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A MODEL FOR THE INTRODUCTION OF JAZZ INTO THE SOUTH AFRICAN SECONDARY MUSIC EDUCATION CURRICULUM

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REQUIREMENTS FOR THE DEGREE

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"It is the blend of the personal and the social,
the aesthetic and the economic,
that makes Jazz reflect our century so
faithfully."

- Charles Fox -
[s.a.]

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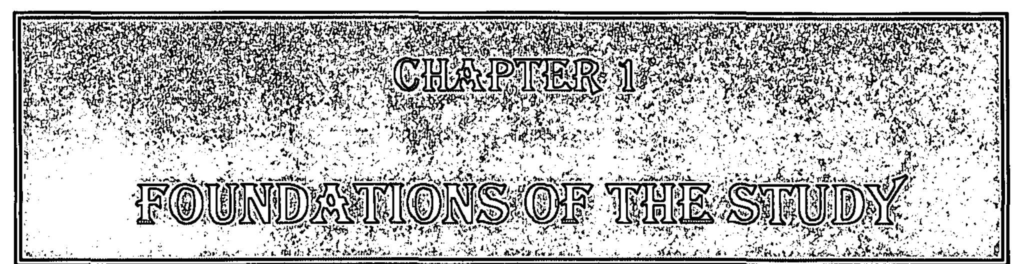

1.1 INTRODUCTION

This chapter will highlight the topic and scope of the study by briefly indicating the following, namely the:

* importance and aim of the study
* research problem
* preliminary study
* specific aims
* research methodology
* limitations of the study
* related studies
* terminology, and
* research conviction.

1.2 THE IMPORTANCE AND AIM OF THE STUDY

Music education curricula in South Africa have, to the present, been mainly associated with art and folk music as well as with excursions into the realm of indigenous ethnic music. A type of music which has not yet had much attention in this regard, is jazz. In spite of the fact that it shaped many of the popular forms of music that happened around it, it has never become a dominant popular music. Nevertheless, jazz has had a widespread influence on serious or non-popular music and may be counted among the broad tendencies of modernisms, especially in the twentieth century. It is thus of the utmost importance that it should receive attention in music education by means of its systematic exposition in properly designed curricula.

It is therefore the aim of this research to formulate a model for the presentation of jazz in secondary music education. This model forms a self-sufficient unit which provides the class music teacher (both experienced and inexperienced) with a single, comprehensive source incorporating all the important aspects of jazz, both historical and technical, necessary for the presentation of jazz in a secondary class music situation.

Against this short background, the research problem will be defined.

1.3 THE RESEARCH PROBLEM

The research problem underlying this project is that jazz cannot be effectively taught in the secondary class music situation for want of a suitable, comprehensive teaching programme or model for jazz.

1.4 THE PRELIMINARY STUDY

A comprehensive study of jazz with respect to historical and pedagogical perspectives has been undertaken in order to address the research problem stated earlier on the page. Valuable sources on the history, styles, elements, musicians and instrumental groups of jazz as well as on models in other countries have also been studied to ascertain their relevance and applicability to the proposed model. In this phase of the research it became clear that an ample repertoire of literature is available for the development of the proposed model.

1.5 THE SPECIFIC AIMS

The most important aims of the study are, namely to:

* give a historical perspective on jazz (Chapter 2)
* discuss the styles of jazz (Chapter 3)
* discuss the elements of jazz (Chapter 4)
* indicate and discuss the most prominent jazz musicians (Chapter 5)
* name and discuss the instruments of jazz (Chapter 6)
* discuss the instrumental jazz groups (Chapter 7), and

* develop a prototype lesson plan for the presentation of jazz in the secondary class music situation (Chapter 8).

In order to realise these aims, certain research methods were employed.

1.6 THE RESEARCH METHODOLOGY

The study will approach jazz in secondary music education from a historical and philosophical basis primarily through a literature study. The latter will focus on important historical, theoretical and practical prerequisites in jazz education, as well as on a comparison and critical evaluation of different models and pedagogical tools, with regard to jazz, to obtain the necessary information on which to base the model proposed in this study.

The research was conducted on five fronts, namely with regard to:

* historical research
* a study of relevant literature
* interviews
* audio-visual research, and
* the classification of sound sources.

1.7 THE LIMITATIONS OF THE STUDY

Some limitations have been experienced during the course of the study.

* Although the length of the study may be regarded as a disadvantage where the ultimate success and application of the study is concerned, this is not the case; the very scope and volume of the research should be seen in a positive light.

  High school music teachers are generally required to cover a wide area of information, encompassing several types of music. To suitably equip the teacher for this task a variety of study/reference materials are needed. Usually these would have been supplied by the school, but nowadays many

schools cannot afford "unnecessary" expenses (and neither can teachers). The research study solves part of the problem in that it provides the music teacher with a single, comprehensive and easily assimilated source of information on jazz. This implies that fewer funds would be required, which in itself should warrant the extent of and amount of detail in the study. Also, on a more scientific level, it is the duty of every researcher in whatever field to be as thorough as possible at all times, which again implies a more extensive study.

* While it is certainly not the intention of the researcher to duplicate information, it has been found that with research of this magnitude and in dealing with a subject as multi-faceted as jazz, it is inevitable for the study to contain a small margin of overlapping with regard to content and information. For example, jazz and the blues share a strong connection: overlapping may therefore occur between parts of Chapters 2 and 4. In a similar manner Chapters 3, 4, 6 and 7 may, as a result of their content and the way they have been structured, have parts in common.

