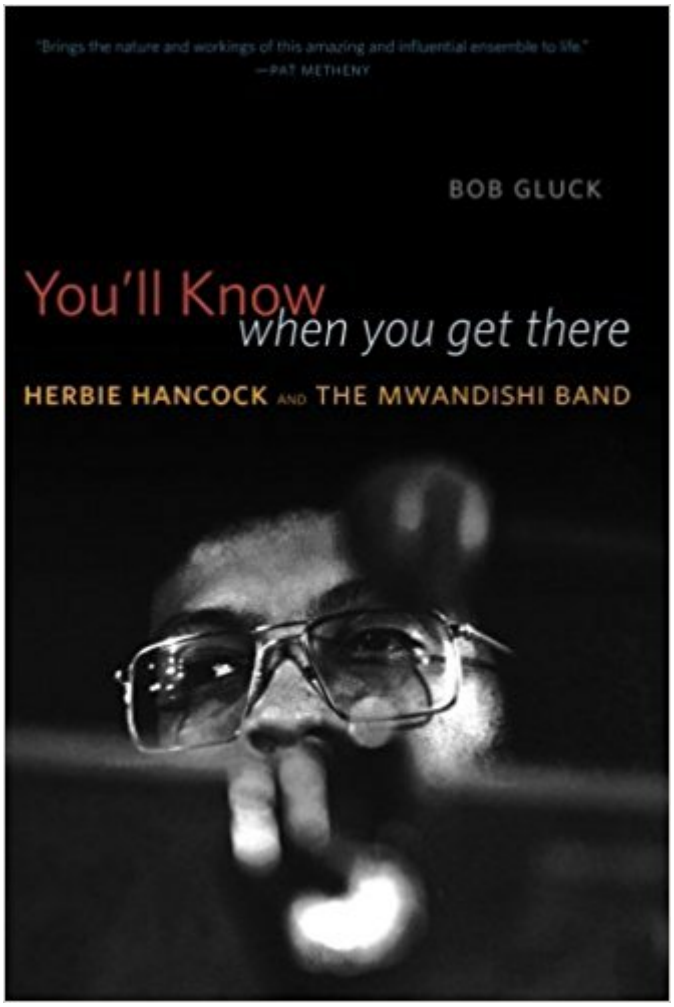
Ebook Directory
the best source of ebook

The book was found

You'll Know When You Get There: Herbie Hancock And The Mwandishi Band



PDF
Adobe
DOWNLOAD EBOOK

Synopsis

As the 1960s ended, Herbie Hancock embarked on a grand creative experiment. Having just been dismissed from the celebrated Miles Davis Quintet, he set out on the road, playing with his first touring group as a leader until he eventually formed what would become a revolutionary band. Taking the Swahili name Mwandishi, the group would go on to play some of the most innovative music of the 1970s, fusing an assortment of musical genres, American and African cultures, and acoustic and electronic sounds into groundbreaking experiments that helped shape the American popular music that followed. In YouÃ¢â ¬â„¢ll Know When You Get There, Bob Gluck offers the first comprehensive study of this influential group, mapping the musical, technological, political, and cultural changes that they not only lived in but also effected. Ã Â Ã Â Beginning with HancockÃ¢â ¬â„¢s formative years as a sideman in bebop and hard bop ensembles, his work with Miles Davis, and the early recordings under his own name, Gluck uncovers the many ingredients that would come to form the Mwandishi sound. He offers an extensive series of interviews with Hancock and other band members, the producer and engineer who worked with them, and a catalog of well-known musicians who were profoundly influenced by the group. Paying close attention to the Mwandishi bandÃ¢â ¬â„¢s repertoire, he analyzes a wide array of recordings—many little known—and examines the groupÃ¢â ¬â„¢s instrumentation, their pioneering use of electronics, and their transformation of the studio into a compositional tool. Ã Â From protofunk rhythms to synthesizers to the reclamation of African identities, Gluck tells the story of a highly peculiar and thrillingly unpredictable band that became a hallmark of American genius. Ã Â

Book Information

Paperback: 276 pages

Publisher: University Of Chicago Press; Reprint edition (April 14, 2014)

