

Jazz *styles*

History and Analysis



Mark C. Gridley

With Contributions by David Cutler

EIGHTH EDITION

Jazz Styles

History & Analysis

Eighth Edition

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Library of Congress Cataloging-in-Publication Data

Gridley, Mark C.
Jazz styles : history and analysis / Mark C. Gridley.—8th ed.
p. cm.
Includes bibliographical references and index.
ISBN 0-13-099282-8
1. Jazz—Analysis, appreciation. 2. Style, Musical. 3. Jazz musicians. I. Title.

ML3506.G74 2003
781.65—dc21

2001058796

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Portions of pages 63–67 originally appeared in *Jazz Educators Journal*, Vol. XVI (1984), No. 3, pp. 71–72, as "Why Is Louis Armstrong So Important?" Portions of pages 306–311 originally appeared in *Popular Music and Society*, Vol. IX (1983), No. 2, pp. 27–34, as "Clarifying Labels: Jazz, Rock, Funk and Jazz-Rock." Portions of pages 36–47 originally appeared in *The Black Perspective in Music*, Vol. 12 (1984), No. 1, pp. 44–56, as "Towards Identification of African Traits in Early Jazz." Portions of pages 158–162 originally appeared in *Popular Music and Society*, Vol. IX (1984), No. 4, pp. 41–45, as "Why Have Modern Jazz Combos Been Less Popular Than Swing Big Bands?" Portion of pages of 186–189 originally appeared in *Tracking: Popular Music Studies*, Vol. 2 (1990), Issue 2, pp. 8–16, as "Clarifying Labels: Cool Jazz, West Coast and Hard Bop." All of the above are reproduced here by permission of their respective editors. The "(Meet the) Flintstones Theme" is used on the *Demonstration CD* by permission of Barbera-Hanna Music (copyright 1960 and 1967), composed by William Hanna, Joseph Barbera and Hoyt Curtin. Reproduction and performance without permission of Barbera-Hanna Music is forbidden.

The book was set in 10/12 New Caledonia by Clarinda Co., and printed and bound by Courier, Westford. The cover was printed by Phoenix Color Corp.

Prentice
Hall

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1978 by Pearson Education
Upper Saddle River, New Jersey 07458

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Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

ISBN 0-13-189664-4

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Prentice-Hall of Australia Pty. Limited, *Sydney*
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Prentice-Hall Hispanoamericana, S. A., *Mexico*
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Pearson Education Pte. Ltd., *Singapore*
Editora Prentice-Hall do Brasil, Ltda., *Rio de Janeiro*

Preface to the Eighth Edition

The goal of the eighth edition of *Jazz Styles* was to give the reader a broader and more current picture of jazz while maintaining the same style and structure that has proven so effective in earlier editions. To reach this goal we have undertaken several significant additions to this edition, all of them came from the requests of students and professors familiar with earlier editions. The major additions are:

- 1) A new chapter dealing with contemporary jazz
- 2) A new concluding chapter
- 3) New photos of Wynton Marsalis, John Zorn, Steve Turre, Joe Lovano, Bobby McFerrin, Cassandra Wilson, and Fats Waller

The contemporary jazz chapter (chapter 17) updates this text with a discussion of various jazz styles and performers from around 1980 to the present. With so many diverse approaches and phenomenal players coming to prominence in the last twenty years or so, it would be impossible to describe all developments and trends. This chapter presents some of the most important innovations, balancing musicians from different “camps.” Though by no means comprehensive, this chapter should give students a firm foundation in many of the issues important to contemporary jazz while introducing some of the major players of the era.

The final chapter (chapter 18) poses several questions: *What is jazz?* (with some possible new conclusions to complement chapter 2); *Why hasn't jazz become more popular?*; *What next?* While some possible solutions are suggested for each query, no definite conclusions are drawn. Instead, these questions are intended to serve as springboards for discussion and an opportunity for students to synthesize the material they have studied throughout the course of the text.

In fact, both new chapters pose several questions in addition to presenting a substantial amount of new information. For example, Chapter 17 briefly discusses the controversies that surround two prominent contemporary jazz musicians, as well as their contributions. It then asks what defines the jazz tradition—the way the music sounds, or the manner in which it is approached? This type of discussion has been present in just about every jazz circle from the earliest days of the music. The debate is not closed here, just propounded. Perhaps, in the jazz tradition, the asking of the question is more important than finding a conclusive answer.

♦ ♦ ♦ ♦

Adding to an already outstanding text was an exciting, but daunting task. I'd like to thank many people for their contributions. First, I am grateful to Mark Gridley for writing such a comprehensive and significant text. Not only did he provide an exquisite backdrop for the contributions found here, but he composed a text that I have personally used and enjoyed in classes over the past several years.

