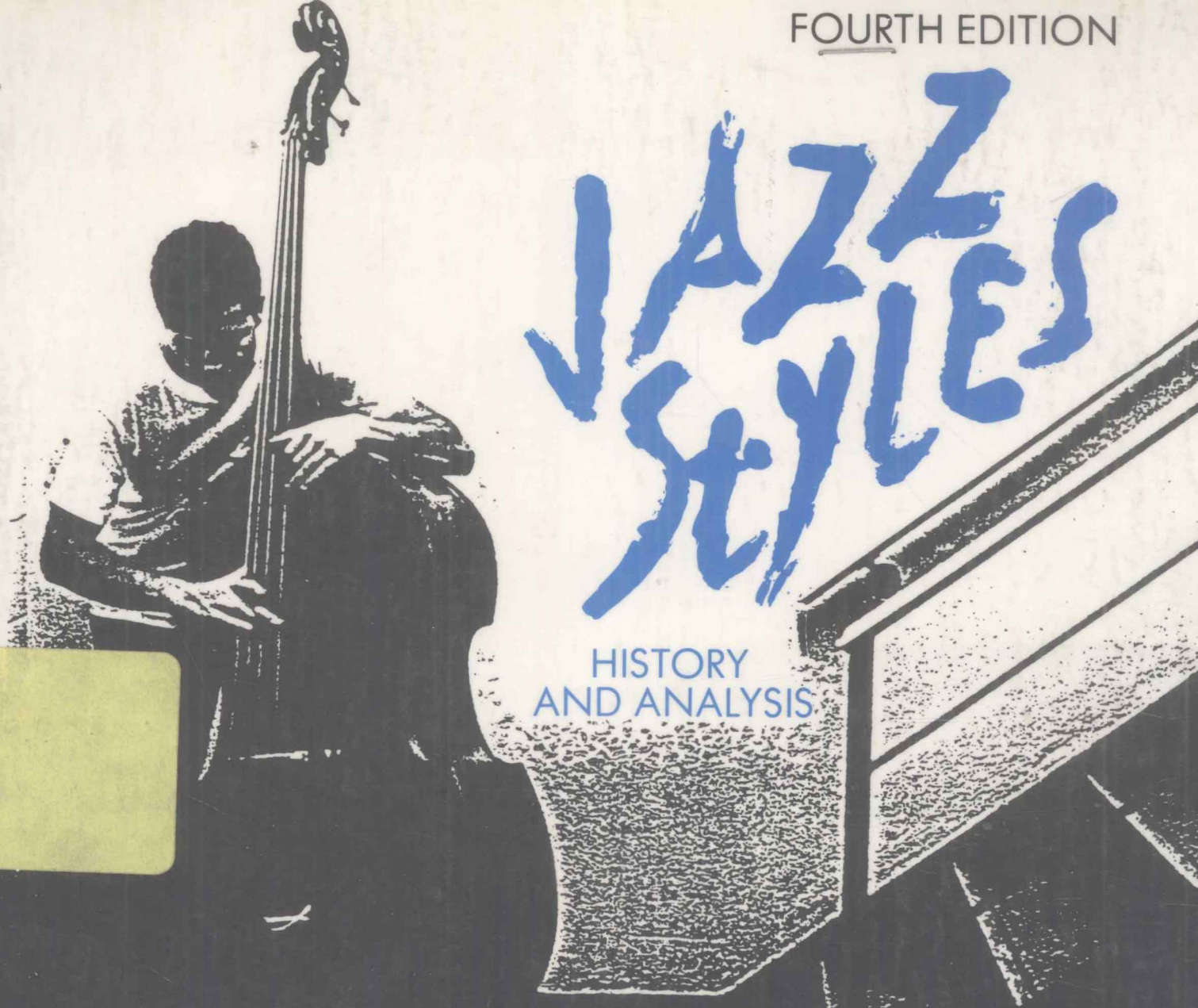
FOURTH EDITION

JAZZ STYLES

HISTORY AND ANALYSIS



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CASSETTE INCLUDED

fourth edition

JAZZ STYLES
history & analysis

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PREFACE

The purpose of this text is to help listeners increase their appreciation and enjoyment of jazz. The book and its accompanying JAZZ STYLES CASSETTE give readers a peek into how jazz musicians put together performances and how methods have differed from style to style. There is discussion of how jazz originated, and the JAZZ CLASSICS CASSETTE offers examples of the earliest recordings as well as many major styles that developed later. A variety of styles are described in ways that should help the reader get more out of listening to them. Styles are presented in roughly chronological order, and the historically minded reader can use that order to examine major currents in the history of jazz, though the book was intended 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 selections 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 "Supplementary Reading" (pages 406–411), the books that are footnoted throughout the text, and the discussions, bibliographies, and discographies that appear in the author's teacher's manuals available from Prentice Hall and from the International Association of Jazz Educators. With space limitations in mind, however, the book was designed to devote proportionally more pages to music that developed since 1940, especially the past thirty years. Because, since the first jazz recordings were not made until 1917, about two-thirds 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. 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, just as much discussed here in reference to 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 in 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 358–90) at the beginning of their course to introduce basic technical concepts before discussing selected jazz styles.

Though the book was originally conceived as a text for non-musicians, previous editions have also been used as the basic text in jazz history courses for music majors. This occurred because of the "For Musicians" appendix (pages 415–31) that provides notations illustrating basic musical principles (chord changes, modes, comping, walking bass, ride rhythms, etc.) and because 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 "Technical References" (pages 410–11) and "Sources for Notated Jazz Solos" (pages 412–14).

How To Use This Book

