

I LOVE JAZZ

我爱爵士乐

[美] 劳伦·克拉克 著

BY LOREN CLARKE

国际广播出版社

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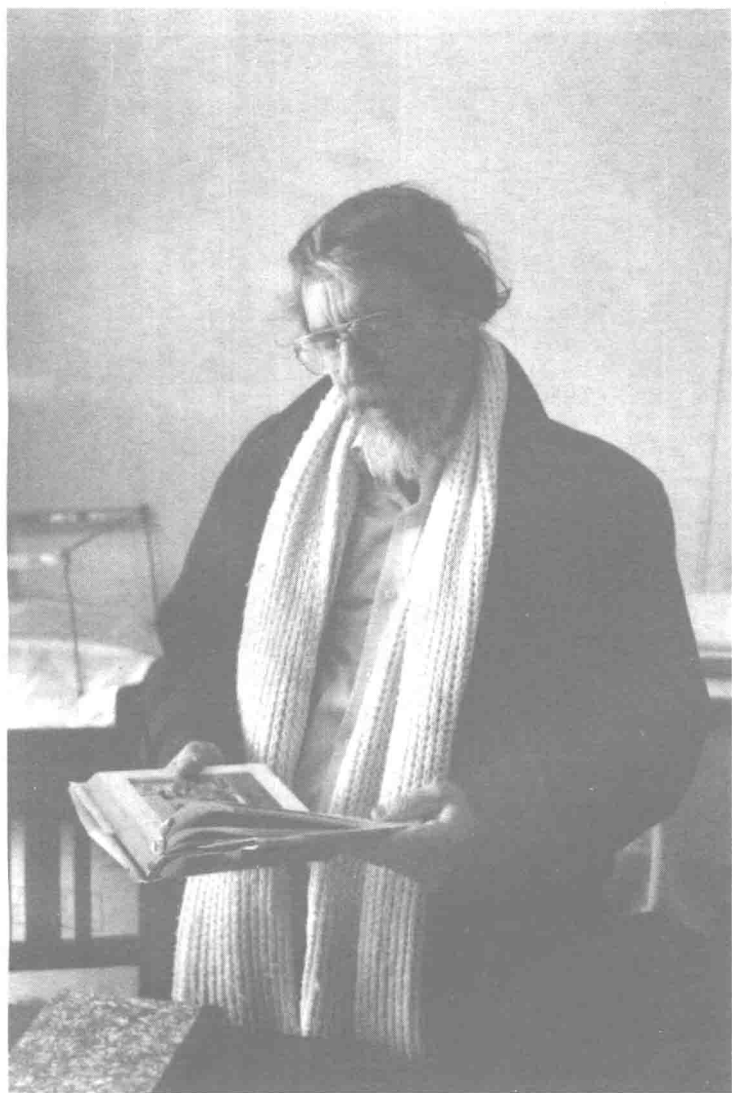
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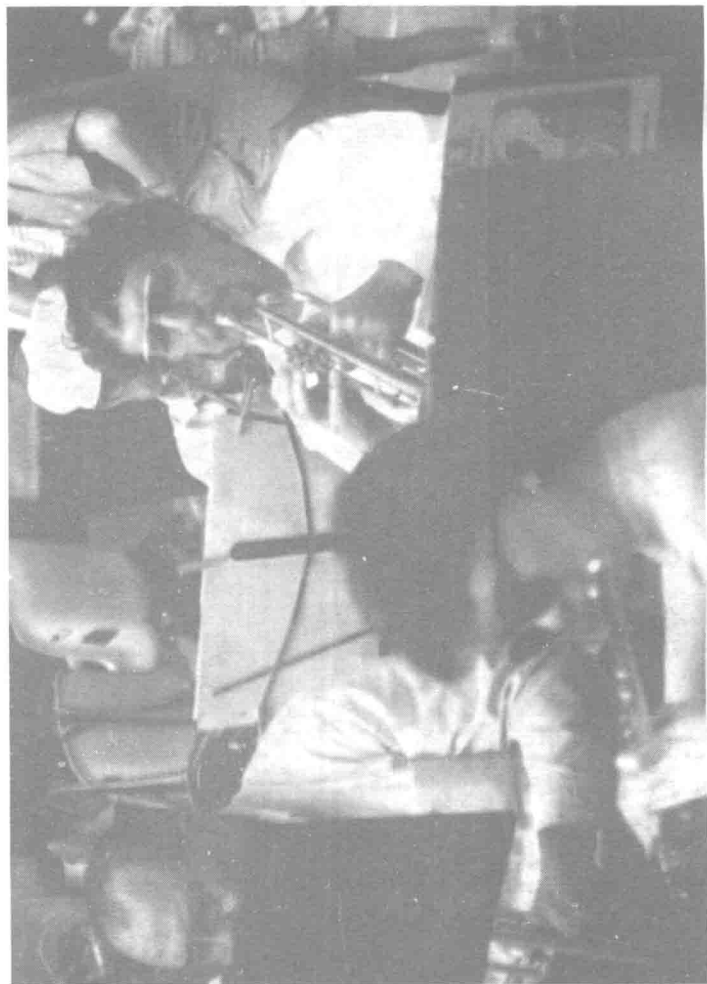


