

THE LEGACY OF HORACE SILVER: A PEDAGOGICAL APPLICATION

**A thesis submitted to the faculty of
San Francisco State University
In partial fulfillment of
The Requirements for
The Degree**

AS
36
2017
MUSIC
-B76

**Master of Arts
In
Music: Music Education**

by

Roy B. Brown

San Francisco, California

May 2017

Copyright
Roy B. Brown
2017

CERTIFICATION OF APPROVAL

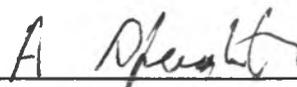
I certify that I have read *The Legacy of Horace Silver: A Pedagogical Application* by Roy B. Brown, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Music: Music Education at San Francisco State University.



Dr. Hafez Modirzadeh
Professor of Music



Dr. Dianthe Spencer
Professor of Music, Theater



Andrew Speight
Music Lecturer

THE LEGACY OF HORACE SILVER: A PEDAGOGICAL APPLICATION

Roy B. Brown
San Francisco, California
2017

The contributions of Horace Silver (1928 – 2014) as pianist, composer, producer, and author, span over half a century of American modern jazz, and his pioneering of a musical style known as “hard bop” has had a significant impact on countless leading musicians in the field. His compositions alone have been performed and recorded to the point of becoming an indispensable part of every jazz musician’s repertoire, making him an iconic figure in jazz history. The aim of this thesis is to explore Horace Silver’s multi-dimensional career in order to demonstrate the necessity for designing a pedagogical model based on his musical work, to be considered for any music curriculum, jazz or otherwise.

I certify that the Abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee

May 12th, 2017

Date

ACKNOWLEDGEMENTS

I would like to thank the man who was the inspiration for this thesis, the late, great, Horace Ward Martin Tavares Silver. Also, my profound appreciation goes to Dr. Hafez Modirzadeh, Dr. Dee Spencer, and Mr. Andrew Speight, for being on my committee, as well as to Dr. Wendell Hanna, for her considerate guidance throughout my course work. I would not have made it to my current position without their invaluable insight, encouragement, and support over these last few years. I would also like to thank *San Francisco Chronicle* columnist Jeff Kaliss, and legendary drummer Mr. Louis Hayes, for their professional insights regarding the thesis subject. Lastly, I would like to thank my musical "big brother," Professor Larry Douglas - it is a rare privilege to have someone see the potential within you that you may not see yourself. For this, I am grateful.

TABLE OF CONTENTS

CHAPTER I

Introduction.....	1
Research Methodology.....	3

CHAPTER II

Jazz Piano in Historical Context.....	6
Origins	6
Evolution of Jazz Piano	7
Silver's Contribution	10

CHAPTER III

Horace Silver – Musical Artist	14
Background/Training	14
Career/Influences	20

CHAPTER IV

Horace Silver - Composer/Arranger	27
Musical Analysis of “Lonely Woman”	31
Musical Analysis of “Barbara”	35

CHAPTER V

Horace Silver – Producer/Author	37
Confronting Racism	37
Record Producer.....	39
Author/Educator.....	42

CHAPTER VI

A Pedagogical Model	46
Traditional Curricular Models	46
A Horace Silver Model	48
Rationale and Guiding Principles	51
Learning Theories and Practice	53

CHAPTER VII	
Conclusion	56
Influence on Future Generations	58
Significance	62
Bibliography	65
Selected Discography	69
Appendix One	
Selected Literature Review	86
Appendix Two	
Interview with Louis Hayes	94
Appendix Three	
Twelve Week Course Outline on the Music of Horace Silver	102

CHAPTER I

Introduction

Jazz music is an original American indigenous art form. While the roots of this music lie within peoples from the continent of Africa, as well as within African American communities, at some point in every reputable jazz musician's career, reference will be made to at least one artist who has had a significant impact on his or her playing style. Often times, the most iconic figure to stand out is Horace Silver, who has inspired generations of musicians and was a role model and mentor to many.

Myself, a jazz pianist and Hammond organist originally from Sacramento, California, have for many years been an active part of the thriving Bay Area jazz scene. My main reason for embarking on a study of the music of Horace Silver is the fact that he was the very first jazz pianist who made me realize that I did not have to have the technique of Art Tatum or Oscar Peterson to play jazz piano.

Indeed, there are several reasons why Horace Silver's legacy is important to study. Firstly, Horace Silver was the pioneer of a musical style in the jazz tradition known as "hard bop", which consists of the combination of gospel, blues, and bebop, creating a musical platform that made jazz music more accessible to the public. Silver's catchy melodies and rhythmic configurations provided an element that the modern jazz of his generation had not focused on, which is the ability to tap one's feet, snap one's fingers, and dance, within a modern jazz

context. In fact, many of Silver's compositions became jukebox favorites for parties. Secondly, how Silver was able to sustain a successful career in the music industry on several fronts, for more than fifty years, is a rare feat worthy of close examination. A third reason involves Silver's leadership during a twenty-eight-year recording career with one label, the iconic Blue Note Records. Very few artists are able to sustain a recording career of this length and remain a viable force in an industry that is constantly evolving.

Several other reasons warrant the study of such a legacy, including the historical and musical importance of Silver as the composer/arranger of numerous compositions that have become standards in the jazz community, and are still being performed today. As well, Silver maintained his own independent recording label for a period of ten years, and was financially secure enough to keep it operational during this entire time. Indeed, due to the lifestyle that Silver led - one based in spirituality and clean living - his stature as a role model for aspiring jazz musicians deserves to be more widely recognized.

And most importantly - for our purposes here - is Silver's little-known role as a music educator, for he taught music at El Camino College in Torrance, sharing the wealth of his experience as a bandleader and side person. He was also a published author who provided a blueprint for small ensemble leaders, composer/arrangers, as well as for aspiring pianists in the art of jazz accompaniment. These are a few of the many reasons why such a study is

essential, for by understanding Silver's vast contributions, pedagogy may be developed to impart his legacy to future musical generations.

Research Methodology

This study consists of research into some of the main facets of Silver's iconic jazz career, including a wealth of recorded music from the Blue Note vaults and from his own record label, Silveto Records, started in 1980. In addition, he has published two books: an autobiography entitled *Let's Get to the Nitty Gritty* (2006), and *The Art of Small Combo Playing, Composing, and Arranging* (1995). Both references are identified in the body of this thesis by their abbreviated title, followed by page numbers. The latter text was written with the idea of helping aspiring band leaders navigate the duties involved with leading small jazz combos. While Silver's playing and writing styles are instantly recognizable - having forever entrenched him in the annals of jazz - his producing and educational acumen, on the other hand, call for a long overdue examination by music professionals.

The format of interviewing other likeminded musicians has proven to be an effective tool when exploring the music of master musicians. Of the numerous musicians who have had the opportunity to work with Silver over the course of his long career, an interview is included here with Louis Hayes - the legendary drummer who, for decades, performed and recorded with Silver. Hayes, still a very active member of the New York jazz community, has led his own groups and

recorded with some of the biggest names in jazz music, including for decades being a vital member of Silver's ensembles. The vast body of work produced from such ensembles provides a great teaching model on how to hear harmonies and construct melodies, showing us that sometimes simplicity is the most effective tool for making jazz compositions that are marketable and commercially viable.

Some research limitations include the fact that many of Silver's recordings under his own label are virtually out of print, as are his works with Blue Note. Therefore, selected recordings will serve as the blueprint for Silver's harmonic approach to composition. The essence of Horace Silver's playing style lies in the simplicity of his catchy melodies, as well as with his harmonic approach to chord voicings. Included here, then, are detailed analyses of two Silver works. With this rendering, an elucidation of Silver's composing approach is hopefully achieved, helping us to better understand why his music has endured for over fifty years.

In addition, a literature review is included to gain a better understanding of how and why the development of Horace Silver's music should be included in a school's music curriculum, with several significant lines of inquiry: 1) how has Horace Silver's harmonic approach to chord progressions become an effective tool in modern jazz performance, 2) what melodic structures did he incorporate into his compositions that have made these usages part of the modern jazz vocabulary, 3) how did his connection with Art Blakey help expand his individual pianistic approach, 4) what specific components of his playing style affected some of the greatest modern jazz pianists, such as Armando "Chick" Corea, Herbie Hancock,

and Joseph Zawinul, and 5) what, overall, can aspiring musicians take away from an exploration of Silver's music.

To shed light on the above, a study of Silver's most famous compositions would be necessary. Some compositions that have become jazz classics include "Song for My Father", "Sister Sadie", "Peace", "Senor Blues," "Six Pieces of Silver", and "Nica's Dream" (all found on Blue Note Records between the late 1950's and 60's). In the process of analyzing two of his pieces here, "Lonely Woman" and "Barbara", some of Silver's compositional tendencies will be discussed, thereby demonstrating a great benefit for students in a school curriculum - namely, to improve and expand their own creative compositional skills. In addition, an examination of Silver's use of various time signatures illustrates that jazz music is not limited to one specific time configuration, and that such study could expand students' knowledge of periodicity in the jazz idiom.

Beginning with a brief overview of the historical context of jazz piano from which Horace Silver was raised, a review of his illustrious career follows, as musical artist, composer/arranger, producer and author. Then, after the analysis of two musical selections, a pedagogical model for teaching his music is introduced in the form of a course syllabus. With this thesis, future generations of players and teachers are hopefully encouraged to concentrate stages of their own musical growth on the wealth of knowledge and wisdom to be gained from the legacy of Horace Silver.

CHAPTER II

Jazz Piano in Historical Context

Origins

Jazz is considered America's original musical art form, with roots that can be traced from the sophisticated polyrhythms of West Africa, to responsorial forms of the African American church. These elements, infused with common chord progressions stemming from western Europe, syncretized into an essentially black American music, sensibilities of which can be found in 20th century jazz, itself directly related to the blues. The blues is also a source of other genres, including gospel, soul, and R&B. As a musical form, the blues has been described as "a family of twelve measures, [or] sometimes [an] eight, sixteen, or twenty-four measure harmonic structure, the most common harmonic structure in jazz." (Owens 274) In addition, jazz history has elements of marching band music, well-documented with many compositions by the early jazz pianist, Ferdinand Joseph LaMothe (or better known as Jelly Roll Morton).

Then, there are other pioneering jazz musicians, such as drummer Art Blakey, who have been quoted as saying that "Jazz music is an entity within itself and has no ties to Africa." (Taylor 242). This is a very controversial statement, as Blakey spent time absorbing the music of master drummers from Africa, and definitely adapted these elements into his own playing style. Indeed, definitions of the term "jazz" have been the subject of debate and contradictory opinion since the music's inception over a century ago.

And yet, what is undeniable is that among all African American musical expressions, jazz today is recognized as an art form of the highest order. It is through this musical cultural lens that Horace Silver crafted a very definable and recognizable style known as "hard bop", credited with being an ingenious combination of all the above genres.

Evolution of Jazz Piano

Jazz piano has a very long and distinguished lineage. To be an accomplished jazz pianist requires dedication, sacrifice, practice, and a thorough understanding of one's heritage in relation to the music's origins. In this light, Horace Silver was able to absorb all of his father's Cape Verdean ancestry into his own unique and highly influential playing style.

Author, jazz pianist and educator, Ben Sidran, lists three ingredients that - along with a swing sensibility and the blues - can be considered as going into the history of a jazz piano style: (1) the Afro-Christian church, (2) the functional song, or work song, and (3) the various chants, songs, and games from African American childhood experience (xvi). For instance, Thelonious Monk understood the importance of the African American church in jazz music. As a pianist for several months with a traveling evangelist, he absorbed the spirit of gospel music; and on certain recordings, he would devote a cut on the album to pay tribute to this part of his musical development. The African American church is indeed a key element that is largely overlooked by jazz historians, possibly due to the fact that with

segregation, black culture was not fully assimilated into - and so not fully understood - by mainstream American society (Sidran 26). It was also during the separation of black and white America that African Americans were forced to find a musical expression they could call their own. This expression, imbued with a blues melisma, extended through the black church, as well as through all the songs resulting from the African experience in America.

Jazz pianist and educator, Dr. Billy Taylor, states that "Jazz is America's classical music. It has developed steadily from a single expression of the consciousness of black people to a national music which expresses America to Americans as well as to people from other countries" (3). Traditionally, jazz musicians are required to decide, at some point, what they want to say and how they want to say it. This is the beginning of developing one's own unique style. In this regard, Dr. Taylor goes on to say that "to acquire the ability to communicate and create music on a spontaneous basis, jazz musicians practice the elements of improvisation until they master them" (11).

The development of the jazz piano, according to Dr. Taylor, can be categorized by time, place, and style. The early 1900's saw the advent of ragtime in Missouri. Ragtime piano consists of "the crystallization of black musical expression into a formal concept, utilizing the elements of syncopation, improvisation, and European classical piano techniques in a new combination" (Taylor 242). Players such as Scott Joplin were followed by New Orleans players, including the legendary pianist Jelly Roll Morton, who was credited with being one

of the first jazz pianists to put music to paper. Morton was born on October 20, 1890, in New Orleans, Louisiana, and died on July 20, 1941, in Los Angeles, California. Along with others during the late 19th and early 20th centuries, Morton incorporated the strict rhythms of marching band music into a new style, at the time, known as "ragtime". This music utilized a more improvisational approach that gave musicians a greater degree of freedom toward interpreting the sounds of their time. In all, Jelly Roll Morton is important to the evolution of jazz music - even he himself has been quoted as claiming to have "invented" jazz in 1902 (Giddens and DeVeaux 71).

Ragtime was followed by the advent of stride piano in the 20's and 30's - a style utilizing a single note an octave or a tenth apart, on beats 1 and 3, in 4/4 tempo, with a chord on beats 2 and 4 (Taylor 245). Many players emerged from this era in New York, including the great Eubie Blake, James P. Johnson, and Willie "The Lion" Smith, to name a few. As well, during this era in Chicago, a "boogie woogie" style developed with players such as Albert Ammons, and Pinetop Smith, described as "a style originated and developed by unschooled southern black pianists which features recurring bass patterns. These patterns lay the foundation rhythmically and harmonically, for blues-inspired melodic passages which have a more folk-like quality than ragtime phrases" (Taylor 242).

Many other original piano stylists contributed to this era, including Fats Waller, Duke Ellington, and Earl Hines, followed in the 1930's with swing era players such as Teddy Wilson, and Joe Turner. This was a period when styles

were attributed to regions, as with early Kansas City stride and boogie pianists Count Basie, Jay McShann, and the legendary Mary Lou Williams; and in New York, players such as Art Tatum, Nat Cole, Dorothy Donegan, and Hazel Scott. Records by all the above were part of the young Horace Silver's early exposure to piano music.

Silver's Contribution

By the advent of bebop in the 1940's, in New York, more influences included Ellis Larkin, Billy Taylor, Erroll Garner, Hank Jones, George Shearing, Duke Jordan, Tadd Dameron, and Kenny Drew. But it was Bud Powell whom Silver stated as having a most tremendous impact on his playing (Powell being a direct disciple of Thelonious Monk). As bebop developed into the 50's, along with "cool" styles, Horace Silver would emerge from New York City with a fresh and accessible "hard bop" sound. Meanwhile, a great lineage of jazz pianists continued to soar over such labels, such as Dave Brubeck, Lennie Tristano, John Lewis, Oscar Peterson, Ahmad Jamal, Bobby Timmons, Marian McPartland, Dick Hyman, Sun Ra, Mal Waldron, and Bobby Scott.