With the JAZZ STYLES CASSETTE and the addition of the new JAZZ CLASSICS CASSETTE, this text can serve as the core of a self-paced course of study in which the reader/listener becomes familiar with the sights and sounds of jazz, separate from the presentations made by the instructor. Technical concepts that otherwise require lecture/demonstrations by professional musicians can be learned by pairing the cassette with the accompanying text pages. The contents of the JAZZ STYLES CASSETTE can be used as reinforcement of lecture/demonstrations performed by the instructor because they provide a handy source of review materials for study outside of class. Some professors have required that their students learn the contents of the JAZZ STYLES CASSETTE outside of class, presenting additional styles in the class time they saved in not having to cover those topics on the cassette. No matter what approach is taken to using this textbook and its cassettes, every individual and class is encouraged to listen to as much jazz, both recorded and live, as possible. **The book will be an effective guide only if reading is accompanied by extensive listening.**

This book was originally conceived in an omnibus format whose organization was intended to provide a flexible reference for learning about jazz. The next five paragraphs outline approaches that have proven successful in colleges and universities 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 a well-chosen collection of records (the footnoted albums provide a good start) and several carefully conceived, in-class demonstrations by musicians. For those demonstrations, many instructors 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, NAJE Press, 1984; available from the International Association of Jazz Educators, Box 724, Manhattan, Kansas

66502; phone 913–776–8744). They also use the strategies that are demonstrated in "Teaching Jazz History to Nonmusicians" and "Where's the Melody" (1984 NAJE Convention Cassettes #37 and 38, available from Mark Records, 10815 Bodine Road, Clarence, NY 14031; phone 716–759–2600). Previous editions of the text have been used in this way at several colleges, with these chapters providing the keys: 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 greatest 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 skeleton of the course is contained 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 and the introductory chapters, and they frequently select more specialized chapters to use as supplements (the chapters 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 includes substantial coverage of 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 can make the final five chapters more chronological. The main treatment of Miles Davis (chapter 12) runs from the 1950s to 1970; so the instructor may wish to postpone coverage of its second half until John Coltrane (chapter 13) and Bill Evans (chapter 15) have been covered. Similarly, the instructor may wish to postpone the final two thirds of chapter 15 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. The coverage of Charles Mingus in chapter 14 runs from the 1940s to the 1970s, as does that of Sun Ra. The end of chapter 14 (Art Ensemble of Chicago, Anthony Braxton, World Saxophone Quartet) overlaps the same time period as jazz-rock (chapter 16).

