

A stylized illustration of a man in a dark suit and light shirt, playing a saxophone. The man is depicted in profile, facing right. The saxophone is rendered in shades of blue and purple. The background is a solid red color.

Jazz

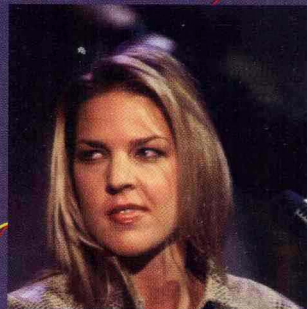
TENTH EDITION

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Tenth Edition

Jazz



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Jazz, Tenth Edition

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Preface

We designed this new edition of *Jazz* to offer students a listening-based approach to the evolutionary development of America's unique art form. We have increased the number of musical selections to offer a more comprehensive overview of important musical performances that anchor our historical overview. This edition is also meant to support instructors in their individual approaches to the jazz experience. Comprehensive citations to additional listening are given throughout the text. A new, interactive CD-ROM accompanies the book and provides numerous enrichment activities to accompany the readings in addition to stylistic musical examples.

CHANGES TO THE TENTH EDITION

- Beautiful, **four-color design** throughout the text
- A **free Multimedia Companion CD-ROM** now accompanies every new copy of the book purchased from McGraw-Hill. Features include the following:
 - Demonstration recordings illustrating jazz styles
 - Instrument film clips
 - Flashcards testing knowledge of key terms
 - Timelines
 - Matching quizzes
- **Vocal jazz coverage** is now integrated throughout the presentation where appropriate.
- A **third audio CD** with additional jazz recordings is now available for separate purchase.
- The new, text-specific **Online Learning Center** provides a wealth of additional resources such as listening software for use with the audio CDs, multiple-choice quizzes, enhanced coverage of jazz around the world, and links to useful websites.

SPECIAL FEATURES

- **“Witness to Jazz”**: A series of essays featuring the images of renowned journalist/photographer William Gottlieb conveys personal anecdotes about musicians such as Dizzy Gillespie, Mary Lou Williams, and Louis Armstrong.
- **“Profiles in Jazz”**: Biographical sketches highlight key figures from the jazz community.
- **“Vamping”**: Interesting asides interspersed throughout the text add color to the presentation and enhance student understanding of the world of jazz.
- **Effective Learning Tools**: Summaries, suggestions for further study/listening/reading, and listening guides provide students with extensive support to master the material and enhance their knowledge of jazz.
- For those students with some musical training, we offer **optional material in the appendix** that includes notated musical examples and more advanced theoretical discussions.

We offer additional listening guides in the text for selections found on the *Smithsonian Collection of Classic Jazz*. An “S” identifies examples from this collection when they appear in the text. References are also made to the New World Records’

collection and are identified by “NW.” This collection can be obtained from 3 East 54th St., New York, New York 10022. Some references are also made to the Folkways Jazz series, identified by “FJ.”

The primary author of the text, Paul Tanner, who was the lead trombonist for the Glenn Miller band and the first educator to introduce jazz studies in higher education at U.C.L.A., offers some personal insights throughout the volume. You may also correspond directly with the author on the Internet at *dwmegill@miracosta.edu*.

RECORDINGS

Three audio CDs are now available. In addition to the 2-CD set (0-07-294544-3), there is now a third audio CD (0-07-304891-7) with additional jazz tracks available for separate purchase. All of the selections on each audio CD have a companion listening guide in the text.

SUPPORT FOR INSTRUCTORS

For the instructor, we offer an Instructor's Resource CD-ROM (0-07-294547-8) that includes the following elements:

- Instructor's manual with musical scores of the stylistic examples on the CD-ROM
- Test bank
- Computerized Test Bank
- PowerPoint slides.

SUPPORT FOR STUDENTS

A text-specific Online Learning Center at **www.mhhe.com/jazz10** is available for students, which offers learning materials to help underpin the reading as well as supplemental activities for personal and classroom use. These activities include multiple-choice quizzes, links to useful websites, and many additional resources. Interactive listening software is available from this site that guides listeners through the musical selections referenced in the text and found on the audio CDs.

Jazz is a history of individuals connected to their culture through their musical art. Jazz is a wonderful reflector of the cultural crosscurrents at work in America. When we study jazz, we also study our own cultural development. As we unfold the rich history of jazz, we hope that we will also connect you to the vitality of the American voice heard so clearly in the performances presented here.

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Jazz



1

Listening to Jazz

AN OVERVIEW

Throughout its chronology, jazz has freely imported influences from diverse cultural and musical elements, forming a type of music that has been accepted as uniquely American. "The American popular song is inextricably and profoundly linked with jazz, the one serving—along with the blues—as the basic melodic/harmonic material on which the other could build."²

Jazz is both indigenous to this country and the most democratic music ever to evolve. Performers in an improvised jazz ensemble are equal partners in the developing musical expression. As the music unfolds, the musical leadership may shift several times as the players contribute their own expressive ideas. Jazz is defined by this balance between the individual voices that constitute an ensemble and the collective expression unique to that ensemble.