Several people helped in the research, writing, and editing process of my contributions here. I am greatly indebted to those who freely shared their suggestions and comments about the writings with me: Joe DeFazio, Scott Garlock, Rob Hudson, Lee Heritage, John Wilson, Joe Rishel, Tom Blobner, Bryon Holly, and Jeremy Frantz. I'd also like to thank my

colleagues at Duquesne University who have been so supportive in my taking on this project, especially Ed Kocher, David Stock, Jessica Wiskus, Lynn and Bill Purse, and Sister Carole Riley, as well as my colleagues, mentors, and friends Don Freund, Sven-David Sandstrom, Claude Baker, Fred Sturm, Amy Cutler, and In-Sil Yoo. Chris Johnson, from Prentice Hall, was incredibly helpful and friendly throughout this project. A special thanks goes to my mother, Dr. Tina Cantrell, who spent countless hours editing my writing. Most of all, I'd like to thank my students, who have made the research and teaching of jazz an incredibly gratifying experience.

David Cutler
Duquesne University
June, 2002

Preface to the Seventh Edition

This book was written to help listeners increase their appreciation and enjoyment of jazz. The book and its accompanying *Jazz Styles Demonstration CD* give readers a peek into how jazz musicians put together performances and how their methods have differed from style to style. There is discussion of how jazz originated, and the *Jazz Classics CD* provides examples of the roots, the earliest recordings, and many major styles that developed later. Styles are described in ways that should help the reader get more out of listening to them. The music is presented roughly in chronological order, and the historically minded reader can use that order to examine major currents in the history of jazz. This particular book was intended, however, more as a description of the styles themselves rather than a decade-by-decade chronicle of the changing jazz scene.

This text was designed as a smorgasbord of information so readers would have a flexible reference source. Chapters can be skipped without doing serious damage to an introductory course in jazz appreciation or a single-semester course in jazz history. Numerous deletions and rearrangements in this book's contents have supplied workable sequences for hundreds of jazz courses since the first edition appeared in 1978.

Because of space limitations, this book deals almost exclusively with American instrumental jazz, and coverage is neither comprehensive nor encyclopedic. For more comprehensive coverage, see (a) "Supplementary Reading" (page 407), (b) the books that are footnoted throughout the text, and (c) the bibliographies and discographies that appear in the *Instructor's Resource Manual for Jazz Styles, Seventh Edition* (write College Marketing, Prentice Hall, 1 Lake Street, Upper Saddle River, NJ 07458) and *How To Teach Jazz History* (write the International Association of Jazz Educators, Box 724, Manhattan, Kansas 66502). With space limitations in mind, however, the book was designed to devote proportionally more pages to music that developed since 1940. This is because, given that the first jazz recordings were not made until 1917, about three-fourths of recorded jazz history has occurred since 1940, and this is music that occupies the lion's share of available recording, nightclub, and concert fare encountered by today's readers. Another reason for this allocation of space is that much of the music discussed here in reference to the 1960s—John Coltrane and Chick Corea, for instance—provided foundations for the dominant styles of the 1970s, 80s, and 90s, as that which is discussed here regarding the 1930s—such as Count Basie and Lester Young, for instance—provided foundations for the dominant styles of the 1940s and 50s.

No technical knowledge of music is required to understand the contents of this book, and the text's vocabulary has proven to be comprehensible for high school students as well as college students. Past editions have been used effectively in high schools and community colleges as well as universities. Many instructors have successfully taught their courses from this book without devoting any attention to technical terms. Other instructors have used the "Elements of Music" Appendix (pages 364–393) and the *Demonstration CD* to introduce basic technical concepts at the beginning of their course before they discuss selected jazz styles.

Though the book was originally conceived as a text for nonmusicians, previous editions have also been used as the basic text in jazz history courses for music majors. This occurred because of (a) the "For Musicians" Appendix (pages 415–431) that provides notations

illustrating basic musical principles (chord changes, modes, comping, walking bass, ride rhythms, etc.) and because (b) the book is especially concerned with detailing the ways styles sound and how they can be differentiated in terms of preferred instruments, tone quality, melody, harmony, rhythm, and approaches to improvisation. Supplements of musical notation are referenced in footnotes throughout the text as well as in the sections devoted to technical references (page 410 and pages 412–414).

HOW TO USE THIS BOOK

Music appreciation courses have been in existence far longer than jazz history courses. Since the 1960s, colleges have been extending the means by which nonmusician students can expand their appreciation of music. In addition to traditional approaches that teach listening skills by exposure to the forms and sounds of classical music, new courses also teach listening skills and multicultural awareness by introductory classes in jazz, rock, and world music. Some college curricula allow humanities elective credits to be earned by completing courses in jazz history. The *Jazz Styles* books, compact discs, and instructor's manuals are particularly useful for this type of course. With the *Demo CD* and the *Jazz Classics CD*, the *Jazz Styles* textbook can serve as the core of a self-paced course of study in which the reader/listener becomes familiar with basic principles of music listening. The sights and sounds of jazz can be enjoyed apart from the presentations made by the instructor. The *Jazz Styles* materials can supplement and complement classroom experiences. Technical concepts that otherwise require lecture/demonstrations by professional musicians can be learned by pairing the CDs with the accompanying text pages. The contents of the *Demo CD* can be used as reinforcement of classroom lecture/demonstrations because it provides a handy source of review materials. Several professors have required that their students learn the contents of the *Demo CD* outside of class, thereby saving class time to learn other topics. No matter what approach is taken to using this textbook and its CDs, every individual and class is encouraged to listen to as much recorded and live jazz as possible. **The book will be an effective guide only if accompanied by repeated listening to pivotal selections and extensive listening to a variety of styles.**

