

JAZZの黄金時代

ジャズ新主流派を聴く



新主流派とはハード・バップやモード・ジャズの発展の先に生まれ、伝統的ジャズの土台を保ちながら、高度な即興演奏で表現の自由を大きく広げた1960年代後半のジャズの潮流です。本日は、マイルス・デイヴィス第2期黄金のクインテットが方向性を決定づけ、フリー・ジャズや後のフュージョンへの重要な過程となった、新主流派の名盤よりレコードで名曲を鑑賞します。

■Miles Davis (E.S.P./ Columbia, 1965)

1. *Eighty-One* 6:17

Miles Davis (tp), Wayne Shorter (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (ds)



■Sam Rivers (Fuchsia Swing Song/ Blue Note, 1964)

2. *Fuchsia swing song* 6:03

Sam Rivers (ts) Jaki Byard (p) Ron Carter (b) Tony Williams (ds)



■Herbie Hancock (Speak Like a Child / Blue Note, 1968)

3. *Speak Like a Child* 7:50

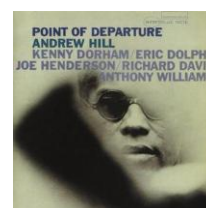
Herbie Hancock (p) Ron Carter (b) Thad Jones (flugelhorn)、Peter Phillips (bass trombone) Jerry Dodgion (alto flute) Mickey Roker (dr)



■Andrew Hill (Point of Departure / Blue Note, 1964)

4. *Refuge* 12:17

Andrew Hill (p) Eric Dolphy (as, bcl, fl) Joe Henderson (ts) Kenny Dorham (tp) Richard Davis (b) Tony Williams (ds)



■ Joe Henderson (**In 'n Out** / **Blue Note, 1965**)

5. *Punjab*– 9:07

Joe Henderson (ts) Kenny Dorham(tp) McCoy Tyner(P)Richard Davis (bs)Elvin Jones (ds)



■ McCoy Tyner (**The Real McCoy**/ **Blue Note, 1967**)

6. *Passion Dance* 8:47

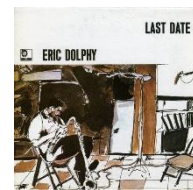
McCoy Tyner (p)Joe Henderson (ts)Ron Carter (b)Elvin Jones (ds)



■ Eric Dolphy (**Last Date** / **Limelight, 1964**)

7. *Miss Ann* 5:36

Eric Dolphy (as) Misha Mengelberg (p) Jacques Schols (b) Han Bennink (ds)



■ Freddie Hubbard (**BREAKING POINT**/ **Blue Note, 1964**)

8. *Mirrors* 6:08

Freddie Hubbard (tp)James Spaulding(as)Ronnie Mathews (p)Eddie Khan (bs)Joe Chambers(ds)



■ Wayne Shorter (**Adam's Apple**/ **Blue Note, 1966**)

9. *Footprints* 7:30

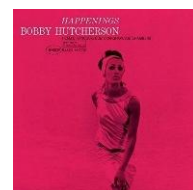
Wayne Shorter (ts)Herbie Hancock (p)Reggie Workman(bs)Joe Chambers (ds)



■ Bobby Hutcherson (**Happenings**/ **Blue Note, 1967**)

10. *Maiden Voyage* 5:50

Bobby Hutcherson (vib&marim)Herbie Hancock (p)Bob Cranshaw (b) Joe Chambers (ds)



計 75 分