JAZZ

LES

HISTORY AND ANALYSIS • SIXTH EDITION

Mark C. Gridley

sixth edition

JAZZ STYLES
history & analysis

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Library of Congress Cataloging-in-Publication Data

Gridley, Mark C.,
Jazz styles: history & analysis / Mark C. Gridley. –6th ed.
p. cm.
Includes bibliographical references and index.
ISBN 0-13-260985-1
1. Jazz–Analysis, appreciation. 2. Style, Musical. 3. Jazz musicians. I. Title.
ML3506.G74 1997
781.65–dc20 96-13434
CIP
MN

Page make-up and line drawings: Paul Badger
Editorial/production supervision: Harriet Tellem
Acquisitions editor: Bud Therien
Cover art: "Three Jazz Musicians" (life-sized metal sculptures by Peter Anthony Otfinoski)
Manufacturing buyer: Bob Anderson

Portions of pages 68-73 originally appeared in *Jazz Educators Journal*, Vol. XVI (1984), No. 3, pp 71-72, as "Why Is Louis Armstrong So Important?" Portions of pages 324-332 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 40-49 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 164-168 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 195-199 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 *Jazz Styles Demonstration Cassette/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.

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

ISBN 0-13-260985-1	book alone
ISBN 0-13-268343-1	book with demonstration cassette
ISBN 0-13-268368-7	book with demonstration cassette and jazz classics cassette
ISBN 0-13-268350-4	book with demonstration CD
ISBN 0-13-268392-X	book with jazz classics CD
ISBN 0-13-268376-8	book with demonstration CD and jazz classics CD

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Prentice-Hall of Japan, Inc., *Tokyo*
Simon & Schuster Asia Pte. Ltd., *Singapore*
Editora Prentice-Hall do Brasil, Ltda., *Rio de Janeiro*

Preface

This book was written to help listeners increase their appreciation and enjoyment of jazz. The book and its accompanying *Jazz Styles Demonstration Cassette/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 Cassette/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 in roughly 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" (pages 406-411), (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, Sixth 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, since the first jazz recordings were not made until 1917, about six-eighths 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 358-390) and the *Jazz Styles Demonstration Cassette/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" (pages 410-411) and "Sources for Notated Jazz Solos" (pages 412-414).

CHANGES IN THIS SIXTH EDITION

The order of chapters, the organization of topics within chapters, and the facts in the sixth edition have all been retained for the convenience of professors who have geared their lectures and exams to the fifth edition. This new edition has the same number of pages as the fifth edition, and it sports the same appendices. This means that chapters in this new sixth edition begin with the same page numbers as the fifth edition. This was done to help professors who want to continue using course syllabi that are keyed to the fifth edition page numbers.

At the request of professors and students who used previous editions of *Jazz Styles*, we have rephrased several passages and

1) improved photos and sketches of instruments
2) updated A Small Basic CD Collection on page 1
3) updated footnotes to announce the most current availability of recordings and readings, in addition to updating Supplementary Reading on pages 406-409
4) made available a format of *Jazz Styles* packaged with the *Jazz Classics CD*
5) rewritten and expanded the Guide to Album Buying on pages 392-399
6) expanded A Small Basic Collection of Jazz Videos on page 400
7) updated all chapters that discuss major figures who recently died

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, cassettes, compact discs, and instructor's manuals are particularly useful for this type of course. With the *Jazz Styles Demo Cassette* and the *Jazz Classics Cassette/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 cassettes with the accompanying text pages. The contents of the *Jazz Styles Demo Cassette* can be used as reinforcement of classroom lecture/demonstrations because they provide a handy source of review materials. Several professors have required that their students learn the contents of the *Jazz Styles Demo Cassette* outside of class, thereby saving class time to use for other topics. No matter what approach is taken to using this textbook and its cassettes, 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; available from the International Association of Jazz Educators, Box 724, Manhattan, Kansas 66502; phone 913-776-8744). Other helpful strategies are demonstrated in "Teaching Jazz History to Nonmusicians" and "Where's the Melody" (1984 NAJE Convention Cassettes #37 and 38, available from IAJE, at above address or email: IAJE@ksu.ksu.edu). 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 (pages 358-391), 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 *Concise Guide Cassette/CD* (available from Prentice-Hall as ISBN 0-13-174475-5) 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 five 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 Cassette/CD for Jazz Styles,* and the *Concise Guide Cassette/CD*. A good start would be a sampling of recordings that are footnoted for each chapter and/or the *Small Basic Collection* presented on page 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," "Afro-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 tapes, 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 sideman 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 style of Lester Young, 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 *Concise Guide Cassette/CD* or the *Smithsonian Collection of Classic Jazz* that has 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 Cassette/CD*.

