

Jazz Cosmopolitanism: 爵士世界主义: 互联网时代爵士音乐的中国视野 China's Perspectives of Jazz Music in the Internet Age

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China's Perspective of Ethnomusicological Studies in the Internet Age “互联网语境中中外音乐交互影响”丛书

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前 言

PREFACE

爵士音乐于 20 世纪初诞生于美国南部的港口城市新奥尔良。作为美国文化的一个象征，爵士音乐充满了自由、创新和适变的美国精神，突破了高贵和低下的阶层桎梏，摆脱了传统和古典音乐形式的束缚。非洲黑人的音乐力量在爵士音乐中得到了弘扬，人类即兴奔放的情感宣泄在爵士音乐中获得了淋漓酣畅的表达。

在世界进入全球化和数字化时代的 21 世纪，爵士音乐也加快了全球化传播的步伐。一方面，美国外交部门继续将爵士音乐作为美国文化的象征，通过富布赖特专家项目和驻外使领馆等渠道向世界各地派遣“爵士大使”，表达文化友好；另一方面，经过一个多世纪的发展和传播，爵士音乐已经在世界各地开花结果，爵士专业已经遍布全球的高等院校，真正成为一个全球文化现象。

“爵士世界主义”这个概念所反映的正是世界各国逐渐将爵士音乐拥入各自文化的怀抱。在增进世界各国文化交流和传播的同时，爵士音乐正呈现出“去美国化”的倾向，变成一种世界文化。

中国是爵士音乐传入最早的亚洲国家之一。一个多世纪以来，许多民间“爵士大使”为了中国和亚洲地区爵士音乐的发展及沟通中西文化做出了突出的贡献。在爵士音乐刚刚诞生不久，美国爵士音乐家威棣·史密斯（Whitey Smith）便来到了中国，长期生活在上海；从 1926 年开始，被称为“第一位亚洲爵士大使”的著名美国爵士音乐家特迪·威德福（Teddy Weatherford）在上海、孟买、吉隆坡、新加坡等地演出和生活；爵士小号演奏大师巴克·克莱顿（Buck Clayton）在上海的两年生活更成为学界津津乐道的轶事。受爵士音乐的影响，“华语流行音乐之父”黎锦晖在极为开放和国际化的环境下，创作了大量的“时代曲”，开创了中国爵士音乐和流行音乐发展的新道路，影响了整个华语地区流行音乐的历史进程。

2011 年，历史上获得过富布赖特基金资助次数最多（八次）的美国爵士音乐家汤姆·史密斯（Tom Smith）加盟宁波大学，工作三年，并于 2012 年成为 *DownBeat* 杂志当年世界范围内唯一入选“爵士教育名人堂”的爵士音乐家。该荣誉用以表彰他在宁波大学全职工作期间为中国爵士音乐的教育和发展所做

出的杰出贡献。2013年，美国哈佛大学博士、纽约城市大学教授萨利姆·华盛顿（Salim Washington）来到宁波大学，成为第一位以富布赖特专家身份被美国政府派往中国（台港澳地区除外）的爵士音乐家，并在任教期间创作了爵士作品《宁波》。与此同时，美国伯克利音乐学院爵士音乐教授尼尔·伦纳德（Neil Leonard）、著名爵士演奏家蒂娅·富勒（Tia Fuller）、伯内特·汤普森（Burnett Thompson）和加拿大著名爵士钢琴演奏家戴维·布雷德（David Braid）等人作为客座艺术家经常定期或不定期地访问宁波大学，进行教学和演出活动。