* Not all significant literature regarding jazz and, in particular, jazz education such as in general high school class music situations, is readily available in South Africa. Requesting relevant literature from overseas would have been too costly and very time consuming.

* It may be found that in some sections references to only one or two sources are provided, for example, on p. 22 in the text. In such cases the particular source(s) are felt to be more suitable as sources of information in the particular field or on the specific subject.

* Music notational examples of spirituals, minstrel songs, work songs, blues, ragtime and jazz provided in the text have not been included in musical form on compact discs. This was not felt to be necessary and would have made the study even more extensive.

* In the evaluation of sources stemming from the general educational, music educational, jazz and research fields (Chapter 8), a selection has been made from the different sources. All relevant sources in existence have not necessarily been consulted.

* It should not be assumed that all the examples of recordings mentioned in the text - early Afro-American music (work songs, spirituals, *etc.*), blues, ragtime or jazz - have been included on compact discs as an appendix to the study.

  Some of the recordings are no longer commercially available. If all the available examples were included it would have made the particular appendix too extensive and clumsy, rather than representative. For the same reasons music examples of early Afro-American music are not included (the study is in the first place about jazz). Therefore, Appendix D (compact discs) is made up of a selection of blues, ragtime (including stride) and jazz recordings that, though perhaps relatively few in number, are representative of blues, ragtime and jazz[1], enough so to be suitable for use in a high school class music situation.

* Of the music examples of blues, ragtime and jazz selected for inclusion in Appendix D (compact discs), most are less than five minutes in length. The few that do exceed this time have been phased out at more or less five minutes. A time limit has been decided on to eliminate unnecessary material and to keep Appendix D from becoming too extensive and impractical. While including each example in full would certainly be valuable for teacher and learners, the ultimate success of the model will not be undermined if the learner is presented with only five minutes, or even less, of listening time for each example. Nor will the restriction in length influence the credibility of the study.

* Although pictures of prominent jazz musicians are fairly readily available in the literature, the nature and/or quality of some of the pictures do not make them

[1] These recordings were confirmed and/or recommended by the co-supervisor of the study, who is a respected member of the jazz fraternity.

suitable for good transparencies (transparency masters) for teaching purposes. (Neither is it always possible to have the appropriate literature handy for a teaching situation.) Some transparency masters[2] used in the study are therefore not as clear as others. This does not prejudice the end product, namely the pictures the learners will see. They still comply with the requirements for pictures set out in Heunis (1987:26/7). Using transparencies and an overhead projector makes them visible to the whole class.

* Starting out as early Afro-American music, jazz today is internationally manifest. Because of the tremendous scope and volume of the study it is not possible to discuss in great detail the jazz of other countries or continents or the musicians concerned, South Africa included.

* For the same reason this study does not render itself to a discussion of the influence of jazz on serious music, light popular music, rock and roll, "standards", or dance music, or on the composers (or performers) of these types of music.

* Musical instruments are not discussed in great detail with regard to their build and method(s) of sound production (Chapter 6). The chapter is not so much about the technical aspects of the instruments, but rather the instruments' roles in jazz. Enough literature exists which deals with the technical aspects of the individual instruments.

* The development of Curriculum 2005, which took place after the inception of this study, has a number of implications for this research, one of which is that the apparent firm structure decided on for the proposed didactical plan will not be accepted within the more open plan of Curriculum 2005. However, the dual-part model proposed in the study is adaptable and can be restructured to better suit the needs of Curriculum 2005.

[2] The transparency masters used in this study have been approved by the supervisor and co-supervisor of the study.

1.8 RELATED STUDIES

According to records of the Human Sciences Research Council (HSRC)[3] it is the opinion of the researcher that there are more or less twenty, maybe twenty-one, research studies pertaining to jazz (this study excluded). These include studies for degree (or qualification) and non-qualification purposes, and have either completed or current status.

This study has bearing on about six of the above-mentioned studies in that all are concerned with jazz in the field of education. The study further resembles, in part, parts of two other studies. It would appear that the study strongly resembles three research studies in particular, namely those of Jacobs and Peters (1992), a non-qualification study, and Peters (1989) and Ramnunan (1996), both degree studies. However, in a South African context no study has been found which relates satisfactorily to the structure, aims and conceptualisation of this research.

1.9 TERMINOLOGY

To ensure that the scientific dialogue proceeds fluently in this research, all significant terms will be explained in the text or footnotes. Four concepts can be signalled out for scrutiny, namely:

* class music
* dual-part model
* Negro, coon, slave, Creole, Black and White, and
* he/she.

In the first place, with regard to **class music**, McLachlan (1986:1) indicates two sections through which the music education programme can be identified, namely as:

* individual or studio instruction where learners receive individual attention and specialise in a specific field (e.g. instrumental playing or singing), and
* group or class instruction where the learners (the entire learner population) receive a general music education.

[3] Drawn from the Nexus Database System, November 1997.

Group or class instruction is known by a variety of names. One that is often used for it in the present South African situation is "class music". For the purpose of this study the term "class music" will be used.

Class music refers to group instruction for the learner population in its entirety. The foundation for this way of teaching was laid particularly in the nineteenth and early twentieth centuries. The emergence of internationally recognised composers, musicologists and prominent music educators (such as Zoltán Kodály, Carl Orff, Emile Jaques-Dalcroze as well as John Paynter, Murray Schafer, George Self, *etc.*) to this area gave it a special status within the music education programme (Heunis, 1984:9/10).