Language: English

ISBN-10: 022614271X

ISBN-13: 978-0226142715

Product Dimensions: 6 x 0.8 x 9 inches

Shipping Weight: 1.1 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 5 customer reviews

Best Sellers Rank: #1,372,391 in Books (See Top 100 in Books) #5 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Composers > Gluck #338 inÃ Â Books > Humor &

Entertainment > Sheet Music & Scores > Historical Period > Classical #1815 inÃ Â Books > Arts & Photography > Music > Musical Genres > Jazz

Customer Reviews

Ã¢â ¬Å“In the forty years that have passed since I saw the Mwandishi band in Kansas City as a teenager, I have heard and even been able to participate in a lot of great music. But nothing I have experienced since has had more of an effect on my life than what those guys brought to the bandstand on those KC nights. To me, that band was the epitome of everything that jazz has ever promised to be. Collectively and individually, they brought together a sound that was so deeply in and of that moment in time that it became thus transcendent and timeless. They inspired me and a generation to aspire to their level of creativity and commitment. Herbie has always been one of my major heroes and still is. He has been great every step of the way from the beginning, but there was something really special with this band and the way it intersected with the culture that was unique and important. This book takes an in depth look at every detail of what made that amazing collection of musicians what it was. With his exhaustive research and detailed interviews, Bob Gluck brings the nature and workings of this amazing and influential ensemble to life.Ã¢â ¬Â• (Pat Metheny)Ã¢â ¬Å“In YouÃ¢â ¬â„¢ll Know When You Get There, Bob Gluck takes a fascinating look at the development of a musical identity. The book is ostensibly about pianist Herbie Hancock and his sextetÃ¢â ¬â„¢s Mwandishi periodÃ¢â ¬â •a free-jazz, electronics-heavy evolution of the hard-bop group he formed in 1968Ã¢â ¬â •but it really uses HancockÃ¢â ¬â„¢s story to show how musicians adapt to changing technology, new musical ideas and greater cultural identities. At its core, the book is a study about how an artist accumulates a sound and the experiences that shape his musical viewsÃ¢â ¬Â¦.Perhaps, with this excellent primer, more listeners will start to unearth the joys found in MwandishiÃ¢â ¬â„¢s three recordings.Ã¢â ¬Â• (Jon Ross DownBeat)Ã¢â ¬Å“Gluck gives a keen sense of HancockÃ¢â ¬â„¢s wide-ranging curiosity and eager assimilation of influences, embracing diverse African and Asian musics, the Klangfarbenmelodie of the European avant-garde. . . . and contemporary directions in funk and pop. We get insights into HancockÃ¢â ¬â„¢s successful attempts to forge a new musical language, as well as his involvement in post-production and his delight in gadgetry. . . . There is a vast amount of information in You'll Know When You Get There, including interviews with and brief biographies of the band members. While they stress the collective dynamic of the groupÃ¢â ¬â • Ã¢â ¬Ëœwe were a familyÃ¢â ¬â„¢Ã¢â ¬â •their individual achievements read like a whoÃ¢â ¬â„¢s who of hard- and post-bop jazz. There are also tributes and reminiscences from eminent successors such