2014年年底，在我和时任英国萨尔福德大学（University of Salford）艺术与传媒学院教授托尼·威尔顿（Tony Whyton）的共同倡议下，宁波大学艺术学院和萨尔福德大学艺术与传媒学院决定于2015年1月在中国宁波共同举办“首届爵士世界主义国际学术研讨会”，并与“东方音乐学会第八次国际学术研讨会”同时召开。作为国家社会科学基金艺术学重大项目“互联网语境中中外音乐交互影响研究”资助一次国际交流活动，会议得到了课题的经费支持以及课题组成员的积极组织和精心安排。会议通知发出后，收到了世界各地提交的论文提要60余篇，最后来自美国、英国、日本、加拿大、新西兰、韩国、荷兰、俄罗斯、蒙古、德国以及中国（包括台湾和香港地区）的13个国家和地区高校及研究机构的70多名专家、学者参加了此次盛会。会议发表的论文以英文研究成果为主，论文宣讲以中英文双语同步翻译方式进行，与会学者围绕着世界范围内爵士音乐的历史、文化、社会背景、音乐形态和美学观念等内容进行了为期三天的深入研讨和交流。

本书收录的是此次会议上发表的具有代表性的论文。文集的出版是对会议成果的总结和展示，也是为进一步深入进行中外爵士音乐交流史研究的一次学术准备。希望本书的出版能够推动中外音乐学家对包括爵士体裁在内的世界音乐的交互影响和传播研究进行更广泛的国际合作，推动国内学术界在当代爵士和流行音乐的研究领域走向更加开放与全面的国际化。最后，感谢各位中外作者对本书出版的支持，特别是托尼·威尔顿教授和萨里·施罗德（Sary Schröder）博士在最后编纂和校订阶段为本书出版所做的无私贡献。

喻 辉

2016年秋于昆明

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Jazz Cosmopolitanism from East to West

Tony Whyton

Birmingham City University, UK

Jazz is so much more than music: it is a lifestyle and a tool for dialogue, even social change. The history of jazz tells of the power of music to bring together artists from different cultures and backgrounds, as a driver of integration and mutual respect. (Irina Bokova, Director General, UNESCO)

The theme of this symposium offers us an opportunity to consider the role that jazz performs in different international contexts and to reflect on the way in which the music has been studied and understood to date. Readings and interpretations of jazz have changed significantly over the last few years as the global impact of the music, its uses and meanings past and present, become ever more complex. Furthermore, as the research community continues to expand internationally, and draws on a range of disciplinary perspectives to analyse the music, contrasting histories emerge which show how jazz operates in different cultural and political contexts.

For my paper today, I want to explore some issues linked to the theme of jazz cosmopolitanism: how the music can be used as a lens through which to understand the spread and uses of culture. I want to consider some core themes that were essential to the development of this event and to offer some thoughts on jazz's power to act as a platform for cultural understanding and social change. During this symposium, I hope we can interrogate some of the stereotypical constructions of East and West in order to offer a more complex approach to perceiving jazz as a tool for cultural understanding.

Jazz as Global Music

As a global music, jazz has a unique status within social and political discourses, as it blurs the boundaries between established forms of cultural practice, from challenging notions of high and low culture to questioning concepts of the indigenous and foreign. Indeed, as a global music, jazz can often be understood as an acculturated art form born out of different cultural exchanges and influences.

As a sign of the music's global significance, UNESCO created a designated international day for jazz in 2012; International Jazz Day (April 30th) is devoted to promoting cultural understanding through jazz and celebrating the music's rich global heritage and reach. Jazz is the only genre celebrated by UNESCO in this way, arguably because it is the only music that has an established musical culture in almost every nation. More significantly, perhaps, as the Director General of UNESCO points out in the opening quotation, jazz is understood as something much more than just music, meaning it is the perfect artistic vehicle for supporting political initiatives linked to social change and cultural diplomacy.