In its early development, all music not clearly classical was generally considered jazz, thereby putting jazz, country and western, rock and roll, and all popular and other types of music into one category. As jazz developed, the lines between it and the other musics in America became much clearer. In fact, even the distinction between "good" and "bad" jazz seems to have settled into a general consensus, but this consensus has seldom developed free of controversy.

The music of America has many faces. Few of these musical expressions survive a temporary popularity, but jazz ultimately matured in a way that wove it into the American fabric itself. It is often called "America's classical music," and it has proven to be an appropriate subject of study in colleges and universities around the world. Although there was other musical activity during this time—such as country and western, blues, rhythm and blues, and the popular songs of musical theater—jazz was the first to claim a dominant foothold in the American identity.

This musical and cultural phenomenon was not to be replicated until the advent of rock and roll, which now appears to have an equal amount of cultural energy to etch itself, as jazz did, into the American identity. Jazz embodies the irony of how a music can move from such lowly origins as the heartfelt expressions of American slaves, the music of the church, and the dance hall to the American academy and the concert stage.

"Jazz is considered by many to be America's greatest contribution to music. Its impact on American society has been enormous and its influence on world culture has been far reaching. Its message has been direct, vital, and immediate, enabling it to hurdle cultural, linguistic, and political barriers."

Robert Hickok

When jazz first took shape, players did not foresee its acceptance as an art form. If this fact had been known, perhaps better records would have been kept of just how the transformation occurred. Jazz coalesced out of the many diverse musical influences present at the turn of the century. It is a music that could have developed only in the United States. It required all the elements, good and bad. It needed the rich African oral tradition of the Negro slave culture and the formal schooling practices inherited from the Western European musical tradition. It needed the urban and rural folk music as well as the white and black church music practices. It needed the songs of **Tin Pan Alley**, the “Roaring Twenties,” the marching bands, the jug bands, the tenderloins, the blues, the religious fervor of the Great Awakening, the hopelessness of slavery. Without all of these elements, the recipe for jazz would have been incomplete and not the American expression it is today.

HISTORICAL FRAME OF REFERENCE

Trying to recreate the actual blend of musical cultures from which jazz emerged leaves a great deal to speculation. The musical examples we do have are limited by the recording capabilities of the time, and these examples often stand stripped of the cultural associations that they reflected. To describe the music, the written accounts tend to use a theoretical system that is tailored to European classical music, a literate system that is significantly limited when applied to music that developed from an oral tradition. Consequently, we cannot notate the expressive singing style typical of the musically nonliterate practice at that time.

Without appropriate notation and audio recordings, only written descriptions are available. Like all historical accounts these documentations tend to reflect the dominant cultural view. The language of the descriptions often reflects a frame of reference external to the musical culture being described. Such a report from the outside would tend to overlook potentially important nonmusical associations significant to the inside participants. What did the expressive church music mean to the enslaved black? How was jazz influenced by the strong emotional crosscurrents of the Civil Rights movement? From a distance, such cultural forces may unfortunately lose much of their significance. As we look at the substance of the music, we must also strive to place it in a framework that reveals its meaning.

UNDERSTANDING JAZZ

Understanding jazz requires an understanding of the jazz performer. Unlike music of the Western European tradition, which traces the history of musical composition, jazz traces its history through the performance of individuals. Jazz is about personal, unique expressions, and those performers most remembered by history have always stood above others in the power of their personal expressions. These expressions have always depended on the unique balance of the technical and aesthetic prowess of the performers themselves.

Witness to

Jazz

Mary Lou's Salon



Photo and text by William P. Gottlieb. Bill Gottlieb stopped taking jazz photos in 1948; but, in 1979, after retiring, he began an intensive involvement with those old, now classic images. Several of these images are featured in this text accompanied by his personal comments. Gottlieb received the jazz photography "Oscar" of 1999 at the Bell Atlantic Festival in New York. In 1997 he received the annual *Down Beat* Magazine Lifetime Achievement Award, the first given to a photographer.

"The all-time greatest woman jazz musician!" That's a typical description of Mary Lou Williams. Mary Lou was, beyond dispute, a fabulous pianist, as well as a noted arranger and composer.

She also had another role of distinction: that of a sort of "mother spirit" for musicians. Her spacious Harlem apartment was a "salon" where, in the 1940s, many prominent jazz people hung out, especially—though not exclusively—those musicians whose style was at the cutting edge.

I was a friend of Mary Lou and particularly remember when, in 1947, she had me show up at her place for an evening gathering. The turnout was small but choice. Among the group that appeared were three disparate geniuses who were, or became, members of the *Down*

Beat magazine "Hall of Fame": Dizzy Gillespie, the trumpeter and bebop icon; Jack Teagarden, the premier trombonist of the era; and Mary Lou, herself. To top it off, there were two of the most prominent boppers: pianist-arranger Tadd Dameron, and pianist Hank Jones.