It is inspiring to note all the originality that Silver had to contend with at the time, and how, from such profound musical exposure, he carved his own musical direction as required by the tradition. In tribute, Silver would borrow musical phrases he had learned from listening to his idols on record and in performance - not only by incorporating the lineage, but taking it one step further

by adding gospel sounds he heard as a child, as well as the Cape Verdean folk songs of his father's heritage.

Horace Silver's piano style has been described as percussive, as well as lushly romantic. Like many others, he felt the need to move to New York City to be closer to the center of the jazz world, and his arrival in the early 1950's helped to establish a new style of piano playing described as "funky." One can say that his music falls under many terms, including *swing*, *back home*, *low down*, *blow*, *wail*, and *cook* (Williams 191). This was a style that infused jazz with elements of gospel and rhythm and blues. Silver, who had the ability to combine such elements, was able to remind players that jazz music encompasses the entire spectrum of the African American musical experience, while also appealing to a broader audience.

This new approach to jazz, hard bop, was as singable as it was danceable. It allowed for a much wider accessibility to the public than bebop, which was a music that required more listening as opposed to dancing. Silver's music, as a result of combining the aforementioned elements, gained him jukebox exposure. This meant the music could be heard in other venues apart from nightclubs and concert halls. One of Silver's most famous compositions, "Song for My Father," recorded in 1964, is a prime example of this formula. It contains bossa nova rhythms combined with a melodic line based on his father's Cape Verdean folk song lineage.

Horace Silver's contribution in the context of jazz piano has been summed up as having: (a) melodic beauty, (b) meaningful simplicity, (c) harmonic beauty, (d) rhythm, and (e) environmental heredity—regional and spiritual influences that have become a major influence on many jazz pianists today (Rosenthal 36). These elements are also mentioned by the composer himself on the liner notes for his 1968 Blue Note recording entitled "Serenade to a Soul Sister." Therein, Silver notes that some of the elements that make up his playing style include emotional conveyance of happiness (laughter, singing, dancing, peace, beauty, love, tranquility, joy, etc.), sadness (crying, nostalgia, melancholy), soulfulness or inner depth, and emotional intellectualism.

Following Horace Silver's innovative contributions, from the 60's onward, just about every notable jazz pianist has shown evidence of his influence. After recording with Silver in 1953-54, for his later ensembles in the 60's and 70's, trumpeter Miles Davis first recruited Herbie Hancock, and later, Chick Corea. As well, after alto saxophonist Cannonball Adderley's 1955 recording debut (which included Silver), followed by a stint with Davis in 1958-59, he assembled some of the most successful funky jazz groups in the music's history, featuring keyboardist Joe Zawinul (who also went on to work with Davis). And then, from his participation in the Adderley Sextet of the early 60's, tenor saxophonist Charles Lloyd hired pianist Keith Jarrett for his own quartet, whose propelling rhythmic accompaniment, clearly indebted to Silver's style, was in large part responsible for the popularity of Lloyd's group. From these highly influential jazz artists, others,

from the 80's to the present, find Horace Silver's jazz aesthetic to be an unavoidable component to their own styles. Clearly, his influence courses today through everyone's jazz veins, regardless of instrument.

CHAPTER III

Horace Silver - Musical Artist

Background/Training

Horace Ward Martin Tavares Silver was born on September 2, 1928, in Norwalk, Connecticut, and died on June 18, 2014, in New Rochelle, New York. His father, John, was born on the small island nation of Cape Verde just off the coast of Africa, and his mother, Gertrude, was African American. The original name was actually Silva (the Portuguese spelling), but when Horace's father married Gertrude, he changed the name to Silver, and later added the name Martin at a Catholic confirmation ceremony, after St. Martin de Porres. Horace was one of three children born to John and Gertrude; his younger brother, John Manuel, died of pneumonia at six months, and his sister, Maria, was stillborn (there was also another brother, Eugene, from Gertrude's first marriage). He then began his piano-playing career at a very young age, as the result of a neighbor's child who had a piano, and like most children, wanted to have the same thing his neighbor had.

When the neighbors moved, they did not want to take the piano with them and offered it to the Silver family. After a few lessons Horace wanted to quit, but his father demanded that he continue. In addition to the piano, he played the saxophone throughout his junior and senior years of high school, and would sneak to New York and hang out on Fifty-Second Street, famous for its many jazz clubs. Silver recounts that it was on saxophonist Sonny Stitt's gig that he was invited to sit-in and that Stitt

“destroyed” him on stage, sparking the turning point that made him focus exclusively on piano (Silver, *Let's Get*, p. 66).

During his formative years, Silver played with a number of groups, including those led by Stan Getz and Miles Davis. It was on the gig with Stan Getz that Silver was encouraged to come to New York City, where he began working with numerous groups and obtaining recording opportunities as a side-person with jazz giants like J. J. Johnson and Sonny Rollins, as well as Miles Davis. Then, in 1954, he joined forces with a drummer named Art Blakey, to form the legendary Jazz Messengers. Silver spent two years as a pivotal member of the group, as a pianist, while also cultivating his own songwriting and composing skills. During this time, Silver stood out among most of the musicians because of his commitment to a clean life free of alcohol and drugs.

But drugs and alcohol became a problem with Blakey, who had developed a habit of showing up late for gigs, looking for a drug connection in each town they played in. On one occasion, Silver rode home after a gig with Blakey and the Baroness Pannonica de Koenigswarter (a staunch supporter of jazz musicians at that time), and they were pulled over by the authorities, who found Benzedrine and a loaded weapon in the car. Blakey's resistance to a white officer led to the arrest of them all. Horace spent the weekend in jail, having to call and ask his father to bail him out. The humiliating ordeal led Silver to part ways with Blakey and consequently, leave the Jazz Messengers.

At the age of twenty-seven, he started his own group, obtaining a contract with the legendary Blue Note Records by filling in for a group that could not make the recording session. His career at Blue Note Records lasted an impressive twenty-eight years. In addition, Silver went on to establish his own record label, Silveto, with which he recorded five albums over a span of ten years. Then, after dealing with distribution issues, he returned to the traditional recording format with a major label and kept recording throughout the remainder of his life.

Along the way, Silver cited three piano instructors as major influences in his development as an artist. The first two were Mrs. Elsie and Mrs. Tilley, both of whom took the more traditional approach to piano playing and did not serve Silver well. His third instructor, Professor Schofield, was the person from whom Silver states that he learned the most (Silver, *Let's Get*, p. 9). Schofield was an accomplished musician and well-versed in classical as well as popular styles; he was also the organist for a very prominent Methodist church, in addition to accompanying opera singers. It is no doubt that through Schofield, Silver picked up the gospel-inspired licks for which he became famous.

After this, Silver began working weekend gigs playing piano, while also working odd jobs to support himself. He states that a pianist named Walter Radcliffe encouraged him while in Bridgeport, and that he started working gigs at age sixteen with bassist Keter Betts in New York City (Silver, *Let's Get*, p. 23). There, legendary pianist Art Tatum had few rivals because of his virtuosic technique. Silver found this very discouraging, feeling that to be a great pianist,

one needed to have the “chops” of Art Tatum. Silver described Tatum, who was one of Silver’s biggest influences at the time, as listening to a miracle in progress (Silver, *Let’s Get*, p. 28).

Then, he began to hear pianists of lesser technical ability than Tatum, and it was through hearing these players that Silver gained confidence in his own abilities, eventually discovering that he did not have to play like Art Tatum in order to make a significant contribution to the art form. Silver was intelligent enough to recognize his weaknesses at the piano and sought out other musicians for advice and inspiration. One of these influences was the pianist John Mehegan, who wrote a four-volume work outlining the history of jazz piano, entitled *Jazz Improvisation: Tonal and Rhythmic Principles*, with each volume focusing on a specific area of piano development. Silver was so impressed with these books that he wrote the foreword to the third volume, *Swing and Early Styles* (Silver, *Let’s Get*, p. 57).

During this time, he was unable to practice while working at Birdland, so he practiced at a nearby studio called Newby, for fifty cents an hour. The majority of Silver’s piano training, though, was learned every night that he performed on a bandstand, for he was fortunate enough to live in an era where he was able to catch most of his idols performing on any given night. This was a time when life afforded musicians the opportunity to hear many of their idols at different nightclubs along 52nd Street. First, Silver emulated Bud Powell in his piano playing, stating that Bud paid him the ultimate compliment on his playing one night,

making Silver admit that some of the things he was playing were actually borrowed from his idol (Silver, *Let's Get*, p. 109). Silver was humble enough to realize that credit needed to be paid to whom credit was due.

Another giant in the development of Silver's training was the pianist Thelonious Monk (also citing him as one of his main influences). While the two pianists borrowed elements from the sacred black gospel style, Thelonious Monk, who was over 10 years Horace Silver's senior, studied under Professor Buster Archie, a legendary organist at Union Baptist Church in Harlem (Monk 28). Monk also traveled with an evangelist on the road for a period of two years before embarking on his career in jazz. Silver, on the other hand, absorbed the music he heard from the black gospel choirs he attended when at church with his mother. Monk and Silver had a mutual respect for each other. Silver would go to Monk's house and bring him a bottle of wine. He would ask Monk to play something for him and would sit mesmerized, absorbing his voicings and progressions. It is through these visits with Monk that Silver states he absorbed Monk's vast knowledge of harmonics (Silver, *Let's Get*, p. 68).

Minton's Playhouse also provided inspiration to his musical development. Here was a very central club in the development of modern jazz (or so-called "bebop"). Many of the legendary artists performed there and experimented and developed their individual sounds night after night. Silver stated that he had the occasion to work at Minton's with saxophonist Eddie "Lockjaw" Davis, mentioning that on one occasion, Davis called a tune that he was unfamiliar with. Silver states

that he called out, "I don't know that one, Lock", whereas Davis answered, "Don't worry, you'll hear it" (Silver, *Let's Get*, p. 75). By this statement, Lockjaw was referring to the idea that with Silver's knowledge of chord progressions and harmonics, he would be able to use his ear to figure out the progressions to the tune. This welcome acknowledgement of Silver's knowledge, put to use night after night on the bandstand, demonstrates a skill that is critical to the development of any aspiring jazz musician. Silver says that when he ran into Lockjaw Davis years later and recounted the experience, Davis laughed and said, "That's how you learn" (Silver, *Let's Get*, p. 75). It is through these experiences that Silver developed as a composer, arranger, and pioneer of the sound that he became internationally known for - hard bop.

In addition, pianist Conrad Yeatis "Sonny" Clark cites Horace Silver as one of his influences, with Silver likewise being influenced by Clark. In fact, Sonny's trio albums can be heard paying homage to the funk master's direction (Silver, *Let's Get*, p. 60). One of the most interesting aspects to note about Silver's pianism is the use of his almost pedal-free approach when playing a ballad. Most pianists take great care to utilize the piano's capabilities and make use of the sustain pedal on ballads; this technique allows a pianist to put dramatic emphasis on certain passages in a composition. Silver's style though, has been described as being very percussive in nature. He uses short, simple phrases, sometimes quoting melodic phrases from other songs (Rosenthal 134). This, along with Silver having played

the saxophone for a number of years, helped him to incorporate horn lines into a very personal playing style.

Career/Influences

Horace Silver's professional career started in 1949, when he was recommended to legendary saxophonist Stan Getz, for a series of engagements in Hartford, Connecticut. Silver was working with a trio at the time they met, and soon after, went to New York alongside Getz for several dates. This working relationship lasted through 1951, during which time Silver recorded four different sessions with Getz on the Blue Note label: three sessions at a club called the Royal Roost and one session on a label called Fresh Sounds (Silver, *Let's Get*, p. 198).

In addition, Silver cut his teeth doing session work with several legendary artists such as Lou Donaldson, Terry Gibbs, and Coleman Hawkins. In October, 1952, he recorded his first date as a leader with members of the original Jazz Messengers; the album, entitled *The Horace Silver Trio*, came out on Blue Note Records. It was the unavailability of leader Lou Donaldson on this date that allowed Silver to launch his recording career as a band leader. During this period, he also recorded with artists such as Lester Young (with whom four sessions were made for the label, *Jazz Up*), Sonny Stitt, Howard McGhee, Al Cohn, as well as with Milt Jackson and Kenny Dorham (in 1953 and 1954). It was also in 1954 that Silver recorded the iconic Birdland sessions with Clifford Brown and Art Blakey (the cofounder of the Jazz Messengers, with whom he also recorded *Horace Silver*

and the Jazz Messengers). Silver's tenure with the legendary Jazz Messengers commenced in 1954 (after Stan Getz's regular pianist returned to resume the piano chair in his band), lasting for a year and a half before he made his decision to leave. After this, his career as a leader began to flourish, with recording and touring extensively throughout the United States and Tokyo.

Silver's other recording credits during this time period include sessions with Miles Davis in 1954 (*Walkin'*, *Blue Haze*, and *Bags' Groove*, in which he shared piano duties with Thelonious Monk), Art Farmer (who in turn played on his album, *Further Explorations*, in 1958), Clark Terry and Phil Urso (on Blue Note and Emarcy), and J.J. Johnson and Kenny Clarke in 1955 (on Savoy) (2006: 205). Continuing that year, Silver recorded with Nat Adderley on Emarcy Records, as well as the classic *Live at the Café Bohemia* sessions. The following year (1956) were albums with Donald Byrd (who later played on *Silver's Blue*), Lee Morgan, Paul Chambers, and J. R. Montrose, and in 1957, with Kenny Burrell (on a Blue Note album titled *K. B. Blues and Trumpeter*) and Clifford Jordan (on *Blowing in from Chicago*). All of these recordings helped sharpen his skills and made him an in-demand session player as well as band leader. Silver also had the opportunity to work with Charlie Parker on two separate occasions, but these went undocumented.

During these early years, Silver credits Gigi Gryce with helping him understand the business side of the music industry while recording several albums with the great saxophonist and songwriter. He states that he would not

have been able to negotiate royalty deals that allowed him to retain 100 percent earnings without Gryce's valuable advice. This shrewd business deal afforded Silver the opportunity to be self-sufficient and lead a very comfortable lifestyle. In fact, Horace Silver was reportedly a very frugal man who, throughout his remarkable career, was able to afford the luxury of purchasing beachfront property in Malibu (Kaliss 1994).

By 1969, Silver's musical direction as a composer changed as he began to incorporate lyrics into his compositions. His album that year, *You Gotta Take a Little Love*, was the first in this series. During the 1970's, his career shifted towards the realm of spirituality as he recorded a series of three albums for Blue Note, the first being *The United States of Mind*. On these recordings, Silver began a long association with vocalist Andy Bey and his sisters, Geraldine and Salomae. They were featured prominently on many of the tracks on these three albums. Then, in 1972, he recorded *In Pursuit of the 27th Man*, returning to a more traditional instrumental format.

After this, Silver recorded a series of albums called the Silver 'N' Series. He recorded these five albums in a variety of different instrumental contexts. In 1975, he recorded *Silver 'n' Brass*, which used horns as well as woodwinds, as well as *Silver 'n' Wood*, which focused for the most part on woodwinds. In 1976, he recorded *Silver 'n' Voices*, which included a rhythm section along with vocals, and in 1977, he recorded *Silver 'n' Percussion*. This latter album was one of the most interesting to date - it utilized world music, as Silver focused on African and

indigenous American musical contributions, composing vocal chants, giving recognition to the gods of the Yoruba, Masai, and Zulu tribes of Africa, as well as the gods of the Incas, Aztecs and Mohican spirits. On the European side, Silver was inspired by composers Alexander Scriabin and Eric Satie.