Despite these positive initiatives that seek to promote the cosmopolitan value of jazz, International Jazz Day celebrations have, to date, largely revolved around the promotion of jazz from an American world view. The history and power of jazz that UNESCO Director General Bokova discusses *is* American, and a limited sense of American history and power at that. Indeed, at a presentation that offered a reflection on the first International Jazz Day, Thomas R. Carter, President of the Thelonious Monk Institute and Member of the National Commission for UNESCO in Washington, stated that the International Jazz Day initiative was a direct legacy of the US Jazz Ambassador program created in the 1950s.¹ When I questioned the merits of this statement and suggested that not only was the US Ambassador program deeply problematic from a racial and political perspective but also that International Jazz Day should be more than the promotion of an American world view, Carter stressed

¹ Carter 2012.

that his primary aim in getting the UNESCO International Jazz Day off the ground was to increase the appreciation of jazz in America.

This attitude reflects the American exceptionalism that has governed the majority of representations of jazz to date. Indeed, as E. Taylor Atkins has pointed out in his work on Jazz in Japan and other international contexts, there is a dogmatic conviction in the majority of American jazz writings that suggests that “democracy, individualism, social mobility, civil society, free enterprise, ingenuity and inventiveness, and well-being are peculiarly American traits.”²

Within this context, there is a naturalised view that jazz automatically represents American views, alongside the somewhat malleable concepts of democracy and freedom. The need to increase the value and recognition for jazz within the United States is clearly needed, in that the music is an integral part of America’s cultural heritage. However, framing International Jazz Day in this way misses out on an opportunity to explore the wider uses and meanings of jazz that might well offer a platform for cultural understanding and diplomacy.

For example, Atkins suggests that jazz needs a broader framework of understanding linked more to transnational processes including frontier expansion, industrialisation, settler colonialism, immigration, slavery and cultural hybridisation. He states:

Jazz, though certainly born on US soil, was both product and instigator of early twentieth-century processes and trends that were global in scope: the mass manufacture of culture, urbanization, the leisure revolution, and primitivism. It is this fact – combined with the sheer, and early, ubiquity of the music – that leads us to conclude that, practically from its inception, jazz was a harbinger of what we now call “globalization”.³

A more sophisticated reading of the global meanings of jazz would lead us to a position where we could study the potential of the music to serve as a tool for cultural understanding. However, by opening jazz up in this way and moving

² Atkins 2003: xiii.

³ Atkins 2003: xiii.

towards a form of cosmopolitanism, we would also have to appreciate that alternatives to the dominant discourse may emerge that make our task as jazz researchers more complex and problematic. This work would have to include the potential for contestation, for alternative configurations of jazz to emerge that differ from the American world view of the music, from events such as the Ramadhan Jazz Festival in Indonesia to “Jazz Lives in Syria”, an initiative supported by the Syrian regime because they interpreted jazz as a form of anti-American music.

History, Narrative and (Non) Linear Influences

In my first book, *Jazz Icons: Heroes, Myths and the Jazz Tradition*⁴, I set out to show how the dominant history of jazz, coupled with discussions of cultural influence and exchange within the music's discourse, has tended to be limited to a simplistic linear and causal narrative:

Just as western classical music has its clearly defined (and equally problematic) historical periods, jazz can now boast its own teleological genealogy with supporting canon; from New Orleans to the Swing Era, to bebop and beyond, causal narration has become the primary means of telling the story of jazz.⁵

In effect, we often buy into the idea that musical and cultural influences are unidirectional, that they are often geographically centred (x person studied with y person, etc.), and that historical moments unravel in an obvious and quantifiable manner through time. Within my work, I've been keen to illustrate the fact that history is not only born out of lived experience but that it is also constructed retrospectively to suit the needs, desires and values of the present day. With this in mind, musical and cultural influences can be understood as multi-directional and can inform understandings of the past as much as they do the present.

⁴ Whyton 2010.

⁵ Whyton 2010:130.

In my *Beyond a Love Supreme*⁶, for example, I examined the way in which the narratives of John Coltrane's life and music have not only influenced readings of jazz from the 1960s to the present day but have also changed the way in which some aspects of African American history prior to the creation of Coltrane's work are portrayed and understood. A straightforward demonstration of this fact could be seen in the way in which the African American writer Pauline Hopkins' 1900 novel *Contending Forces: A Romance Illustrative of Negro Life North and South* was renamed *A Love Supreme* in 1995. By using *A Love Supreme* as a "new title", Hopkins's novel becomes integrally linked both to Coltrane's seminal work and also, perhaps more importantly, tied to the dominant and established narrative of African American history.