Adapting the Book for Different Courses

This book was originally conceived in an omnibus format whose organization was intended to provide a flexible reference for learning about jazz. Sample syllabi for different class schedules and various approaches to introducing jazz are provided in the *Instructor's Resource Manual* that is available from Prentice Hall sales representatives. The next five paragraphs outline approaches that have proven successful in schools where previous editions of this book have been required.

The text provides the essentials for a course in **UNDERSTANDING JAZZ** if it is accompanied by several carefully conceived, in-class demonstrations by musicians plus a well-chosen collection of recordings. A bare minimum collection might begin with this book's compact discs and a number of the albums footnoted in the text. The in-class demonstrations might follow the guidelines described in "Getting the Most From a Drumming Demonstration and Live Rhythm Section" in *How To Teach Jazz History* (Mark C. Gridley, IAJE Press, 1984/1997; available from the International Association of Jazz Educators, Box 724, Manhattan, Kansas 66502; phone 785-776-8744). Other helpful strategies are demonstrated in "Teaching Jazz History to Nonmusicians" (1984 NAJE Convention Cassette #37, available from IAJE, at above address or email: chris@IAJE.org). Previous editions of the text have been used in this way at several colleges. These sections of the book provided the key components: Elements of Music Appendix (364–393), chapter 2 (What Is jazz?), chapter 3 (Appreciating Jazz Improvisation), and chapter 4 (Origins of Jazz). Much emphasis was placed on the listening guides that appear throughout the text. Instructors usually supplemented that

material with selected portions of styles chapters. The portions that give readers the most insight into how jazz is made are the nonbiographical units that appear at the beginnings of chapters 5, 6, 9, 14, and 16.

The text provides the essentials for a historically organized **INTRODUCTION TO JAZZ STYLES**. Again, a basic collection of records is essential. The bare bones of such a collection could be taken from the *Jazz Classics CD for Concise Guide to Jazz* (available from Prentice Hall as ISBN 0-13-088792-7) and the *Smithsonian Collection of Classic Jazz*. The skeleton of the course is described in the “styles” chapters: chapter 5 (Early jazz), chapter 6 (Swing), chapter 9 (Bop), chapter 10 (Cool), chapter 11 (Hard Bop), chapter 14 (Avant-Garde/Free Jazz), and chapter 16 (Jazz/Rock). Instructors frequently preface their styles sequence with appendix materials (Elements of Music) and the introductory chapters (What Is Jazz; Appreciating Jazz Improvisation). They frequently supplement with more specialized chapters, such as those devoted to Duke Ellington and Miles Davis, for instance.

The text provides the essentials for a course concerned primarily with **MAJOR FIGURES IN JAZZ**: Louis Armstrong (covered in chapter 5), Duke Ellington (chapter 7), Charlie Parker/Dizzy Gillespie (chapter 9), Miles Davis (chapters 12 and 16), and John Coltrane (chapter 13). For those who wish to explore more than just the top five or six figures, the text also covers such other giants as Jelly Roll Morton (chapter 5), Earl Hines (chapter 5), Count Basie (chapter 8), Lester Young (chapter 8), Lennie Tristano (chapter 10), Ornette Coleman (chapter 14), Charles Mingus (chapter 14), Bill Evans (chapter 15), Sun Ra (chapter 14), and Stan Kenton (chapter 10), to name just a few.

For a course in **THE HISTORY OF JAZZ**, the text can be used intact, though minor juggling of contents will make the final chapters more chronological. For example, the main treatment of Miles Davis (chapter 12) runs from the 1950s to the late 1960s; so the instructor may wish to postpone coverage of its second half until after covering parts of other chapters that deal with the early 1960s: John Coltrane (13), Avant-Garde (14), and Bill Evans (15). Similarly, the instructor may wish to postpone the final two-thirds of chapter 15 (Bill Evans, Herbie Hancock, Chick Corea & Keith Jarrett) until the 1970s have been covered, because the bulk of its material overlaps the same span and then spills into the 1980s with its updates on Herbie Hancock and Chick Corea. Before attempting to be perfectly chronological, instructors are encouraged to note that coverage of Charles Mingus in chapter 14 runs from the 1940s to the 1970s, as does that of Sun Ra. Also note that chapter 14’s coverage for the Art Ensemble of Chicago, Anthony Braxton, and the World Saxophone Quartet overlaps the same time period as chapter 16’s coverage of jazz-rock. Incidentally, to do justice to the course title of “jazz history,” the instructor will need more than merely the brief recorded examples contained in the *Smithsonian Collection of Classic Jazz*, the *Jazz Classics CD for Jazz Styles*, and the *Jazz Classics CD for the Concise Guide to Jazz*. A good start would be a sampling of recordings that are footnoted for each chapter and/or the *Small Basic Collection* presented before chapter 1.