Silver 'n' Percussion was one of the defining instances that freed Silver from being pigeonholed into a jazz category. The sad part about this recording is that his record label was not especially happy with the musical direction he was taking, and so did very little to promote these albums. Consequently, they did not sell as well as his preceding albums, and today, are extremely difficult to find outside of specialty record retailers (Silver, *Let's Get*, p. 186). During the 1960's, Blue Note was sold to United Artists, which in turn was bought out by Capitol Records; consequently, when Silver's contract expired, it was not renewed. This was the pivotal point that freed Silver and enabled him to launch his own labels: Silveto, for the more metaphysical and spiritual aspects of his music, and Emerald Records, for his more traditional, straight-ahead jazz sound.

It was during this period that very little of Silver's career is documented, with many critics going so far as to say that his contribution to jazz during this time was just about nonexistent. In the *New Grove Dictionary of Jazz* (2002), author Barry Kernfeld states that, "His later work had little impact on the development of jazz" (188). During the 1980's, Silver released a total of five albums under his own Silveto label: *Guides to Growing Up* (1981), featuring narration from legendary comic Bill Cosby; *Spiritualizing the Senses*, featuring

legendary saxophonist Eddie Harris, and *There's No Need to Struggle* (both in 1983); *Continuity of Spirit* (1985), featuring the Los Angeles String Orchestra with Andy Bey on vocals; and lastly, *Music to Ease Your Disease* (1988), Silver's final album on Silveto Records. He also released an album on his Emerald label, *The Natives Are Restless Tonight* (1990), with tracks taken from a live session that included trumpeter Woody Shaw and saxophonist Joe Henderson (who had been a part of Silver's ensemble in 1964, playing on the classic recording, *Song for My Father*).

Although the new music never lacked in quality from his previous recordings, this new spiritual element was a turnoff to some critics and purists. And yet, during the 60's, themes of spirituality were also being explored to great success by legendary saxophonist John Coltrane, with his classic album, *A Love Supreme*, as well as saxophonist Pharaoh Sanders, with *The Creator Has a Master Plan*. Silver finally decided to leave Blue Note, as its executives were not ready to accept his new message which, to them, seemed to force people to examine their individual lives. Silver explained this new direction in his music by stating, "I was a staunch Catholic and when I reached my twenties I had to turn away"; he stated that the Catholic Church failed to answer the questions of "Where do I come from?", "What's MY purpose?", and "Where am I going?" (Kaliss 89). Then, an experience with a medium in New York transformed his thinking, along with another medium named Ina Twig, while playing a gig in London, who changed his

thought process, prophesizing that Silver would one day own his own record label (Kaliss 89).

With financial prudence, Silver was able to sustain his independence for a period of ten years. After a decade of struggling with his own label, though, he grew frustrated at being unable to obtain adequate distribution for his records, and so returned to more conventional recording labels in 1991. He then composed a large musical work that he wanted to have performed in a major venue, as his thinking was not limited to just performing in clubs. So, Silver contacted then-mayor of Los Angeles, Tom Bradley, regarding this project. It was through the help of the mayor, as well as a few other influential people, that Silver was able to complete the work, which related to a dream where he met Duke Ellington and Sergei Rachmaninoff. In this dream, the two composers were able to look past their differences and unite in one cause; the result was the recording *Rockin' with Rachmaninoff*. This project, by his Silveto Productions, was later recorded and released on compact disc in 2003, on the Bop City label.

In 1993, Silver switched to the Columbia label and recorded what is today considered his comeback album, *It's Got to Be Funky*. It gave Silver plenty of airplay and put him once again back in the spotlight. This was followed with *Pencil Packin' Papa*, in 1994, also on Columbia Records. This album showcased veteran rhythm-and-blues singer O. C. Smith, who had a big pop hit with the tune "Little Green Apples." When Silver approached him, Smith was an ordained minister and no longer wished to perform pop tunes. Silver promised Smith he'd write a tune

that Smith would feel comfortable singing. As a testament to Silver's compositional genius, he succeeded with "Soul Mates." The message of spirituality and brotherhood in this tune cemented even further his convictions and talent.

Then in 1997, Silver switched to Impulse Records, with *The Hardbop Grandpop*, followed by another switch the following year to the Verve label, for both *A Prescription for the Blues*, and *Jazz Has a Sense of Humor*. In January 1996, Horace Silver was honored by the International Association of Jazz Educators for his outstanding service to jazz education, and later, was also honored by the American Society of Composers, Authors, and Publishers. That year, Silver received an honorary doctorate degree from the prestigious Berklee College of Music in Boston, as well as a fellowship grant from the National Endowment for the Arts.

Summing up his recording career, Silver stated: "I have been blessed to walk among and perform with some of the great geniuses of this music we call jazz" (Silver, *Let's Get*, p. 177). It has been a long-held tradition that any performer or artist that reaches a certain level of success is obligated to give back in some form to the community they came from. Silver was no exception. He established the Horace Silver Foundation, which gives scholarships to deserving pianist and composers (176). In the end, this hard bop master recognized the need to cultivate future generations of up-and-coming musicians so that the legacy of jazz would continue to be preserved and propelled forward.

CHAPTER IV

Horace Silver - Composer/Arranger

Horace Silver composed numerous pieces over his recording career, and was an arranger of some of the most memorable melodies ever recorded in jazz, with a compositional style that has been described as having both melodic and harmonic beauty (Rosenthal 37). After his arrival in New York City in 1950, some of Silver's earliest recordings showcased his respect for pianist Earl Rudolph "Bud" Powell and Thelonious "Sphere" Monk (Rosenthal 53), both of whom had previously recorded original works on Blue Note Records. Rudy Van Gelder, the legendary recording engineer at Blue Note, was responsible for giving the Blue Note label its classic, signature sound. Silver was no exception for Van Gelder, whose expertise helped him to craft his own sound as well. It was Silver who supplied the bulk of original compositions in the first and second sessions of his early Blue Note recordings. Silver's compositional style created an atmosphere in which the horns and piano could work better with and against each other (Liner notes, *Horace Silver and the Jazz Messengers*, 1954).

Silver's compositional approach incorporates the folk songs of his father's Cape Verdean lineage. This was the basis for his classic composition, "Song for My Father," recorded in 1964 for Blue Note Records. He composed this tune with his father in mind because of the empathic role his father played in his upbringing.

Silver's mother passed while he was very young, thus leaving his father to assume the role of both parents. This, in turn, had a significant effect on Silver as a young man, who states that it was during a trip to Brazil that the inspiration for "Song for My Father" came about. He was invited to spend time with Brazilian pianist and composer Sérgio Mendes, and had arrived during the Carnival festivities. It was here that Silver immersed himself in the sights and sounds of Brazilian samba, and conceived of "Song for My Father", which contains four chords: Fm9, Eb9, Db9, and C7 (Owens 222). While there, he discovered a compositional process that has the bass player playing the root and fifth of the chord (or triad). Silver adopted this same rhythmic pattern in his own personal playing style; consequently, his bass players seldom play a walking bass line, as is common with most bass players in a jazz ensemble.

Silver was also able to variate certain tunes with the funky style he had become associated with, and many of his compositions contain Latin rhythms, as with "Moon Rays" and "Gregory Is Here" (from the album, *In Pursuit of the 27th Man*), and "Time and Effort" (from the album, *Silver 'n' Wood*). Silver's use of Latin rhythms has also been an inspiration for many Latin jazz musicians who enjoy incorporating his tunes into their repertoire. According to Silver, he really has no one thing in mind for his compositional approach to ballads; he just tries to search for a pretty chord pattern (Gleason 217). He has admitted to one tune of his that marked a change in his songwriting: "Juicy Lucy", the melody of which is on the chord progression to Charlie Parker's "Confirmation." Another Silver tune, "The

Preacher", was a commercial success, and because of its gospel feel, was recorded by artists such as organist Jimmy Smith (Rosenthal 113). As stated earlier, "The Preacher" had been shunned by record executives because they felt it was too corny, having a Dixieland feel to it. "The Tokyo Blues" was another daring composition from Silver because of his use of a modal structure in addition to Latin rhythms (158).

As a composer, Silver incorporates a very collective musical idea from black improvised music: the use of the ostinato, which is a repeated pattern, or brief cyclic musical idea. It refers to a short melody or a motive that is normally (but not always) in the lowest voices, repeated several times in succession. The ostinato in black improvised music is rhythmically and functionally related to timelines found in traditional West African music (Logan 193). During the 1950s, the new modern style of hard bop used the ostinato device within moderate tempos (rather than the fast tempos of bebop), and had catchy rhythms, phrases, and riffs. These compositions were often spiritually linked to the black church and black folklore. Silver utilized all of the aforementioned techniques in his compositional style.

Some of the compositions that incorporate this style include Silver's hit, "Senor Blues", on the album, *Six Pieces of Silver*, which incorporates a 6/8 feel into an ostinato bass line. Another composition employing this technique is "Nutville", where the I - V pattern recurs in the bass, a technique also used in "Song for My Father", mentioned previously. Tunes such as "Rain Dance", from the album

Serenade to a Soul Sister, also incorporate the I - V bass pattern. This rhythmic configuration became the defining element of Silver's signature sound as a pianist.

Silver also makes use of irregular time signatures, such as a 5/4 meter for the tune, "Jungle Juice." Overall, this ostinato effect is not limited to Silver, though - John Coltrane used a similar approach during his first movement ("Acknowledgement") for *A Love Supreme*, the hypnotic effect of which may relate to religious ceremony as a source of inspiration. Many of Silver's compositions also contain one of the key elements that characterize jazz - the blues. Silver's composition, "Doodlin'," recorded in 1954, is basically a sophisticated twelve-bar blues progression, which generally consists of a I - IV - V chord-sequence. In "Doodlin'," Silver intentionally leaves out the fourth degree of the blues format to give it a more roots-oriented sound (Alper 8).

And *Silver 'n' Percussion* showcases his ability to reach out into the music of the world by exploring material from other cultural influences. Compositions on this album deal with two cultural areas in particular, Africa and Native America. *Silver 'n' Percussion* is a suite of tunes that deals with three different African cultures: Yoruba, Masai, and Zulu. The Yoruba people are primarily concentrated in Nigeria, and have a belief system that includes the supreme being as well as several hundred lesser gods (Appiah and Gates 2036). And with vocal chants, Silver includes two additional pieces that pay tribute to the Masai and Zulu people. From this album, it is obvious that the composer keenly understands the power of music as a spiritual force for healing. His songwriting style utilizes harmonic

elements that produce a very calming effect, understanding that the music of Africa has had a philosophical effect on the music we call “jazz”. This is one of the many factors that have made Horace Silver a prolific composer and arranger.

Two of his most enduring compositions, “Lonely Woman” (not to be confused with Ornette Coleman’s original of the same name), from the album *Song for My Father* (Blue Note Records, 1964), and “Barbara”, from the album *Silver ‘n’ Brass* (Blue Note Records, 1975), are analyzed below. The first, “Lonely Woman,” is a beautiful ballad that has been recorded by countless jazz musicians.

Musical Analysis - “Lonely Woman”

“Lonely Woman,” written in the key of E-flat minor, is like “Barbara” (although the latter is in the key of E-flat major) in that it is played in a trio format of piano, bass, and drums. “Lonely Woman” is built on an A A B A structure (the score has the last A section referred to as C). The minor mode that permeates this tune sets up a pensive and reflective mood for the listener. The A section utilizes the basic foundation of most jazz compositions and cadences: ii (F minor), V (Bb 7), and i (Eb minor). The B section expands on the main theme, further developing the melody of the A section, using intervallic leaps of a third with a progression moving downward chromatically, briefly tonicizing the key of B major before returning to the tonic key of E-flat minor. “Lonely Woman” is a classic example of Silver’s compositional style that includes harmonic beauty and melodic simplicity. The main melody consists of B-flat half notes on the fifth scale degree in the key of

E-flat minor, over a series of chord progressions that move downward chromatically.

This tune is a perfect example of Silver's ability to take a very unassuming melody and add a series of sophisticatedly complex progressions to create a melody line that is almost songlike in nature. Silver himself has frequently stated that a composer needs to have a very thorough knowledge of harmony in order to craft a great tune.

Medium Ballad

Lonely Woman

Horace Silver

A

Chords: E^bM^7 D^bM^7 $CM^7(b9)$ C^bMA^7 $FM^7(b9)$ $B^b7(b9)$

Chords: E^bM^9 $FM^7(b9)$ $B^b7(b9)$ $A^9(11)$ $(A^9)G^7(b9)$ $F\#M^7(b9)$

Chords: $FM^7(b9)$ $B^b7(b9)$ E^bM^9 $B^b7(b9)$ E^bM^9 $B^b7(b9)$

B

Chords: E^bM^7 DM^7 $C\#M^7$ $F\#13(b9)$ BMA^9 $B^b7(b9)$

C

Chords: E^bM^7 D^bM^7 $CM^7(b9)$ C^bMA^7 $FM^7(b9)$ $B^b7(b9)$

E^b_{M9} $F_M7(b5)$ $B^b7(+9)$ $A^9(+11)$ (A^9+11) G^9+11 $F^{\#}M7(b5)$

$F_M7(b5)$ $B^b7(+9)$ E^b_{M9} $B^b7(+9)$

Solo on form (AABC)
After solos, D.C. al Coda

$F_M7(b5)$ $B^b7(+9)$ E^b_{M9} $B^b7(+9)$ E^b_{M9} $B^b13(+9)$ NC

E^b_{M7} $D^{\#}M7$ $C_M7(b5)$ C^b_{MA7} $F_M7(b5)$ $B^b7(+9)$ E^b_{M11}

molto rit.

Chords in parentheses are used for head only.

Musical Analysis - "Barbara"

"Barbara" was recorded in 1975 for the album *Silver 'n' Brass*, on Blue Note Records. This particular tune is named after Silver's wife, Barbara Jean Dove, and no doubt had a special meaning for him. Again, in this composition, we see that Silver uses the format of an unassuming melody line combined with sophisticatedly complex chord progressions. "Barbara" also makes use of a full brass section that includes trombones, trumpets, saxophones, and French horns. The rhythm section includes Silver on piano, Ron Carter on bass, and Al Foster on drums and flute. This tune is also an example of Silver's experimentation with different time meters; tunes with the meters of 3/4, 6/8, and 6/4, usually sound waltz-like in nature. This tune structurally has an A and a B section and is written in the key of E-flat major.

"Barbara" starts out on the V chord of E-flat major, adding a b5 and b9 to the Bb7 to make a very dissonant but beautiful voicing. The thematic scheme has the progression moving to the IV (using an altered voicing for the Ab7 chord as well) in a revolving fashion, and then to the area of Gb major before returning to a traditional turn-around in the original key (i.e. Fm7 - Bb7, Gm7 - C7). On the repeat, a vamp of E-flat major7, D-flat major7, and B major7 can be set-up, allowing soloists the freedom to improvise until the song resolves on E-flat major 7. In all, "Barbara" demonstrates that Silver was capable of creating intriguing chord progressions that use dissonance, always resolved in a very pleasingly harmonic manner.