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." At least one professor requires the text to be read by students in courses called "jazz trumpet," "jazz trombone," "jazz saxophone," "jazz piano," "jazz bass," and "jazz drums."

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.** Students are often confused and frustrated in courses where professors do not routinely follow a detailed syllabus that tells what 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. Whereas some teachers feel that to know 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, and they welcome knowing what pages to read and what they will be expected to remember from those pages.

Here is an example of the flexibility that the book recently offered to 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 ex-

plained in chapter 4) was presented, moving smoothly to jazz-rock, because jazz-rock has more Africanisms than other jazz styles have and because the course title was "Jazz and Rock." Both instructor and students were already familiar with Spyro Gyra, so that 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 now found together at the beginning of the new JAZZ CLASSICS CASSETTE.) 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 my *How To Teach Jazz History* (NAJE 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 absolutely essential figures (Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Dizzy Gillespie, Miles Davis, and John Coltrane).

CHANGES IN THIS FOURTH EDITION

Most all the essential facts and style analyses in the third edition were retained in this fourth edition for the convenience of professors who used the third edition and wish to continue teaching with similar course content, format, and exams. Consistent with this rationale, most changes were minor. We added 16 new listening guides, but dropped only the "Take the 'A' Train" guide and the brief profiles of Frank Teschemacher, Artie Shaw, Herschel Evans, Buck Clayton, Lucky Thompson, and Don Ellis. Most changes consisted of updating, rephrasing to increase clarity of exposition, adding summaries, taking album titles and musician names that students had found distracting and relegating them to footnotes, adding footnotes to announce recently released LPs and CDs containing cited performances.

Surveys showed that most students did not have convenient access to the *Smithsonian Collection of Classic Jazz*, and a number of schools and professors themselves lacked the collection. Surveys also showed that few professors had the essential albums which comprised the "Small Basic Collection" listed in previous editions of *Jazz Styles*. So the two-cassette version of this new edition of *Jazz Styles: History and Analysis* comes with a sampling of classic jazz recordings that have been selected to give the broadest scope that could be represented on a single cassette tape—*The Jazz Classics Cassette*. It contains at least one example of original music for each chapter, and this includes music for most of the listening guides that appeared in past editions. For the convenience of schools where adequate access to the SCCJ exists, most of the *Jazz Classics Cassette* contents were chosen intentionally to not duplicate the SCCJ. "West End Blues," "Lester Leaps In," "Taxi War Dance," and "Shaw Nuff" are the only duplications. The JAZZ CLASSICS CASSETTE's "Harlem Airshaft" cannot be found in the revised SCCJ, and its "Cotton-

tail" cannot be found in the original SCCJ. In addition, the JAZZ CLASSICS CASSETTE contains many important players and styles that are not represented in either version of SCCJ. *It can therefore serve equally well as a supplement instead of a substitute for the SCCJ.*

Though almost all the material was retained from the third edition, some of it now appears in a different place because professors said they wanted the chronology of styles to be more obvious, and they wanted it organized within fewer chapters. Here is a guide to these changes:

1) Now combined in a single chapter 14 (1960s and 70s Avant-Garde and "Free" Jazz) are the contents from the third edition's chapters on Charles Mingus (chapter 14), Free Jazz (chapter 13: Ornette Coleman, Cecil Taylor, Don Cherry and Albert Ayler), and the Second Chicago School (chapter 16: Sun Ra, AACM, Art Ensemble of Chicago, Anthony Braxton, and the World Saxophone Quartet).
2) The content of the third edition's chapter 18 (Wayne Shorter, Ron Carter and Tony Williams) has been combined with a rewritten chapter 12 (Miles Davis).
3) The third edition's chapter 17 (John Coltrane) is now chapter 13.
4) The third edition's chapter 19 (Twenty Years of Jazz, Rock and American Popular Music) is now chapter 16, and it has a new title: Jazz-Rock Fusion.
5) The third edition's chapter 20 (Big Bands) has been redistributed: Woody Herman is now in chapter 9 (bop), Stan Kenton is in chapter 10 (cool), Maynard Ferguson and Thad Jones-Mel Lewis are now in chapter 11 (hard bop).

