

**Senior Jazz Recital:
The Music of Herbie Hancock**

by

Jeffrey James Gustaveson

A thesis submitted in partial fulfillment of the requirements
for graduation with Honors in Music, Jazz Emphasis.

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Certificate of Approval

This is to certify that the accompanying thesis by Jeffrey James Gustaveson has been accepted in partial fulfillment of the requirements for graduation with Honors in Music, Jazz emphasis.

Doug Scarborough

Whitman College
May 9, 2018

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Finally, thanks to all of my fellow musicians for their hard work and dedication in putting this recital together.

Senior Jazz Recital: The Music of Herbie Hancock

Jeffrey Gustaveson, trumpet

Saturday

April 21, 2018

3:00 p.m.

Chism Recital Hall

Jake Barokas, guitar; James O'Brien, bass; Steven Aslin, drums Gabriel Merrill-Steskal, piano; Taka Olds, alto sax; Daniel Leong, tenor sax; Eve Goldman, vocals

Herbie Hancock (b. 1940) is an American jazz pianist, composer, and bandleader whose long musical career spans the course of five decades and defies genre boundaries. Hancock's big break came in 1963, when he joined Miles Davis' Second Great Quintet, playing alongside Davis, Wayne Shorter, Ron Carter, and Tony Williams. Shortly thereafter, Herbie released a series of albums on the prestigious *Blue Note* record label, earning him critical acclaim as a bandleader in his own right and an innovator of the hard bop sound. In the 1970s, Hancock's style turned to jazz-funk fusion as he began incorporating electric bass, pianos, and synthesizers into his compositions. In the 1980s, Herbie toured with the V.S.O.P. Quintet, a group which reunited the members of the second Davis quintet, except Miles, who was replaced by trumpeter Freddie Hubbard. By this point, Hancock's style had evolved into an exponent of the post-bop idiom: his music was characterized by increased freedom of form and meter, taking more harmonic risks without ever sacrificing the importance of a good melody. In recent years,

Hancock's musical output has remained diverse. He has collaborated with a litany of artistic luminaries – Leonard Cohen, Joni Mitchell, Santana, Paul Simon, and Sting, to name just a few – and continues to push the creative envelope. In fact, he is currently working on an album with hip-hop artists Kendrick Lamar, Flying Lotus, and Thundercat. Hancock's music has had an important impact on my own musical life, and I am excited to share some of it with you.

--Program notes by Jeffrey Gustaveson

Fantasy for Trumpet, Op. 100 (1969)

Malcolm Arnold

Malcolm Arnold (1921-2006) was a prolific English composer who wrote nine symphonies, four operas, over one hundred film scores, and hundreds of smaller chamber and solo works. Trained at the Royal College of Music in London, Arnold began his career as a trumpeter; by the time he was just twenty-two years old, he held the principal chair in the London Philharmonic. However, Arnold's compositional skill was fast developing, and he stepped away from his trumpet career at age thirty, devoting himself to composition full-time. *Fantasy for Trumpet* is an unaccompanied work that makes use of the trumpet's full expressive range: there is a bold, fanfare-like opening melody, followed by technical flourishes in the vivace section, a contrasting slow lyrical passage, all culminating in a dramatic cadenza.

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Driftin' (1962)

Herbie Hancock

This piece is a hard-swinging, bluesy tune, originally recorded on Hancock's debut album *Takin' Off* (1962). This is one of my all-time favorite tunes – I can still sing all of the solos from the original record – and I'm excited to be playing it. Typical of the straight ahead Blue Note style, it features a warm set of chord changes and a shift in feel in the middle of the form. (Listen for the way that the rhythm section switches between a big "two" beat feel at the beginning, and a "four" beat feel over the bridge.) Characteristic of the hard bop era, the chord progression enables soloists to move fluidly between soulful blues inflections and fast, linear bebop passages.

Maiden Voyage (1965/2004)

Herbie Hancock; arr. Robert Glasper

Hancock recorded this piece in 1965, and it fast became a jazz standard. In the original version, a simple melody floats over a spacious, slow-moving set of chords, allowing the improviser wide berth to explore various harmonic colors. Pianist Robert Glasper gives the piece a contemporary treatment, keeping the melody intact but altering the underlying rhythm (we are now in 6/4 time!) and harmonic structure. Fans of English group Radiohead will recognize the subtle, shifting chord progression from the song "Everything in its Right Place," with its distinctive drone-like quality. Although Glasper's version is a piano trio, in our interpretation horns take the melody while bass and piano outline the harmony. In my artistic sensibilities, this tune calls for flowing lines and wider intervals that are demanding on the trumpet, but hopefully rewarding to the listener. Given Herbie's

penchant for blending popular and jazz styles, he might enjoy this eerie reharmonization of his iconic tune.