BARBARA

WYRAME SILVER

The musical score is written on eight staves. The first staff has a treble clef and a key signature of one flat. The music is in 4/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above the staff are Bb7(b9) and Ab7(b9). The second staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are Ab7(b9), Bb7(b9), and Bb7(b9) Db7(b9). The third staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are Bmi7/Eb and Abmi7. The fourth staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are Abmi7, Db7(b9), and GbMaj7. The fifth staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are 1. Fmi7, Bb7, Gmi7, C7(b9), Fmi7, Bb7(b9). The sixth staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are 2. Fmi7, Fmi7, Bb7, Gmi7. The seventh staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are C7(b9), Fmi7, B7, Fmi7, Bb7. The eighth staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations below the staff are EbMaj9, DbMaj9, C#Maj9, DbMaj9, EbMaj9, DbMaj9, CbMaj9, DbMaj9.

CHAPTER IV

Horace Silver - Producer/Author

Confronting Racism

Of all the indignities that have been heaped upon black Americans in the U.S., racism has left no segment of any community unscathed (including artistic ones as well). Some artists, such as Billie Holiday, may choose to internalize their feelings about this issue, turning to drugs to numb the pain and anguish. Some flee the country entirely, going to Europe or elsewhere. Although Horace Silver chose to focus on developing his music in the U.S., he still felt the sting of a plague that has been a part of America's turbulent history, and which unfortunately still remains at the forefront of issues this nation faces to the present day.

Legendary trumpeter Miles Davis clearly expressed this conflict - of music transcending differences while jazz continues to be racialized - by infamously saying that one of the last things he wanted to do before dying was to "choke a white man to death" (while some of his best friends and collaborators, like Gil Evans, would themselves be characterized as "white"). His statement though, demonstrates a revulsion at the way his people and he himself were continuing to be treated. Police brutality and unwarranted arrests towards African Americans would be particularly commonplace for jazz musicians at the time. Besides the famous case of Davis being beaten and handcuffed for simply standing outside the venue he was working at, Horace Silver himself was also arrested and given jail

time due to the racial climate that existed in New York City and Philadelphia - proclaimed "jazz capital of the world," and "City of Brotherly Love", respectively. Regarding the latter, he said that for a long time he never wanted to perform there because of such treatment. Silver noted, "They call Philadelphia the City of Brotherly Love. Maybe it was for some people but it sure wasn't for a jazz musician, especially a black musician" (Silver, *Let's Get*, p. 94).

In addition, the system required all jazz musicians to obtain a cabaret card. This card was a work permit that allowed one to perform in the nightclubs of New York City. Without a card, one could not be gainfully employed as a musician. Billie Holiday lost her card because of drug issues and was forbidden to work in New York clubs. In addition, musicians such as Charlie Parker and Thelonious Monk were constantly harassed by the police. Yet, in spite of some of the most appalling working conditions, treatment, and overall disdain, jazz musicians were still able to transcend the atrocities of a society that devalued their contributions. Horace Silver, because of his commitment to his craft and his focus on spirituality and a clean lifestyle, is to be considered a beacon to many jazz artists disheartened by the treatment of black artists.

This mistreatment is no doubt one of the reasons why Silver became a businessman and took control over his own career as well as his specific contributions to the art form. As an independent record label owner, Silver was able to sidestep the dependence on a system that, for the most part, devalued his worth as a songwriter, arranger, and composer. The fact that Silver was a pioneer

in assuming control of his recording career set an example for other musicians to follow suit. Several organizations with the aim of empowering black artists subsequently began to emerge. These included the Afro American Musicians Society, established to give black musicians a voice that was seriously lacking in the world of jazz. Royalty payments and the lack of inclusion in the local musician unions were among the issues this organization addressed (Taylor 26). Another organization was the Association for the Advancement of Creative Musicians. Established in 1965, its manifesto reads:

The Association for the Advancement of Creative Musicians is an organization of staunch individuals determined to further the art of being of service to themselves, their families and their communities. We are like the stranded particle, the isolated island of the whole, which refuses to expire in the midst of the normal confused plane which must exist in order that we may, but with which we are constantly at war. We are trying to balance an unbalanced situation that is prevalent in this society. (qtd. in Lewis 190)

Through organizations such as this, black musicians began to assume active control of their musical output which certain record labels denied. Musicians such as Horace Silver were at the forefront of a movement destined to afford black musicians greater creative control of their product.

Record Producer

In addition to his pioneering musical efforts, Silver was also one of the few jazz artists who took on the role of an independent record producer. Owning a

record label has now become very conventional among jazz artists, however, when Horace Silver took on this responsibility, he was among a select few (the legendary vocalist, Betty Carter, was also a pioneer in this field). Record labels have a long history of exploiting artists, withholding rights while compensating them very little. The most infamous example of this was the Prestige jazz label, which many musicians referred to as "the plantation". For the most part, record labels hoped that an artist would know little-to-nothing about the business side of the industry, which makes for an easy path of exploitation.

Musicians are very creative individuals and spend the majority of their time working on the creative aspect of their craft. This leaves them at the mercy of unscrupulous people. The advantages of record label ownership by artists are numerous, for this mainly allows for the artist to control what musical compositions are to be shared with the public, as opposed to what a record executive considers would sell the most copies. This was one of the main reasons Silver embarked on his own: he had a different direction that he was headed in musically, which conflicted with the motives of record executives. One of the main reasons that allowed Silver the ability to go independent was his frugality, allowing him the means to self-determine his own venture.

The rewards of owning one's own label are great, but on the other hand, this does take away from the creative side. In other words, an artist who normally only concentrates on the artistic side must now deal with all the complexities and responsibilities that go along with being a record label owner. Silver started his

own record label in the 1980's, after reading a book entitled *How to Make and Sell Your Own Record*, by Diane Seaward (1979). He used this book as a model to create the labels we now know as Silveto, and Emerald Records. While the Emerald label was used for more straightforward recordings, the Silveto label released his metaphysical and holistic-minded recordings, of which a total of five albums were released over a period of ten years. This metaphysical approach to lyrics and the spirituality-based themes used were not received as enthusiastically as Silver had anticipated; because of his themes of clean living and embracing of a supreme power, many critics felt he was being too preachy.

In addition to Silveto Records, Silver also started his own production company called Ecaroh ("Horace" spelled backwards). The royalties Silver received from his recording career sustained as well as allowed him to keep the Silveto record label afloat. The first album, recorded on September 8, 1981, was entitled *Guides to Growing Up*, featured iconic comedian Bill Cosby on narration; the second album, *Spiritualizing the Senses*, was recorded on January 19, 1983; the third album, *There's No Need to Struggle*, was recorded on August 25, 1983; the fourth album, *Continuity of Spirit*, was recorded on March 25 and 28, 1985; and the final album, *Music to Ease Your Disease*, was recorded on March 31, 1988. For these releases, Silver utilized top-notch players, included Bobby Shew on trumpet, Bob Maize on bass, Carl Burnett on drums, and Eddie Harris on saxophone. Even though the albums were produced independently, quality was never lacking. Silver immersed himself in all areas of the recording process and also took advantage of

learning about the process from iconic Blue Note engineer Rudy Van Gelder, as well as label owner Alfred Lion.

Today, nearly all of the Silver recordings are attainable only through specialty record stores, for Silver was unable to achieve proper distribution while owning the label. At that time, without the services of a distributor, it was virtually impossible to get your records into a record store. For this reason, the bulk of all of Silver's records sales during this time were at his concert venues. To this day, these recordings have not been transferred to the compact disc format (Silver, *Let's Get*, p. 192). In fact, Silver states that all the records he put out from 1979 to 1993 were on smaller independent labels (Silver, *Let's Get*, p. 188). As a result of his and other artists' efforts, such as Betty Carter, we now have the ability to do things that Silver and others had to struggle with for years. Every musician today recording under his or her own independent label owes a debt of gratitude to Horace Silver. This is another testament to how well-rounded Silver was as an artist. Not only did he have great compositional and arranging ability, but he was also able to grasp the importance of having a systematic knowledge of the operational process of the recording industry.

Author - Educator

One of the goals for any aspiring or experienced jazz musician is to leave a well-documented history of one's work and art. Horace Silver left us such a testament. While often times someone other than the artist writes their biography

(and this often happens after an artist has passed on), Horace Silver was able to write his memoirs during his own lifetime. "Let's Get to the Nitty Gritty" is a composition recorded by Silver in 1963 for the Blue Note album, *Silver's Blue*; the piece also lent its title to Silver's autobiography, written in 2006. While most of the books about the hard bop era mention Silver, this book is the first documentation focusing on his artistry alone. Herein, Silver covers several areas of his life extensively, including his stints as a pianist and a cofounder of the legendary Jazz Messengers, his career as a leader and arranger, composer, and band leader, and his experiences as an independent record label owner.

Silver understood the need to document his history, as a testament, so that future generations could have a small peek into such a life; telling his story with such candor is a blueprint for future musicians to aspire to. The vast library of Silver's recordings and compositions would be enough to keep musicians busy for a lifetime. Yet, he was still able to juggle all of these facets and make the time to document his life during a period when jazz music was still flourishing, and some of its greatest musicians were still available to him. Recounting many events in great detail, he covers a period that starts with his early life and documents the fertile period of the 1950's all the way through the 1990's.

Silver's other published book, entitled *The Art of Small Combo Jazz Playing, Composing, and Arranging* (1995), was inspired by his experience teaching a class at El Camino College in Torrance, California. Therein, a five-week class is chronicled, with much of the material from his class included in an original

pedagogy that could still be very useful to any school curriculum. The introduction to this book shows readers the impact that Silver had on so many jazz musicians in the industry. It names some of the artists who were influenced by Silver, including jazz pianists Armando “Chick” Corea and Joe Zawinul. This textbook, while academic, provides students with life skills from a master teacher with decades of playing experience. These are some of the areas that make his books so invaluable: they are autobiographical in nature, yet also provide the practical life lessons that are so vital to all aspiring jazz musicians.

The Art of Small Combo Playing, Composing, and Arranging, addresses many of the fundamentals of being a jazz musician and trying to navigate and survive in the music business. A key part of this book deals with the sacrifices that one must be willing to make in order to become a successful jazz artist. This is a critical point that any aspiring musician must come to grips with at some point. Silver does not shy away from the importance of dedication to one’s craft; having total mastery of one’s instrument is another factor that Silver points out, allowing a musician the ability to be successful in any musical situation he or she may encounter.

As well, Silver is able to share in detail seven of his most famous compositions, which are written out in detail in his book. This allows the reader and student a glimpse into his compositional process. The compositions show the melodic and harmonic approaches he used in attaining a sound that has become instantly recognizable. This is the mark of a true artist, when someone is able to

identify their music after hearing only a few notes; indeed, developing one's own sound is what so many artists of Silver's era strove for. And students and laypersons alike are here given insight into Silver's compositional process. He is quoted as saying that he wanted to always be an arranger, so the fulfillment of this desire is no surprise. Silver's compositions are now part of many jazz curriculums for small ensembles.

Another reason why Silver's legacy as an artist is so important is that he delves into the business side of the music industry. This is a subject about which many university students remain completely ignorant. This fact alone makes the book a must-read for aspiring musicians. Silver comes from an era when musicians were taken advantage of by unscrupulous booking agents and managers. Charlie Parker, one of the most brilliant musicians to ever live, ended up giving over 50 percent of his royalties to conniving managers and agents. That is why Silver's book is so invaluable: he shares his fifty years of experience in the hope of steering naïve musicians away from the pitfalls many of his peers had to endure. This book also goes into more detail than *Let's Get to the Nitty Gritty*, on breaking down the fundamentals of playing and practicing to allow the player to achieve excellence in all areas of jazz study, including composition.

The fact that Silver has written two books, leaving a documentation of his legacy as an artist, is another testament to his genius. He has left not only a wealth of recordings to allow us to analyze his playing style, but also documents of his life, and a guide for all aspiring players to emulate.

CHAPTER VI

A Pedagogical Model

A traditional school curriculum that includes the teaching of Horace Silver's musical legacy would, first of all, need to include an historical approach. In this regard, the capacity to listen and recognize key elements of jazz music altogether, would be required. Secondly, emphasis should be placed upon any biographical information related to his compositions, especially Silver's musical background and formal training, as well as any other musical influences that may have affected his own stylistic approach. And finally, effective study of such an approach would include musical transcription and analysis of the master's works, in all, rendering comprehensive detail to a course on Horace Silver.

Traditional Curricular Models

Successful to establishing the above would involve a review of Albert Bandura's social learning theory, which outlines a provocative view of the power of persons within an environment to serve as models of behavior that are later replicated by the observer (Campbell and Scott-Kassner, 24). This theory is one of several that may be used - placing emphasis on the instructor as role model, and being able to demonstrate, by example, the practical and analytical skills necessary to understand the music of Horace Silver in both musical and historical contexts. Overall, the ability to impart skills to students is essential to teaching,

and so, is one of the tools that students themselves would be expected to master within traditional curricula.

Another method of learning to consider would be Norman Dello Joio and Robert Werner's concept of comprehensive musicianship, which advocates the concurrent integration of musical performance, theory, history, literature, and composition, with the goal of being creatively competent (Campbell and Scott-Kassner, 81-82). Musical material would cover a variety of different skills, both within contemporary and historical contexts. Such musical topics examined here would be the many compositions Silver recorded over his career, including his use of spiritual themes. Students would get a chance to observe a musical performance up close and personal through demonstrations from the instructor as well as invited professional jazz musicians.

One of the major thrusts of comprehensive musicianship is the "common elements" approach according to which musical style (including jazz) can be listened to and analyzed through sound properties of frequency, pitch, duration, rhythm, intensity, loudness, and timbre (Campbell and Scott-Kassner, 81-82). These elements make for a convenient organizer of listening lessons, suggesting questions on high and low pitches, short and long rhythmic values, loud and soft volumes, and the quality of instrumental, vocal, and other sounds. This is also related to the six elements made popular by the basic music textbook series on melody, rhythm, texture, form, dynamics, and timbre. The comprehensive musicianship program, then, is a very effective approach, changing how music can

be taught, from contemporary music in the schools to that of a broad-based teaching of all musical styles through the development of listening and analysis. In all, the above two theoretical approaches by Bandura, as well as Joino and Werner, are conducive towards the development of a Horace Silver course within a traditional school curriculum.

A Horace Silver Model

Today's academic acknowledgement that the study and appreciation of jazz is vital to understanding African American cultural arts in general, in turn, helps students to appreciate an even larger diversity of musical expressions with which they may belong. In the San Francisco Bay Area, students' cultural orientations range from African to African American, Puerto Rican, Portuguese, Cuban, Hispanic, Haitian, Jamaican, Middle Eastern, Asian, and beyond. And even though many of these students have listened to popular music that contains African American influences, they are not always fully aware of the African diasporic origins underlying what they are listening to, and that these origins have played a significant part in the evolution of jazz as well.

The following proposed model of instruction takes into account a significant amount of time needed to consider the numerous musical practices that have gone into the hard bop style pioneered by Horace Silver. As mentioned earlier, such practices include gospel, rhythm and blues, as well as bebop, and

while these form the blueprint for hard bop - from which many rap and hip hop artists have also taken stylistic cues - musical sources go back even farther.

As early as the 17th century, musical cultures transported to the United States began to syncretize; the areas of Africa in principal contact with European sources involve the western coast of Africa, where the Yoruba, Ashanti, Mandinka, and Wolof peoples live. Providing such an overview - how the African origins of jazz are related to various other cultures throughout the diaspora - is crucial to gaining a grounded perspective on the significance of rhythm in Horace Silver's prolific output.