In the second place, with regard to the **dual-part model**, it should be noted that the whole study from Chapter 2 to Chapter 8 is the proposed model. It is made up of two parts. Part one consists of Chapters 2 to 7 or the learning content (the "what"), and part two consists of Chapter 8 or the guidelines or method (plan) (the "how") for the presentation of the content set out in part one of the model. Everything is presented logically and chronologically to aid the teacher in his/her task.

In the third place it is important to take note of the fact that the word "**Negro**" (or "Negroid") is not intended to be racially derogatory and should not be construed as such. Neither should words such as "**coon**", "**slave**", "**Creole**", "**Black**", "**White**" or any other like word in whatever context be regarded in such a light. In the study these words are not indicative of a superior or inferior person or race, but are merely (scientific) terms and are used in a scientific research context. The term "Negro" is therefore used in a scientific context to refer to American Blacks or Afro-Americans (African Americans) of historically earlier generations.

In the fourth place, with regard to **he/she**, it should be noted that no sexual discrimination is intended when referring (in Chapter 8) to the teacher as "he" - the teacher and the learners can be of both sexes. For the purpose of this study reference will be made to "he" or "him".

1.10 THE RESEARCH CONVICTION

The researcher hopes that the results of this study will be of benefit to students in the field of jazz and general music education. Furthermore, the conviction is held that the research is important for illuminating the scope and nature of jazz and to make this type of music relevant within the music educational context. The work is intended as preliminary research and makes no claims to be a fully comprehensive study. Further research extends well beyond the domain of this Masters' dissertation and will have to remain an area for further future study.

CHAPTER 2

JAZZ: A HISTORICAL PERSPECTIVE

2.1 INTRODUCTION

With the concept of composers and performers at the front of the Western music lover's mind, he cannot easily picture a musical art without composers in the Western musical sense, where individual works are not kept and treasured for the sake of posterity, or where creation and performance can take place at the same time (Sargeant, 1964:33). The Negro's musical art is such an art.

Sargeant (pp. 34/5, 39)[1] is further of the opinion that when searching for aspects that are common to all types of musical expression (all types of music), two stand out. Firstly, music has to do with the manipulation of sound. Secondly, music demands the participation of humans, either as creators of it or witnesses to its performance, or as anonymous contributors, in one way or another, to its language. Folk music is probably the most directly social in origin of all types of music. The Negro's musical art confirms these aspects: the essence of his art is participation, be it in sacred or secular surroundings.

[1] Where more than one reference is made on one page to the same author, only the first such reference will include the date (of publication) of the source. Thereafter, references to the specific author (on one page) will consist only of the name of the author (where applicable the volume number) and the relevant page number(s). This method makes the text more reader friendly. For example: a first reference may be (Berendt, 1982:30) or Sadie (1980, Volume 18:4). Subsequent references to the same source on the same page will be (Berendt:30) or Sadie (Volume 18:4). Second and third references to sources with three or more authors will resemble (Bergethon *et al.*:4). Text and footnotes are regarded separately. Figures, tables and examples are given full references, regardless of the number of references present on each page. Where a number or references are made (on the same page) to sources by the same author, but with different dates of publication, the full reference will be provided where confusion may arise.

This Negro musical art had a long way to go from its earliest beginnings (traceable right back to elements of West African and sixteenth to nineteenth century American origin), to the more concrete types such as spirituals, ballads and minstrel songs, hollers, calls and work songs, marching band music, the blues and ragtime, to the actual inception of jazz at the turn of the century and where it stands today. (When compared with Western classical music the time span from the beginning to its present position is relatively short.)

Before determining what jazz music is about and which factors contributed towards its development up to its first manifestation around the turn of the century in the Southern American city of New Orleans, clarity is needed in two areas, namely with regard to:

* the term "jazz", and
* thoughts on and definitions of jazz.

2.1.1 The term "jazz"

Many jazz histories place the establishment of the term "jazz" as a result of the activities of the Original Dixieland Jazz Band, a white group that recorded the first jazz pieces and introduced the music to New York (refer pp. 182/3).

It is thought that during their engagement at Schiller's Café, in Chicago in 1916 - playing under the name of their leader (and drummer) Johnny Stein - the word "jass" was first applied to this type of music. It apparently happened when a drunken "retired vaudeville entertainer" became very excited by the music and shouted: "Jass it up, boys!" Until that time it had not generally been associated with any musical activities (Gammond, 1991:291). Before that "jass" (and the earlier "jasm" and "gism") were slang expressions for speed and energy in athletic pursuits as well as in sexual contexts (Berendt, 1982:11). The band then became known as Stein's Dixie Jass Band, later the Original Dixieland Jass Band, printed through error or in the spirit of experiment as "jasz" and "jaz", until, finally, evolving into the enduring "jazz" (Gammond:291).

This appears to be not the only theory about the origin of the word "jazz". Another

theory, one that was subscribed to by numerous authorities, is stated in Southern (1971:374). According to this, the word is related in some way or another to one Jazbo Brown, a travelling black musician who was well known and popular in the Mississippi River Valley country. Apparently, Brown, when playing for the patrons in the honky-tonk café's, would be greeted with shouts of "More, Jazbo! More, Jaz, more!".

It is likely that Southern Blacks had used the word long before 1900; also that it had been broadened to indicate anything causing excitement. It was a natural association of ideas. No evidence can be found that the word "jazz" was used to describe this new musical style until more or less the date given for its spontaneous emergence. The word soon came to be in general use (Gammond, 1991:291).

In the same way that the word "jazz" meant different (though apparently related) things at different times to different people, jazz as a musical concept did not have any set definition observed by all. Different ideas on what jazz should or should not be were developed and/or grew out of those preceding them. It should be safe to surmise that, throughout its history, the concept of jazz gave rise to diverse thoughts and definitions.

