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# The New Grove GOSPEL, BLUES AND JAZZ

*Paul Oliver Max Harrison William Bolcom*



es And Jazz

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THE NEW GROVE

# Gospel, Blues and Jazz

with  
SPIRITUALS and RAGTIME

Paul Oliver  
Max Harrison  
William Bolcom

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MACMILLAN

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Max Harrison 1980, 1986

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# General and bibliographical abbreviations

AACM	Association for the Advancement of Creative Musicians
ABC	American Broadcasting Company
<i>b</i>	born
<i>c</i>	circa [about]
<i>d</i>	died
diss.	dissertation
<i>EM</i>	<i>Ethnomusicology</i>
<i>Grove 5</i>	<i>Grove's Dictionary of Music and Musicians</i> [5th edn., ed. E. Blom]
<i>JEMF</i> <i>Quarterly</i>	<i>J[ohn] E[dwards] M[emorial] F[oundation] Quarterly</i>
<i>JIFMC</i>	<i>Journal of the International Folk Music Council</i>
L. of C.	Library of Congress [recording label]
<i>MELUS</i>	<i>Journal of the Society for the Study of the Multi-Ethnic Literature of the United States</i>
MJQ	Modern Jazz Quartet
<i>n</i>	note
n.d.	no date (of publication)
ODJB	Original Dixieland Jazz Band
orig.	original(ly)
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
pubd	published
<i>R</i>	(photographically) reprinted
repr.	reprinted
suppl.	supplement
trans.	translation, translated by
transcr.	transcribed by
U.	University

## Discographical abbreviations

Details are given for selected recordings of works cited as representative of a performer's or composer's output. Original issues are cited in preference to reissues or collections of works. Citations normally consist of the following information: the title of the work/song, and, in parentheses, the name of the record label, country of issue, issue number and date of recording. The record label is given in full (with the exception of historical recordings issued by the Library of Congress on the label Archive of American Folk Song – AAFS – or Archive of Folk Song – AFS), but abbreviations that are commonly used in discographies to indicate the country of issue have been adopted here (they are listed below). The names of a number of record labels consist of a series of capital letters; although these may be abbreviated forms of company names they are taken to constitute the full names of the labels concerned.

Recordings were issued in the USA unless otherwise stated.

Ar	Argentina	G	Germany
Cz	Czechoslovakia	H	The Netherlands
D	Denmark	I	Italy
E	United Kingdom	J	Japan
Eu	Europe	Sd	Sweden
F	France		

### A note on the capitalization of song titles

Generally, song titles that are derived from the text (normally the incipit) of a song are set with lower-case initials (except for proper nouns), and true titles that are not so derived are set with upper-case initials.

## Publishers' note

This book is one of a series of volumes derived from *The New Grove Dictionary of Music and Musicians* (1980). Much of the material it contains was initially written for that work; this has now been substantially revised and supplemented. The new material contains additional information on individual artists, while the authors have also recast several sections to make the material suitable for publication as a separate book.



## Introduction

A vast literature on jazz has accumulated since the second decade of this century, and, in the last 25 years, on blues. Ragtime attracted attention during the last two decades, and black American religious music, somewhat neglected since the spate of books on spirituals in the 1920s, has regained attention. Each of these types of music has undergone its own, far-reaching processes of change and development. The substantial body of literature has risen from the need to explore both new and old modes of expression and to relate them; it is a feature of these types of music that innovation does not cancel out earlier practice and many styles co-exist. Thus the patterns of activity tend to become more complex.

It was customary to regard spirituals, blues and ragtime as tributaries of jazz; this view, taken by earlier writers, has been influential. Swing, long recognized as a vital phase in the growth of jazz resources, was formerly considered to be a commercialized dilution of 'real' jazz. Similarly bop, a decade later (in the 1940s), was initially thought to be the negation of all that jazz stood for, whereas it has since become clear that it was simply another phase in its development. Again, the 'coon' songs of the ragtime era and the ragtime song genre itself have only recently been admitted to study on the same level as ragtime piano solos; and it seems likely that a reappraisal of rhythm-and-blues forms, including the big band blues groups of the 1950s, may change the emphases of future blues histories. Similarly, the significance of the early jubilee ensembles of the Reconstruction period has been re-examined, their

concert approach to spirituals being seen not as a dilution of the idiom but their role acknowledged as important catalysts in the formation of the harmonizing groups in the development of gospel music.