The author writing I Love Jazz in Beijing in 1996.

1996年，作者于北京写作《我爱爵士乐》一书。

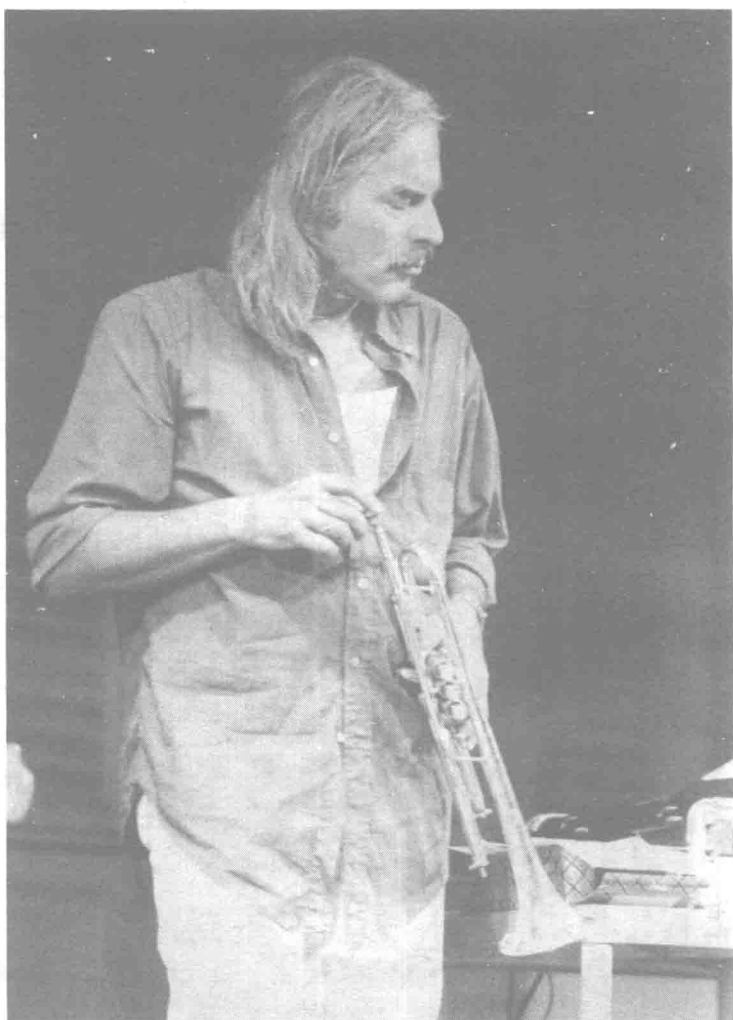


The author (on trumpet) in 1954 (age 17) with his first jazz band "Joe Banana and His Bunch"
1954年,本书作者(17岁,图左一)与他的第一个爵士乐队“Joe Banana and His Bunch”。



The author playing trumpet in a street jazz concert in Chapel Hill, N. C. in 1985.