2.1.2 Thoughts on and definitions of jazz

It is certain that a single band or person was not responsible for the simple or inevitable creation of jazz. Neither did it evolve in a straight line from its sources (Porter *et al.*, 1993:7). It is recognised, however, that jazz owes its existence not to one race or culture, but to three continents: Europe, Africa and America.

Jazz authority Joachim E. Berendt (1982:371) believes jazz to be "a form of art music, which originated in the United States through the confrontation of blacks with European music". For that reason it originated where this meeting took place in the most intensive fashion, that is, in the Southern states of America (Berendt:11).

Courlander (1969:31) cites Marshall Stearns in saying that jazz "is the result of a three hundred years blending in the United States of the European and West African

musical traditions ...". It was mainly the Western musical tradition that gave rise to jazz instrumentation, harmony and melody, while African music and the Afro-American musical conception gave rise to sound production, phrasing, rhythm and the elements of blues harmony (Berendt, 1982:371). Jazz is conceivable only in terms of this interaction - its fundamental rationale being lost when one or the other element is overemphasised or given a status of exclusiveness (Berendt:11).

Berendt (p. 371) maintains that three basic elements, all of which increase intensity, are responsible for the difference between jazz and European music, namely the:

* special relationship to time, defined as "swing"
* vitality and spontaneity of musical production in which improvisation is important, and
* sonority (sound) and way of phrasing which mirror the performing jazz musician's individuality.

Since its origin around the turn of the century, jazz has passed through a variety of styles, stages and modes of presentation. These are all characterised by the constant change in the relationship between the three basic elements of jazz as well as the fact that they temporarily achieve varying degrees of importance (Berendt:372).

The American composer of light music, George Gershwin (cited in Chase, 1955:488), regarded jazz " as an American folk-music; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk-music". And further: "It [jazz] is really a conglomeration of many things. It has a little bit of ragtime, the blues, classicism, and spirituals. Basically, it is a matter of rhythm ... Jazz is the result of the energy stored up in America. It is a very energetic kind of music ... Jazz has contributed an enduring value to America in the sense that it has expressed ourselves. It is an original American achievement which will endure, not as jazz perhaps, but which will leave its mark on future music in one form or another ..." (cited in Chase:489/90).

Folk music, primarily that of the Negro, was the basis from which jazz developed, but in some basic ways jazz has become completely dissociated from folk music. It

does, however, from time to time return to its sources for stimulation (Courlander, 1969:32). Yet the social functions and meaning of true folk music are lacking in jazz and a constant search for material among original folk sources will not compensate for this lack. Jazz remains a separate and distinct entity, even though it displays a relation to the preached Negro sermon, spiritual, chain gang song, early blues, old fraternal band of New Orleans, field cry and African tribal rhythms, and though some characteristics of these musical forms have been carried on in jazz.

Jazz seems to be pulling in two different directions at once: towards "tradition" (widespread appeal and capacity for communication), and towards freedom, change, variation and improvisation. The pull towards the direction of change and innovation categorises jazz with other modern art or modern popular forms (Courlander:33).

Author Martin Williams (1971:13) is of the opinion that "jazz is a music of the most profound paradox, capable of finding joy in pain, capable of being at once banal, or even grotesque, and grandiose... It can be collective, even 'primitive' if you will, and yet personal and individual quite beyond standards so far acknowledged by Western man." He further believes (p. 8) that jazz "is a music evolved by black men and in general best played by black men, which white men can play and sometimes play excellently. But at the same time it is a music which obviously has deep meaning for extraordinary numbers of men of all races the world over."

Now that more clarity exists with regard to the terminology and diverse definitions, it is possible to establish a perspective on those aspects that gave rise to jazz. These are fundamentally of two types, namely geographically-based influences, stemming mainly from West Africa and America, and early types or styles of music (found in America).

This discussion will continue along the following lines, namely:

* West Africa as geographical antecedent in the development of jazz
* America
* spirituals
* balladry and minstrelsy
* hollers, cries, calls and work songs

* marching brass bands
* the blues, and
* ragtime.

Chronologically speaking, the earliest elements that contributed towards the birth and development of jazz can be found coming from the western part of the African continent.

2.2 WEST AFRICA AS GEOGRAPHICAL ANTECEDENT IN THE DEVELOPMENT OF JAZZ

Seen geographically, West Africa covers an area of approximately 4,8 million square kilometres (three million square miles) (**Figure 2.1**). This includes, to the south, the coastal areas from Senegal, through Gambia, Sierra Leone, Liberia, the Ivory Coast, Ghana (initially this area was known as Ashanti), Benin (first known as Dahomey) and Nigeria to Cameroon on the Gulf of Guinea. To the east the area stretches to Lake Chad at the north-easterly tip of Nigeria and to the north it ends touching the Sahara Desert (Harris, 1953:13).

In its role as antecedent two aspects with regard to West Africa need to be referred to, namely:

* West Africa and slavery, and
* the role of music in West African life.

2.2.1 West Africa and slavery

Even though slavery has occurred in many parts of the world, this study will concentrate on the slave trade between West Africa and North America.

The first Portuguese ship landed on the Guinea Coast in the earlier half of the fifteenth century and by 1482 the first fort and trading station (*Sao Jorge da Mina*, or *Elmina*) had been erected (Harris:14/5). Commodities traded in this area were mainly gold, ivory and especially slaves, as the geographical names Gold Coast, Ivory Coast and Slave Coast indicate. The inhabitants could be bought cheaply and

sold at a profit on slave markets. The slave trade was "the lowest degradation of mankind ... it was commercialization of human beings" (Harris, 1953:15).

