: “Entruption” Greg Osby Inner Circle
Urban Jazz Styles

- **Acid Jazz**
  - 1980s: London turntablists *Gilles Peterson*, Paul Murphy use funk and jazz records in clubs
  - 1993: Geoff Wilkerson, Us3 *Hand on the Torch*
    - “Cantaloupe Island” Herbie Hancock
    - “Cantaloop (Flip Fantasia)” Us3
    - digital samples
- **Jam band**
  - groove-based bands patterned after rock jam bands such as the Grateful Dead
- **Medeski, Martin and Wood**
  - “Coconut Boogaloo” *Combustication*
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

Continuing the Big Band Tradition
• Post swing era big bands
  - 1965: Don Ellis
  - “Indian Lady”
  - 1973: Toshiko Akiyoshi Jazz Orchestra
  - “Long Yellow Road”
  - 1966: Thad Jones/Mel Lewis Orchestra, eventually the Vanguard Jazz Orchestra

• Music Track 54: “Central Park North”
  Thad Jones Legacy Vanguard Jazz Orchestra
Continuing the Big Band Tradition

- **Maria Schneider**
  - 1985: degree from Eastman, apprenticeship with Gil Evans
  - 1989-92: rehearsal band
  - 1993: **Maria Schneider Orchestra** debut album *Evanescence*
- “**Wyrgly**” *Evanescence*
- 2000s: Grammies, many other awards, etc
- **ArtistShare**
Chapter 10: A New Paradigm: Jazz in the 1980s and 1990s

Other Developments in Jazz from the 1980s and 1990s
• 1980s: fundamental changes taking place in jazz education:
  - new generation of young players w/unlimited talent
  - products of jazz education system which by 1980 had 400,000 participants
  - individuality becomes less important than technique
  - “Like a thousand channels on cable but nothing to watch”

• Berkelee College of Music becomes one of the foremost jazz schools
Women in Jazz

- Women in jazz
  - traditional roles as vocalists, pianists, ‘all-girl’ novelty bands
  - w/changing societal attitudes & jazz education, more women are pursuing jazz careers

- Mary Lou Williams Women in Jazz Festival is held annually at the Kennedy Center in Washington DC

- “Open the Door” Betty Carter
Women in Jazz

- **Ingrid Jensen**
  - Canada > Berklee > NYC subways
  - teaches at Peabody Conservatory
  - “Seventh Avenue”

- **Regina Carter**
  - MacArthur “genius” award winner

- **Music Track 55: “Artistiya”**
  - Reverse Thread 2010

- **Terri Lyne Carrington**
  - scholarship to Berklee at 11, now teaches there
  - “Unconditional Love”
Other Important Jazz Musicians From the 1980s/1990s

- **Joe Lovano**
  - “most hard swinging tenor player I’d heard”
  - “Barbados” *Bird Songs* 2011

- **Kenny Garrett**
  - 1986-91: w/Miles Davis
  - “Sing a Song of Song” *Songbook*

- **Chris Potter**
  - “Boulevard of Broken Time” w/Kenny Werner

- **Don Byron**
  - *Don Byron Plays the Music of Mickey Katz*
  - “Frailach Jamboree”