as Bobby McFerrin and Pat Metheny. We are given clear explanations of the converging styles and forms and the bandÃ¢â ¬â„¢s open but disciplined approach to improvisation. . . . The influence of the Mwandishi Band persists to the present day, beyond jazz, and this book does a good job in explaining how and why.Ã¢â ¬Â•Ã Â (Lou Glandfeld Times Literary Supplement)Ã¢â ¬Å“Perhaps the most enigmatic ensemble to emerge from the Davis school was Herbie HancockÃ¢â ¬â„¢s Mwandishi Band, which today has acquired an almost legendary status. If pressed, most fans of music from this era would cite this ensemble as their favourite of the periodÃ¢â ¬â •indeed for some it is their favourite jazz ensemble of all time. So how did this band acquire its almost mythical status? ItÃ¢â ¬â„¢s a question that no-one has quite been able to put their finger on until Bob GluckÃ¢â ¬â„¢s exhaustive study, which offers valuable insight into the life and times of this band, with a wide range of interviews from the musicians themselves and those in the businessÃ¢â ¬â •record company producers, execs, promoters and the like. . . . In detail and breadth this is an impressive volume and is valuable for the insight it offers into the music making process, the artistic milieu of the period, and aesthetic aspirations behind the project.Ã¢â ¬Â• (Stuart Nicholson Jazzwise)Ã¢â ¬Å“Gluck has just enough actual experience and theoretical smarts to travel down the multidirectional vectors of the sonic experiments conducted by Herbie and his group and report back the totality of his findings. . . . Some of the most compelling sections of YouÃ¢â ¬â„¢ll Know When You Get There are those which reveal how the groupÃ¢â ¬â„¢s kinetic trajectory as an Afrodelic electroacoustic improvising unit was fully technologised and turbo-boosted in the crucible of the mix. . . . GluckÃ¢â ¬â„¢s interviewees attest to how advanced all this was for the time. In terms of process, groups such as Can or those led by Miles Davis were monolithic jam bands whose records had to be assembled into alien artefacts in the editing suite. On stage, The [Herbie Hancock] Sextet was already a shapeshifting time machine, moving from zero gravity tonal abstraction to quantum funk via dynamic thematic material and on-the-fly programming and processing, and the records documented electric real-time performances being expanded via the alchemical science of the console room. It was, as trombonist Pepo Mtoto Julian Priester states, Ã¢â ¬Ëœa whole that was unified.Ã¢â ¬â„¢Ã¢â ¬Â• (Tony Herrington The Wire)Ã¢â ¬Å“An accomplished keyboardist and electronic synthesist himself, Gluck provides a wealth ofÃ Â insight into HancockÃ¢â ¬â„¢s music.Ã¢â ¬Â•Ã Â (Tom Greenland New York City Jazz Record)Ã¢â ¬Å“The music, rather than the personalities or life stories of the musicians, is this bookÃ¢â ¬â„¢s raison dÃ¢â ¬â„¢etre. Musicians will find transcriptions of value, while non-musicians will not be overwhelmed by the notations and technical descriptions. Gluck goes to great length to describe the music meaningfully to the broader audience, always striving to

encapsulate the special qualities of this body of work. . . . As well-known as Hancock is, this book serves as a valuable resource to understanding his progress, and leaves one hoping for official releases of many of the unissued concert recordings discussed here.Ã¢â ¬Â• (Martin Z. Kasdan Jr. Louisville Courier-Journal)Ã¢â ¬Å“GluckÃ¢â ¬â„¢s rich tapestry of musiciansÃ¢â ¬â„¢ voices and concise, descriptive analyses allows for a reassessment of a period often over-looked in jazz scholarship.Ã¢â ¬Â• (Kevin Fellezs Jazz Studies)Ã¢â ¬Å“WithÃ Â YouÃ¢â ¬â„¢ll Know When You Get There, jazz historian Bob Gluck breaks down HancockÃ¢â ¬â„¢s days with the Mwandishi band as it blurred the lines between jazz, rock, classical and electronic music. ItÃ¢â ¬â„¢s expertly researched and it features interviews with Hancock, close associates and all of the members of Mwandishi band. ItÃ¢â ¬â„¢s a perfect primer to what turned out to be the most experimental and innovative phases of HancockÃ¢â ¬â„¢s career.Ã¢â ¬Â• (The Interrobang)Ã¢â ¬Å“Time has revealed Herbie Hancock's Mwandishi band to be one of the most exceptional and successful achievements of both a transformative musical era and Hancock's own long and varied career. A triumph of Ã¢â ¬ËœfusionÃ¢â ¬â„¢ in the most comprehensive sense of the term, Mwandishi merged the acoustic and electric, the exploratory and fundamental, and the musical and social in a manner that has rarely been duplicated. Bob Gluck does an inspired job in helping us to hear, and understand, every step of MwandishiÃ¢â ¬â„¢s process.Ã¢â ¬Â• (Bob Blumenthal, author and music critic)Ã¢â ¬Å“Bob Gluck deserves much credit for choosing to write a book on, quite possibly, the most futuristic band of the last half-century. The music of Herbie HancockÃ¢â ¬â„¢s Ã¢â ¬ËœMwandishiÃ¢â ¬â„¢ period still stands, over 40 years later, as some of the most advanced and fearless music of all-time.Ã¢â ¬Â• (Christian McBride)Ã¢â ¬Å“Even though Herbie was the leader, with the Mwandishi band he let the music lead. Here was this Ã Â mountain of a musician, one of my heros, with so much experience and knowledge, just letting the music go by itself. He was a servant of the music. That made a huge impression on me and on my life. It's about time somebody wrote a book about this important band.Ã¢â ¬Â• (Bobby McFerrin)Ã¢â ¬Å“YouÃ¢â ¬â„¢ll Know When You Get There fills an important omission in jazz scholarship. In fact, the thin body of literature on a jazz figure as imposing as Herbie Hancock makes this book a matter of some urgency. Filled with meaty stuff, good quotes, and insightful conclusions, Bob GluckÃ¢â ¬â„¢s book is a substantial and needed look at an important era of American music.Ã¢â ¬Â• (Steven F. Pond, Cornell University)Ã¢â ¬Å“Mwandishi's combination of richly woven Afrocentric ideas with advancing music technology had a powerful effect on me. The fact that Mwandishi took on the concept of the Double Consciousness discussed by Du Bois and, at least for a time, took on sociopolitical ideas and was progressively pushing at the boundaries of jazz

