

MARK C. GRIDLEY

SECOND EDITION

HISTORY AND ANALYSIS

JAZZ

STYLES

# jazz styles

## HISTORY & ANALYSIS

second edition

MARK C. GRIDLEY

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# PREFACE

This book is intended as a guide to appreciating jazz and as a historically organized introduction to most styles that have been documented on records. It includes a thorough discussion of how jazz originated, and it covers all periods of jazz history. However, the book devotes proportionally more space to music since 1940, especially the past twenty years, because recent styles have been routinely neglected by other texts, and because recent music occupies the lion's share of available recording, night club, and concert fare that is likely to be encountered by today's readers. This focus also stems from the observation that two thirds of recorded jazz history has occurred since 1940 because jazz has been recorded only since 1917. So to place greater emphasis on the earliest styles would be to neglect most of jazz history, and to omit music of the 1960s and 70s would constitute neglecting an entire third of jazz history.

No technical knowledge of music is required for understanding the contents, and the text's vocabulary has proven to be comprehensible for high school students as well as college students. Though originally conceived as a text for nonmusicians, the first edition has seen considerable use as the single basic text in numerous jazz history courses for music majors. This occurred partly because of the appendix containing notations of basic musical principles and partly 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.

For readers who are already familiar with jazz, this book offers a considerable amount of new information that has not been presented in other jazz books.

Any individual or class using this book should 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 second edition is similar enough to the first edition that it should be interchangeable with the first edition in jazz courses that have already been designed around the first edition. There is very little from the first edition that is missing in the second. Most of what is gone is material that first edition users complained was superfluous and tiring. For example, I took seriously the frequently voiced complaint that the text contained "too many names." The problem was solved in two ways. First, coverage was eliminated for musicians whom surveys showed to be ordinarily ignored by teachers. Second, many lists of names were moved out of paragraphs and placed in the "gray tables," which readers have praised and requested more of. This made them optional reading and allowed the style characterizations to flow in a relatively uninterrupted manner.

In response to the frequently voiced complaint that users of the first edition were handicapped by its reliance on difficult-to-find recordings, this new edition is keyed to the titles found in the *Smithsonian Collection of Classic Jazz*. This set is available in most libraries and hundreds of personal collections. It is also available on cassette. Users of this book are therefore urged to listen to the set so that the discussions in the text make sense. However, because the Smithsonian is not sufficient for illustrating more than about half of the styles in jazz history, page 432 of this text offers a list of additional records which, when combined with the Smithsonian set, constitute the remaining bare essentials. And, to help readers find these recordings, there is a section on how to locate records beginning on page 395. Every recording cited in this book is available by mail from at least one of the sources described there.

In response to requests by the first edition's users, this new edition has

- 1) twenty-eight new entries in the glossary
- 2) extended discussion of how jazz originated
- 3) expanded coverage of 1920s giants Jelly Roll Morton, Louis Armstrong, Earl Hines, and Bix Beiderbecke
- 4) more about music in the 1970s, including jazz-rock and the AACM
- 5) chapter-end summaries

- 6) point-by-point differentiation of styles
- 7) more analysis of classic recordings
- 8) additional "gray tables" of personnel and influences
- 9) more use of boldface to highlight important points that otherwise remain buried in paragraphs and fail to jump out at the reader

To accommodate the expansion while remaining within length restrictions imposed by the publisher, the first edition's fifty-two page discography has been moved to a new, one-hundred page *Teacher's Manual, Discography, and Test Bank*. The record listings in it have been updated and expanded. (This loss to the main text is partly justified by survey results that showed students to hardly ever use the discography.) The *Teacher's Manual* is available, at no cost to instructors, through the publisher's sales representatives.

Eighty percent of the text has been rewritten for greater readability, and, though basically retaining the first edition's content, many sections now include additional observations and summaries of style characteristics.

Many new photos appear in this edition, and, to increase their educational value, many were given captions that convey historical perspective for the pictured players.

The "For Musicians" appendix now contains

- 1) additional examples of ride rhythms
- 2) transcriptions of jazz-rock drumming, showing the continuity between Sly Stone and Herbie Hancock bands
- 3) an additional example of twelve-bar blues comping

Despite the above changes, the layout and content of the text remains basically intact from the first edition. Reorganization has simply moved all chapter numbers one number further after the insertion of the new Origins of Jazz chapter, and it has

- 1) grouped Sun Ra, The Art Ensemble of Chicago and the AACM together with new sections on Anthony Braxton and the World Saxophone Quartet
- 2) moved Cecil Taylor to a free jazz chapter with Ornette Coleman, Don Cherry, and Albert Ayler
- 3) moved Bill Evans to a chapter of his own, with Evans disciples Herbie Hancock, Chick Corea, and Keith Jarrett being pulled out of the second Miles Davis chapter for placement with Evans
- 4) placed Miles Davis sidemen Wayne Shorter, Ron Carter, and

Tony Williams in a chapter to themselves instead of their being in a second Davis chapter