At several schools, jazz styles and history are introduced by instrument rather than by era. For example, the history of major influences on jazz styles of trumpet playing is treated separately from the history of major influences on piano styles. Each instrument is treated separately until all the instruments have been covered through all of jazz history. For the convenience of those schools, most of the era chapters in *Jazz Styles* are organized by instrument. Students need merely pull out the particular section of each chapter that deals with the instrument of the week. After all chapters have been scanned for that instrument, the next instrument can be investigated in a similar fashion. Some schools also have entire

courses devoted to the study of styles for improvising on just one instrument. At least one professor requires *Jazz Styles* to be read by students in courses called “jazz trumpet,” “jazz trombone,” “jazz saxophone,” “jazz piano,” “jazz bass,” and “jazz drums.”

This text has also been used in courses called “American Music,” “Contemporary Music,” “Twentieth Century Music,” “Popular Music in America,” “African American Music,” and “Black Music.” The last third of the text is used in many courses called “Rock,” “The History of Rock and Roll,” and “Jazz/Rock Foundations.” The “Elements of Music” appendix is used in numerous music appreciation courses. The “For Musicians” appendix is used in many courses in “jazz theory” and “Introduction to Jazz Styles,” “Jazz Survey,” and “Jazz Perspectives.” Additionally, a number of band directors require their ensemble members to read the book, listen to the CDs, and learn where their own performance repertory fits in the large picture of jazz history.

Teaching Strategies

A number of professors have said that this book has too much information in it, and, in particular, that it is impossible for them to cover some chapters, such as Ellington and Coltrane, in a single-semester college course. These professors are correct. However, if they are unduly frustrated by this, they are overlooking two considerations. First is that **this book, like most good textbooks, is intended to be merely a resource, not a rigid syllabus for a particular course. It was never intended to be studied line by line, cover to cover by novice listeners in a single-semester jazz appreciation course.** The second consideration is that part of **a teacher’s job is to make judicious choices from the assortment of information offered in a textbook and then guide students to a comprehensible sampling that is suitable for them.**

Instructors need to be aware that students are often confused and frustrated in courses where professors do not routinely follow a detailed syllabus that tells what textbook pages, terms, and musicians the students are expected to learn. Textbooks tend to be overwhelming when students assume that they must learn everything in them. Helpful teachers tell their students what not to be overly concerned with. A few examples will clarify this. Whereas some teachers consider sidemen names to be superfluous, others believe that familiarity with every musician in the Ellington chapter is essential for a minimum understanding of the music. Some teachers feel that to know John Coltrane was an important post-Parker saxophonist is sufficient. Other teachers consider an appreciation of Coltrane’s McCoy Tyner-Jimmy Garrison-Elvin Jones rhythm section also to be essential. And some teachers want students to remember not only that Coltrane had roots in the styles of Coleman Hawkins, Lester Young, Charlie Parker, and Sonny Stitt, but also that Coltrane influenced such current giants as David Liebman and Michael Brecker. Some teachers believe that a basic introduction to jazz involves learning to discriminate soprano from tenor saxophone timbre. Other teachers feel that such a skill exceeds reasonable expectations for nonmusician students. Whereas some teachers feel that students should be able to recognize the sound of a 12-bar blues before receiving a passing grade in an introductory course, other teachers are more concerned that their students remember the birthplaces of famous musicians. Some teachers believe that an immersion in the sounds of jazz is sufficient and students need not acquire knowledge about how it is made. Regardless of a teacher’s philosophy of education, students benefit from being told what that philosophy is. They also welcome knowing what pages to read and what they will be expected to remember.

A number of profs have said their students ask them what names are important among the many names appearing in *Jazz Styles*. Resourceful profs tell their less motivated students to learn approximately the ten to twenty names that receive the most page space. More-motivated students can do fine if they skip all but the boldfaced names.

Here is a rule of thumb for using a book that mentions a large number of important musicians. Hold students responsible for familiarity with only the musicians whose work they have extended opportunity to hear. For example, if your music library or listening lab lacks the classic Miles Davis recordings *Steamin'*, *Cookin'*, *Workin'*, *Relaxin'*, and other Prestige recordings with Philly Joe Jones, it would not be reasonable to hold students responsible for Jones. If your library lacks the *Jazz Classics CD* for the *Concise Guide to Jazz* or the *Smithsonian Collection of Classic Jazz* that have examples of Art Tatum, Coleman Hawkins, Clifford Brown and Ornette Coleman, it might not be reasonable to hold students responsible for those four artists. All are missing from the *Jazz Classics CD* for *Jazz Styles*.

