

The story of one of the most influential  
and controversial jazz recordings of the twentieth century

# HEAD HUNTERS

The Making of  
Jazz's First  
**Platinum** Album

STEVEN F. POND



# Head Hunters The Making Of Jazzs First Platinum Album

**K. E. Goldschmitt**



## **Head Hunters The Making Of Jazz's First Platinum Album:**

*Head Hunters* Steven F. Pond, 2005 This is the story of one of the most influential and controversial jazz recordings of the twentieth century *Head Hunters* captures a transitional moment in music history a time when jazz and rock combined to create a whole new often controversial genre Symbolizing that genre was Herbie Hancock's 1973 album *Head Hunters* this was Hancock's foray into the fusion jazz market the first jazz album to go platinum and the best selling jazz album of all time to that point The album became a flash point for a major shift in both the production and reception of jazz the sales numbers were unprecedented and the music industry quickly responded to the expanded market with production and promotion budgets rising tenfold Such a radical shift helped musicians pry open the door to the control booth permanently enlarging their role in production

The Studio Recordings of the Miles Davis Quintet, 1965-68 Keith Waters, 2011-03-11 The Second Quintet the Miles Davis Quintet of the mid 1960s was one of the most innovative and influential groups in the history of the genre Each of the musicians who performed with Davis saxophonist Wayne Shorter pianist Herbie Hancock bassist Ron Carter and drummer Tony Williams went on to a successful career as a top player The studio recordings released by this group made profound contributions to improvisational strategies jazz composition and mediation between mainstream and avant garde jazz yet most critical attention has focused instead on live performances or the socio cultural context of the work Keith Waters *The Studio Recordings of the Miles Davis Quintet 1965-68* concentrates instead on the music itself as written performed and recorded Treating six different studio recordings in depth *ESP Miles Smiles Sorcerer Nefertiti Miles in the Sky and Filles de Kilimanjaro* Waters has tracked down a host of references to and explications of Davis work His analysis takes into account contemporary reviews of the recordings interviews with the five musicians and relevant larger scale cultural studies of the era as well as two previously unexplored sources the studio outtakes and Wayne Shorter's Library of Congress composition deposits Only recently made available the outtakes throw the master takes into relief revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums The author's research into the Shorter archives proves to be of even broader significance and interest as Waters is able now to demonstrate the composer's original conception of a given piece Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars An indispensable resource *The Miles Davis Quintet Studio Recordings 1965-1968* is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels

The Relentless Pursuit of Tone Robert Fink, Melinda Latour, Zachary Wallmark, 2018-09-18 *The Relentless Pursuit of Tone* Timbre in Popular Music assembles a broad spectrum of contemporary perspectives on how sound functions in an equally wide array of popular music Ranging from the twang of country banjos and the sheen of hip hop strings to the crunch of amplified guitars and the thump of subwoofers on the dance floor this volume bridges the gap between timbre our name for the purely acoustic characteristics of sound waves and tone an emergent musical construct that