For example, in Cuba, the Yoruba culture combined with the Spanish traditions; Haitian culture combined French and Dahomian cultures; and Portuguese culture combined with the languages and cultures of Brazil and Africa. Indeed, it is in this Portuguese-African heritage that Horace Silver's brilliant musical combining of African and Brazilian sensibilities into original samba-like creations may contain ancestral echoes of his Cape Verdean lineage.

As Horace's father was from the island nation of Cape Verde, just off the coast of West Africa, additional time should be spent absorbing musical elements from other world cultures that can be related to the Silver piano/composition style. The fact that both the music of Africa, as well as Native America, were part of this signature sound, requires a thorough discussion of these musical cultures, specifically for developing a critical understanding of American jazz, let alone the style of one of its most influential artists.

In conjunction with the above, a comprehensive historical development of the jazz piano tradition would be explored—specifically, the study of the pianistic styles that influenced Horace Silver, including boogie-woogie and stride piano styles. Indeed, it is through the study of past contributors and innovators of the art form that one can appreciate the evolution of the music up to the present. Through this exploration of jazz piano styles, one can understand the inspirations that have fashioned the sound of Silver's unique voice on the instrument. Then, one must devote a significant amount of time listening to other instrumental and vocal jazz pioneers, including Art Blakey and the Jazz Messengers, of which Silver was cofounder and pianist. This would also include focus on pianist Bobby Timmons, who, like Silver, integrated elements of the black church into his playing. Altogether, with the merging of African and other cultures in the new world, work songs and spirituals would become the basis for the church music of black America, and consequently, the inspiration of gospel music as a key component that makes up the sound of hard bop.

Another component of the proposed course model focuses on the longevity of Silver's prolific and multi-faced career, as well as his spiritual nature. Many critics felt at one point in his musical development that Silver's music had become too preachy due to his inclusion of lyrics in his music. In general, the effects of spirituality on jazz music is a reoccurring issue to explore, factoring into the equation many such artists of high consciousness, from Duke Ellington and Mary Lou Williams, to John Coltrane and Pharaoh Sanders.

Career-wise, as an independent record producer, Horace Silver founded and maintained his own record label for over a decade, thereby pioneering an endeavor that many now take for granted. As this has become the norm for many aspiring artists today, it is of relevant historical importance for music majors enrolled in this course to understand the inner workings of the music industry, particularly as a critical component to becoming a successful artist in today's arena of technological advances. And as an author and teacher, both Silver's autobiography and music instruction books should be required reading, along with a discussion on the impact they could have for future generations of musicians. Together, these books reveal both the skills and sacrifices that were necessary to advance the music by living the life of a full-time jazz musician.

In short, a model course would cover many of the qualities that have made Silver a musical icon and pioneer, his life's work remaining a vital part of our jazz consciousness. As Silver's music is still recorded by countless artists and continues to be included in many schools' instrumental jazz programs, the preservation of his musical legacy is critical to maintaining the larger legacy of this original American musical art form called "jazz" (consult Appendix Three for a syllabus outline).

Rationale and Guiding Principles

This course could fulfill a number of needs, serving those wishing to gain a better understanding of the following: 1) jazz music in general, 2) the genre

known as hard bop, 3) the role of a band leader and composer, and 4) the use of the internet as it applies to on-line exposure to jazz. Regarding this fourth point, many live performances that once were very difficult to find documented are now easily available on the Internet. As jazz was originally introduced to the public through early radio, phonograph records, sheet music, and to some extent, film, this course can help the student in making use of on-line tools that were once unavailable. Indeed, all such 20th century media would be considered extremely limited according to 21st century standards.

The content of this course would also focus on the importance of valuing African American history as it applies to the evolution of jazz music, and Horace Silver in particular. During the majority of jazz music's formative history, the press and general public associated its practice with derelict behavior, and consequently, substantial disrespect. This stems somewhat from the overall disrespect paid to African Americans, who were the true originators of this musical art form. Originally, in the U.S., there was a derogatory implication that this music was crude or inferior, yet in Europe, the purveyors of jazz have been recognized as great artists and cultural ambassadors. So, as we live in a country where appreciation of ethnic diversity and its contributions to education can no longer be ignored or marginalized, with the study of Horace Silver's mixed heritage, the respectability that arises from his music is both preserved and maintained.

In all, then, the guiding principles of this class would be to show how the contributions of an artist such as Horace Silver can be acknowledged, appreciated, and applied. It is further hoped that this class would instill a sense of empowerment for musicians as well as minority groups as a whole. It is vitally important that African Americans and other ethnic groups remain aware of their musical heritages, connectedness, and contributions within the great American cross-cultural landscape. If this is overlooked by written textbooks, then certainly, by studying the aural texts, or recordings, the evidence of this fact will stand and speak for itself.

Learning Theories and Practice

In order to listen correctly and identify basic concepts of jazz performance, the learning theories of B. F. Skinner and Albert Bandura could be adapted into an appropriate methodology for teaching the music of Horace Silver. Stating that learning can be shaped through the process of positive or negative reinforcement, with appropriate behaviors molded through successive approximation techniques, students in this case would observe and emulate positive role models (Campbell and Scott-Kassner, 24).

The teacher, as a model, is central to the development of such listening skills in jazz. After repeated listening of various musical examples, students would eventually be able to recognize what they've been instructed to listen for. The instructor could facilitate this process by quizzing the students and generating

class discussion. For a skillful student of any discipline, knowledge is generally readily available, but acquiring the skill of being able to hear things properly requires some effort of constant deliberate practice, which could be accomplished by repeated listening to certain musical passages. For this, the instructor can play certain passages at the piano, rendering an alternative hands-on approach to the recorded version.

Knowledge of subject material is indeed critical to a learning theory. Examples of this might include the ability to correctly identify musical titles/performers/composers of excerpts presented by recorded examples and the ability to correctly identify various instrumental styles. Importance would therefore be placed on easily identifying the genres that have made the music of Horace Silver and hard bop easily recognizable—gospel, blues, bebop, and so on.

As well, over the course of his career, Horace Silver recorded in many musical contexts, including the use of a full string ensemble. This course may also place emphasis on varied instrumental configurations to allow students an opportunity to experience jazz music played in a variety of contexts. And Silver's music is also rich in varied rhythmic patterns. For example, the ostinato pattern - as a repeated phrase upon which an entire piece of music can be built - was a popular technique in constructing compositions during the hard bop era, and Horace Silver made use of it in many of his compositions. After hearing numerous examples of his music, students may then be required to apply the musical

terminology necessary to describe such rhythmic configurations within certain musical pieces.

David Ausubel has maintained that a person's cognitive structure is the foremost factor governing whether new material is potentially meaningful to them, as well as how readily it can be acquired and retained. In his theory, the role of the learner is to receive ideas and information, with the teacher being the lecturer or explainer (Campbell and Scott-Kassner, 24). The teacher outlines material to be covered and goals to be met, organizing in advance the learning that will occur. For students to be successful in acquiring good listening skills, it is important for the instructor to be very clear about the material that is to be learned.

Therefore, to teach well, one must intimately and deeply understand the principles of a discipline and be able to articulate those principles clearly and precisely. A Horace Silver class would altogether help answer questions on: 1) how to be a better band leader, 2) how to negotiate a contract, 3) how to be a good side-person in a band, 4) how to utilize chord voicings in piano playing, and 5) how to accompany a soloist. These are but a few of the skills that could be explored.

CHAPTER VII

Conclusion

It is imperative that the musical legacy of Horace Ward Martin Tavares Silver continue be preserved, cherished and passed down for future generations. In undertaking the study of such a musical giant, one cannot help but be struck by the fact that such a focus has not been attempted previously. For six decades, Silver remained one of the most prominent jazz icons, and though many articles and interviews have been published on the subject, there are no books dealing specifically with his artistry. Yet even without this, his music has stood the test of time - a mark of true genius - with his many recordings remaining for us to appreciate and treasure.

Horace Silver was fortunate to have lived through an era when many of the greatest jazz musicians were actively forging their careers. With himself as well, at the forefront of the development of modern jazz, Silver had the privilege of working with some of the music's innovators such as Charlie Parker, Miles Davis, and Thelonious Monk, among others. It is through these associations that he absorbed the rich tradition of this musical art form and carved out his own personal niche while inspiring the epitome of true musicianship. Indeed, his devotion to a clean lifestyle and his embrace of spirituality made him a role model for many other aspiring jazz artists. One night, for instance, during a performance,

Horace was left the following note by his comrade, Sonny Rollins, who paid him the highest compliment (Silver, Let's Get, p. 83):

"Dear Horace,

You are the living (in the flesh) representative of all that modern progressive musicians should be. Continue to play and to live the life that your talents are worthy of.

Signed, S. R. (Sonny Rollins)

To be recognized by one's peers is the highest compliment an artist can receive. For Rollins to bestow this compliment on Silver really sums up what this man represented to his colleagues. Summing up his musical outlook on his own life, Silver offers an elegant mantra for all of us who play this music, as well as for those who simply enjoy listening to it (Silver, Let's Get, p. 1):

I've got to B natural

And have faith in what comes to me

I've got to B sharp

And be aware of all the possibilities that lie before me

So that I may take action in those specific directions

I've got to B major in positivity

And B minor in negativity

I've got to B diminished in the old

And B augmented in the new

I must not B flat

And allow the light of my enthusiasm to fade

I must B natural

And allow the sunshine of my positivity to nourish my ambitions.

Influence on Future Generations

Horace Silver's piano style has had an influence on countless subsequent generations of jazz pianists, as well as musicians in general. His use of core elements from black music, his father's native Cape Verdean folk tunes, as well as his own experience with modern jazz, are some of the factors that have touched all pianists. However, it is most of all from a gospel influence that makes his style so accessible; to this day, the music of the black church remains a vibrant force in African American communities. And since aspiring pianists today have various resources to draw from and absorb, in listening to various forms of gospel music, they can draw upon similarities in Silver's approach for developing their own individual playing style.

For instance, because of Silver's uncanny ability to write catchy tunes with infectious rhythms that were also commercially viable, legendary jazz innovator and pianist, Herbie Hancock, cites him as a big influence on his own playing style. As well, Armando "Chick" Corea is another pianist for whom Silver was an

inspiration, stating that while living in New York City, he walked into a club one day and heard a pianist practicing, and was so enamored with what he heard that he went inside the club to listen more intently. After staying at the club for an extended period of time, Corea became aware that the pianist he was listening to was, in fact, Horace Silver. Indeed, it was Silver who inspired him to make the decision to pursue a full-time career as a musician (Silver, *Art*, preface).

Horace Silver has done more than anyone to create the hard bop sound - a style still at the forefront of jazz - becoming a standard bearer for all pianists to listen to in order to get a basic understanding of what their role is in the context of a modern jazz ensemble (Gleason 215). The elements that Silver uses as a pianist include "meaningful simplicity and melodic beauty" (liner notes, *Serenade to a Soul Sister*). This is a lesson for all jazz pianists to use for developing their skills as a composer, considering that "Simplicity is very hard, you know, being simple without being corny. To write a simple melody easy for them to play, easy chord changes for them to play, and yet have it be saying something and have some depth to it, something that's going to be a good piece of music" (Gleason 224). Simplicity, for many pianists, is something that tends to be shied away from; whereas modern-day pianists concentrate on how many notes or scale-runs they can fit into most musical compositions, Silver, on the other hand, has demonstrated the opposite.

Silver was also a player who did not shy away from dissonance, no doubt a device he incorporated from listening to Thelonious Monk. Teaching musicians to

use dissonance in a manner that could be harmonically tasteful, he also found inspiration for his writing in a variety of sources, encouraging other players “to be open to all of life’s experiences and to use those experiences that are most profound and meaningful to your inspiration in your music writing” (Silver, *Art*, p. 29). A great example of this approach is Silver’s composition, “Serenade to a Tea Kettle”, from the album, *The Hardbop Grandpop* (Impulse Records, 1996). Silver stated that his inspiration for this tune came from the sounds a tea kettle made after it reached the boiling point, and immediately recognizing a compositional opportunity, he went to the piano to work out the melody.

Regarding this compositional process, Silver states that “Music is everywhere and one merely has to listen for it.” (*liner notes, 1996*), elaborating that, “When I wake up with a melody in my head, I jump right out of bed before I forget it and run to the piano and my tape recorder. I play the melody with my right hand and harmonize with my left” (Silver, *Let’s Get*, p. 167). Another influential device is Silver’s inclusion of catchy interludes in his compositions, in addition to his well-thought-out shout choruses (a “shout chorus” is newly composed material over a chorus, played between the last solo and the out-going melody) (Levine 393). His use of these kinds of musical passages provides a good road map for other players to experiment with during their own compositional processes (Silver, *Art*, p. 30).

And in regards to being an effective improviser, Silver insists on a thorough knowledge of chord progressions and harmony as essential - in other words, one

must really know the structure of a tune inside and out to be able to improvise on it properly. In this regard, Silver states emphatically that aspiring players should take only as many choruses as necessary to make a profound musical statement. This can be one of the main obstacles jazz musicians face on a daily basis - the need to craft meaningful solos night after night, to be good risk takers. It is through this trial-and-error process that such musicians are able to carve out their own style, as well as have a wealth of musical ideas from which to draw upon. And yet, even though Silver's well-crafted solos on so many of his recordings display such brilliant harmonic knowledge, because of the honed simplicity of such musical statements, some may still think that he was not enough of a risk taker. This is far from the case, however, as is demonstrated by his reworking of an extended vamp on his classic tune, "Song for My Father", from the album *It's Got to Be Funky* (Columbia Records, 1993).

The above relates to one of the most basic models that Silver has left for future pianists to study: his ability to comp behind (or accompany) a soloist, who must rely on the pianist to provide a harmonic framework on which to base his/her musical extemporization. In most cases, the soloist chooses notes directly taken from the chords the pianist is supplying. This responsibility is not to be taken lightly, as it is a jazz pianist's use of chords and variations that can spur on an improviser or ensemble to great heights. With his unique style of percussive comping, Silver's uncanny ability to propel a band forward can be studied by future generations with transcription of recordings and analysis of his comping

style. And with today's benefits of technology, to view or transcribe much of Silver's previously unavailable concert footage now allows for a closer observation of his inner workings with his bandmates, as well as his pianistic approach.

Silver has demonstrated the indisputable fact that a band leader must also be a good businessperson, extending their knowledge of how to interact effectively with other creative individuals. Possessing this ability, Silver was always able to get the most from his musicians by allowing them enough space to express themselves musically. And by having a thorough knowledge of how the business side of the music industry operates, through his association with Gigi Gryce, he was able to negotiate the royalty deals that made him self-sufficient. So, in addition to being a trendsetter pianistically, Silver's tremendous influence on musicians also included owning and operating his own independent label, ultimately being in control of what was to be recorded and released to the public.

And finally, from authoring books on the subject, Horace Silver has left us a great model of not only how to compose and arrange for jazz ensembles, but also on how a band leader should behave towards his/her musicians, exemplifying a secure person reflected in the professional position of being more of a disciplinarian than tyrant.

Significance

With jazz remaining America's original art form, Horace Silver remains its iconic hard bop pioneer. While mastering and educating on the art of arranging

and composing for the small jazz ensemble, his compositions are learning examples for how to craft melodies that appeal to a very large spectrum of the musical population. This is why it is important to maintain the availability of such courses that recognize great jazz artists and emphasize their creative legacy within this art form. As we now live in a country that places the arts on the back burner of educational importance, rather than to let jazz get swept under a rug, musicians and educators have an obligation to ensure that this music is kept alive by whatever means necessary.