These shifting perceptions of musical links and identities within the broad spectrum of blues, jazz and related music raise problems of definition and limitation, especially in such a book as this, which for the first time in many years brings them together in a single volume. Is what is usually called 'European free music', a collectively improvised form that has developed since the 1960s and that took jazz as its starting-point, still to be considered part of jazz? Are the gospel quartets of the white churches to be considered along with those of the black? If rhythm-and-blues is an aspect of blues, do the jump bands and vocal groups that were part of it have a place in the discussion? Is rock-and-roll a part of rhythm-and-blues, which profoundly influenced it? – and, if so, is white country rock also to be included?

This book has been shaped by consideration of these and many other fundamental questions affecting inclusion and exclusion, reflecting the changing status of jazz and blues within music as a whole. It attempts to clarify a complicated, sometimes confusing scene, to demonstrate relationships between genres while indicating the character of each and identifying the styles and the work of the outstanding artists that fall within them. In keeping with the policy of *The New Grove*, the authors have emphasized factual data. However, whereas in that large work separate entries were made for individual artists and many sub-genres, in the present volume they are subsumed within the main subject areas. This is part of an extensive revision and expansion of these texts for their new context. Because much of their history lies within

## *Introduction*

the era of recording, most points are illustrated by citations of recorded examples (added as notes in Chapter Two because, in ragtime, alone of the types of music discussed, recordings are less important as sources than sheet music). As reissues have a limited period of availability, original record labels, catalogue numbers and years of recording are given for identification.

Recordings are, indeed, a prime resource for the study and enjoyment of these genres. It has to be admitted that their limitations of length, sound-quality and coverage, particularly in the years before tape recording and the long-playing disc, restrict knowledge and understanding. Thus black improvising string bands were widely distributed in the South but only a couple were recorded. Many of the earliest pioneers of jazz in New Orleans were also missed. Yet a vast quantity of music was recorded. Recordings are, after all, the only ways of preserving music characterized by spontaneity and improvisation.

The aim of this volume is to focus on the main currents of these idioms, indicating the uncertainty of the boundaries between them. To assist readers in penetrating more deeply into the subject, not least with regard to the numerous artists who could not be mentioned separately, substantial bibliographies are included.

Help from Vic Bellery, Charles Fox and Anthony Wood in revising the jazz section is gratefully acknowledged.