Students have reported several different ways to use the tables of musician names that appear in most styles chapters. One way is to use them for keeping track of what is covered in class. Whenever the professor discusses a particular musician and plays examples of the music, students turn to the table and put a check mark next to that musician's name. Students also use the tables to help classify new musicians they hear on the radio or see in concert. When they hear someone new, they look up that name. This helps them remember the new name by classifying it in a familiar way. Students know that if they like the sound of one player in that style, others from that same table may also be enjoyable and worth seeking on recordings.

The strategy that some professors use to choose textbooks is to seek one that will serve as a skeleton of knowledge to be fleshed out in lecture. This differs from the strategy of finding a book that can serve as a smorgasbord to be trimmed down. Instead of giving students a book having more than they will need, these professors prefer to give students a book having less than they need. These professors might wish to assign the *Concise Guide to Jazz*, the abridged version of *Jazz Styles*. By comparison with *Jazz Styles*, it contains about half the number of pages, 10 chapters, a fifth the number of musician profiles, and about a fortieth the number of musician names and tune titles. It retains important appendix items from *Jazz Styles* such as the Elements of Music, the Guide to Album Buying, and the Glossary. It also retains most of what is in the *Jazz Styles* chapters on What Is Jazz and Appreciating Jazz Improvisation. It comes with a *Demonstration CD* adapted from the *Jazz Styles Demo CD* and an optional CD containing 21 historic recordings that are analyzed in listening guides. The contents of the *Jazz Classics CD* for the *Concise Guide to Jazz* is balanced across jazz history. However, it can also serve as a complement to the *Jazz Classics CD* for *Jazz Styles* and the *Smithsonian Collection of Classic Jazz* because it duplicates only five selections from those compilations.

A strategy that some professors use when choosing a textbook is to find a reference work that allows inquiring students to go beyond what can be covered in class. They want their students to have something to refer to whenever more information is sought about music that they hear in class or on the radio. *Jazz Styles* is exhaustively indexed to serve precisely such a function. It also has tables listing the prominent names by style and era. Numerous footnotes steer the reader to the best sources for hearing the important musicians and reading about them.

Here is an example of the flexibility that *Jazz Styles* recently offered a professor who was willing to glean relevant material from the resources in the text rather than assuming the course must rigidly follow the book. For a one-semester course in jazz and rock that students took as a music appreciation elective, the instructor first introduced some "how to listen" ideas, by way of in-class demonstrations of instruments and analysis of song forms (as explained in the Elements of Music Appendix and chapter 3). Then an African retentions sequence (as explained in chapter 4) was presented, moving smoothly to jazz-rock, because jazz-rock has

more Africanisms than other jazz styles and because the course title was “Jazz and Rock.” Both instructor and students were already familiar with Spyro Gyra, so its style became a good jumping-off place, and they analyzed one of their favorite recordings by that band. Joe Zawinul’s “Birdland” was another handy point of departure because some students had heard the popular Manhattan Transfer version and could connect it to the Count Basie riff band style they heard in “One O’Clock Jump.” (These are found together at the beginning of the *Jazz Classics CD*.) Then an assortment of pop music was presented (James Brown, Ray Charles, the Jacksons, and various Motown recording artists), and its African connections were outlined via chapter 4 (Origins of Jazz) and chapter 16 (Jazz-Rock). The explanations for African connections and origins of jazz/rock were keyed to the chart of parallel streams that appears in chapter 16. Much of the sequence was done according to suggestions found in the “Demonstrating African Connections” chapter of *How To Teach Jazz History* (IAJE Press, 1984/1997). Then, for the remainder of the course, a few key jazz styles such as swing and bop were introduced, and discussion was offered for only a few essential figures (Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Dizzy Gillespie, Miles Davis, and John Coltrane).

Acknowledgments

I remain deeply grateful to many people who took time out of their own busy schedules to provide ideas and feedback for past editions of this book and its abridged edition, the *Concise Guide to Jazz*. Since 1971, Harvey Pekar has been sharing his penetrating stylistic insights, historical perspective, and discographical knowledge. He was always willing to discuss controversies, direct me to new perspectives, and allow me to include his observations when I prepared my manuscripts. Every chapter in this text reflects his input. Since the very first manuscript in 1973, John Richmond has continued to be a source of counsel in my jazz history research. I also remain indebted to Chuck Braman for his help on the first five editions because the results survive in this new one.

I remain indebted for the detail and accuracy in Bill Anderson's updating 552 footnotes of albums and books and editing the 52-page discography in the *Instructor's Resource Manual*. His dedication takes much of the pain out of my revision tasks.