- 5) combined Weather Report and the electric Miles Davis material with new sections on jazz-rock, John McLaughlin, Larry Coryell, Don Ellis, Joe Zawinul, and Jaco Pastorius
- 6) broken coverage of the 1950s into three chapters:
  - a) cool (Tristano, Birth of the Cool, and West Coast)
  - b) hard bop
  - c) Miles Davis

# ACKNOWLEDGMENTS

In preparation of this second edition of *Jazz Styles* I was blessed with the kindness of numerous individuals. The following people took time out of their own busy schedules to comment on my ideas and to share their own observations with me. The thinking of Harvey Pekar pervades this book. In fact, the only sections in which discussion with Pekar was not extensive were Appreciating Jazz Improvisation and the appendices. Pekar generously shared his rare records with me and even arranged purchase of collectors' items that helped us pin down obscure details of stylistic influences.

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Dizzy Gillespie	Wayne Shorter
Benny Goodman	Paul Smith
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Stan Kenton	Andrew White
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## AIDS FOR USING THIS BOOK

Every recording title that appears in this book with an SCCJ designation can be found in the six-LP set of records called *The Smithsonian Collection of Classic Jazz*. Most college libraries and many public libraries own it. The record collection, also available on cassette, can be ordered by writing Smithsonian Performing Arts, Washington, D.C. 20560, or by phoning (toll-free) 1-800-247-5028. Other examples cited in the book are also available from Smithsonian Institution (as cited in the coverage of Louis Armstrong, Earl Hines, Duke Ellington, Dizzy Gillespie, and the chapter on the swing era big bands). The other recordings, however, should not be confused with the titles contained in SCCJ. They are separate collections.

It is promised that eventually every sound on each of the performances in SCCJ will be made available in score form (every horn note, piano chord, cymbal crash in relation to each other). This is a joint venture of the Smithsonian Institution and Schirmer Publishing Company that will probably bear the title *Smithsonian Collection of Classic Jazz Scores*.

The book that you are now holding in your hand means little if it is not accompanied by the sounds it describes. Any class using this book as their basic course text should be given access to the SCCJ and all the albums listed in the Small Basic Collection on page 432. Together, they constitute a bare minimum exposure to the most historically significant jazz styles. See page 395 for an explanation of how to find the records that are cited in this book.

The *Teacher's Manual, Discography, and Test Bank for Jazz Styles, 2nd Ed.* supplies detailed record information for most citations that are made in the text. Sufficient detail is presented to enable you to identify the music when it appears in reissued form under a different album title. The discography also features listings of Count Basie and Stan Kenton records organized by arranger. Some sections of the discography are organized to document origins or influence of a particular style. For example, rare Blue Mitchell, Cal Tjader, and Herbie Mann albums are listed to document the formative years of Chick Corea's style. Other LPs are listed to document the influence of the mid-1960s Miles Davis rhythm section style.

The 100-page Prentice-Hall teacher's manual (free to instructors via sales representatives or by writing College Marketing, Prentice-Hall, Inc., Englewood Cliffs, New Jersey 07632) has a companion volume that is a 200-page book called *How to Teach Jazz History: A Teacher's Manual and Test Bank* (available from the National Association of Jazz Educators, Box 724, Manhattan, Kansas 66502). It details numerous lecture-demonstration ideas as well as providing essay exams and listening exams for every chapter of this textbook.

# CONTENTS

LIST OF TABLES AND ILLUSTRATIONS	vii
PREFACE	x
ACKNOWLEDGMENTS	xiv
AIDS FOR USING THIS BOOK	xviii

## 1 INTRODUCTION 1

## part I BASICS OF JAZZ

2	WHAT IS JAZZ	4
	<i>Improvisation</i>	4
	<i>Swing Feeling</i>	5
	<i>Defining the Jazz Musician: Four Views</i>	8

3	APPRECIATING JAZZ IMPROVISATION	12
	<i>Listening Techniques</i>	13
	<i>Instrument Roles</i>	15
	<i>Alternatives Available to the Improviser</i>	25
	<i>Skills Possessed by the Improviser</i>	27
	<i>Chord Progressions and Tune Construction</i>	30

SAU 43/13

## part II PREMODERN JAZZ

- |   |  |     |
|---|--|-----|
| 4 | ORIGINS OF JAZZ                                  | 38  |
| 5 | EARLY JAZZ: COMBO JAZZ PRIOR TO THE MIDDLE 1930s | 56  |
| 6 | SWING: THE EARLY 1930s TO THE LATE 1940s         | 86  |
| 7 | DUKE ELLINGTON                                   | 107 |
| 8 | THE COUNT BASIE BANDS                            | 128 |

## part III MODERN JAZZ: THE EARLY 1940s TO THE EARLY 1960s

- |    |                                       |     |
|----|---------------------------------------|-----|
| 9  | BOP                                   | 143 |
| 10 | COOL JAZZ                             | 177 |
|    | <i>Lennie Tristano and Lee Konitz</i> | 179 |
|    | <i>Birth of the Cool</i>              | 181 |
|    | <i>West Coast Style of the 1950s</i>  | 182 |
| 11 | HARD BOP                              | 191 |
| 12 | MILES DAVIS, HIS GROUPS AND SIDEMEN   | 207 |