Certainly, young people need the guidance and nurturing of their elders to understand the tradition of this music and why it needs to be preserved. Horace Silver recognized this need, which was one of the reasons why he chose to teach a course at El Camino College, in Torrance. For this music to survive and remain vital, the responsibilities fall upon the jazz community to rally and support its legacy. Silver understood this, as he came from an era when there were many older musicians who mentored younger players. As that mantle gets taken up by established jazz artists today, teaching has become a second career for many such musicians in order to sustain themselves and their practice.

Jazz is the music of freedom, liberation, a music that affords many an opportunity for self-expression and creativity on the spur of the moment. Of all our universities that now offer jazz studies programs across the country, the continued growth of these programs is a respectful testament to the many jazz musicians who have given so much to this nation's cultural heritage. If such an

education and enlightenment is to continue, then so must prevail the musical legacy of Horace Silver.

BIBLIOGRAPHY

- Alper, Garth. "How the Flexibility of the Twelve-Bar Blues Has Helped Shape the Jazz Language." *College Music Symposium*, vol. 45, 2005, pp. 1–12.
- Anderson, Talmadge, and James Stewart. *African American Studies*. Black Classic Press, 2007. <https://www.jstor.org/stable/40374516>
- Appiah, Kame Anthony, and Henry Louis Gates. *Africana: The Encyclopedia of the African and African American Experience*. Perseus Group Inc., 1999.
- Austerlitz, Paul. *Jazz Consciousness: Music, Race, and Humanity*. Wesleyan University Press, 2005.
- Azevedo, Mario. *A Survey of Africa and the African Diaspora*. 3rd. ed., Carolina Academic Press, 2005.
- Baraka, Amiri. *Black Music*. Akashic Books/William Morrow and Company, 1968.
- Berlinger, Paul. F. *Thinking in Jazz: The Infinite Art of Improvisation*. University of Chicago Press, 1994.
- Burnim, Mellonee, and Portia Maultsby. *African American Music: An Introduction*. Routledge, 2006.
- Campbell, Patricia and Carol Scott-Kassner. *Music in Childhood*. Schirmer Cengage Learning. 2006, 2010, 2014.
- Davis, Miles. *Miles: The Autobiography*. Simon and Schuster Publishing, 1989.
- Dubois, William Edward Burghart. *The Souls of Black Folk*. Penguin Books, 1996.
- Fanon, Franz. *Black Skin, White Masks*. Grove Press, 1967.
- Feather, Leonard. *The Encyclopedia of Jazz*. Da Capo Press, 1960.
- . *Further Exploration: Album Liner Notes*. Blue Note Records, 1958.
- Giddins, Gary, and Scott DeVeaux. *JAZZ*. Norton and Company, 2009.
- . *JAZZ*. 2nd ed., Norton and Company, 2015.
- Gillespie, John Birks. *To Be or Not to Bop*. Da Capo Press, 1979.

- Gitler, Ira. *Horace Silver and the Jazz Messengers: Album Liner Notes*. Blue Note Records, 1954.
- Gleason, Ralph, J. *Conversations in Jazz: The Ralph Gleason Interviews*. Yale University Press, 2016.
- Hancock, Herbie. *Possibilities*. Penguin Group Publishers, 2014.
- Hawes, Hampton. *Raise Up Off Me: A Portrait of Hampton Hawes*. Thunder Mouth Press Publishing, 1974.
- Hentoff, Nat. *The Jazz Life*. Dial Press Publishing, 1961.
- Hester, Karlton. *Bigotry and the Afrocentric Jazz Evolution*. 3rd ed., Global Academic Publishing, 2004.
- . *From Africa to Afrocentric Innovations Some Call Jazz*, vols. 2–3. Hesteria Records and Publishing Company, 2000.
- Hoare, Ian, and Tony Cummings, Clive Anderson, Simon Frith. *The Soul Book*. Dell Publishers, 1976.
- Kaliss, Jeff. *Jazz Interviews with Horace Silver*. Jeff Kaliss Publishing, 1994.
- Kelly, Robin. D.G. *Thelonious Monk: The Life and Times of an American Original*. Simon and Schuster Publishing, 2009.
- Kofsky, Frank. *Black Nationalism and the Revolution in Music*. Pathfinder Press, 1970.
- . *John Coltrane and the Jazz Revolution of the 1960s*. 2nd ed., Pathfinder Press, 1998.
- Koransky, Jason. "Interview with Horace Silver. The Songs Are My Life." *Downbeat Magazine*, vol. 71, Number 3, March 2004, pp. 32-37.
- Kraut, Robert. "What Does Jazz Matter to the Aesthetic Theory." *The Journal of Aesthetics and Art Criticism*, vol. 63, no. 1, 2005, pp. 3–15. <https://www.istor.org/stable/1559135>

- Leonard, Hal. *Horace Silver Jazz Piano Solos Volume 34*. Hal Leonard Publishing, 2015.
- Levine, Lawrence. *Black Culture and Consciousness*. Oxford University Press, 2007.
- Levine, Mark. *The Jazz Piano Book*. Sher Music Publishers, 1989.
- . *The Jazz Theory Book*. Sher Music Publishers, 1995.
- Logan, Wendell. "The Ostinato Idea in Black Improvised Music: A Preliminary Investigation." *The Black Perspective in Music*, vol. 12, no. 2, 1984, pp. 193–215. <https://jstor.org/stable/1215022>
- Lewis, George. *A Power Stronger Than Itself: The AACM and American Experimental Music*. University of Chicago Press, 2008.
- Leitweiler, John. *Ornette Coleman: A Harmolodic Life*. William Morrow and Company Publishers, 1992.
- Mehegan, John. *Jazz Improvisation: Contemporary Piano Styles*, vol. 4. Watson Guptill Publications, 1965.
- . *Jazz Improvisation: Swing and Early Progressive Piano Styles*, vol. 3. Watson Guptill Publications, 1964.
- Martin, Henry, and Keith Waters. *Essential Jazz: The First One Hundred Years*. 3rd ed., Schirmer Cengage Learning, 2004.
- Mathieson, K. *Cookin': Hard Bop and Soul Jazz, 1954–1965*. Canongate Publishing, 2012.
- Owens, Thomas. *BeBop: The Music and Its Players*. Oxford University Press, 1965.
- Porter, Lewis. *John Coltrane: His Life and His Music*. University of Michigan Press, 1999.
- Rosenthal, David. "Hard Bop and Its Critics." *The Black Perspective in Music*, vol. 16, no. 1, 1988, pp. 21–29.
- Rosenthal, D. "Be Bop and Its Critics." *The Black Perspective in Music*, vol. 16, no. 1, 1988, pp. 21–29.

- Rosenbaum, Bob. "An Interview with Horace Silver." December 6, 1981. <http://www.bobrosenbaum.com/transcripts/silver1.pdf>
- Small, Christopher. *Music of the Common Tongue: Survival and Celebration in African American Music*. Wesleyan University Press, 1988.
- Sidran, Ben. *Black Talk: How the Music of Black America Created a Radical Alternative to the Values of Western Literary Tradition*. Payback Press, 1971.
- . *Talking Jazz Project: Interview with Horace Silver*. Radio broadcast, Los Angeles, California, November 1, 1985.
- Silver, Horace. *The Art of Small Combo Playing, Composing, and Arranging*. Hal Leonard Publishing, 1995.
- . *Let's Get to the Nitty Gritty: The Autobiography of Horace Silver*. University of California Press, 2006.
- . *Liner notes. The Hardbop Grandpop*. Impulse Records, 1996.
- Stuckey, Sterling. "The Music Is in One's Soul: On the Sacred Origins of Jazz and the Blues." *Lenox Avenue. A Journal of Inter-Arts Inquiry*, vol. 1, 1995, pp. 73-78.
- Taylor, Billy. *Jazz Piano History and Development*. William C. Brown Company Publishers, 1982.
- Taylor, Arthur. *Notes and Tones: Musician-to-Musician Interviews*. Da Capo Press Publishing, 1993.
- Tyner, McCoy. "The Black Scholar Interviews." *The Black Scholar*, vol. 2, no. 2, 1970, pp. 40-46. <http://www.istor.org/stable/41202856>
- Wilson, Olly. "The Significance of the Relationship between Afro-American Music and West Africa." *The Black Perspective in Music*, vol. 2, no. 1, 1974, pp. 3-22. <http://www.istor.org/stable/1214144>
- Williams, Martin. *The Jazz Tradition*. Oxford University Press, 1993.
- Woodard, Josef. "Horace Silver: Feeling Healing." *Jazztimes Magazine*, January, 1998. <https://jazztimes.com/features/horace-silver-feeling-healing/>

SELECTED DISCOGRAPHY

Horace Silver as Leader

This list is in no way exhaustive, as Silver performed on numerous recordings as a side person. These are merely his documented recordings as a leader, in chronological order (Silver, *Let's Get*, pp. 213–242).

Horace Silver And The Jazz Messengers. Recorded November 13, 1954–February 6, 1955. Van Gelder Studios, Hackensack, New Jersey. Blue Note Records. Kenny Dorham (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

At The Café Bohemia Volumes 1 and 2. Live recording from Café Bohemia, New York City, on November 23, 1955. Blue Note Records. Kenny Dorham (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

The Jazz Messengers. Recorded April 6, 1956. Columbia Thirteenth Street Studios, New York City. Blue Note Records. Donald Byrd (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

The Jazz Messengers. Recorded May 4, 1956. Columbia Thirteenth Street Studios, New York City. Blue Note Records. Donald Byrd (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

Horace Silver Quintet, *Silver's Blue*. Recorded July 2–17, 1956. New York City. Columbia Records. Donald Byrd (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

Horace Silver, *Six Pieces Of Silver*. Recorded November 10, 1956. Van Gelder Studios, Hackensack, New Jersey. Blue Note Records. Donald Byrd (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Doug Watkins (bass). Art Blakey (drums).

Horace Silver, *The Stylings of Silver*. Recorded May 8, 1957. Van Gelder Studios, Hackensack, New Jersey. Blue Note Records. Art Farmer (trumpet). Hank Mobley (tenor sax). Horace Silver (piano). Teddy Kotick (bass). Louis Hayes (drums).

Horace Silver Quintet, *Further Explorations*. Recorded January 13, 1958. Van Gelder Studios, Hackensack, New Jersey. Blue Note Records. Art Farmer (trumpet). Clifford Jordan (tenor sax). Horace Silver (piano). Teddy Kotick (bass). Louis Hayes (drums).

Horace Silver Quintet, *Finger Poppin'*. Recorded February 1, 1959. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Louis Hayes (drums).

Horace Silver Quintet, *Blowin' the Blues Away*. Recorded August 29–30 and September 13, 1959. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Louis Hayes (drums).

Horace Silver Quintet, *Horace-Scope*. Recorded July 8–9, 1960. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *Summer 1960 Live, Europe*. Europa Jazz LP. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *Doin The Thing At The Village Gate*. Recorded live on May 19–20, 1961. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *The Toyko Blues*. Recorded July 13–14, 1962. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). John Harris Jr. (drums).

Horace Silver Quintet, *Paris Blues*. Recorded live at the Olympia Theatre, Paris, on October 6, 1962. Pablo Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Tentet, Unissued session. Recorded April 11–12, 1963. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell, Kenny Dorham (trumpet). Grachan Moncur (trombone). Julius Watkins (French horn). Junior Cook, Jimmy Heath (tenor sax). Charles Davis (baritone sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *Silver's Serenade*. Recorded May 7–8, 1963. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *Song For My Father*. Recorded October 23–26, 1963, January 28, 1964. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Blue Mitchell (trumpet). Junior Cook (tenor sax). Horace Silver (piano). Eugene Taylor (bass). Roy Brooks (drums).

Horace Silver Quintet, *Song For My Father*. Recorded at Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. August 15, 1964 Carmell Jones (trumpet). Joe Henderson (tenor sax). Horace Silver (piano). Teddy Smith (bass). Roger Humphries (drums).

Horace Silver Quintet, *Recording Live from The Cork And Bib Westbury, New York.* Recorded June 6, 1964. Emerald LP. Carmell Jones (trumpet). Joe Henderson (tenor sax). Horace Silver (piano). Teddy Smith (bass). Roger Humphries (drums).

Horace Silver Quintet, *Live Recording From Pep's Philadelphia, Pennsylvania*. Recorded August 15, 1964. Unreleased live recording. Blue Note Records. Carmell Jones (trumpet). Joe Henderson (tenor sax). Horace Silver (piano). Teddy Smith (bass). Roger Humphries (drums).

Horace Silver Quintet, *The Natives Are Restless Tonight*. Recorded live at the Half Note, New York City, on April 16, 1965. February 18, 1966. 32 Jazz Records,

Emerald/Silveto Records. Carmell Jones (trumpet). Joe Henderson (tenor sax). Horace Silver (piano). Teddy Smith (bass). Roger Humphries (drums).

Horace Silver Quintet, *The Cape Verdean Blues*. Recorded October 1–22, 1965. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Woody Shaw (trumpet). Joe Henderson (tenor sax). J. J. Johnson (trombone). Horace Silver (piano). Bob Cranshaw (bass). Roger Humphries (drums).

Horace Silver Quintet, *Recorded Live At The Half Note*. New York City, on February 18, 1966. Woody Shaw (trumpet). Joe Henderson (tenor sax). Horace Silver (piano). Larry Ridley (bass). Roger Humphries (drums).

Horace Silver Quintet, *The Jody Grind*. Recorded November 2–23, 1966. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Woody Shaw (trumpet). Tyrone Washington (tenor sax). Horace Silver (piano). Larry Ridley (bass). Roger Humphries (drums).

Horace Silver Quintet, *Serenade to a Soul Sister*. Recorded February 23–March 29, 1968. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Charles Tolliver (trumpet). Stanley Turrentine (tenor sax). James Spaulding (flute/alto sax). Horace Silver (piano). Bob Cranshaw (bass). Mikey Roker (drums).

Horace Silver Quintet, *Concert Salle Pleyel*. Paris, France. Recorded live on November 4, 1968. Blue Jazz LP. Randy Brecker (trumpet). Bennie Maupin (tenor sax). Horace Silver (piano). John Williams (bass). Billy Cobham (drums).

Horace Silver Quintet, *You Gotta Take a Little Love*. Recorded January 10–17, 1969. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Randy Brecker (trumpet). Benny Maupin (flute/tenor sax). Horace Silver (piano). John Williams (bass). Billy Cobham (drums).

Horace Silver Group, *The United States of Mind, Phase I: That Healin' Feelin'*. Recorded April 8, 1970. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Randy Brecker (trumpet). George Coleman (tenor sax). Horace Silver (piano). Bob Cranshaw (bass). Mikey Roker (drums). Andy Bey (vocals).

Horace Silver Group, *The United States of Mind, Phase 1*. Recorded June 18, 1970. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Randy Brecker (trumpet). Houston Pearson (tenor sax). Horace Silver (piano). Jimmy Lewis (bass). Idris Muhammed (drums). Gail Nelson, Jackie Verdell (vocals).

Horace Silver Group, *The United States of Mind, Phase II: Total Response*. Recorded November 15, 1970. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Cecil Bridgewater (trumpet). Harold Vick (tenor sax). Horace Silver

(piano). Ritchie Resnicoff (guitar). Bob Cranshaw (bass). Mikey Roker (drums).
Salome Bey (vocals).