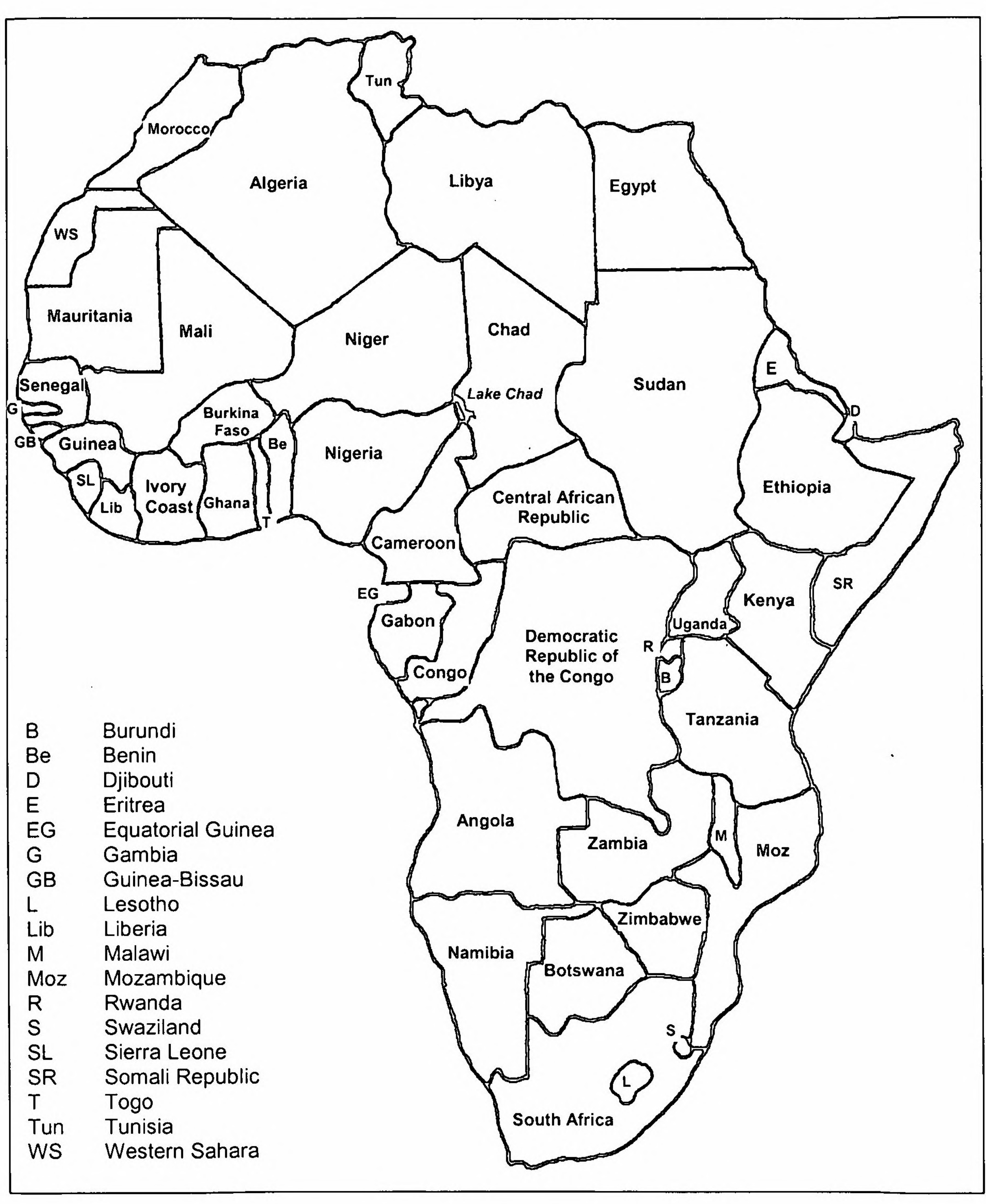

Figure 2.1 West Africa (in relation to Africa)
(Willett *et al.*, 1987:83) (updated)

The discovery of America in 1492 (within ten years of the establishment of the first fort) is a factor that contributed towards slavery[2]. This later became a lucrative business. The Elizabethan slave trade was established in 1562 and 1563 when Sir John Hawkins raided Portuguese slave ships and then traded the slaves to the Spaniards in the "New World". Spain at the time owned a very large part of the then explored area in America[3] (Harris, 1953:5/6). In the sixteenth century, with a few minor exceptions, the Portuguese controlled the supply of slaves to the European colonists in America (Fage, 1972:64). The British entered the slave trade on a large scale from 1650 on (Fage:68).

Somewhere around the mid-1560's Charles of Spain granted one of his favourites permission to import four thousand slaves annually to Haiti, Cuba, Jamaica and Puerto Rico. This was a somewhat misplaced humanitarian action towards the Indians on Haiti who suffered great hardships working in the mines. In this manner the slave trade to the West Indies was initiated.