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 instead of 16, 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, Guide to Album Buying, and Glossary. It also retains most of what is in the *Jazz Styles* chapters on What is Jazz and Appreciating Jazz Improvisation. It comes with an optional cassette/CD containing 21 historic recordings that are analyzed in listening guides. The contents of the *Concise Guide Cassette/CD* are balanced across jazz history. However, they can also serve as a complement to the *Jazz Classics Cassette/CD* for *Jazz Styles* and the *Smithsonian Collection of Classic Jazz* because they duplicate so little of what is on 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 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 page by page. 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 the 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 Cassette/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). 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).

Acknowledgements

I am deeply grateful to many people who have taken 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 and direct me to new perspectives. Every chapter in this text reflects his input. I also remain indebted to Chuck Braman for his help on all previous editions because the results survive in this new one. Thanks also go to Ed Huddleston for his generosity in research and suggestions regarding the fifth edition's appearance. Joel Simpson, Carlo Wolff, Nancy Lee, and Ed Huddleston joined Braman in the task of copy editing manuscripts for previous editions, and many of their suggestions continue to be reflected in this new one. I am pleased to add Pat Miller, Paul Badger, Vicki Braley, Ruth Wahlstrom, and Jean Stearns to the list of eagle-eyed readers who supplied error checks on the fifth edition that resulted in a cleaner, clearer sixth edition. Paul Badger also resketched and relabelled many line drawings, as well as supervising the immense task of coordinating the proofreading, page make-up, printing of camera copy, cropping, sizing and mounting of photos.

Since I closely followed the fifth edition in preparing this new sixth edition, I remain indebted for the foundation of detail and accuracy in Bill Anderson's 408 footnote updates from the fourth edition, his proofreading all the recording and book citations for the fifth edition, and his editing the 52-page discography in the *Instructor's Resource Manual*. Anderson's earlier advice in formatting and in selection criteria for the quick-paced reissue market helped guide my preparation of this new edition.

This edition reflects the extensive critiques performed on earlier editions by Morris Holbrook, Karl Koenig, Victor Schonfield, and Joel Simpson. Each of these men carefully went through the book, line by line, and gave me substantial feedback that I was able to incorporate, little by little, in successive editions. Holbrook and Koenig allowed me to include their own words in my rewrites. Paraphrases of Koenig's

writings comprise significant passages in Chapter 4's discussions about the New Orleans origins of jazz. Many of Koenig's observations were corroborated for me by Lawrence Gushee and Fred Starr. Wallace Rave conceptualized the original analyses for Chapter 4's section on What Is African and What Is European About Jazz. Paraphrases of Holbrook's comments have been incorporated into the Cool Jazz chapter. Much material in the chapters on What is Jazz, Hard Bop, and the Avant-Garde was inspired by research and thinking that Harvey Pekar shared with me. As in past editions, Carl Woideck supplied more critiques that helped improve this edition's accuracy and clarity. Incidentally, Woideck's help composing exam items is still evident in hard copy and computer disc formats of the *Test Item Bank* for this book.

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 Amsallem. "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." Dave Berger provided a score-form transcription for "Shaw Nuff." 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."

Paul Badger provided the book's line drawings, and he created the silhouettes of musical instruments that had been suggested by Bruce Kennan.

Tom Ianni of Academy Music Store and John Richmond loaned their musical instruments to be photographed by Dan Morgan for this book. Richmond has additionally been a continuous source of counsel in my jazz history research.