Horace Silver Group, *The United States of Mind, Phase II: Total Response*. Recorded
January 29, 1971. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note
Records. Cecil Bridgewater (trumpet). Harold Vick (tenor sax). Horace Silver
(piano). Ritchie Resnicoff (guitar). Bob Cranshaw (bass). Mikey Roker (drums).
Andy Bey, Salome Bey (vocals).

Horace Silver Group, *The United States of Mind, Phase III: All*. Recorded January 17,
1972. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records.
Horace Silver (piano). Bob Cranshaw (bass). Mikey Roker (drums). Andy Bey, Gail
Nelson (vocals).

Horace Silver Group, *The United States of Mind, Phase III: All*. Recorded February
14, 1972. Van Gelder Studios, Englewood Cliffs, New Jersey. Cecil Bridgewater
(trumpet). Harold Vick (tenor sax). Horace Silver (piano). Richie Resnicoff (guitar).
Bob Cranshaw (bass). Mikey Roker (drums). Andy Bey, Salome Bey, Gail Nelson
(vocals).

Horace Silver Quartet/Quintet, *In Pursuit of The 27th Man*. Recorded October 6,
1972. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records.

Dave Freidman (vibes). Horace Silver (piano). Bob Cranshaw (bass). Mikey Roker (drums).

Horace Silver Quartet/Quintet, *In Pursuit of The 27th Man*. Recorded November 10, 1972. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Randy Brecker (trumpet). Michael Brecker (tenor sax). Horace Silver (piano). Bob Cranshaw (bass). Mikey Roker (drums).

Horace Silver Quintet, *It Happened in Pescara*. Recorded live at the Pescara Jazz Festival, Pescara, Italy, on July 15, 1973. Philology LP. Randy Brecker (trumpet). Michael Brecker (tenor sax). Horace Silver (piano). Will Lee (bass). Alvin Queen (drums).

Horace Silver Quintet, *Silver 'n' Brass*. Recorded January 10, 1975. A & R Studios, New York City. Blue Note Records. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub: Oscar Brashear, Bobby Bryant (trumpet). Jerome Richardson, Buddy Colette (flute/alto sax). Vince De Rosa (French horns). Frank Rosalino (trombone). Maurice Spears (bass trombone). Wade Marcus, arr.

Horace Silver Quintet, *Silver 'n' Brass*. Recorded January 17, 1975. A&R Studios, New York. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano).

Bob Cranshaw (bass). Bernard Purdie (drums). Overdub: Oscar Brashear, Bobby Bryant (trumpet). Jerome Richardson, Buddy Collette (flute/alto sax). Vince De Rosa (French horn). Frank Rosalino (trombone). Maurice Spears (bass trombone). Wade Marcus, arr.

Horace Silver Quintet, *Silver 'n' Wood*. Recorded November 7, 1975. A&R Studios, New York City. Blue Note Records. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub: January 2–3, 1976. Los Angeles, California. Lanny Morgan (alto sax). Jerome Richardson (soprano sax). Buddy Collette, Fred Jackson (flute). Jack Nimitz (baritone sax). Bill Green (bass sax). Garnett Brown (trombone).

Horace Silver Quintet, *Horace Silver Quintet: Silver 'n' Wood*. Recorded November 14, 1975. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub: January 2–3, 1976. A & R Studios, New York City. Blue Note Records. Lanny Morgan (alto sax). Jerome Richardson (soprano sax). Buddy Collette, Fred Jackson (flute). Jack Nimitz (baritone sax). Bill Green (bass sax). Frank Rosalino (trombone).

Horace Silver Quintet, *Silver 'n' Voices*. Recorded September 24, 1976. A & R Studios, New York City. Blue Note Records. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub:

October 19–22, 1976. Los Angeles, California. Monica Mancini, Avery Sommers, Joyce Copeland, Richard Page, Dale Verdugo, Alan Copeland (vocals).

Horace Silver Quintet, *Silver 'n' Voices*. Recorded October 1, 1976. A & R Studios, New York City. Blue Note Records. Tom Harrell (trumpet). Bob Berg (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub October 19–22, 1976. Los Angeles, California. Monica Mancini, Avery Sommers, Joyce Copeland, Richard Page, Dale Verdugo, Alan Copeland (vocals).

Horace Silver Quintet, *Ahusfestival Sommarlust Kristianstad Jazz Festival*. Recorded July 9, 1977. Unreleased live recording (Swedish broadcast radio). Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Chip Jackson (bass). Eddie Gladen (drums).

Horace Silver Septet, *Silver 'n' Percussion*. Recorded November 12, 1978. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). M. Babatundo Olatunji, Ladji Camara (percussion). Overdub: November 25–30, 1977. Los Angeles, California. Fred Hardy, Lee C. Thomas, Fred Gripper, Bob Barnes, Bobby Clay, Peter Oliver Norman (voices). Chapman Roberts, dir.

Horace Silver Septet, *Silver 'n' Percussion*. Recorded November 17, 1977. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). M Babatundo Olatunji, Ladi Camara (percussion). Overdubs: November 25-30, 1977. Los Angeles, California. Fred Hardy, Lee C. Thomas, Fred Gripper, Bob Barnes, Bobby Clay, Peter Oliver Norman (voices). Chapman Roberts, dir.

Horace Silver Quintet, *Silver 'n' Strings Play the Music of the Spheres*. Recorded November 3, 1978. Rudy Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums).

Horace Silver Quintet, *Silver 'n' Strings Play the Music of the Spheres*. Recorded November 10, 1978. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Overdub: Guy Lumis, Aaron Rosand, Marvin Morganstern, Peter Dimitriades, Paul Winter, Lewis Ely, Louann Montesi, Harry Glickman (violin). Harold Coletta, Harry Zaratzian, Seymour Berman, Theodore Israel (viola). Seymour Barab, Jonathan Abramovitz (cello). Gene Bianco (harp). Wade Barnes, arr.

Horace Silver Quintet, *Silver 'n' Strings Play the Music of the Spheres*. Recorded October 26, 1979. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Carol Lynn Maillard, Chapman Roberts, Brenda Alford (vocals). Overdub: Guy Lumina, Aarin Rosand, Marvin Morganstern, Peter Dimitriades, Paul Winter, Lewis Eley, Louann Montesi, Harry Glickman (violin). Harry Coletta, Harry Zaratzian, Seymour Berman, Theodore Israel (viola). Seymour Barab, Jonathan Abramovitz (cello). Gene Bianco (harp). Wade Marcus, arr.

Horace Silver Group, *Silver 'n' Strings Play the Music of the Spheres*. Recorded November 2, 1979. Van Gelder Studios, Englewood Cliffs, New Jersey. Blue Note Records. Tom Harrell (trumpet). Larry Schneider (tenor sax). Horace Silver (piano). Ron Carter (bass). Al Foster (drums). Gregory Hines, Brenda Alford, Chapman Roberts, Carol Lynn Maillard (vocals). Overdub: Guy Lumia, Aaron Rosand, Marvin Morganstern, Peter Dimitriades, Paul Winter, Lewis Eley, Louann Montesi, Harry Glickman (violin). Harold Coletta, Harry Zaratzian, Seymour Berman, Theodore Israel (viola). Seymour Barab, Jonathan Abramovitz (cello). Gene Bianco (harp). Dale Oehler, arr.

Horace Silver Quintet, *Guides to Growing Up*. Recorded September 18, 1981. Hollywood, California. Silveto Records. Eddie Harris (tenor sax). Joe Diorio

(guitar). Horace Silver (piano). Bob Magnusson (bass). Roy McCurdy (drums). Bill Cosby (voice, narration). Weaver Copeland, Mahmu Pearl (vocals).

Horace Silver Quintet, *Guides to Growing Up*. Recorded September 29, 1981. Hollywood, California. Silveto Records. Eddie Harris (tenor sax). Joe Diorio (guitar). Horace Silver (piano). Bob Magnusson (bass). Roy McCurdy (drums). Bill Cosby (voice). Weaver Copeland, Mahmu Pearl (vocals).

Horace Silver Quintet, *Spiritualizing the Senses*. Recorded January 19, 1983. Hollywood, California. Silveto Records. Eddie Harris, Ralph Moore (tenor sax). Bobby Shew (trumpet). Horace Silver (piano). Bob Maize (bass). Carl Burnett (drums).

Horace Silver Group, *There's No Need to Struggle*. Recorded August 25, 1983. Hollywood, California. Silveto Records. Weaver Copeland, Mahmu Pearl (vocals). Bobby Shew (trumpet). Eddie Harris (tenor sax, vocals). Horace Silver (piano, vocals). Bib Maize (bass). Carl Burnett (drums).

Horace Silver Quintet, *There's No Need to Struggle*. Recorded September 1, 1983. Hollywood, California. Silveto Records. Bobby Shew (trumpet). Eddie Harris (tenor sax). Horace Silver (piano). Bob Maize (bass). Carl Burnett (drums).

Horace Silver Group, *Continuity of Spirit*. Recorded March 25–28, 1985. Hollywood, California. Silveto Records. Carl Saunders (flugelhorn). Buddy Collette, Ray Pizzi, Ernie Watts, Don Menza (flute). Horace Silver (piano). Bob Maize (bass). Carl Burnett (drums). Andy Bey, Maxine Waters, Julia Waters (vocals). Chuck Niles (voice). Los Angeles Modern String Orchestra. William Henderson, cond.

Horace Silver Quintet, *Music to Ease Your Disease*. Recorded March 31, 1988. Hollywood, California. Silveto Records. Clark Terry (flugelhorn, vocal). Junior Cook (tenor sax). Horace Silver (piano). Ray Drummond (bass). Billy Hart (drums). Andy Bey (vocals).

Horace Silver Octet, *Rockin' with Rachmaninoff*. Recorded June 10–11, 1991. Sage Sound Studios, Hollywood, California. Bop City Records. Rick Woodard, Ralph Brown (tenor sax). Michael Mossman (trumpet). Andy Martin, Bob McChesney (trombone). Bob Maize (bass). Carl Burnett (drums). Horace Silver (piano). Andy Bey, Dawn Burnett (vocals).

Horace Silver Octet, *Rockin' with Rachmaninoff*. Recorded August 14–15, 1991. Sage and Sound Studios, Hollywood, California. Bop City Records. Ricky Woodard, Doug Webb (tenor sax). Bob Summers (trumpet). Andy Martin, Bob McChesney (trombone). Bob Maize (bass). Carl Burnett (drums). Horace Silver (piano).

Horace Silver and the Silver Brass Ensemble, *It's Got to Be Funky*. Recorded February 8–9, 1993. Ocean Way Studios, Los Angeles, California. Columbia Records. Ron Stout, Oscar Brashear, Bob Summers (trumpet). Bob McChesney, Maurice Spears (trombone). Suzette Moriarty (French horn). Eddie Harris, Red Holloway, Branford Marsalis (sax). Horace Silver (piano). Bob Maize (bass). Carl Burnett (drums).

Horace Silver and the Silver Brass Ensemble, *Pencil Packin' Papa*. Recorded January 10–11, 1994. Ocean Way Studios. Los Angeles, California. Columbia Records. Ron Stout, Oscar Brashear (trumpet). George Bohannon, Maurice Spears (trombone). Suzette Moriarty (French horn). Eddie Harris, Red Holloway, James Moody, Ricky Woodard (sax). Horace Silver (piano). Bob Maize (bass). Carl Burnett (drums). O. C. Smith (vocal).

Horace Silver Septet, *The Hardbop Grandpop*. Recorded February 29 and March 1, 1996. The Power Station, New York City. Impulse Records. Claudio Roditi (trumpet). Michael Brecker (tenor sax). Steve Turre (trombone). Ronnie Cuber (baritone sax). Horace Silver (piano). Ron Carter (bass). Lewis Nash (drums).

Horace Silver Quintet, *A Prescription for the Blues*. Recorded May 6–7, 1997. Avatar Studios, New York City. Impulse Records. Randy Brecker (trumpet). Michael

Brecker (tenor sax). Horace Silver (piano). Ron Carter (bass). Louis Hayes (drums).

Horace Silver Quintet, *Jazz Has a Sense of Humor*. Recorded December 17–18, 1998. Avatar Studios, New York City. Verve Records. Jimmy Greene (tenor, soprano sax). Ryan Kisor (trumpet). Horace Silver (piano). John Webber (bass). Willie Jones III (drums).

Other Recordings Honoring Horace Silver

Oddbjorn Blindheim Trio, *Horace Hello* (Gemini, Norway)

Dee Dee Bridgewater, *Love and Peace: A Tribute to Horace Silver* (Verve)

The Bronx Horns, *Silver in the Bronx* (Timeless)

David Hazeltine Trio, *Senor Blues* (Venus Japan)

Andy Laverne, *Serenade to Silver: A Tribute to Horace Silver* (Steeplechase)

Hideo Shiraki, *Hideo Shiraki Plays Horace Silver* (King, Japan)

Silvermine, *The Funky Bluesy Groovy Soul Jazz of Horace Silver* (Recycling, Germany)

Various Artists, *The Jazz Giants Play Horace Silver: Opus De Funk* (Prestige)

Appendix One Selected Literature Review

Alper, Garth. "How the Flexibility of the Twelve-Bar Blues Has Helped Shaped the Jazz Language." *College Music Symposium*, vol. 45, 2005, pp. 1-12.

A great example of a more laid-back groove is Horace Silver's hard bop composition "Doodlin'," recorded in 1954. The harmony of "Doodlin'" once again resembles a standard jazz blues. The AAB form returns to the head, and Silver avoids the IV7 chord in the second measure, a choice that highlights its roots-oriented composition: Db7- Db7 - Db7 - Db7 - Gb - Gb7 - Db7 - Bb7 - Eb7 - Ab7 - Db7 - Ab7. The tempo is relaxed, and Silver's piano accompaniment is deeply informed by an authentic blues feel. Despite its similarity in form to Rainey's blues, Basie's blues, and Parker's "Now Is the Time," Silver's instrumental has a feel all its own.

Berlinger, Paul. *Thinking in Jazz: The Infinite Art of Improvisation*. University of Chicago Press, 1994.

Jazz trumpeter Art Farmer is quoted in the book as saying, "Basically ninety-nine and nine-tenths percent of everybody out there is just copying somebody else. I remember every piano player was trying to play like Horace Silver at one time. Horace was the dominant at one time and everybody dug that" (274). Jazz bassist Rufus Reid also comments about Silver in the same book,

saying, "Horace Silver spent a lot of time getting the bass and drums to play the right patterns, accents and everything" (302). Berlinger goes even further to state that "each pianist's musical personality also expresses itself through the relative complexity of his or her style of accompaniment" (334). Horace Silver's style is just the opposite of Count Basie's, which is very sparse. Silver creates dense or busy musical textures behind the soloist (334).

Feather, Leonard, and Ira Gitler. *The Encyclopedia of Jazz*. Oxford University Press. 1999.

Feather states that Horace Silver is considered by many to be a pioneer of the style called hard bop. This style includes elements of blues, bebop, and gospel. Silver became prolific as a simplistic lyricist. His style is considered to be one that includes a hard driving attack similar to the style of Bud Powell. This style was often imitated and inspired many pianists. Silver's prior experience as a saxophonist was most likely the reason for his attention to a strong melodic line.

Feather, Leonard. *The Encyclopedia of Jazz (1960s)*. Da Capo Press, 1996.

In 1964, Silver's most famous composition, "Song for My Father," was written and achieved unprecedented success. It was also used in a soft drink commercial. Silver is known for a funky style of playing popularized in the 1950s. He is also known for making good use of limited instrumentation. His Bud Powell-inspired lines are also filled with humorous quotations.

