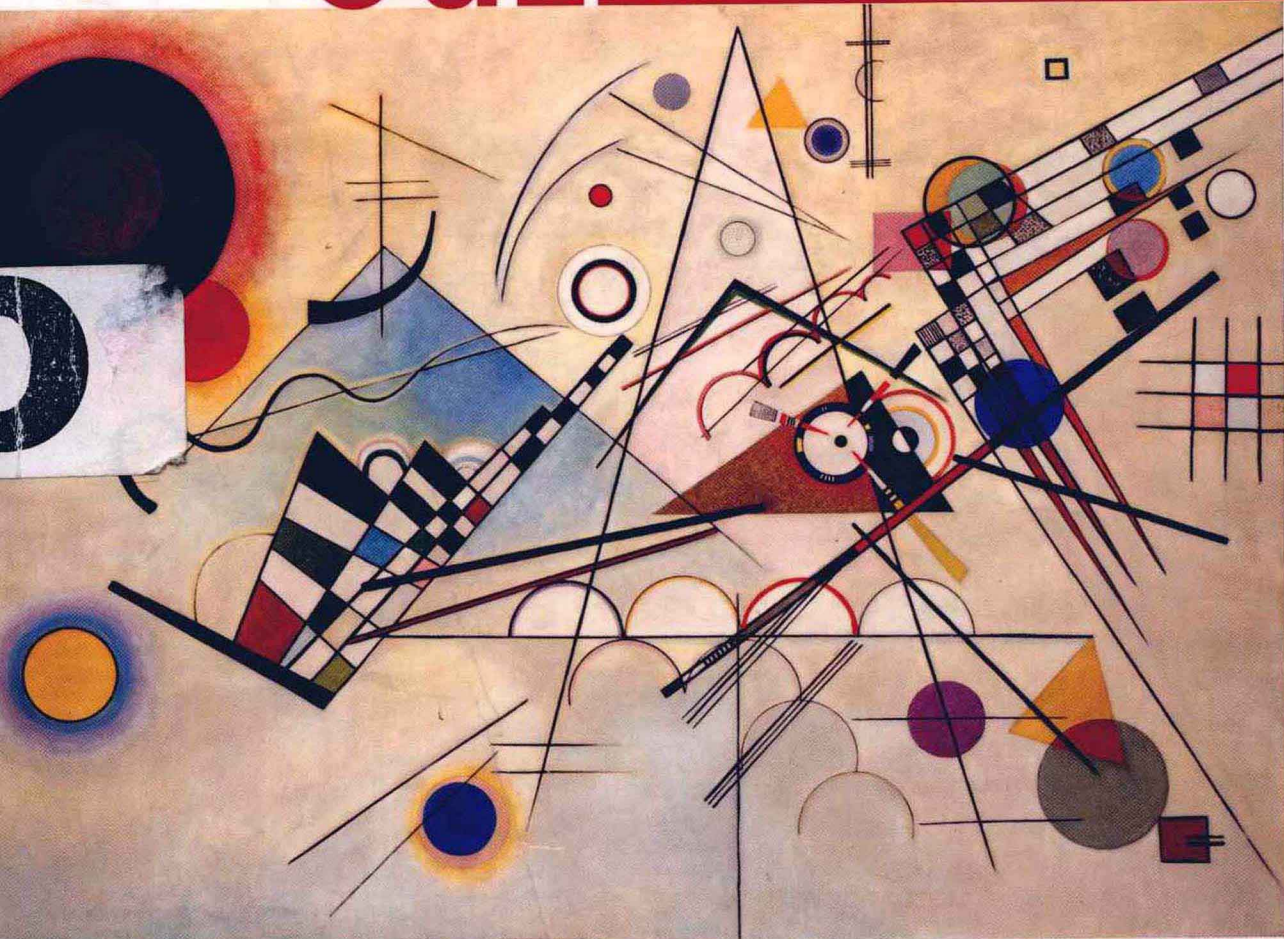




# Jazz

## The First 100 Years



Henry Martin

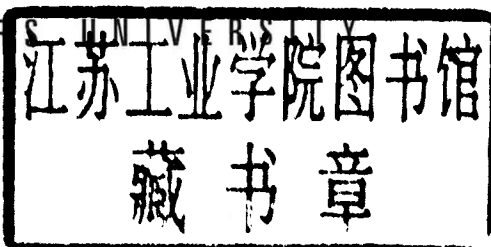
Keith Waters

# Jazz

## The First 100 Years

Henry Martin

RUTGERS UNIVERSITY



Keith Waters

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# Jazz

## The First 100 Years

**For Barbara and Gene**

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# PREFACE

WE WROTE *JAZZ: THE FIRST 100 YEARS* to provide

college students with a text that presents a fresh overview of jazz history and focuses greater attention on jazz since 1970, a period often slighted in previous surveys. We have also tried to stimulate fresh thinking about the jazz canon by including on the accompanying two-CD set recordings that complement more than duplicate the selections available on the *Smithsonian Collection of Classic Jazz*. In addition to the book's primary concern—the development of jazz and its most important artists—our text relates the music to relevant aspects of social and intellectual history, including the Harlem Renaissance. Finally, we try to include the most up-to-date information possible, taking advantage of the fine scholarly work on jazz that has appeared during the past several years.



Our chronological presentation of jazz history preserves the customary divisions of the music into stylistic periods, because we feel that this is the clearest method of introducing the material to the student. Nonetheless, throughout the text we acknowledge the arbitrariness of the stylistic divisions and emphasize that many (if not most) artists have produced significant work beyond the era in which they first came to public attention.

As with any history, we sometimes must stray outside the time frame of a given era to complete the narrative of an important figure. For the most part, however, an artist is generally treated in the era in which he or she exerted the most influence. The two main exceptions to this practice are Miles Davis and Duke Ellington. Although Ellington was prominent and influential throughout his career, he played an especially important role in early jazz and the swing era (Chapters 4 and 5). Davis exerted considerable influence on the disparate styles of 1950s cool jazz, 1960s mainstream jazz, and 1970s jazz-rock, so his story is related in Chapters 8, 10, and 11. King Oliver's Creole Jazz Band, which is usually treated as representative of New Orleans jazz, is covered in Chapter 3 on Chicago jazz; this is because Oliver achieved his greatest success in Chicago and because the text flows naturally into the story of Oliver's second cornetist, Louis Armstrong, and his consequent rise to stardom.