expression has a powerful relationship to the work that I've done with Living Colour, Masque, and the Yohimbe Brothers. They helped to lead the way forward.Ã¢â ¬Â• (Vernon Reid)Ã¢â ¬Å“As I began reading this book I was immediately and pleasantly transported to an exciting place. Bob Gluck writes of a time and of events that I was a part of and of course remember well, but the writerÃ¢â ¬â„¢s uncanny ability to touch on the intricacies of this music and its affect unveils for me a keener insight into the present.Ã Â As the band evolved the music itself enslaved us. We were not the dictators of the outcome of the performances. The music told us what it needed and we were willing to unselfishly comply, to the point that the end result of the story was as much of a surprise to us as it was to the audience. It was exciting to go to work every night not knowing what to expect. What am I going to be compelled to do tonight? Can I face the challenge? Am I ready and capable? This is not something that can be contrived, not even if it is your prime objective.Ã Â Our great fortune was the synergy, compatibility, sense of unity, and selflessness that we all shared with each other. Herbie was our leader in every sense of the word. In retrospect, I can see more clearly his great compassion in being a conduit, of sorts, for this magic (if you allow me to be so expressive) to take place.Ã Â IÃ¢â ¬â„¢m very happy that Bob Gluck took on this great challenge to write this book. I would think it to be a daunting task to say the least.Ã¢â ¬Â• (Buster Williams, Mwandishi band member)Ã¢â ¬Å“Bob Gluck has devoted considerable time, effort, and talent to getting it right, the fascinating story of my old band. At 77, I've been around enough music and political activism that has become history to understand that this is not often enough the case. One usually reads about what purports to be oneÃ¢â ¬â„¢s younger self and finds instead a stranger with the same name engaged in a world of the writerÃ¢â ¬â„¢s creation reflecting his/her interests in substitution of what really happened.Ã Â You'll Know When You Get ThereÃ Â is the marvelous exception and it made me cry with joy andÃ Â longing for this long-lost world brought to life once more. Oh, guys, let's be 30 one more time and do this all over again....Ã¢â ¬Â• (Patrick Gleeson, Mwandishi band member)Ã¢â ¬Å“GluckÃ¢â ¬â„¢s YouÃ¢â ¬â„¢ll Know When You Get There: Herbie Hancock and the Mwandishi Band is a welcome addition to the slowly growing bodies of scholarly literature on both post-1967 electric jazz and on iconic bands and recording projects. In addition, Gluck takes a step towards filling a mighty gap in jazz scholarshipÃ¢â ¬â •biographical and analytic research on Herbie Hancock. For researchers, Hancock and his several closest collaborators have been difficult interview subjects, so this book, which blends hard-gotten author interviews with previous published material is extremely valuable to anyone interested in Hancock and his music in general, as well as the Mwandishi Band, which was a pioneer in electric/electronic jazz and musically adventurous.Ã¢â ¬Â• (American Studies)Ã¢â ¬Å“Bob Gluck's book is a major accomplishment and