This edition reflects extensive critiques performed on earlier editions by Morris Holbrook, Karl Koenig, Victor Schonfield, and Joel Simpson. Holbrook and Koenig allowed me to include their own words in my rewrites. Wallace Rave conceptualized the original analyses for Chapter 4's section on What is African and What Is European About Jazz, as Koenig did for the brass bands origins of New Orleans jazz. As in the previous three editions, Carl Woideck supplied critiques that helped improve this edition's accuracy and clarity.

For the new coverage of acid jazz, the following people provided their knowledge and guidance: Rob Hoff, David Miyares, Dan Poletta, Chris Hovan, Bob Belden, Wayne "DJ Smash" Hunter, Jarrad Hoffman, Gilles Peterson, Chris Bangs, Randy Norfus, Carlo Wolff, Harvey Pekar, and Ed Stephens.

For the new coverage of singers, the following people shared their observations and allowed me to use them: Iris Sharp, Fred Sharp, Gary Pildner, Bob Fraser, Nan O'Malley, George Gridley, Chad Gearig, Grant Cook, and Tom Inck.

I thank Elaine Hopkins and Ruth Wahlstrom for their generosity and creativity in proofreading and editing new sections on vocal blues, women singers, smooth jazz, and acid jazz. I appreciate the helpful suggestions kindly provided by Jackie Warren and Ed Harrington, who proofread piano comping music on pages 424, 425, and 429.

Many consultants were involved in the research, preparation, and editing of the listening guides. A few of the biggest contributors are singled out here. Anita Clark helped edit almost all the listening guides. Assistance for analysis of "Masqualero" came from Bob Belden, Rick Helzer, Bart Polot, and the composer himself, Wayne Shorter. Assistance for "Jitney #2" was provided by David Such and Franck Amsellem. "Surucucu" was prepared with the assistance of the performer on the recording, Joe Zawinul, and the composer of the piece, Wayne Shorter. Dan Levinson, Karl Koenig, and others contributed to the prefatory remarks for "Dixie Jazz Band One-Step." Willa Rouder proofread "You've Got To Be Modernistic." Andrew White provided a transcription of John Coltrane's "The Promise." Bill Dobbins provided a transcription of Chick Corea's "Steps." Jerry Sheer helped verify electronic instruments on "Birdland."

This edition reflects research done for all previous editions and the kindness of hundreds of musicians who shared their observations, memories, and opinions with me. For a complete listing, see the Acknowledgments sections for the previous editions. The accuracy of

coverage in this book is due in part to the cooperation of many musicians whose music is discussed on its pages. Unfortunately several of them passed away before seeing the finished product. Over the past twenty-five years, the following players helped by means of conversations, proofreading, and/or correspondence: Benny Goodman, Stan Kenton, Bill Evans, Wayne Shorter, Joe Zawinul, Eric Gravatt, Herbie Hancock, Tony Williams, Joe Venuti, Al McKibbin, Dizzy Gillespie, Paul Smith, Richard Davis, Bob Curnow, Jimmy Heath, Jaco Pastorius, Red Rodney, Jimmy Giuffre, Andrew White, Bud Freeman, Gerry Mulligan, Maynard Ferguson, Billy Taylor, Eddie Vinson, George West, Paul Motian, Ken McIntyre, William Parker, Barry Martyn, Don Sickler, Dave Berger, Richard Sudhalter, Val Kent, Mel Lewis, Ernie Krivda, Mike Lee, Bob Fraser, Fred Sharp, Chuck Wayne, Abe Laboriel, Gene Lees, Airtio Moreira, Bill Kirchner, Gunnar Biggs, John Klayman, Mal Barron, Bill Dobbins, and Harold Battiste.

I am grateful to the many professors and their students who took time to tell me how previous editions worked for their classes. A few of the more recent evaluations came from:

Billy Barnard	University of Minnesota at Duluth
Bill Dobbins and Mark Flugge	Eastman School of Music
Gary Scott	Cuyahoga Community College
David Joyner	North Texas State University
Lewis Porter	Rutgers University
Tom Everett and Jim Cox	Harvard University
Jeff Stout	Berklee College of Music
Mark Harvey	Massachusetts Institute of Technology
Jay Busch and Wallace Rave	Arizona State University
Warren Gaughan	Warren Wilson College
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Justin DiCiccio	LaGuardia High School for the Performing Arts and Manhattan School of Music
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Curt Wilson	Texas Christian University
Lindsey Sarjeant	Florida Agricultural and Mechanical University
Carroll Dashiell and George Broussard	East Carolina University
Terry Steele	Slippery Rock State University
John Joyce	Tulane University
Rick Helzer	San Diego State University
John Harding	University of North Carolina at Charlotte
Leonard Feather	UCLA
Howard Mandel	New York University
Alan Hood	Miami University
Bart Polot	University of Michigan