## Features

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- ▶ We offer a two-CD set with a variety of jazz recordings from 1917 to 1999.
- ▶ An  Audio Primer CD, prepared by the authors, is included with every copy of the text. This CD demonstrates basic musical concepts (scales, syncopation, blues, rhythm changes, inside/outside playing, and so forth) as well as the instruments of jazz (the four principal saxophones, trumpet and trombone with different mutes, electric and acoustic guitars, the different sounds of the drum set, and so on). Where appropriate, the definitions of key terms in the text refer to the  Audio Primer CD so that the student can hear what is being defined.
- ▶ Listening Guides for each CD track appear in the text, with detailed CD timings keyed to events in the music and the work's overall form.
- ▶ The book features a historical focus on the evolution of significant trends, key figures, and the changing role of instrumental and improvisational style. It also includes relevant ideas in twentieth-century U.S. social and intellectual history, including the Harlem Renaissance and the countercultural movements of the 1960s. Many issues related to contemporary U.S. political and social history appear in the photographs and their captions.
- ▶ We include a balanced and nuanced view of jazz since 1960. One-third of our book chronicles jazz since 1960, detailing significant trends and performers of the 1960s through the 1990s.
- ▶ Current scholarly and critical work is reflected throughout. The text takes into account some of the groundbreaking jazz research of the previous two decades. The presentation attempts to illuminate and amplify current historical and musical controversies rather than assert unqualified truths.
- ▶ Questions at the end of each chapter are given for class discussion or assignments.
- ▶ Key terms are listed at the end of each chapter.
- ▶ The book includes a glossary containing definitions presented in the text.
- ▶ There are endnotes to each chapter, a recommended discography, and a bibliography listing extensive sources for further listening, study, and research.
- ▶ We offer access to a Web site with a link to the electronic instructor's manual. The manual contains suggestions for additional recordings to play in class and information about other important artists relevant to each chapter. The Web site also includes notes to the additional recordings and will include updated information as it becomes available.