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 Acknowledgements 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 McKibbon, 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, Airto 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
Paul Evoskevich	College of St. Rose-Albany, New York
Justin DiCiccio	LaGuardia High School for the Performing Arts
Steve Gryb	University of Miami and Barry University
Michael Phillips	U.S. Air Force Academy at Colorado Springs
Grant Wolf and Don Bothwell	Mesa College
David Kay	University School-Pepper Pike, Ohio
Paul Ferguson and Jack Schantz	Cleveland State University
Robin Dinda	Fitchburg State College
Steve Stone	University of Oregon at Eugene
Gene Parker, David Jex, Bart Polot & Lee Heritage	University of Toledo
Curt Wilson	Texas Christian University
Lindsey Sarjeant	Florida Agricultural and Mechanical University
Carroll Dashiell and George Broussard	East Caroliona State University
Terry Steele	Slippery Rock State University
Clyde Stats	Johnson State University and Lyndon State College
John Joyce	Tulane University
Tom Hojnacki	Dean Junior College
Russell Schmidt	University of North Carolina-Asheville
Rick Helzer	San Diego State University
John Harding	University of North Carolina at Charlotte
Leonard Feather	UCLA
Howard Mandel	New York University
John Specht	Queensborough Community College

I am very grateful to Paul Badger, Mary Puffenberger, and TSI of Cleveland for the efficient computer services they contributed to the production of these pages.

Supplements

SUPPLEMENTS FOR USING THIS BOOK

Several sources of material supplement this edition of *Jazz Styles: History and Analysis*. First is the *Jazz Styles Demonstration Cassette*, which contains 88 minutes of audio demonstrations for instrument sounds (guitar vs. banjo, trumpet vs. fluegelhorn, clarinet vs. soprano sax, ride cymbal vs. crash cymbal, etc.), and musical concepts (blue notes, swing eighth-note patterns, A-A-B-A song form, 12-bar blues chord changes, etc.). The cassette illustrates the contents of the Elements of Music appendix and Chapter 3: "Appreciating Jazz Improvisation." There are 171 audio demonstrations. It comes with the one-cassette format and the two-cassette format of this book. The contents are also available on CD (ISBN 0-13-262429-X), with less narrative. A one-hour video version of the *Jazz Styles Demonstration Cassette/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 Cassette*, containing 26 selections of historic jazz recordings, at least one for each chapter, totalling 90 minutes of music and narration. It is available in the two-cassette edition of this book. 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, Lester Young, 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.) All but its Lester Young, Woody Herman, and Maynard Ferguson selections are also available in a 75-minute *Jazz Classics Compact Disc*, sold separately as ISBN 0-13-262445-1, accompanied by a 16-page booklet insert that identifies the events on all 99 tracks within its 23 selections. Note that very few of its selections are in the *Smithsonian Collection of Classic Jazz* (SCCJ). Therefore the *Jazz Classics Cassette/CD* can serve equally well as a SCCJ substitute or supplement.

SCCJ is a compilation of historic recordings, available on 5 CDs, 5 audio cassettes, or 7 LPs from Smithsonian Books & Recordings, P.O. Box 700, Holmes, PA 19043; phone 800-927-7377. Note that there are two editions of the SCCJ which are not identical. This book refers specifically to the currently available revised SCCJ as SCCJ-R in cases where there are differences between the two editions. The original SCCJ was never available on CD.

The third supplement to *Jazz Styles: History and Analysis* is the 77-minute *Compact Disc for Concise Guide to Jazz* (Prentice-Hall, 1992), available as ISBN 0-13-174475-5 (phone 800-947-7700). Only six of its twenty-one selections duplicate the *Jazz Classics Cassette* contents. 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 Cassette*. 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, "Sax of a Kind" (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, "Get Happy" (1953) by Clifford Brown, J.J. Johnson & Jimmy Heath, "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, "Steps" (1968) by Chick Corea, Miroslav Vitous & Roy Haynes, and "Birdland" (1977) by Joe Zawinul, Wayne Shorter & Jaco Pastorius.

The fourth category of supplements includes a 138-page *Instructor's Resource Manual* (with a 65-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 See page 392 for help finding them.

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