Supplements

SUPPLEMENTS FOR USING THIS BOOK

Several sources of material supplement this edition of *Jazz Styles: History and Analysis*. First is the *Demonstration CD*, which contains 73 minutes of audio demonstrations for instrument sounds (guitar vs. banjo, trumpet vs. fluegelhorn, clarinet vs. soprano sax, ride cymbal vs. crash cymbal, walking bass, etc.), and musical concepts (blue notes, swing eighth-note patterns, A-A-B-A song form, 12-bar blues chord changes, etc.). The CD illustrates the contents of the Elements of Music Appendix and Chapter 3: "Appreciating Jazz Improvisation." There are 171 audio demonstrations. The CD format is available separately as ISBN 0-13-099283-6. A one-hour video version of the *Demonstration CD*, called *Listening to Jazz* (Prentice Hall, 1992), was prepared by Steve Gryb. It is available as ISBN 0-13-532862-4. Phone 800-947-7700 to order any of these supplements.

The second main supplement is the *Jazz Classics CD* (available separately as ISBN 0-13-099348-4), containing 26 selections of historic jazz recordings, at least one for each chapter, totalling 90 minutes of music and narration. The pieces on it have corresponding listening guides in this textbook. (Performers include West African folk musicians, American Gospel singers, the Original Dixieland Jazz Band, Louis Armstrong, Earl Hines, James P. Johnson, Count Basie, Duke Ellington, Johnny Hodges, Ben Webster, Charlie Parker, Dizzy Gillespie, Lennie Tristano, Stan Getz, Miles Davis, Bill Evans, Cannonball Adderley, John Coltrane, McCoy Tyner, Elvin Jones, Cecil Taylor, Wayne Shorter, Herbie Hancock, Tony Williams, Chick Corea, Joe Zawinul, and others.) Note that very few of its selections are in the *Smithsonian Collection of Classic Jazz* (SCCJ). Therefore the *Jazz Classics CD* can serve equally well as a SCCJ substitute or supplement.

The third supplement to *Jazz Styles: History and Analysis* is the 76-minute *Classics CD for Concise Guide to Jazz* (Prentice Hall, 2001; ISBN 0-13-088792-7; phone 800-947-7700). Only four of its selections duplicate SCCJ contents. Therefore it serves equally well as a substitute or a supplement to the SCCJ and the *Jazz Classics CD*. It includes: "Dixie Jazz Band One-Step" (1917) by the Original Dixieland Jazz Band, "West End Blues" (1928) by Louis Armstrong & Earl Hines, "Sobbin' Hearted Blues" (1925) by Bessie Smith & Louis Armstrong, "Taxi War Dance" (1939) by Count Basie & Lester Young, "Back in Your Own Back Yard" (1938) by Billie Holiday & Lester Young, "Tiger Rag" (1933) by Art Tatum, "Body and Soul" (1939) by Coleman Hawkins, "Harlem Airshaft" (1940) by Duke Ellington, "I've Got It Bad" (1961) by Johnny Hodges, "Ko-Ko" (1945) by Charlie Parker & Max Roach, "Things to Come" (1946) by the Dizzy Gillespie big band, "Dexter Digs In" (1946) by Dexter Gordon, Bud Powell & Max Roach, "Subconscious-Lee" (1949) by Lee Konitz & Lennie Tristano, "Two Bass Hit" (1958) by John Coltrane & Cannonball Adderley, "Blue in Green" (1959) by Miles Davis, John Coltrane & Bill Evans, "Gertrude's Bounce" (1956) by Clifford Brown & Sonny Rollins, "Cloning" (1987) by Ornette Coleman & Don Cherry, "Your Lady" (1963) by John Coltrane, McCoy Tyner, Jimmy Garrison & Elvin Jones, "Solar" (1961) by Bill Evans, Scott LaFaro & Paul Motian, "Captain Marvel" (1968) by Chick Corea, Stanley Clarke, Joe Farrell, Flora Purim & Airtio Moreira, and "Birdland" (1977) by Joe Zawinul, Wayne Shorter & Jaco Pastorius.

The fourth category of supplements includes a 183-page *Instructor's Resource Manual* (with a 71-page discography) and a *Test Item File* of 1000 exam questions in hard copy and in computer disc form. These are available only to instructors.

***Notes with Information
about Recordings***

Footnotes citing recordings are designed to provide information necessary for obtaining examples discussed in the text and/or to note further recordings by the artists discussed. They indicate the most recently available issue of a cited recording. The currently available format is compact disc (CD) unless otherwise indicated as LP (33 1/3 rpm long-playing record) or AC (audio cassette). Since manufacturers have discontinued most LPs in favor of CDs or audio cassettes, most of the listed LPs are out of print; CD equivalents have been listed when available. The development of the compact disc has led to many jazz reissues. In addition, CDs have appealed to libraries and schools because of their smaller size, ease of accessibility to portions of a selection, and improved resistance to deteriorating sound quality. Because many libraries and stores have moved to CDs exclusively, this book provides information on CD availability for most cited recordings. It lists LPs or audio cassettes only when a CD format was not available when we went to press.