## ACCOMPANYING TWO-CD SET

The recordings selected for the CDs attempt to give a general overview of jazz in the twentieth century. We could not include all of the many important artists in a brief two-CD presentation, of course, but the selections nevertheless sample a broad cross-section of significant jazz artists and styles. The text includes Listening Guides for

each track, which readers may refer to while working through the material. These Listening Guides contain commentary highlighting aspects of form, instrumentation, and improvisation. In choosing our selections, we followed these criteria:

- ▶ The recordings should be representative of the artists' work generally.
- ▶ The recordings should be well known, unless there is reason to include something more obscure.
- ▶ Excerpting should be minimal.
- ▶ The choice and arrangement of the selections should work aesthetically. We hope that students will enjoy listening to the CDs for pleasure rather than just focusing on each selection as it is discussed in the text.
- ▶ The recordings generally avoid duplicating the selections contained in the *Smithsonian Collection of Classic Jazz (SCCJ)*. Some of the material posted on our book's Web site references the SCCJ for instructors who wish to supplement the material on our accompanying CDs. (Although the SCCJ is out of print at the time of this writing, we expect it to be available again soon.)

## USING THE TEXT

The text is divided into twelve chapters; for a one-semester class, an instructor should cover approximately one chapter per week. There is certainly more material in the book than can be discussed or listened to in class under this schedule, so we hope that students will find our work a useful guide for further exploration of the music. Within each chapter the material is organized through main headings and subordinate headings, which should help the instructor maximize the use of class time and (in smaller classes) coordinate discussion according to the most important topics.

The text can also support a two-semester class. Instructors may wish to finish with Chapter 7 in the first semester; in this case the first semester presents jazz from 1900 to 1950, and the second semester covers jazz from 1950 to 2000. The text is suitable for a variety of classroom formats, from large lecture courses to smaller classes that encourage more student participation. Because the book combines a historical narrative with broader summaries of stylistic features, the instructor is free to use and shape the given material. Instructors of lecture classes may concentrate on the larger-scale overview, highlighting key performers and examining developments in instrumental and improvisational styles. Instructors of smaller classes may spend more time discussing controversies and historical developments.

## MUSICAL ANALYSES AND TRANSCRIPTIONS

Although the book contains several musical analyses and notated transcriptions, students do not need to be able to read musical notation to learn from *Jazz: The First 100 Years*. Because the analytical portions are separated from the main text, the instructor can choose whether to assign this material, depending on the interests of the students and purposes of the class. Music majors or advanced students might profit from working through some of the analyses, whereas the general student need focus only on the text and Listening Guides.

## Acknowledgments


*Jazz: The First 100 Years* began as an expanded second edition of Martin's *Enjoying Jazz* (Schirmer Books, 1986) but quickly developed into a comprehensive jazz history text. Readers of *Enjoying Jazz* will recognize some of its analyses, which have been transferred and reworked here. Some of the transcriptions of improvised solos from *Enjoying Jazz* appear as well, although new material has been added.


Schirmer Books guided the original composition of the manuscript. The staff at Schirmer was a pleasure to work with in the planning stages of the project. After preliminary discussions with Maribeth Payne, Jill Leckta helped us formulate and refine the original concept. In addition to Jill's suggestions, Schirmer engaged several anonymous readers to critique our first proposals. They offered excellent suggestions for improving basic layout and coverage. We thank Maribeth, Jill, and the original readers.

Richard Carlin, former music editor of Schirmer Books, supervised the initial composition of the manuscript with experience and tact. His many suggestions were perceptive and timely, contributing greatly to the book's overall content and final form.

The environment and support provided by the Special Interest Group in Jazz (SMT-Jz) of the Society for Music Theory have helped make this book a reality. Many thanks to the members of SMT-Jz who encouraged us to pursue this project and offered suggestions throughout the composition of the manuscript.