Students said they felt the chapter summaries were very valuable in previous editions, and they wanted more. So now all chapters have numbered summary statements. Several professors mentioned wanting more about the way jazz styles have been received by the public and how they fit in with the rest of American music. Therefore new sections about "Popular Appeal" have been added, and "Popular Appeal" sections from previous editions have been updated. For the same reasons, sections about New Age Music and Pat Metheny are introduced for the first time.

Professors said they wanted enlarged bibliographies. So now each chapter has more extensive footnoting of jazz books, and very few sources are now cited only in the "Supplementary Reading" section of the appendix. Surveys showed that more and more schools were developing jazz majors in their music departments and requiring *Jazz Styles* as the textbook for their student musicians to use as a reference. This new edition accordingly has added extensive footnoting of technical references such as books of transcribed jazz improvisation and analyses of jazz styles.

A few professors said that they wanted more discussion about how jazz originated. So this edition has an entirely rewritten unit on the Origins of Jazz (chapter 4) that includes most of what was in previous editions, plus more obvious chronology and more about the brass band and dance band music that started jazz.

The Cool Jazz, Hard Bop, and Miles Davis chapters have been entirely rewritten in response to student requests for more generalizations about style characteristics

and less detail. Fewer tune titles and sidemen names were included in this edition, and illustrations and documentations for main points were more frequently relegated to footnotes.

For the convenience of professors who teach jazz history instrument by instrument, the swing, bop, hard bop, and West Coast sections in this new edition have been organized more by instruments. This entailed breaking down "rhythm section" units into separate "piano," "bass," and "drum" units. It also meant adding guitar and trombone units to the West Coast coverage.

The JAZZ STYLES CASSETTE was created because instructors said that frequently they were unable to bring musicians to class for lecture/demonstrations, yet students had said that chapter 3 ("Appreciating Jazz Improvisation") was difficult to understand without help from the instructor and in-class demonstrations by musicians. So the cassette was devised to help readers practice matching the sounds with the text descriptions, and the cassette contents were keyed to the book's photos and sketches, some of which were changed for greater clarity and accuracy. (If the book you are reading now did not come with that cassette shrink-wrapped to it, ask for your money back, and get a book that does have the cassette.) It has been improved and updated for this fourth edition of the texbook according to comments from students and professors. Another reason for the cassette was that students said a single demonstration in class was not sufficient for learning such concepts as pitch bends and blue notes, chord progressions, comping, walking bass, ride rhythms, or for learning the distinctions between alto sax and tenor sax, trumpet and fluegelhorn, muted trumpet and unmuted trumpet, double-time and half-time, flute and clarinet, soprano sax and clarinet, snare drum and bass drum, etc. These are distinctions that not all professors require students to make. All these comparisons were made available, however, because surveys showed that most professors require students to learn at least a few such discriminations. For example, the chord progression for the 12-bar blues is taught almost universally in jazz appreciation and jazz history classes.

Because teachers said they did not know how to find jazz videos, page 432 now has names, addresses and phone numbers of distributors. Because first-time instructors said they wanted guidance in organizing their courses, a new chapter in the teachers' manual was based on interviews with first-time instructors, and it outlines pitfalls to avoid, grading schemes, syllabi, and sources for getting materials in a hurry.

To keep instructors current with what important records and CDs are available, the discography of the teacher's manual was expanded and updated, with names and addresses of distributors attached. Phone numbers for some of the distributors were added, especially where 24 hr/day ordering service is available.

ACKNOWLEDGMENTS A large number of musicians, journalists, teachers, and other jazz fans have taken time out of their own busy schedules to generously share their observations with me. I am deeply grateful for their kindness. The continual fine tuning of this book and its supplements would not be possible otherwise.