1985年，作者在北卡罗来那州的Chapel Hill一次街头爵士音乐会上吹奏小号。



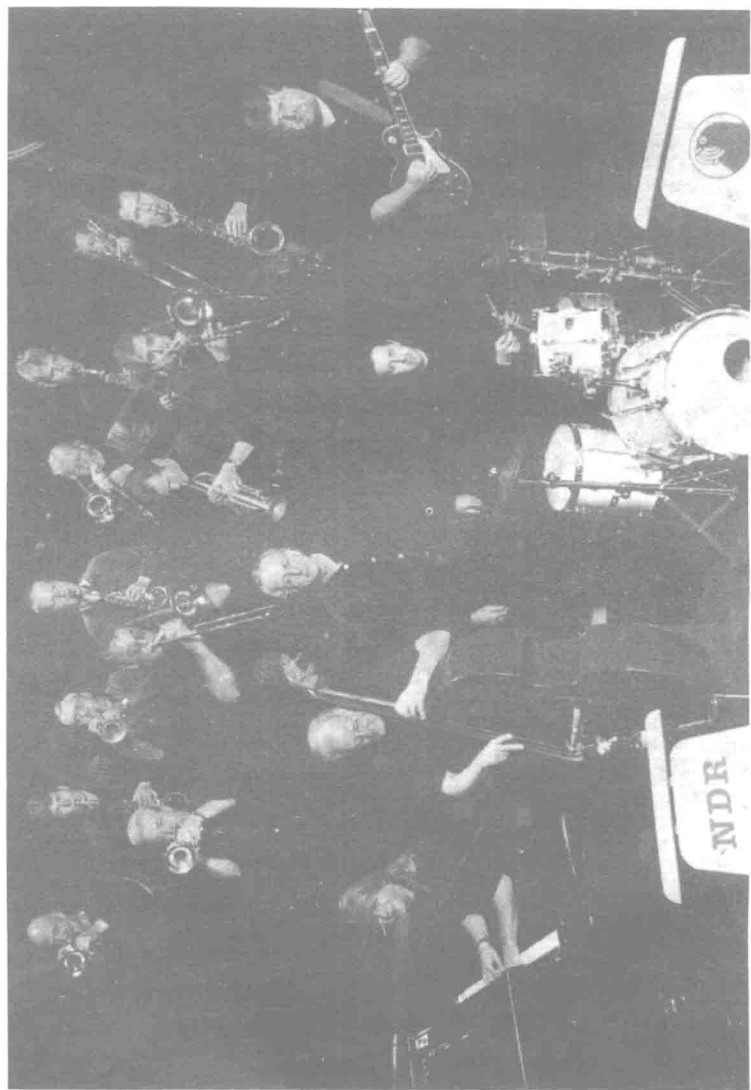
Enrico Rava, Italian Musician of the Year will perform the famous "Carmen - Project" at the Festival.

Enrico Rava, 意大利音乐家, 将在今年的爵士乐节上演奏著名的"Carmen - Project"。



Karin Krog, Norway

Karin Krog(挪威), 爵士乐歌手。



The NDR Bigband which appeared in concert in Beijing last year.

去年来京访问的 NDR 大乐队。



CUYS, the newest, hottest and youngest jazz group in Beijing. The band was formed in 1996 and instantly secured a large following of jazz fans.

GUYS,是北京最新最火最年轻的爵士乐队，组建于1996年。很快，他们就赢得了一大批爵士迷追随者。



Liu Yuan, Beijing (born January 1, 1960)

刘元, 北京(生于 1960 年 1 月 1 日)

"Thanks" Everyone!

It is difficult for me to even begin to express my thanks to everyone who has had a part in the production of this book. First of all, I must thank the thousands of musicians who fought in the trenches of American culture for nearly 100 years in order to bring us the music which we today enjoy as jazz. I want to thank my translator, Mr. Zhang Yuan for the superb job of trying to cast my elliptical, romantic and often "incorrect" English text into a form of Chinese which is hated by some, but loved by many -- a Chinese which reflects the "breakdown" of classical cultural patterns which is inherent to the style of jazz. I want to express my special thanks to Udo Hoffman and all the workers of the Fourth International Beijing Jazz Festival Committee for their enthusiastic support of this project. Special thanks must be given to "the boys in the bands" who have provided me with many inspirational, music-filled evenings in the local "dives" in Sanlitun. The making of the tape and its recording are the "special art" of Mr. You Dai who is our "Monday Night Blues" Guru on China Music Radio. I must give due credit to those writers who know more than I do about specific areas of the history and culture of jazz -- writers whom I have consulted and let speak their own opinions and knowledge of the music. Last but not least I wish to thank Zhang Xiao Ying for the painting of the cover and her constant support and inspiration in the composition of this book -- my gift to the Chinese people.