Feather Leonard. *The Encyclopedia of Jazz in the 1970s*. Da Capo Press, 1976.

Horace Silver performed at the world-famous Ronnie Scotts Club, located in England, in 1968. He also hosted an hour-long talk show in Brazil in 1968. In 1975 he began to expand the parameters of his ensemble by recording with a thirteen-piece group, complete with orchestration. In the 1970's, Horace Silver began to employ the use of singers, with Andy Bey and his sisters recording a series of albums with Silver. Also in the 1970's, Horace Silver stressed the theme of spirituality in his lyrics. This new approach that combined spirituality in music was met with resistance from the jazz community. He was accused of becoming too "preachy".

Goldman, Jonathan. *The Shape of Jazz Education to Come: How Jazz Musicians Develop a Unique Voice within Academia*. Dissertation, McGill University, 2010.

Goldman focuses here on the importance a jazz musician's voice, or style, being highly individual and identifiable. This requires a unique combination of timbre, vocabulary, repertoire, performance practice, concept and/or approach to the music. He also states that the roots of jazz music lie in the oral tradition of African music. Goldman goes on to reiterate other authors' points that there is today more of a need for classroom instruction, as the days when youths obtained performance skills through jam sessions and big bands have become more scarce.

He states that a valuable tool for such educational purposes is Horace Silver's book, *The Art of Small Combo Playing, Composing* (1995).

Hester, Karlton. *From Africa to Afrocentric Innovations Some Call Jazz*. Hesteria Records and Publishing Company, 2000.

One of the qualities that makes Horace Silver's style so attractive is the spiritual element in his music. Hester states that Horace Silver commented that he'd formed Silveto Records "for his own personal reasons", suspecting that his current label, Blue Note Records, was phasing out jazz, and he wanted to be free to release his own spiritual records (82).

Owens, Thomas. *Bebop: The Music and the Players*. Oxford University Press, 1995.

Owens states in his book, "Beboppers all, they were simply augmenting their bebop vocabularies with additional expressive devices when the piece at hand contained both folk and bebop features" (153). On the other hand, Owens mentions that "[i]n many pieces, his [Silver's] explorations of minor pentatonic and blues scales almost ensure the folk connection" (221). Horace Silver is famous for his boogie-woogie figures and straightforward symmetrical melodies. His first recordings show influences from Bud Powell. Silver's fast tremolo and dry, almost pedal-free ballads and stiff percussive technique constitute one of the oddest attack and fingering approaches in modern jazz.

Rosenthal David. *Hard Bop, Jazz and Black Music, 1955–1965*. Oxford University Press, 1992.

Silver was playing solos based on carefully constructed elaborations of melodies and motifs from the early 1950s. His guide: (1) Melodic beauty, (2) Meaningful simplicity, (3) Harmonic beauty, (4) Rhythm, (5) Environmental heredity, regional and spiritual influence.

Rosenthal, David H. "Hard Bop and Its Critics." *The Black Perspective in Music*, vol. 16, no. 1, 1988, pp. 21–29.

Horace Silver's music is mentioned in this article as that which lies on the borderline between jazz and the black popular tradition, as also represented by such artists alto-saxophonist Cannonball Adderley, and organist Jimmy Smith."

Rummel Robert, Jason. *Perceptions of Jazz Improvisers among Pennsylvania Music Educators*. Dissertation, University of Pennsylvania, 2010.

Horace Silver was a very strong improviser, and improvisation is critical in jazz performance. The instruction and application of improvisation is a critical skill for jazz educators to possess and be able to pass on to students. This particular discussion includes a series of interviews with various educators and how they came to possess their improvisational skills. Chris is one such educator, "who has a total of thirty-one-plus years of teaching experience. His main study period for jazz improvisation occurred during his undergraduate years when no

formal training in improvisation occurred. Chris read books on philosophies for jazz improvisation and frequently listened to recordings. For Chris, each of these separate types of self-directed study helped him to develop a unique and personal style. He believes that all students should do the same.”

Silver, Horace. *Let's Get to the Nitty Gritty*. University of California Press, 2006.

From the foreword by jazz pianist Joe Zawinul (describing the music of Horace Silver): “Each generation has produced relatively few individuals with something so distinctive, personal and recognizable, that when you hear their music, not only do you know whose music it is but it also seems like you know the person.”

Silver, Horace. *The Art of Small Combo Playing, Composing, and Arranging*. Hal Leonard Corporation, 1995.

Jazz pianist Armando “Chick” Corea says, “Horace Silver is one of the first musicians that inspired me to go ahead with music as a lifelong pursuit” (preface). Corea also mentions that this book should become a standard textbook in music departments at all schools. Silver states, “I have been influenced by Black gospel music, Latin, by the blues, swing, and be-bop. People were playing ‘funky’ before I came along. I seemed to inject that into my playing and became known for it.”

Stuckey, Sterling. "The Music That Is In One's Own Soul: On the Sacred Origins of Jazz and Blues." *Lenox Avenue. A Journey of Inter-Arts Inquiry*, vol. 1, 1995, pp. 77-88.

This article deals with the influence of the African American art form known as gospel and the influence of the African American church, which can be applied to jazz and hard bop in particular. Silver's composition, "The Preacher", is a particularly notable study and can be heard on *Horace Silver and the Jazz Messengers*. Organist Jimmy Smith gives extended attention to "The Preacher" on his album *The Sermon*.

Taylor, Arthur. *Notes and Tones: Musician-to-Musician Interviews*. Da Capo Press, 1982.

Not only was Horace Silver a pioneer in establishing an identifiable sound, he was also a trailblazer in the fact that he started his own label to get his music recorded. By the 1980's, record labels were very selective about who they wanted to record, as the 1960's was a time of revolution with a shift to more African-centered thinking in music for black jazz musicians. This was also reflected in the musicians who banded together in unity to form their own labels. Jazz pianist Randy Weston speaks about this in Taylor's book, stating that, "Gigi Gryce and Horace Silver were one of the first musicians who formed their own publishing companies" (23). This gesture led to more musicians taking more control of their musical careers.

Williams, Martin. *The Jazz Tradition*. Oxford University Press, 1993.

Words associated with Horace Silver's style include *swing, groove, back home, low down, blow, wail, cook*, and almost everything else people could think of to imply an earthy, uninhibited emotional expression.

Appendix Two

Interview with Louis Hayes

This section contains excerpts from an interview I conducted with drummer Louis Hayes, in New York City, in November, 2016.

Louis Hayes is a legendary drummer who has worked with just about every jazz musician in the business. He was a central part of Horace Silver's early ensembles. His illustrious career has included stints with Cannonball Adderley and Oscar Peterson. Louis Hayes was born on May 31, 1937, in Detroit, Michigan. He comes from a musical family. His father played the drums and the piano, and his mother was a pianist as well. He played in others' bands and led his own in Detroit before moving to New York City in 1956 to work with legendary pianist, Horace Silver.

Hayes recorded several albums during his stint with Silver, most all on the Blue Note label. These albums include *The Stylings of Silver* (recorded May 8, 1957), *Further Explorations* (recorded January 13, 1958), *Blowin' the Blues Away* (recorded August 29–30 and September 6, 1959), *Finger Poppin' with the Horace Silver Quintet* (recorded January 31, 1959), and *Prescription for the Blues* (recorded May 29–30, 1997, for Impulse Records).

In addition to working with Silver, Louis Hayes worked with Cannonball Adderley through 1965. He succeeded drummer Ed Thigpen and worked with Oscar Peterson again through 1967. He recorded with his own groups throughout the 1970's and 1980's, culminating with performing with legendary pianist McCoy Tyner for a period of three years. Hayes has also recorded fifteen albums as a leader, including his most recent, *Return of the Jazz Communicators*, in 2014, on the Smoke Sessions label. He remains a vital and active part of the New York City jazz scene. At the time of this interview, Mr. Hayes shared with me that he was in the process of recording a tribute album for Horace Silver. A release date has not yet been announced.

RB. So tell me, Mr. Hayes, how did you and Horace Silver meet?

LH. Horace called me. I was lucky enough to be home at the time when he called because this was an era where there were no phones that you could leave a message. He called me, and I was delighted to be able to work with him.

RB. Did you have to go through an audition process, or were you able to get into the band based on someone else's recommendation? I have heard that it was bassist Doug Watkins that recommended you for the gig with Horace.

LH. It could have been Doug, it could have been. I'm not sure. I was just happy to get the call and was thrilled to work with him.

RB. If you can, what was your experience like to work with Horace, and what was he like toward the other band members?

LH. Horace, for me, was just wonderful. We had a great relationship, no pressure, and his compositions that he was writing at the time were so magnificent and so involved, and I learned so much from him as well as making history with all of the magnificent musicians that I had admired that were here in New York City.

RB. You hear stories of band leaders being strict disciplinarians. Was Horace Silver ever like that?

LH. In this art form, everyone is a special person. That is why you are together with people like this—everyone is special in their own right. You are in charge of your own self - that is why you have this art form on the level that it is. It is not like being in other forms where you have a band leader. It is not like when you come to see a band and people come only to see the band leader and everyone else doesn't count. This art form is not like that at all. Everyone is an artist within their own self, so it is not like that kind of setup situation at all.

RB. Well, you know there were band leaders such as Duke Ellington and Cab Calloway who ran very structured groups, and I was just curious since Horace cites Duke Ellington as one of his major influences. It was probably more stylistically than as a disciplinarian.

LH. Yes, they were strict. I had the opportunity to be around Duke Ellington when I was with Oscar Peterson, but that is another time in history. That is different from this day and age when we call this music "modern jazz" or "bebop" or whatever term they want to use. Everyone is an important part especially when you have only five or six members. When you have a smaller group, everyone is a major component within the group and you have your own name value. So that is how that works.

RB. What was the process like in learning Silver's compositions? Horace was like Thelonious Monk and was one of the few cats that were able to sustain themselves financially almost entirely performing his own compositions. What was it like for you as a drummer learning his material? Did Silver give you the sheet music to take home and learn, or did he call out the changes like Monk did?

LH. Well, Horace wrote arrangements and he wrote the arrangements out for the horn players and gave me freedom to play his arrangements. I would listen to him play the tunes on the piano. He did not write out arrangements for me. I had the

freedom to interpret his arrangements the way I felt was best for the group. For him, that worked out well. Very comfortable and he was very comfortable.

RB. Wow, that is beautiful. Silver must have had a great deal of confidence in your ability to bring his compositions to life. Most band leaders usually have a very specific part or rhythmic pattern they want the drummer to play. That must have been a great experience, to be able to interpret his compositions in a way you felt was best suited for the band.

LH. Yes, I had that freedom.

RB. Your biography indicates that you worked with Silver from 1956 through 1959. Is that correct?

LH. Yes, that is exactly right.

RB. You recorded *Six Pieces of Silver*, *Blowin' the Blues Away*, *Finger Poppin'*, *The Stylings of Silver*. Were there any other albums that you recorded with Silver that were not documented?

LH. Well, I think I'd better say it like this: I recorded *Six Pieces of Silver* first, then it was *The Stylings of Silver*, then it was *Further Explorations*, and then it was *Finger*

Poppin', and then it was *Blowin' the Blues Away*. And I left after *Blowin' the Blues Away*, and Horace asked me years later to record another one with him, and I am trying to recall the name. Let me check a moment. Oh, it was *Prescription for the Blues*.

RB. Oh, that was later, in the 1990s. I believe it was on Columbia or Verve or one of these labels he worked with at that time.

LH. Actually, it was on Impulse Records.

RB. Oh yes, I totally forgot. I wanted to ask you about the time Horace started his own label and started recording compositions that had a very spiritual quality to it. The critics basically said that he did not produce anything significant during that time period, although I beg to differ. I know that you had already moved on to other things. I was just curious if you had an opinion about his compositions during this period.

LH. To me, Horace was a very spiritual person throughout his career, and whatever he did was his own choosing. I don't have any comments about what he did during that period. He basically did what he wanted to do.

RB. Did you and Horace get a chance to hang out much during your association?

LH. Horace was a very private person, but we remained in contact over the years. Silver and his son moved to California and lived there for a long period of time but then moved back to upstate New York.

RB. OK, Mr. Hayes, I know that you have not been feeling well and do not want to take up too much of your time. I really appreciate your taking the time to speak to me. I did want to ask you one last question. Was it easy for you as a drummer, working with so many different artists with very distinct styles?

LH. I have played with all kinds of pianists including Phineas Newborn as well as working with saxophonist Cannonball Adderley. Musicians know each other's styles. That's how we are compatible. The big difference was that I was no longer playing with horns as it was just a trio. It was a different approach to the art form. So it worked out just fine.

RB. Are you performing in town during the next few days?

LH. Everything [i.e. work] is away. I am not performing in the city.

RB. Any idea of the release date for the Horace Silver tribute album?

LH. No, we are still working on it so I don't know when it will be finished.

RB. Sorry you are not feeling well. I would love for you to see the rough draft to see what I wrote about Horace.

LH. Do you have my contact info? I would like to see it very much. [*Gives me his contact info*] Can you mail me the finished copy?

RB. I would be happy to do that for you, sir. Thank you again so much for speaking with me, sir.

Appendix Three

12-Week Course Outline on the Music of Horace Silver

Lesson 1 (week 1): roots of jazz, influences; selections from West Africa, Cape Verde, King Sunny Ade; African American musical history summary; slavery/post-slavery, syncopation, polyrhythms, field hollers, call and response, spirituals.

Lesson 2 (week 2): jazz history summary; improvisation; examination of styles that influenced the hard bop sound, including the blues, boogie woogie, gospel music.

Lesson 3 (week 3): evolution of jazz piano to the present; bebop artists to listen to, including Dizzy Gillespie, Charlie Parker, Miles Davis, and Art Blakey and the Jazz Messengers.

Lesson 4 (week 4): evolution of hard bop and its effect on the public; the artistry of Horace Silver and his contribution to jazz in the 50's and 60's; other artists associated with Silver's sound; Blue Note Records and its effect on jazz artist exposure.

Lessons 5 and 6 (weeks 5 and 6): in-depth exploration of Horace Silver's career, including his quartet, quintets, and large ensembles (including strings); Silver's

compositional process, devices and formulas used in compositions throughout his recording career.

Lesson 7 (week 7): Horace Silver's use of spirituality in his late 1970's recordings, under the Silvestro label; the effect that this had on his career as a jazz artist, and the response from jazz critics.

Lesson 8 (week 8): in-depth study of Silver's pianistic approach to playing established standards, as well as his own compositions; the role of the pianist in a working ensemble, responsibilities, etc. (possible live in-class performance).

Lesson 9 (week 9): rewards and pitfalls of being an independent record producer in the 1980's as opposed to the current trend of independent record producing; Silver's ten-year period as a label owner; the recordings of the Silver and Emerald labels.

Lesson 10 (week 10): Horace Silver as a composer, arranger, and band leader; detailed expectations and requirements of a good band leader; the possible comparisons of Silver's band-leading styles with others.

Lesson 11 (week 11): Horace Silver the published author, and teacher; the need for and responsibilities of mentoring future generations of aspiring musicians; the

importance of knowledge of the business side of the industry; Horace Silver's music remaining relevant for more than fifty years; Silver as a role model and inspiration for future musicians.

Lesson 12 (week 12): the legacy of Horace Silver; the importance of keeping Silver's music alive and viable in a classroom situation; why jazz musicians are still performing the music of Horace Silver today; the overall importance of preserving jazz music for the future.