A Small Basic CD Collection

The Jazz Classics Compact Disc for Jazz Styles. Prentice-Hall: ISBN 0-13-099348-4, 1917–1977.

Jazz Classics Compact Disc for Concise Guide to Jazz. Prentice-Hall: ISBN 0-13-088792-7, 1917–1987.

(The above two CDs are not available in music stores; phone 800-947-7700 for mail order.)

Ken Burns, *Jazz: The Story of America's Music*. Columbia/Legacy: C5K 61432, 5CD set, 1917–1992.

(Replaces Smithsonian Collection)

Masters of Jazz, Vol. 1: Traditional Jazz Classics. Rhino: 72468, 1923–1992.

Masters of Jazz, Vol. 2: Bebop's Greatest Hits. Rhino: 72469, 1945–1954.

Masters of Jazz, Vol. 3: Big Bands of the '30s & '40s. Rhino: 72470, 1931–1947.

Louis Armstrong, *The Hot Fives & Hot Sevens, Vol. 3*. Columbia: CK 44422, 1927–1928.

Louis Armstrong and Earl Hines, Vol. 4. Columbia: CK 45142, 1928.

The Legendary Sidney Bechet. RCA Bluebird: 6590-2-RB, 1932–1941.

Bix Beiderbecke, Vol. 1: Singing the Blues. Columbia: CK 45450, 1927–1928.

Duke Ellington: *The Blanton-Webster Band*. RCA Bluebird: 5691-2-RB, 3CD set, 1940–1942.

Count Basie. *The Complete Decca Recordings*. Decca Jazz/GRP: GRD3-611, 3CD set, 1937–1939.

Coleman Hawkins. *Body and Soul*. Victor Jazz: 09026-68515-2, 1939–1956.

Benny Goodman. *Carnegie Hall Concert*. Columbia: G2K 40244, 2CD set, 1938.

Roy Eldridge. *Little Jazz*. Columbia: CK 45275, 1935–1940.

Dizzy Gillespie: The Complete RCA Victor Recordings. RCA Bluebird: 07863-66528-2, 2CD set, 1937–1949.

Charlie Parker. *Yardbird Suite: The Ultimate Charlie Parker Collection*. Rhino: 72260, 2CD set, 1945–54.

Bud Powell. *Jazz Giant*. Verve: 829 937-2, 1949–1950.

Best of Thelonious Monk: The Blue Note Years. Blue Note: 95636, 1947–1951.

Miles Davis. *The Complete Birth of the Cool*. Capitol: 94550, 1948–1950. (with Gerry Mulligan and Lee Konitz)

Woody Herman. *The Thundering Herds*. Columbia: CK 44108, 1945–1947.

Lee Konitz. *Subconscious Lee*. Fantasy: OJCCD-186-2, 1949. (with Lennie Tristano)

Stan Kenton. *New Concepts of Artistry in Rhythm*. Capitol: 92865, 1952.

Stan Getz. *The Roost Quartets*. Roulette: 96052, 1950–1951.

Dave Brubeck. *Jazz at Oberlin*. Fantasy: OJCCD-046-2, 1953.

Sonny Rollins. *Sonny Rollins Plus 4*. Fantasy. OJC-243-2, 1956 (with Clifford Brown)

Art Blakey. *A Night at Birdland, Vols. 1 & 2*. Blue Note: 46519/46520, 2CDs, 1954. (with Horace Silver)

Charles Mingus. *Mingus Ah Um*. Columbia: CK 40648, 1959.

Ornette Coleman. *The Shape of Jazz to Come*. Atlantic: 1317-2, 1959.

Albert Ayler. *Spiritual Unity*. ESP DISK: 1002, 1964.

Miles Davis. *Kind of Blue*. Columbia: CK 64935, 1959. (with Cannonball Adderley, John Coltrane, Bill Evans)

John Coltrane. *Giant Steps*. Atlantic: 1311-2, 1959.

Bill Evans. *Sunday at the Village Vanguard*. Fantasy: OJCCD-140-2, 1961.

John Coltrane. *Live at Birdland*. Impulse/GRP: GRD-198, 1963. (with McCoy Tyner, Elvin Jones)

Miles Davis. *Sorcerer*. Columbia: CK 65680, 1967. (with Wayne Shorter, Herbie Hancock, Tony Williams)

Miles Davis. *Bitches Brew*. Columbia G2K 40577, 2CD set, 1969–70. (with Joe Zawinul, John McLaughlin)

Chick Corea. *Now He Sings, Now He Sobs*. Blue Note: 90055, 1968.

Cecil Taylor. *Silent Tongues*. Freedom: FCD-741005, 1974.

Keith Jarrett. *Staircase*. ECM: 78118-21090-2, 2CD set, 1976.

Weather Report. *I Sing the Body Electric*. Columbia: CK 46107, 1971–1972.

Many of these recording may not be in your local music store. See page 400 for mail order sources.

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