The Dutch brought the first slaves into British America when they landed twenty African captives in Jamestown, Virginia, in 1618. This figure had risen to 200 000 in Virginia alone by 1790 (Harris:16). As the plantations and the plantation colonies grew in number in order to meet the growing demand in Europe for tobacco, sugar, coffee, indigo and other crops grown in the New World, the demand for slaves steadily increased (Fage:68). It has been estimated that from 1680 to 1786 the total number of Africans imported to the British colonies of America and the West Indies reached 2 130 000 (Harris:16). By 1860 there were about 4,5 million Blacks in the United States of which four million were slaves and a little more than 500 000

[2] Spain had claimed exclusive rights in some West Indian islands and parts of the American mainland discovered by her explorers. There was no real opportunity for rich trade with the comparatively simple peoples of these areas and despite signs of rich gold deposits on the bigger islands, relatively little was found. Turning their attention to the conquest of the adjacent mainland, the Spanish explorers came upon rich sources of silver in Mexico and Peru. To work the mines they needed an adequate supply of reliable labour. They also had to replace the depleted West Indian populations, which were either killed in the conquest, died from the effects of diseases brought to the New World by the Spanish, or died from not being used to hard labour. The climate and soil there were ideally suited to the cultivation of tropical crops (valued in Europe) and native West Indians were needed to work on the land. To solve the labour problem in the New World (especially after the cotton, sugar and tobacco industries had become established), slaves were taken from West Africa where they were familiar with sustained agricultural work in the tropics (Fage, 1972:63/4).

[3] This area was what is known today as more or less the western and eastern coasts of the state of Florida and further north along the lower half of the eastern coast of the United States, as well as the eastern coastal area of Canada (Hammond, 1981:U-7).

were free (Foner, 1975:86).

According to Fage (1972:82), Professor Philip D. Curtin, after carefully analysing data available in Europe and the Americas on the slave trade, concluded that in total, about 9,3 million African slaves reached the New World over the whole period of the Atlantic trade. Broken down into periods it appears as follows: the later fifteenth and the sixteenth century witnessed the beginning of the trade on a small scale. Built up in the late seventeenth century, it reached its peak in the eighteenth century. During the third quarter of the nineteenth century it was finally extinguished. In **Table 2.1** Fage (p. 83) summarises Curtin's estimates and includes estimates for slaves landed in Europe and the Atlantic islands as well as an approximate annual average.

Table 2.1 African slaves landed overseas

	Slaves landed in Europe and the Atlantic islands	Slaves landed in the Americas	Approximate annual average
Up to 1500	33 500	-	670
1501 - 1600	116 400	125 000	2 400
1601 - 1700	25 100*	1 280 000	13 000
1701 - 1810**	-	6 265 000	57 000
After 1810	-	1 628 000	27 000
TOTAL	175 000	9 298 000	

* almost entirely to the Atlantic islands during this period and all except about five thousand before 1650

** during this time most European nations were outlawing the slave trade

These estimates are indicative of the number of slaves successfully landed overseas. However, the mortality rate on the slave ships was very high. Curtin states that only about 84% of the slaves taken from Africa reached the Americas. This is the figure for the eighteenth century but can be regarded as representative for the whole period of the slave trade (Fage:82/3).

Slave trading took on gigantic proportions and in Africa native chiefs were corrupted. They developed a policy whereby neighbouring villages were burnt down, the inhabitants taken captive and then sold to white traders for gin, beads, tools, *et*

cetera (Harris, 1953:16/7).

While a small number of slaves were brought from East Africa (Mozambique), Angola and from the Congo region, the majority came from the coastal area of West Africa, along the Gulf of Guinea. The centre of the slave territory was in Nigeria, Dahomey (Benin), the western Congo and the Gold Coast (Ghana) (**Figure 2.2**) (Chase, 1955:69). Slaves were also transported to North American colonies from the West Indies.

Slave importation to America was legal until early in the nineteenth century; slaves were, however, imported illegally almost until the American Civil War (1861 - 1865) (Courlander, 1969:4).

The West African tribes, out of which the slaves were taken, usually had well-established cultural and functional structures in which music, among other aspects, played a significant role.

2.2.2 The role of music in West African life

Music plays a large role in African life and ritual, and consequently occupies a position of high value (Nettl, 1965:172). Music, dance and religious beliefs and practices are probably the aspects of African culture that have left the most obvious traces in the New World (Chase:69).

Not only is Africa one of the largest continents of the world, it also has a bigger variety of genetic and lingual groups than any other area of land (Borneman, 1974:3). With so many (West African) tribes (**Figure 2.3**), it is inevitable that the music made or performed by them will differ with regard to certain aspects. For the same reason there will be points of agreement.

Despite the amount of material available on African music, there exists but a small amount of reliable information. One aspect that does stand out, however, is the essentially functional nature of seventeenth century (and subsequent) West African music and the absence of any "art music" as understood in relation to European