Paul Oliver, Max Harrison  
May 1986



*1. Fisk Jubilee  
Singers, 1872*

2. *Scott Joplin, c1905*

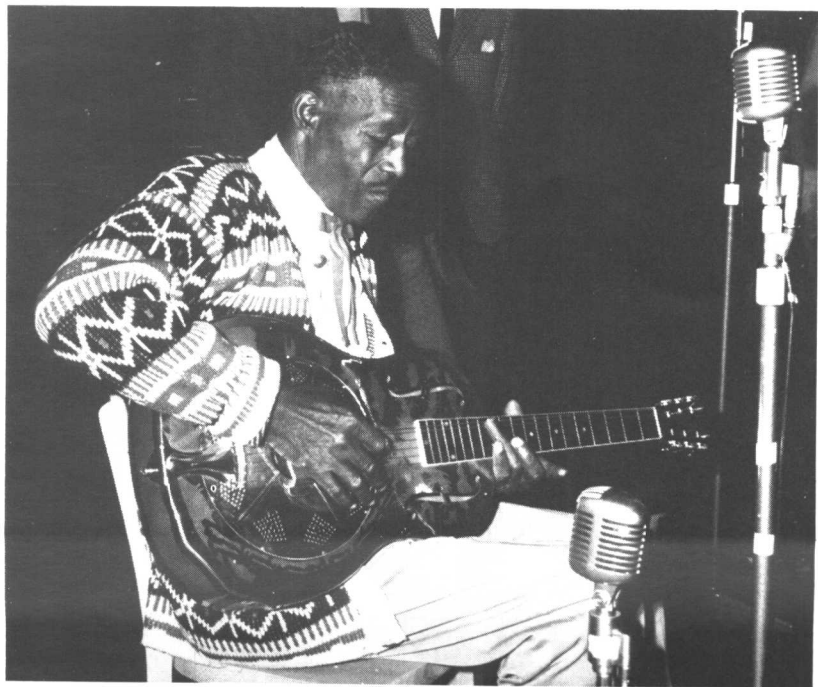


3. *Joseph F. Lamb, c1910*

4. *Ida Cox*



5. *Son House,*  
1967



6. *Thomas A. Dorsey*



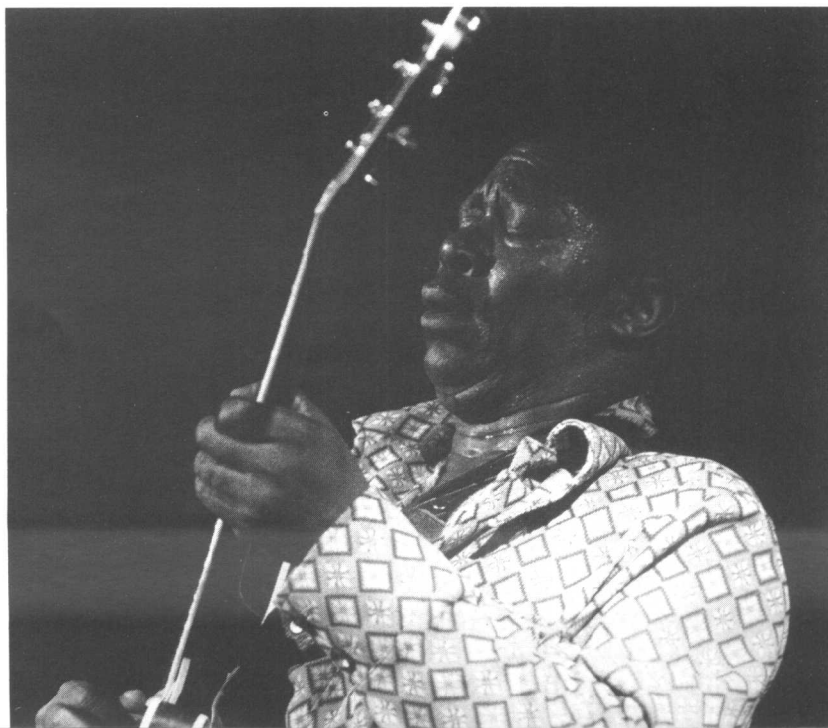
7. *Minnie McCoy,*  
*c1941*



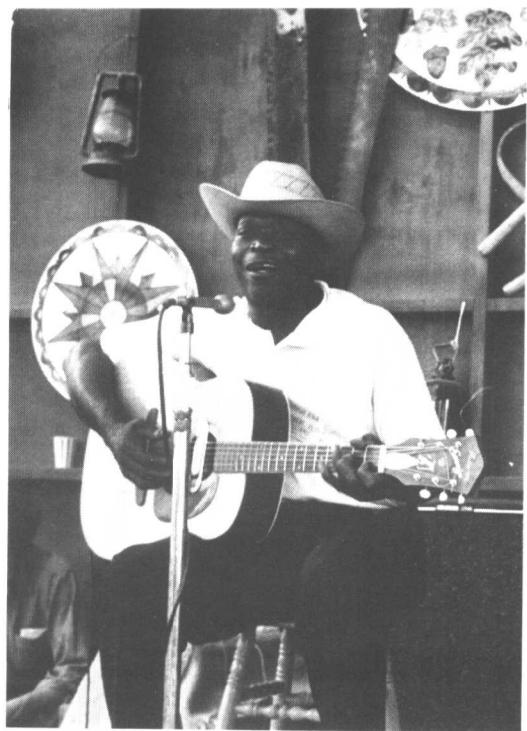


8. *Jimmy Reed*

9. *B. B. King, c1980*







10. Robert Pete Williams,  
Montreal, 1971



11. Clifton Chenier, c1981