As with the first three editions, Harvey Pekar and Chuck Braman unselfishly continued to supply me with new ideas that improved this book. There is material

in almost every chapter that reflects the research and thinking of Pekar, and I will always be grateful for his contributions and the influence he has had on my thinking. Braman once again contributed valuable new ideas for content, format, and phrasing in this new edition.

Joel Simpson and Victor Schonfield devoted months of their spare time to combing the entire second edition, line by line, and making numerous suggestions, Schonfield identifying errors of historical fact and potentially misconstrued meanings, Simpson spotting infelicities of phrasing and offering many structural improvements. Morris Holbrook also supplied a detailed list of impressions and identified rough spots for me. Some of their changes were incorporated in the third edition, and many more were incorporated in this new fourth edition. Changes in every chapter have resulted from their concerted efforts. Holbrook critiqued several drafts of the newly rewritten cool jazz chapter, and allowed me to include some of his own personal observations and phrasing. Chuck Braman's, Jon Goldman's, and Harvey Pekar's ideas are also reflected in rewrites of the sections about cool jazz and hard bop. Braman also critiqued the rewrites on Miles Davis and John Coltrane. Karl Koenig performed a line by line critique of the Origins of Jazz and Early Jazz chapters of the second edition, as well as commenting on later chapters. He supplied an almost endless stream of documents and interpretations about the origins of jazz, critiqued several drafts of my current rewrite, then allowed me to paraphrase his unpublished writings in chapter 4 of this new edition. My rewrites of this material in the third and fourth editions also reflect the influence of Wallace Rave, Scott Deveaux, Lawrence Gushee, David Such, Liz Sesler, and Fred Starr.

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Bart Polot, Willa Rouder, Chuck Braman, Ed Huddleston, Bob Belden, David Such, and Franck Amsallem worked on proofreading the greatly expanded Listening Guides for this edition.

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For the cover art, I'm indebted to Pat McCarty.

NOTE: For complete credits, see Acknowledgments sections in the 1978, 1985, and 1988 editions.

SUPPLEMENTS FOR USING THIS BOOK

Several sources of additional material have been prepared to supplement study of this edition of *Jazz Styles: History and Analysis*. The JAZZ STYLES CASSETTE contains 90 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, and the cassette should have come shrink-wrapped to the book you are now reading. The JAZZ CLASSICS CASSETTE contains 26 selections of historic jazz recordings, at least one for each chapter, totalling 90 minutes of music and narration (Louis Armstrong, Lester Young, Charlie Parker, Miles Davis, John Coltrane, etc.). The pieces match the listening guides which appear in this textbook. Very few of these recordings are in the *Smithsonian Collection of Classic Jazz.** Therefore the JAZZ CLASSICS CASSETTE can serve as a substitute or a supplement to SCCJ. It is available in the two-cassette edition of this book.**

*(SCCJ), a compilation of historic recordings, available on LP, cassette, and CD from Smithsonian Books & Recordings, P.O. Box 10229, Des Moines, IA 50381-0229; 1-800-678-2677. Note that there are two editions of the SCCJ which are not identical. This book refers specifically to the "revised SCCJ" in cases where there are differences between the two editions.

**Regarding Format of Footnoted Information About Recordings. The footnotes citing recordings are designed to provide the information necessary for obtaining the examples discussed in the text and/or to note further recordings by the artist discussed. They tell the reissue currently available or the most recently available packaging of past recording. The currently available format is also indicated. Note that many LPs are being discontinued in favor of CDs or cassettes. So, even if available as this book went to press, they may not be available much longer. Also given is information concerning alternate titles, original issue numbers, and year of recording. The development of the compact disc has influenced the availability of jazz recordings. In addition, CDs have appealed to libraries and teachers because of their convenience of storage, access to individual selections, and the ability to locate given passages in a selection by the timer control. They are also less subject to deterioration of sound quality (which is generally superior to begin with). Because many libraries and stores are moving to CDs exclusively, this book provides the information on CD availability for many cited recordings, and it lists LPs only when a CD is not yet available.

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