straddles the borderline between the perceptual and the political Essays engage with the entire history of popular music as recorded sound from the 1930s to the present day under four large categories Genre asks how sonic signatures define musical identities and publics Voice considers the most naturalized musical instrument the human voice as racial and gendered signifier as property or likeness and as raw material for algorithmic perfection through software Instrument tells stories of the way some iconic pop music machines guitars strings synthesizers got or lost their distinctive sounds Production then puts it all together asking structural questions about what happens in a recording studio what is produced sonic cartoons rockist authenticity empty space and what it all might mean *Danzón* Alejandro L. Madrid, Robin D. Moore, 2013 Initially branching out of the European contradance tradition the danzón first emerged as a distinct form of music and dance among black performers in 19th century Cuba By the early 20th century it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin This book studies the emergence hemisphere wide influence and historical and contemporary significance of this phenomenon of music and dance *The African Imagination in Music* Kofi Agawu, 2016-02-02 The African Imagination in Music offers a fresh introduction to the vast and complex world of Sub Saharan African music Through close readings of traditional music and references to popular music Agawu considers topics including the place of music in society musical instruments language and music and appropriations of African music **Party Music** Rickey Vincent, Boots Riley, 2013-10-01 Connecting the black music tradition with the black activist tradition Party Music brings both into greater focus than ever before and reveals just how strongly the black power movement was felt on the streets of black America Interviews reveal the never before heard story of the Black Panthers R B band the Lumpen and how five rank and file members performed popular music for revolutionaries Beyond the mainstream civil rights movement that is typically discussed are the stories of the Black Panthers the Black Arts Movement the antiwar activism and other radical movements that were central to the impulse that transformed black popular music and created soul music **Jeliya at the Crossroads** Lisa Feder, 2021-09-30 This book describes the remarkable culture of jeliya a musical and verbal art from the Manding region of West Africa Using an embodied practice as her methodology the author reveals how she and her music teachers live in between local and global cultures Her journey spans 20 years of fieldwork presented through personal and intimate stories first as a student of the balafon instrument then as a patron of the music Tensions build in both the music and in social relations that require resolutions underscoring the differences between two world views Through balafon lessons the author embodies values such as patience courage and generosity resulting in a transformative practice that leads her to better understand her position vis vis that of her jeli teachers Meanwhile jeliya itself despite having been transmitted from teacher to student for 800 years is currently in peril Jelis cite modern globalized culture and people like the author herself as both a source of the problem as well as the potential solution The Cambridge History of World Music Philip V. Bohlman, 2013-12-12 Scholars have long known that world music was not merely the globalized product of modern media but

rather that it connected religions cultures languages and nations throughout world history The chapters in this History take readers to foundational historical moments in Europe Oceania China India the Muslim world North and South America in search of the connections provided by a truly world music Historically world music emerged from ritual and religion labor and life cycles which occupy chapters on Native American musicians religious practices in India and Indonesia and nationalism in Argentina and Portugal The contributors critically examine music in cultural encounter and conflict and as the critical core of scientific theories from the Arabic Middle Ages through the Enlightenment to postmodernism Overall the book contains the histories of the music of diverse cultures which increasingly become the folk popular and classical music of our own era The Cambridge Companion to Percussion Russell Hartenberger, 2016-03-10 Timpani traditions and beyond

The Oxford Handbook of Mobile Music Studies, Volume 2 Sumanth Gopinath, Jason Stanyek, 2014-03 The two volumes of The Oxford Handbook of Mobile Music Studies consolidate an area of scholarly inquiry that addresses how mechanical electrical and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile portable fungible and ubiquitous At once a marketing term a common mode of everyday life performance and an instigator of experimental aesthetics mobile music opens up a space for studying the momentous transformations in the production distribution consumption and experience of music and sound that took place between the late nineteenth and the early twenty first centuries Taken together the two volumes cover a large swath of the world the US the UK Japan Brazil Germany Turkey Mexico France China Jamaica Iraq the Philippines India Sweden and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility Volume 2 investigates the ramifications of mobile music technologies on musical sonic performance and aesthetics Two core arguments are that mobility is not the same thing as actual movement and that artistic production cannot be absolutely sundered from the performances of quotidian life The volume's chapters investigate the mobilization of frequency range by sirens and miniature speakers sound vehicles such as boom cars ice cream trucks and trains the gestural choreographies of soundwalk pieces and mundane interactions with digital media dance music practices in laptop and iPod DJing the imagery of iPod commercials production practices in Turkish political music and black popular music the aesthetics of handheld video games and chiptune music and the mobile device as a new musical instrument and resource for musical ensembles **The André Hodeir Jazz Reader** André

Hodeir, 2006 A selection of the best writings on jazz by Andr Hodeir one of the world's most influential jazz critics **Bossa Mundo** K. E. Goldschmitt, 2020 Brazilian music has been central to Brazil's national brand in the U S and U K since the early 1960s From bossa nova in 1960s jazz and film through the 1970s fusion and funk scenes the world music boom of the late 1980s and the bossa nova remix revival at the turn of the millennium and on to Brazilian musical distribution and branding in the streaming music era Bossa Mundo Brazilian Music in Transnational Media Industries focuses on watershed moments of musical breakthrough exploring what the music may have represented in a particular historical moment alongside its deeper