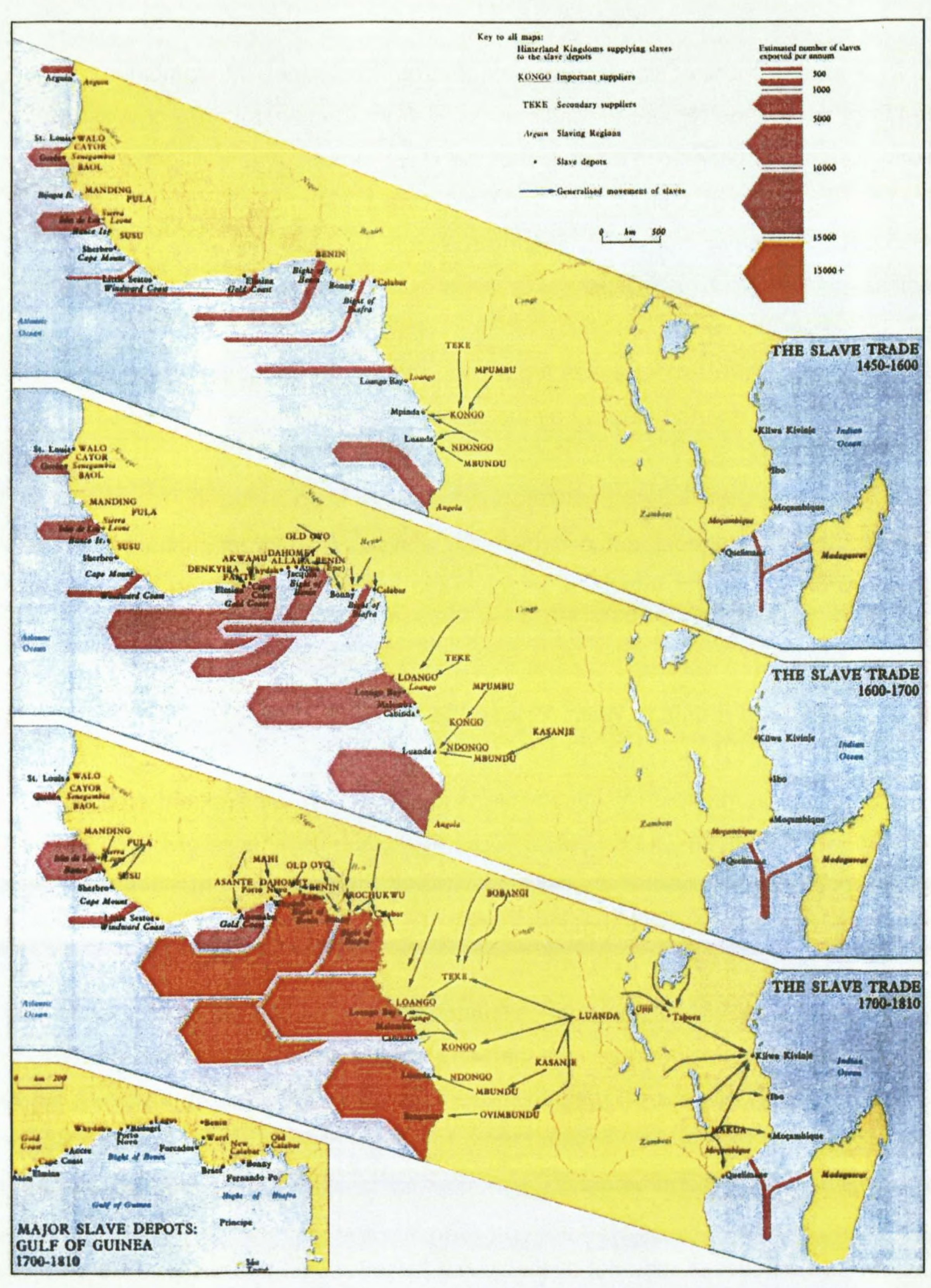

Figure 2.2 The slave trade

(Ade Ajayi and Crowder, 1985:42)