As a further example of the complexity of cultural influence and exchange, I drew on the anthropological work of Steven Feld and his book *Jazz Cosmopolitanism in Accra*⁷ in particular. Feld's book explored the idea of cultural exchange, genealogies of listening, and the flow of influences and ideas among a community of musicians in Accra, and the presence of Coltrane as a cosmopolitan influence. One example I referenced in the book was the way in which Ghanaian musicians have used the music of Coltrane as a way of exploring and constructing their own African identity. Coltrane had never visited Africa and yet his African-themed works have encouraged Accra-based musicians to celebrate their sense of place, to challenge official narratives of music and nationhood, and to explore and construct new forms of national identity inspired by Coltrane's sound. To put this into perspective, it is like a Norwegian musician never visiting China but composing music that constructs a vision of what it is to be Chinese and, subsequently, Ningbo-based musicians using the Norwegian impression of China to explore, create and imagine a sense of their own national identity – when thought of in this way, the uses and influences of culture clearly flow in multiple directions and cannot be reduced to simple binaries, boundaries and border controls.

⁶ Whyton 2013.

⁷ Feld 2012.

From Clinton to Clinton: West to East, East to West

I came to believe that the Chinese, for their own reasons and because of their own way of governing, believed that somewhere in Washington there is a master plan about what we intend to do to try to control their rise [...] They really do, because they have plans and they have all kinds of processes. They have never understood the jazz-like quality of American government and democracy. (Hilary Clinton: Chatham House, 2013)

Although meant as a self-deprecating example of the improvised nature of American government and foreign policy, this comment from former Secretary of State and likely presidential candidate Hilary Clinton feeds into several stereotypes and binary configurations of jazz that we're hoping to resist within this symposium. As jazz is acknowledged as more than music, it is often invoked within political discourses as a marker of the unique characteristics of American culture. Little do statements such as these acknowledge the role that jazz has played both in Asia historically or in several major Chinese cities in recent years. The idea that because something is jazz-like, it is alien to other cultures and political systems misses out on a more sophisticated engagement with jazz past and present. These words can also be read ironically, especially given that Clinton's undiplomatic statement was used as part of a conversation linked to the Chatham House prize for international diplomacy.

How then do we move on from these reductive configurations of jazz as exceptionally American towards a complexity of relationships that includes the music's American history but also realises its cosmopolitan and transnational potential? At this point, I'd like to draw on a personal anecdote which leads us back to China and, ultimately, to Bill Clinton.

My mother-in-law recently handed me a box from the family archive which belonged to her uncle Wilkie Davison. Wilkie was a professional musician who developed a successful career as a multi-instrumentalist from the 1920s onwards.

Opening the box, I was interested to see a number of letters where Wilkie

had clearly acted as an intermediary between different promoters and musicians, negotiating fees and logistics for groups he was associated with. The box also included some correspondence about the booking of Stephane Grappelli – one of Wilkie's friends and contacts – for engagements in and around London, as well as general publicity, signed festival programmes and artist's photographs where renowned musicians had written a note of thanks or friendship. As part of the materials, I also came across some publicity photos of groups that Wilkie had been a member of, including this photograph of the Shanghai Five (Figure 1) dating from c.1928.