welcomed addition to jazz literature, shedding light on the days when experimental and popular music flourished as one in America, portraying a great musician during one of his most innovative and creative periods, clarifying musical complexities in a way useful to both musicians and non-music-reading listeners, and even contributing to an understanding of that mysterious elementÃ¢â ¬â •funk. Bob has gained insight from Herbie Hancock's fellow musicians, uses his own personal experience wisely (and modestly), and makes me want to hear the albums he discusses again. You'll Know When You Get There gets me there, not as a look back but with a view to what I'm hearing now.Ã¢â ¬Â• (Howard Mandel, author of Miles Ornette Cecil-Jazz Beyond Jazz)

Bob Gluck is professor of music, a jazz historian, and director of the Electronic Music Studio at the State University of New York, Albany.Ã Â

From the moment I heard the Herbie Hancock Mwandishi Band albums Mwandishi and Crossings I was amazed with these recordings and equally amazed with the lack of information about them. This book is a great read that discusses the development of Herbie through this period, breaks down the music, the live touring of the sextet, and includes a detailed discography of about 100 recordings that are relevant to the music of the Mwandishi band.

Very little has been written about one of the most creative phases of Herbie Hancock's career - the Mwandishi band. This book is very thorough and is a must read from start to finish. I recommend it highly!

If you're a fan of the great jazz pianist/composer Herbie Hancock and especially, the fabulous cosmic/jazz groupthe Mwandishi Band that he led back in the early 70's, then this marvelous book by jazz historian, pianist, andmusic professor Bob Gluck is for you. I have waited for years for an in-depth, comprehensive study of Herbie'sMwandishi band (of which I'm a rabid fan), and his book PERFECTLY does this. Gluck does a masterful job in co-vering the early roots of the band, how it evolved over time, the musicians involved, their philosophy and goals,the daring chances they took with the music, how they created it, and so much more. The Mwandishi band madethree studio albums, "Mwandishi" (1971), "Crossings" (1972), and their final swan song, "Sextant" (1973), all ofthem highly electronic, revolutionary, cosmic, improvisational excursions into uncharted territory. "Mwandishi" wasHerbie's Swahili name for the "Composer". The other members of the band, which

was a sextet, adapted Swahilinames, as well. This was done "for the unifying effect in that when everyone adopted those names it had the ef-fect on each individual joining. They became a unit. It was like we became a family, you know?" Trombonist JulianPriester became Pepo Mtoto which meant "Spirit Child", bassist Buster Williams was "Mchezaji" meaning the "Playerof the Art". Drummer Billy Hart was "Jabali" which meant "Energy", trumpeter Dr. Eddie Henderson became "Mgan-ga", the "Doctor of Good Health", and reedman Bennie Maupin was "Mwile At Akya", the "Body of Good Health", ashe was the vegetarian in the group. In mid 1972, synthesizer wizard Dr. Patrick Gleeson joined the sextet addingeven more sound and texture to the group's studio music and touring performances. Author Gluck goes into well-researched, great detail in his examination of how the band formed their identity and the personalities involvedfrom production to creation. Hancock described the inevitable end of such a revolutionary, progressive band saying,"At a certain point, my feeling was we had gone as far as we could. I just didn't feel there was any more develop-ment that I was capable of producing." He also wanted more smoothness and dependability than an experimentalband provided: "The problem with intuition is that as soon as the vibrations aren't happening, nothing works any-more." $ was also a contributing factor: "The sextet disbanded because I ran out of money. I could get gigs, butthey wouldn't pay enough for the expenses. I always lost money." Producer David Rubinson related just before therecording of "Sextant", "What paid their way was every dime Herbie Hancock had, every single sweat-dollar Pillsburycake mix commercials and European sales of 'Watermelon Man,' and what happened was that Herbie, and thosefrom whom he borrowed, ran out of money." Even a business collective with the band was suggested, but it wasn'ta model upon which everyone could agree. Trumpeter Henderson stated, "As far as I'm concerned, it was Herbie'sband, even though we wanted to call it our band." As such, the inevitable happened. Hancock was also wanting totake the synthesizer and electronics in a new direction; the mega-selling 1973 album "Head Hunters" was the re-sult, with Herbie keeping reedman Bennie Maupin from the Mwandishi sextet. There was actually a FOURTH studiorecording released by the Mwandishi band which was a very limited distribution 1973 vinyl album on the UAR label(7370) scored for the soundtrack to a 1973 black militancy film, "The Spook Who Sat By The Door", based on SamGreenlee's 1969 novel, set in Chicago, and directed by Ivan Dixon. The film was pulled from theaters soon after itsrelease, as it was deemed too politically controversial, but the rare soundtrack can still be found with some looking.It contains thirteen tracks by the band and has a much more funky vibe to it than the other Mwandishi recordings.Gluck compared it to Herbie's 1974 album "Thrust" by his Headhunter's band. I have a mint condition copy I guardwith my life. If you love the brilliant, mind-bending Mwandishi records, then "You'll Know