A Tribute to Someone (1963)

Herbie Hancock

This tune is also from the height of Herbie's Blue Note style, and it features the standard front line of tenor saxophone and trumpet. For the most part the song is a conventional chill swinger, a vehicle for soloists to improvise over a tasteful set of chords. However, Herbie weaves a couple of twists into the form. Pay attention to the shifts in feel that occur throughout the song: you may notice that the bass player alternates between a busy walking style and a light, sparse accompaniment. You'll also hear several "pedal" sections, where the band holds the same chord for several measures, resulting in an almost "floating" texture over which the soloist embellishes. In an effort to play with the texture of the traditional quintet format, I've replaced the piano with guitar for this performance. This is a lovely tune that has been largely forgotten, and so I'm excited to share it with you.

Sonrisa (1978)

Herbie Hancock

While Herbie Hancock is best known as a bandleader, he is also an accomplished solo artist. *Sonrisa* was originally recorded on a solo piano album in the late 1970s. This tune combines a rising bass figure with a sighing, descending melodic line. It's a beautiful song, and one that defies simple categorization in terms of genre or style. What is clear is this: it readily opens up to improvisation. Although it was originally recorded as a solo, I've decided to arrange it into a duo between piano and trumpet. In approaching this song,

we've tried to think of our improvisation as a collective endeavor, thinking as a chamber musician would, ensuring that the melodies and ideas of one instrument build on and complement those of the other.

Butterfly (1974/2009)

Herbie Hancock; arr. Gretchen Parlato

The original version of this song appeared on the album *Thrust* (1974) during Herbie's jazz-funk fusion period of the mid-1970s. That recording is dominated by electronic instruments – Herbie himself layered five different electric pianos/synthesizers in the studio – and has a slow, funky vibe. The arrangement performed today is a modern take on the tune by vocalist Gretchen Parlato. Her version is quite a bit more acoustic than Herbie's, though it retains the same mellow melody and uses an electric Rhodes piano. The lyrics, not included on the original recording, were penned by Herbie's sister Jean Hancock. The arrangement is bookended by a vocal vamp: the voice begins alone, and then members of the band begin to layer Parlato's rich reharmonized chords over top. I've added an alto saxophone solo before the vocal melody returns. This arrangement reflects the timelessness of Herbie's melody: it is as relevant today as it was forty years ago.

Finger Painting (1979)

Herbie Hancock

Ironically, the album that inspired me to explore Herbie's music in a serious way was not one of his; it was bassist Christian McBride's 1997 record *Fingerpainting: The Music of Herbie Hancock*. That album is a tribute to Hancock's work, presented in a trio featuring McBride on bass, Nicholas Payton on trumpet, and Mark Whitfield on guitar – it's a bold concept, to do a tribute to the legendary pianist without a piano. "Finger Painting" was

originally performed with Hancock's V.S.O.P. Quintet in the 1980s, and it exhibits a highly developed post-bop style that remains popular in improvisation today. The harmony is both accessible to the ear and a bit unpredictable, and it is complemented by a creative, memorable melody. Of course, typical of Hancock's writing, the tune is full of rhythmic changes: keep an ear out for the recurring pedal section in the middle of the song, where the bass plays a single note for an extended period. Our arrangement mimics the stripped-down ensemble I first heard – trumpet, bass, and guitar the whole way through.

The Traitor (1975)

Herbie Hancock

This tune is among the best of Herbie's funk output in the 1970s: a one chord, minor, medium funk (almost disco) chart. Originally recorded by Hancock's funk group The Headhunters on the album *Man-Child*, "The Traitor" is built on a simple groove played by drums and bass. While on the original recording the melody is played on a synthesizer, here I've rearranged and harmonized it for three horns. The short, punchy melody quickly gives way to an open solo section, and the rest of the tune serves as a vehicle for exploring the harmonic possibilities of a single chord. Because of this piece's predominantly modal harmony, my aim as an improviser is to play patterns that fall both "inside" and "outside" of the underlying chords, providing for a heightened sense of tension and release.

Sidestep (2018)

Jeffrey Gustaveson

This song is inspired by a particular “Herbie-ism” that I noticed as I dug into his music: the short, repeated bass line which serves as the building block for an entire tune. I’ve used that technique as the basis for this composition, which begins with an ascending figure in the bass. As the bass repeats its motive, the drums build a busy Latin-influenced groove over the top and the piano enters with a simple four chord progression. Finally, the horns enter with the melody, but the underlying feel remains unchanged. Many of Hancock’s compositions are deceptively simple in form, carried forward by a repeated groove and a singable melody. My goal was to capture that vibe – I hope you enjoy!

This recital is in partial fulfillment of the requirements of the major in Music, Jazz Emphasis. Jeffrey Gustaveson is also pursuing a major in Politics. He is a Higley Music Scholar, a Hurt Music Scholar, and a trumpet student of Prof. Gary Gemberling.