Beijing 96.10.01

作者的话

多谢各位！

有很多朋友参与了这本书的制作过程。我很难找到合适的词汇来表达我对他们由衷的感谢。首先要感谢数以千计的音乐家们——为让我们欣赏到今天的爵士乐，他们在美国文化界追求、奋斗了近百年。

我想感谢本书的译者：张元先生。我的英文原著有点难懂、有点浪漫，还常常“不太严谨”。把这样的英文翻成中文，有人不喜欢，也有很多人爱看——因为这种语言文字反映了对经典文化因素的反叛，而这正是爵士乐的本质特征。我要特别感谢Udo Hoffman等为第四届北京国际爵士音乐节忙碌的人，他们热情帮助了我。感谢“the boys in the bands”，他们在三里屯酒吧里用许多有灵性的音乐款待过我。随书奉送的带子是北京音乐台“周一午夜兰调”节目的主持人有待先生制作的。我要感谢我请教过和引用过其观点知识的作家，他们对爵士乐发展史上某些特殊环节和文化方面比我知道的多得多。还要感谢张晓莹，她始终支持我写这本书，给我很多启发，还为本书设计了封面。

总之，一句话，我想把这本书献给中国朋友们。

(美)劳伦·克拉克

北京 96.10.01

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Introduction

"Jazz ain't what you play, it's how you play it. It ain't who you are, it's how you feel. If it's from the heart, it's called the blues; if it's from the head it's called cool."

I don't know exactly who said the above words about jazz, but I thought I would put them in quotation marks because I have, at one time or another, heard such remarks from jazz musicians as they talked about their craft.

Almost everybody who listens to jazz for the first time will ask "Just what IS jazz?" Nothing puzzles a jazz artist more than this question. I heard one young musician recently in Beijing who said that if you tapped your foot and beat the floor with your hands, that is jazz. It ain't WHAT you play, it's HOW you play it that makes the difference.

But most of all, it's how you FEEL when you play that makes it jazz or not jazz. That is the most common and universal definition of jazz which can be offered by its practitioners.

However, the practitioners of jazz are often not the best source of information about the music. They are too close to it to offer a rational, objective answer to the question of what is jazz. Even if they did answer, we would probably not understand them. The language of the jazz musician is as colorful, as polyrhythmic, as complex and indefinable as his music. To overhear jazz musicians

引 言

“爵士乐重要的不是演奏曲目，而是演奏方法。重要的不是你是什么人，而是你感受到什么。发自肺腑的心声被称为‘兰调’；头脑冷静清晰的是cool爵士乐。”

这话是谁说的，我不太清楚，不过我觉得该用引号括起来，因为我听过爵士音乐家们交流意见时引用过这话。

头一次听爵士乐的人，几乎都会问：“爵士乐是什么音乐？”爵士艺术家本身也对这个问题感到困惑。最近我在北京听到一位年轻音乐家说，如果你用脚点地、以手击地，听到的声音就是爵士乐。内容并不是问题关键，演奏或发音方法才是。

最最重要的是你在演奏时的主观体验。它决定什么是爵士乐、什么不是。在爵士乐参与者所能提供的爵士乐定义当中，这一条是最常见、最普遍的。

不过，爵士音乐家往往不是爵士乐这种音乐的最佳信息源。“不识庐山真面目，只缘身在此山中”。你离它太近，就会反而看不清它。爵士音乐家可能因为这个道理，而难以说出一个客观、理性的爵士乐定义。即使他们告诉我们，我们恐怕也听不太懂。爵士音乐家使用的语言信号系统和爵士乐一样色彩斑斓、复杂精深、变幻莫测，