When You Get There" isrequired and rewarding reading. One of the best books on jazz I've ever read. A triumph!

If you have any doubt that Hancock's Mwandishi period gets little attention, go to Hancock's own website and read the musical biography contained there. It goes from Herbie playing with Miles straight to Headhunters--no mention at all of Mwandishi. This is a real shame because it's one of the most creative and important periods of his musical career.So I'm happy that someone actually produced a book giving Mwandishi the attention it deserves. The book does a good job with its bio on Hancock, how he got to where he did, describing the musical and cultural setting in which he developed. The late '60s was a time of unbridled musical creativity and adventure. It's all the more remarkable to look back at it with some historical distance and see just how vital a period it was. The book gives good basic explanations of the theoretical aspects of the music played by Mwandishi: the move away from harmony, incorporation of cncepts from the European avant-garde, the unlikely (but successful) fusion of it all with funk. There's also a good discussion of the band's concept of intuitive playing and the spiritual dimension they felt it brought about. I've been listening to "Crossings" and "Sextant" since they first came out but the book gave me some insights that let me hear them anew, and I'm all the more impressed with waht an achievement this music was.There are a couple of shortcomings in the book: one is that there's a bit too much blow-by-blow description of performances that aren't available to the general public, and it's not particularly interesting to read detailed descriptions of music that you haven't heard or will never hear. The chapter about the critics' reception of the music was a collection of reviews, one after another, which got a bit monotonous; the author's insights into the music are usually more interesting than those of the critics he quotes. And after the chapter in which he explores "Sextant", there seemed to be repetition of earlier material. Actually, the book in general kind of falls off after this chapter. I guess it might be hard to know what to do after describing the band's pinnacle, and things seem kind of directionless.Anyway, despite these points, because the book has some very good insights and because it finally puts the spotlight on some music that has always deserved more recognition than it's ever gotten, I'd unhesitatingly recommend it.

ok

Download to continue reading...

You'll Know When You Get There: Herbie Hancock and the Mwandishi Band Herbie Hancock: Possibilities Herbie Jones and the Class Gift Barely Legal (Herbie Fisher) Sound Innovations for

Concert Band: Ensemble Development for Intermediate Concert Band - Trombone 1: Chorales and Warm-up Exercises for Tone, Technique and Rhythm (Sound Innovations Series for Band) Relocating to Boston and Surrounding Areas: Everything You Need to Know Before You Move and After You Get There! Relocating to Seattle and Surrounding Areas: Everything You Need to Know Before You Move and After You Get There! Relocating to Washington DC and Surrounding Areas: Everything You Need to Know Before You Move and After You Get There! Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: B-flat Trumpet 1 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: Trombone 1 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: B-flat Trumpet 2 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: Trombone 2 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: B-flat Clarinet 1 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: B-flat Clarinet 2 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: E-flat Alto Saxophone 2 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: B-flat Tenor Saxophone (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: E-flat Alto Saxophone 1 (Sound Innovations Series for Band) Sound Innovations for Concert Band -- Ensemble Development for Intermediate Concert Band: E-flat Baritone Saxophone (Sound Innovations Series for Band) Will You Sign Here, John Hancock? How to Get Off Psychoactive Drugs Safely: There is Hope. There is a Solution.

Contact Us

DMCA

Privacy

FAQ & Help