Figure 1 The Shanghai Five

Now, as far as I'm aware, this group did not have a significant presence in the British dance band scene of the 1920s and 1930s. Within this context, Shanghai could be seen as a simple novelty signifier of the exotic, a marketing gimmick to appeal to British cafe society. However, in an era where the American jazz age was at its peak, Shanghai would have meant something to

British audiences. The Chinese city would appeal to British dance band society as a symbol of the internationalisation of the music, the performers, and Britain's connections with one of the world's largest cities. As Catherine Tackley has pointed out, British dance bands in the mid 1920s, such as the Savoy Orpheans, promoted themselves as "international orchestras" and the activities of American musicians in Britain were increasingly opposed during this time⁸. Indeed, British dance band culture was undergoing a transformation whilst the relationship to America was being renegotiated. In this context, Shanghai performs as a useful signifier of the exotic oriental "other" and as a marker of the internationalisation, industrialisation, cultural hybridity and immigration identified by Atkins as crucial to the jazz age. Furthermore, the group could also reinforce Parsonage's theories of British dance band music at this time as being simultaneously modern, novelty based, and striving for a distinctiveness that sets it apart from America.⁹

So what does Bill Clinton have to do with this narrative? Something tangential but important all the same. As a musician, Wilkie went on to become one of the founding partners of the internationally successful Berg Larsen mouthpiece company in 1945, a company that, over its history, has boasted an array of iconic devotees from Jan Garbarek to Sonny Rollins. On the Berg Larsen website today, Bill Clinton is listed as a major advocate of the company's classic mouthpieces. Whilst Bill Clinton does not have any further part to play in this story beyond an endorsement on a company website, I would suggest that this multi-faceted story – from Wilkie to Shanghai, Berg Larsen to Bill Clinton – provides us with an example of how a local musician's activities and entrepreneurial activities engaged with, reflected, and supported the international spread of jazz culture. Both Shanghai's and Bill Clinton's involvement in the story of Wilkie might only be superficial but their involvement in this narrative points to a more layered and sophisticated reading of the networks, influences, and transnational workings of the jazz world that must form part of our quest for cosmopolitan understanding. When we discuss

⁸ Parsonage 2005:172.

⁹ Parsonage 2005:173.

cosmopolitanism in this symposium, therefore, I would invite us to move beyond the well-trodden idea of the cosmopolitan as being simply a “citizen of the world” towards an examination of the discourses that are bound up with global networks that exist outside the confines of the nation state. Jazz cosmopolitanism inevitably involves a desire to interrogate and understand a sense of multi-local belonging through music, as well as Feld’s idea of “genealogies of listening” – how people discover music and perform and imagine a connectedness through listening – and the “agency of desire for enlarged spatial participation”¹⁰. When we think about jazz cosmopolitanism, we also need to be mindful of, and sensitive to, the dominant African American narrative and the American exceptionalist discourse of jazz but also be open to other histories, networks and transnational practices that shape the meanings of the music around the world. This need is neatly summarised by Kwame Anthony Appiah:

The connection people feel to cultural objects that are symbolically theirs, because they were produced from within a world of meaning created by their ancestors – the connection of art through identity – is powerful. It should be acknowledged. The cosmopolitan, though, wants to remind us of other connections¹¹

Looking through the archival materials presented to me by my mother-in-law, I thought about the inter-relationship between the dominant jazz narrative and other cosmopolitan connections; in Wilkie, there was someone who was engaged with the transnational realities of jazz, someone who was immediately “other”, who drew on and existed outside the official narrative of jazz history but, in his own way, contributed to that dominant history through the work of Berg Larsen. Finally, I thought about how this one box of materials illustrated the ecologies of jazz through the life of a musician; Wilkie’s story points both to the need to unearth “other” stories – histories that don’t always form part of official narratives but which can breathe new life into an

¹⁰ Feld 2012:49.

¹¹ Appiah 2006:134-5.

established discourse – and to think about relationships and connections between individuals and collectives, the past and the present, East and West, and the local and the global. Wilkie's story – as with other stories around the world – can enable us to start a conversation about the realities of the jazz world, the connectedness of people in different cultural settings and the development of the music worldwide. If we think about the ecologies of jazz in this way, we can begin to realise the UNESCO vision, developing a meaningful conversation about jazz's power to promote cultural understanding and to serve as a genuine tool for social change.

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