Once a draft of the manuscript was complete, we turned it over to our research assistant, Javier Gonzalez, who worked tirelessly, checking discographical and biographical information. Javier's background is in both historiography—he has a master's degree in Jazz History and Research from Rutgers University–Newark—and in jazz performance. His insight, suggestions, and corrections were invaluable. Naturally, any remaining errors are the authors' responsibility. We hope that any such errors will be corrected as new information becomes available and as jazz scholarship continues to separate fact from legend. We plan to include updated and corrected information in future editions of this book and will post important emendations to the book's Web site.

In late 1999 the music textbook division of Schirmer transferred to Wadsworth, which has overseen the final stages of manuscript revision and production. Clark Baxter, editorial director for the humanities at Wadsworth, showed professional insight in suggesting ways in which the book could be improved and made more accessible to a wider audience. We are especially indebted to him for formulating the idea of the  Audio Primer CD, which we expect to be quite helpful to instructors in the classroom. His colleagues reviewed and edited the final manuscript in detail to make sure it was consistent and balanced and suggested numerous improvements. We owe them a tremendous debt for their tireless work in uncovering the photographs, sheet music covers, and other pictorial material used in the text. Clark's commentary for all the pictures provides an important dimension to the book, particularly by placing the development of jazz within the larger context of U.S. social and political history.

For the  Audio Primer CD, many thanks to the excellent Denver-based musicians who agreed to perform on it. They include Rich Chiaraluce, Mark Harris, Bill Kopper, Ron Miles, Todd Reid, and Ken Walker. We also would like to thank our assistant engineers, Ty Blosser, Jerry Wright, and John Romero. A special thanks to Joe Hall, who was the principal engineer as well as trombonist.

We thank Tom Laskey of Sony Music Special Projects, who worked with us on the production of the two historical CDs. Tom's patience in locating the best possible audio sources for each selection was admirable. The engineer who helped assemble the CDs from the various audio sources was Charles LaPierre of SoundByte Productions in New York.

We would also like to thank the readers engaged by Wadsworth to critique the manuscript. From David Joyner, professor of music, North Texas University; Wallace J. Rave, associate professor of music, Arizona State University; and David Schmalenberger, professor of music, University of Minnesota–Duluth, we gained excellent insights and suggestions. Thanks to Dianne Toop, Pamela Suwinsky, and Stephen Rapley of Wadsworth, who oversaw the details of final design and production.

The striking cover and interior design is the work of Gary Palmatier of Ideas to Images, the company that produced the final book. Molly Roth did the meticulous copy editing. Molly caught many inconsistencies and played a pivotal role in clarifying and focusing our prose. We thank her profusely. The beautiful music examples were prepared by Ernie Mansfield of Mansfield Music-Graphics. The comprehensive index was prepared by Edwin Durbin.

We are proud to include personal statements by composer Maria Schneider and conductor/producer Robert Sadin, who commented on musical passages for this book in response to written queries. For the time they spent on their informative analyses, we are especially thankful.

Our historical and analytical insights are profoundly indebted to the explosion of recent first-rate scholarly and critical studies on jazz. Many have proven invaluable, including (but not limited to) Lewis Porter's excellent studies of Lester Young and John Coltrane, Mark Tucker's work on Duke Ellington, Scott DeVaux's writings on bebop, Stuart Nicholson's book on jazz-rock fusion, and Enrico Merlin's material on Miles Davis's electric period. We would like to thank Tom Riis for his input on late-nineteenth-century American music in general. Bill Kirchner offered excellent advice in the early stages of the process, as did Greg Dyes, formerly of the University of Colorado, and Michael Fitzgerald. Carl Woideck suggested several improvements and clarifications, for which we are grateful. Brian Fores's unpublished master's thesis on John Zorn contributed material not available elsewhere. John Galm provided excellent insights into the retention of African music in the United States and helped us clarify the summary of African music in Chapter 1.

The graduate students in the master's degree program in Jazz History and Research at Rutgers University–Newark read earlier drafts of many sections and provided valuable feedback; we thank them for their time and comments. We particularly acknowledge the staff of the Institute of Jazz Studies at Rutgers University–Newark: Dan Morgenstern, Ed Berger, Don Luck, and Vince Pelote were extremely generous with their time and advice.