It was a serious social gathering. No jamming. Just serious talk, mostly *about* music . . . with some attention to recordings played on Mary Lou's small phonograph and occasional moments at a piano by one or another of the guests to illustrate a point. As for the usually flamboyant Dizzy, he had no horn but smoked a pipe, looking on as if he were an elder statesman. The hostess, for her part, was all dressed up, with a corsage pinned to her dress.

A memorable evening!

Because jazz is defined by the personal voices of its performers and only secondarily by its composers, it is misleading to force the musical styles used to define jazz into overly rigid categories. The stylistic similarities among players of a particular era are useful in understanding the evolution of jazz, but they are only a shadow of the individual creative voices that propelled jazz's evolution.

An important first step to understanding jazz is recognizing that jazz is not static within its own tradition. This must be established before trying to distinguish it from the other musical traditions in America, a task that at first seems obvious but that ultimately proves more elusive than one would expect. What characteristics are common to almost all jazz and are not typical of other musical traditions? It is much easier to recognize something as jazz than to state how one knows it is jazz and not something else. The more technical musical activities understood only by the practitioners of music somehow signal to even the untrained listener that it is jazz rather than some other musical style. Actually, the musical elements of jazz are very similar to those used in other musical styles. Also, most of the musical forms (or structures) of jazz are not new to American music. However, jazz is still recognizably different, its most distinctive attribute being the manner in which all these elements and forms are performed and the improvised context in which this jazz interpretation is carried out.

The interpretation of music in the jazz style originally came about when African Americans attempted to express themselves on European musical instruments. These early instrumentalists tended to think of their musical lines in terms of how they would be treated vocally. Eventually, the attitude developed that *what* was played was not as important as *how* it was played.

In jazz interpretation, the player restricts interpretative ideas to his or her conception of the melody, coloring it with the use of rhythmic effects, dynamics, and any other slight alterations that occur to him or her while performing. The player remains enough within such melodic restrictions to allow a listener to recognize the melody easily, regardless of the player's interpretation. Almost any kind of melodic line can be performed with jazz interpretation. Most jazz musicians will agree that to write down an exact jazz interpretation is next to impossible, and all will agree that only a musician who has played jazz can even approximate the notation.

WHAT TO LISTEN FOR IN JAZZ

"There need be no mystery about jazz, but each listener has a right, even a duty, to be discriminating."³

To appreciate music, the listener must be actively involved, and understanding and enjoyment go hand in hand. Passive listening will not bring intelligent musical enjoyment. Rather, such enjoyment is fostered through active participation that includes understanding, careful listening, and emotional response. The thrust of all musical learning should be to develop a sensitized awareness of those expressive elements of music that will foster a wide range of musical interests and activities and a variety of musical pleasures.

The primary aim in listening to a composition is to focus attention on the various musical events as they unfold—not an easy task. Mental concentration of a high order is needed. The mind is so conditioned to hearing music as a background **accompaniment** to daily activities—in the dentist's office or at the supermarket—that it is difficult to devote full attention to listening to music.

In daily living, one encounters many spatial relationships—high walls and low walls, houses and garages, sidewalks and streets, country and urban vistas—that are immediately visual and easily identified. In listening to music, one must forget the visual and learn to concentrate on the nonvisual elements.

Another difference is that music moves in time, and time relationships are less obvious in daily living. For example, a painting can be viewed at leisure and its parts observed in relationship to the whole, but not so when listening to a musical composition, when memory becomes important. The mind must remember at one point what has transpired so that one part of a piece of music can be compared or contrasted with another part.

Finally, if one is to learn more about the structure of music, it is important to develop the ability to separate juxtaposed musical sounds and to focus attention on a single musical element. For example, when identifying the **ostinato** bass employed in boogie-woogie playing, one must be able to shut out the right-hand piano sounds to recognize what the left hand is realizing at the keyboard.

Sounds Associated with Jazz

In classical music, each instrument has an “ideal” sound or tone, or at least there is a consensus as to what the ideal sound is. The jazz musician, though, finds such conformity of little importance. As long as the sound communicates well with peers and listeners, the jazz musician appreciates the individuality of personal sounds. This situation, in which personal expression is more important than aesthetic conformity, often causes listeners not accustomed to jazz to question the sounds that they hear.

Certain sounds peculiar to jazz have their origins in oral tradition and are the result of instrumentalists attempting to imitate vocal techniques. Jazz singers and instrumentalists use all the tone qualities employed in other music and even increase the emotional range through the use of growls, bends, slurs, and varying shades of **vibrato**, employing any device they can to assist their personal interpretation of the music. Jazz musicians have always had a great affinity with good singers, especially those whose interpretation closely resembles their own. Such singers include the early great blues singers (to be discussed later) and other talented performers such as Bing Crosby, Ella Fitzgerald, Billie Holiday, Frank Sinatra, Sarah Vaughan, Billy Eckstine, and Betty Carter.

Distinctive jazz **instrumentation** produces unique sounds. For example, a featured saxophone section or a **rhythm section** is seldom found in other types of music. Although it is a mistake to claim that mutes are indigenous to