cultural impact Through a discussion of the political meaning of mass mediated music author K E Goldschmitt argues for a shift in scholarly focus from viewing music as simply a representation of Otherness to taking into account the broader media environment where listeners and intermediaries often have conflicting priorities Goldschmitt demonstrates that the mediation of Brazilian music in an increasingly crowded transnational marketplace has lasting consequences for the creative output celebrated by Brazil Like other culturally rich countries in Latin America such as Cuba Mexico and Argentina Brazil has captured the imagination of people in many parts of the world through its music driving tourism and international financial investment while increasing the country s prominence on the world stage Nevertheless stereotypes of Brazilian music persist especially those that valorize racial difference Featuring interviews with key figures in the transnational circulation of Brazilian music and in depth discussions of well known Brazilian musicians alongside artists who redefine what it means to be a Brazilian musician in the twenty first century Bossa Mundo shows the pernicious effects of branding racial diversity on musicians and audiences alike **Jazz and Machine-Age Imperialism** Jeremy F. Lane, 2013-06-17 A groundbreaking study of the reception of jazz among French speaking black intellectuals between 1918 and 1945

**Rhymen' and Stealin'** Justin A Williams, 2013-07-25 Rhymen and Stealin begins with a crucial premise the fundamental element of hip hop culture and aesthetics is the overt use of preexisting material to new ends Whether it is taking an old dance move for a breakdancing battle using spray paint to create street art quoting from a famous speech or sampling a rapper or 1970s funk song hip hop aesthetics involve borrowing from the past By appropriating and reappropriating these elements they become transformed into something new something different something hip hop Rhymen and Stealin is the first book length study of musical borrowing in hip hop music which not only includes digital sampling but also demonstrates a wider web of references and quotations within the hip hop world Examples from Nas Jay Z A Tribe Called Quest Eminem and many others show that the transformation of preexisting material is the fundamental element of hip hop aesthetics Although all music genres use and adapt preexisting material in different ways hip hop music celebrates and flaunts its open source culture through highly varied means It is this interest in the web of references borrowed material and digitally sampled sounds that forms the basis of this book sampling and other types of borrowing becomes a framework with which to analyze hip hop music and wider cultural trends Performance Practice in the Music of Steve Reich Russell

Hartenberger, 2016-10-06 A performer s perspective on Reich s compositions which explores the techniques developed by musicians to bring his compositions to life **Same Old Song** John Paul Meyers, 2024-03-26 Popular music and its listeners are strongly associated with newness and youth Young people can stay up late dancing to the latest hits and use cutting edge technology for listening to and sharing fresh music Many young people incorporate their devotion to new artists and styles into their own developing personalities However if popular music is a genre meant for the youthful what are listeners to make of the widespread sampling of music from decades old R B tracks sold out anniversary tours by aging musicians

retrospective box sets of vintage recordings museum exhibits and performances by current pop stars invoking music and images of the past In *Same Old Song The Enduring Past in Popular Music* John Paul Meyers argues that these phenomena are part of what he calls historical consciousness in popular music These deep relationships with the past are an important but underexamined aspect of how musicians and listeners engage with this key cultural form In chapters ranging across the landscape of twentieth and twenty first century music Meyers finds indications of historical consciousness at work in multiple genres Rock music canonizes its history in tribute performances and museums Jazz and pop musicians cover tunes from the Great American Songbook Hip hop and contemporary R B singers invoke Black popular music from the 1960s and 1970s Examining the work of influential artists like Ella Fitzgerald Bob Dylan Miles Davis Kanye West Prince D Angelo and Janelle Mon e Meyers argues that contemporary artists homage to the past is key for understanding how music lovers make meaning of popular music in the present

**1970s Jazz Fusion** Matthew Reed Baker, 2025-05-01 The once derided musical hybrid that is 1970s Jazz Fusion has since become one of the most influential genres of music in jazz rock soul and hip hop The once derided musical hybrid that is 1970s Jazz Fusion has since become one of the most influential genres of music in jazz rock soul and hip hop This book is a celebration of one of the most adventurous but unappreciated eras in popular music wherein the traditional sounds of jazz were melded and mashed up with funk soul hard rock and electronics Even as they were accused of selling out and contaminating traditional jazz artists like Miles Davis Weather Report Herbie Hancock Chick Corea and the Mahavishnu Orchestra made some of the most creative and invigorating music of the era Full of the musicians personal stories and anecdotes this book provides a discussion of their albums and the cultural context for their music That context also includes how these albums have been passed down through generations and have reverberated through the music of today inspiring both hip hop and electronic artists through sampling and contemporary jazz and soul artists who are less constrained by traditional genres Though recorded decades ago jazz fusion remains culturally vital and sonically thrilling to this very day