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Finally, we would especially like to acknowledge the personal and endless support of Barbara Fiorella and Gene Hayworth. Each managed to deal with the authors' individual whims, predilections, peccadilloes, and other personal idiosyncrasies with humor, support, and continuing encouragement. The term *significant other* is clumsy, but for each of us there truly is no one more significant. We are extraordinarily fortunate to have our lives so enriched. We dedicate this book to Barbara and Gene.

# ABOUT THE AUTHORS

## Henry Martin

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Henry Martin is associate professor of music at Rutgers University–Newark. With a Ph.D. from Princeton University and degrees from the University of Michigan and Oberlin Conservatory, he has pursued a dual career as a composer-pianist and as a music theorist specializing in jazz and the Western tonal tradition. His compositions have won several awards, including the 1998 Barlow Endowment International Composition Competition and the National Composers Competition sponsored by the League of Composers–International Society for Contemporary Music, and are published by Margun Music (distributed by Shawnee Press).

Martin teaches in the master's degree program in Jazz History and Research at Rutgers–Newark, the country's only program granting a degree in jazz scholarship. He is associate editor of the *Annual Review of Jazz Studies*, which is published by Scarecrow Press and the Rutgers Institute of Jazz Studies. His book *Charlie Parker and Thematic Improvisation* was published by Scarecrow Press in 1996. *Enjoying Jazz* was published by Schirmer Books in 1986. He has published numerous articles on music theory in such journals as *Perspectives of New Music* and *In Theory Only*. He is also the founder and chair of the Jazz Special Interest Group, an organization of music theorists devoted to advancing scholarship in jazz theory.

## Keith Waters

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Keith Waters is assistant professor of music theory at the University of Colorado at Boulder. He received a Ph.D. in music theory from the Eastman School of Music, a master of music degree in jazz piano from the New England Conservatory of Music, and a bachelor of music degree in applied piano from the University of North Carolina–Greensboro. He has published articles on topics related to jazz analysis and pedagogy, as well as on twentieth-century composer Arthur Honegger.

As a jazz pianist, Waters has performed in concerts, jazz festivals, and clubs throughout the United States, Europe, and in Russia, appearing in such venues as the Blue Note and the Village Corner, in New York, and Blues Alley and the Kennedy Center, in Washington, D.C. He has performed in concert with numerous jazz artists, including James Moody, Bobby Hutcherson, Eddie Harris, Chris Connor, Sheila Jordan, Keter Betts, Buck Hill, and Meredith D'Ambrosia. He has recorded for VSOP Records, and his playing has been featured in *Jazz Player* magazine.

The authors welcome suggestions for subsequent editions. Comments may be posted to the book's Web site at [www.wadsworth.com](http://www.wadsworth.com) or e-mailed to the authors directly:

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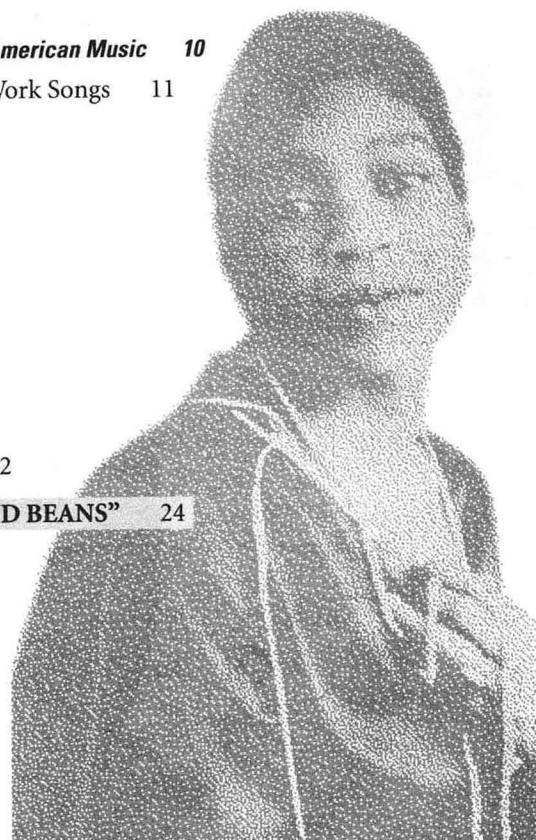
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