## part IV MODERN JAZZ: THE EARLY 1960s TO THE MID-1980s

- |    |                        |     |
|----|------------------------|-----|
| 13 | FREE JAZZ              | 226 |
|    | <i>Ornette Coleman</i> | 228 |
|    | <i>Albert Ayler</i>    | 234 |
|    | <i>Don Cherry</i>      | 236 |
|    | <i>Cecil Taylor</i>    | 237 |
|    | <i>Free Drummers</i>   | 238 |
|    | <i>Free Bassists</i>   | 239 |

14	<b>CHARLES MINGUS</b>	<b>243</b>
15	<b>BILL EVANS, HERBIE HANCOCK, CHICK COREA, AND KEITH JARRETT</b>	<b>251</b>
16	<b>THE SECOND CHICAGO SCHOOL</b>	<b>268</b>
	<i>Sun Ra</i>	269
	<i>Association for the Advancement of Creative Musicians</i>	273
	<i>Art Ensemble of Chicago</i>	274
	<i>Anthony Braxton</i>	276
	<i>World Saxophone Quartet</i>	276
17	<b>JOHN COLTRANE</b>	<b>279</b>
18	<b>WAYNE SHORTER, RON CARTER, AND TONY WILLIAMS</b>	<b>301</b>
19	<b>TWENTY YEARS OF JAZZ, ROCK, AND AMERICAN POPULAR MUSIC: THE MID-1960s TO THE MID-1980s</b>	<b>312</b>
	<i>Distinguishing Jazz from Rock and Funk</i>	317
	<i>Blood, Sweat &amp; Tears, Chicago, and Ten Wheel Drive</i>	317
	<i>Miles Davis</i>	321
	<i>John McLaughlin</i>	325
	<i>Larry Coryell</i>	327
	<i>Don Ellis</i>	328
	<i>Josef Zawinul</i>	329
	<i>Weather Report</i>	331
	<i>Jaco Pastorius</i>	336
	<i>Established Greats Embrace Rock</i>	338
	<i>Models for Jazz-Rock Players</i>	339
	<i>Popular Appeal of Jazz-Rock</i>	340
20	<b>BIG BANDS IN THE 1960s AND 70s</b>	<b>344</b>
	<i>Stan Kenton</i>	344
	<i>Woody Herman</i>	348
	<i>Maynard Ferguson</i>	349
	<i>Thad Jones-Mel Lewis</i>	351

# APPENDIX

<b>ELEMENTS OF MUSIC</b>	<b>358</b>
<i>Rhythm:</i>	
Beat	358
Tempo	358
Meter	359
Rhythm	359
syncopation	362
swing eighths	363
<i>Scales, Keys, Tonality, and Modality</i>	365
<i>Blue Notes</i>	371
<i>Chords and Chord Progressions</i>	372
<i>Chord Voicing</i>	374
<i>The Blues</i>	377
<i>The Thirty-Two-Bar AABA Tune</i>	378
<i>Listening for the Twelve-Bar Blues and Thirty-Two-Bar Forms</i>	378
<i>Detecting Other Forms</i>	382
<i>Modal Forms</i>	384
<i>The Effects of Form on Improvisation</i>	386
<i>Phrasing in Relation to Form</i>	387
<i>Tone Color</i>	388
<b>GUIDE TO RECORD BUYING</b>	<b>392</b>
<b>GLOSSARY</b>	<b>401</b>
<b>SUPPLEMENTARY READING</b>	<b>406</b>
<b>SOURCES FOR NOTATED JAZZ SOLOS</b>	<b>412</b>
<b>FOR MUSICIANS</b>	<b>415</b>
<b>A SMALL BASIC RECORD COLLECTION</b>	<b>432</b>
<b>INDEX</b>	<b>433</b>

# TABLES & ILLUSTRATIONS

## TABLES

4.1	<i>Jazz features according to cultures of origin</i>	55
5.1	<i>Early jazz musicians</i>	58
5.2	<i>New Orleans and Chicago musicians</i>	60
5.3	<i>Comparing Louis Armstrong with Bix Beiderbecke</i>	73
6.1	<i>Swing-style musicians</i>	87
6.2	<i>Fletcher Henderson musicians</i>	92
7.1	<i>Duke Ellington musicians</i>	112
7.2	<i>Johnny Hodges disciples</i>	118
8.1	<i>Kansas City musicians</i>	132
8.2	<i>Count Basie musicians</i>	133
8.3	<i>Comparing Coleman Hawkins and Lester Young</i>	134
8.4	<i>Lester Young disciples</i>	135
9.1	<i>Bop musicians</i>	147
9.2	<i>Charlie Parker disciples</i>	152
9.3	<i>Thelonious Monk disciples</i>	157
10.1	<i>West Coast musicians</i>	183
10.2	<i>Stan Kenton and Woody Herman musicians</i>	184
11.1	<i>Hard bop musicians</i>	192
11.2	<i>Comparing West Coast style with hard bop style</i>	193