**The Miles Davis Lost Quintet and Other Revolutionary Ensembles** Bob Gluck, 2022-12-22 Uncover s the inner creative method in a band that was literally reinventing their music on a gig by gig basis a compelling narrative All About Jazz Miles Davis s *Bitches Brew* is one of the most iconic albums in American music the preeminent landmark and fertile seedbed of jazz fusion Fans have been fortunate in recent years to gain access to Davis s live recordings from this time when he was working with an ensemble that has come to be known as the Lost Quintet In this book jazz historian and musician Bob Gluck explores the performances of this revolutionary group Davis s first electric band to illuminate the thinking of one of our rarest geniuses and by extension the extraordinary transition in American music that he and his fellow players ushered in Gluck listens deeply to the uneasy tension between this group s driving rhythmic groove and the sonic and structural openness surprise and experimentation they were always pushing toward There he hears and outlines a fascinating web of musical interconnection that brings Davis s funk inflected sensibilities into conversation with the avant

garde worlds that players like Ornette Coleman and John Coltrane were developing. Going on to analyze the little known experimental groups Circle and the Revolutionary Ensemble, Gluck traces deep resonances across a commercial gap between the celebrity Miles Davis and his less famous but profoundly innovative peers. The result is a deeply attuned look at a pivotal moment when once disparate worlds of American music came together in explosively creative combinations. In discussion informed by interviews with many of the principals and by his own detailed analysis of recordings, Gluck examines each group and its music in depth. Choice A look at the profoundly influential but hazily remembered period in the 1970s after Miles went electric when pretty much everything was possible and pretty much everything happened. Brooklyn Rail *After Django* Tom Perchard, 2015-01-14 How did French musicians and critics interpret jazz that quintessentially American music in the mid twentieth century? How far did players reshape what they learned from records and visitors into more local jazz forms and how did the music figure in those angry debates that so often suffused French cultural and political life? *After Django* begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt but for the first time the focus here falls on the French jazz practices of the postwar era. The work of important but neglected French musicians such as Andr  Hodeir and Barney Wilen is examined in depth as are native responses to Americans such as Miles Davis and Thelonious Monk. The book provides an original intertwining of musical and historical narrative supported by extensive archival work in clear and compelling prose. Perchard describes the problematic efforts towards aesthetic assimilation and transformation made by those concerned with jazz in fact and in idea: listening to the music as it sounded in discourses around local identity, art, 1968 radicalism, social democracy and post colonial politics. *You'll Know When You Get There* Bob Gluck, 2024-05-31 As the 1960s ended, Herbie Hancock embarked on a grand creative experiment. Having just been dismissed from the celebrated Miles Davis Quintet, he set out on the road playing with his first touring group as a leader until he eventually formed what would become a revolutionary band. Taking the Swahili name Mwandishi, the group would go on to play some of the most innovative music of the 1970s, fusing an assortment of musical genres, American and African cultures, and acoustic and electronic sounds into groundbreaking experiments that helped shape the American popular music that followed. In *You'll Know When You Get There*, Bob Gluck offers the first comprehensive study of this influential group, mapping the musical, technological, political, and cultural changes that they not only lived in but also effected. Beginning with Hancock's formative years as a sideman in bebop and hard bop ensembles, his work with Miles Davis, and the early recordings under his own name, Gluck uncovers the many ingredients that would come to form the Mwandishi sound. He offers an extensive series of interviews with Hancock and other band members, the producer and engineer who worked with them, and a catalog of well known musicians who were profoundly influenced by the group. Paying close attention to the Mwandishi band's repertoire, he analyzes a wide array of recordings, many little known, and examines the group's instrumentation, their pioneering use of electronics, and their transformation of the studio into a compositional tool. From protofunk rhythms to synthesizers to the



reclamation of African identities Gluck tells the story of a highly peculiar and thrillingly unpredictable band that became a hallmark of American genius

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great thing about small churches has to do with relationships one of the biggest desires of people is to be seen and loved attending a small church is so different from a large church you don't blend into the masses in a

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