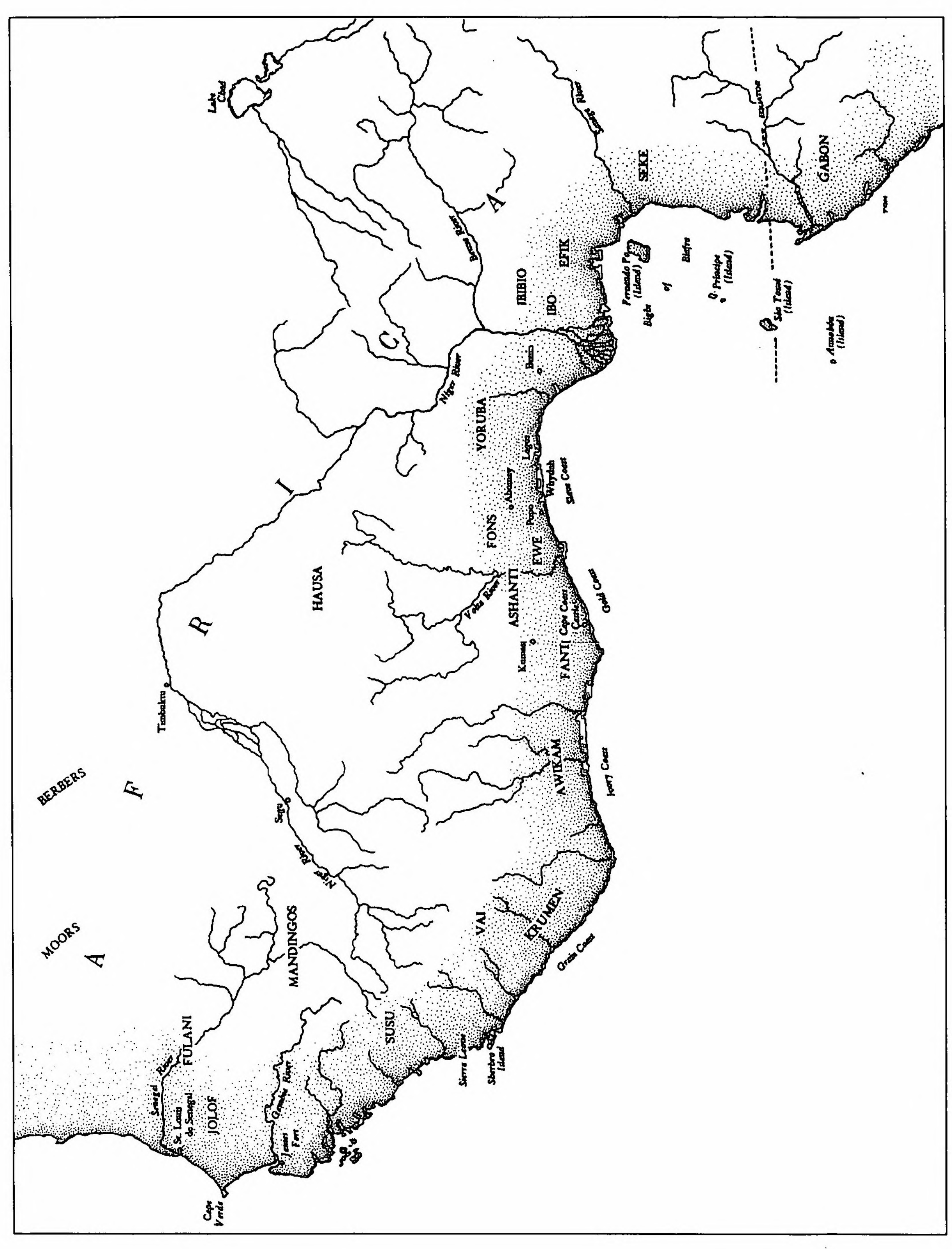

Figure 2.3 Tribes inhabiting the West African coast during the slaving era (Southern, 1971:II/III)

music. A type of song was used for a specific purpose by only one group within a community. Therefore, according to Borneman (1974:3/4) eight basic types of song arose with which the cultural pattern of a community could be identified, namely songs used by:

* young men to influence young women (songs of courtship, scorn or challenge)
* mothers to calm and educate their young children (lullabies, game songs, play songs)
* older men to prepare adolescent boys for manhood (initiation songs, legends perpetuating the history and tradition of the community, ballads of famous ancestors, epic songs)
* religious heads of the community to inspire feelings of mystery, solemnity, awe or submissiveness
* chiefs to control a community and preserve its coherence (songs to arouse common emotions and a sense of joint participation)
* warriors to arouse courage in battle and instil fear in the enemy (battle songs, ballads commemorating past victories, legends of dead heroes)
* medicine men and priests to influence nature (songs for rain, fertility songs, songs to arouse love and heal disease, songs to hurt and kill), and
* workers to ease their tasks (work songs to stress the rhythm of labour, group songs to synchronise collectively executed work, team songs sung by one team to challenge and satirise another).

For a long time Europeans have considered West African music as "primitive". The four factors upon which musical construction is allegedly dependent - harmony, melody, rhythm and timbre - appeared in both West African and European folk music. However, they had only been put to a completely unfamiliar use. The Africans applied the principles of musical form to rhythm and timbre, melody and harmony being left in a subservient form (whereas Europeans tend to reduce rhythm and timbre and stress melody and harmony) (Borneman:4/5).

According to Borneman (p. 5) West African music is built, essentially, on three formal principles, namely:

* theme and variation - a rhythmic pattern is stated and then developed through a series of increasingly complex variations

* suite - a series of rhythmic patterns is sounded successively in order to build a cumulative effect, and
* rhythmic counterpoint - a number of rhythmic patterns are sounded together.

The alternation between solo and chorus, the so-called "call-and-response" or antiphonal way of singing, is a fundamental trait of West African singing and has been carried over into Afro-American folk music and jazz (refer pp. 27/8, 60/1, 330) (Chase, 1955:71).

Although harmony is not unknown in African music, the feeling for it is less developed than in European music. There is no modulation from one key to another and singing in parallel thirds, fourths, sixths and octaves is common. The "weirdness" of African music is mostly due to melodic practices to which Westerners are unaccustomed. W.E. Ward (cited in Chase:72) holds the opinion that the "'weird' intervals are most noticeable at the beginning and end of the tune or of a phrase. Now it is at these places that the African, instead of endeavouring [sic] to end or begin with his phrase on a pure note as any European singer would, allows himself to slide on to the note or down from it. It seems to be left to the individual to decide the range of the slide, and whether to approach the note from above or below. A final note is always quitted in a downward glide."

Ward further believes (p. 72) that "African melodies are essentially diatonic in structure, modified by a liberal, and unregulated, use of *portamento*". Richard Allen Waterman (cited in Chase:72) also asserts the diatonic character of the African scale[4] and remarks that "the tendency toward variable intonation in the third and seventh of the scale has occasionally been noted in West African music".

The African's conception of rhythm is rather more complex than that of the European. In African music a few rhythms are performed simultaneously, where in European music polyrhythm is not quite as important. Every piece of African music displays at least two or three rhythms, sometimes four or five. The percussion often has several

[4] According to Sargeant (1964:152) the pentatonic scale and sound also feature prominently in African music. Sadie (1980, Volume 2:812) also refers to West African pentatonicism (refer p. 320). Stockton (1998) adds the heptatonic scale to this group.

metrical patterns, which are played by different-sized drums. To avoid confusion, there is a fundamental underlying beat that never varies and on the first beat of which the different rhythms of the other instruments must coincide (Chase, 1955:73). The same principle is applied in jazz (refer pp. 335/6). Chase (p. 74) cites Nicholas Ballanta-Taylor who remarked that the rhythmic figure ♩. ♪ ♩ ♩, derived from the basic duple pulse ♩ ♩, is very popular among Africans, its duple character being suited to their normal dance steps.

West African language and music cannot be strictly divided. For centuries, not only vowels and consonants, but also articulation, based on variations of pitch, timbre and timing simultaneously, contributed towards the development of most West African languages.

West African drum language is a phonetic reproduction of the sound of words (it is a mechanical reproduction of the African vocal language). Only languages dependent upon pitch, vibrato and timing can be expressed by means of drums, that is, be reproduced phonetically. Time was easily reproduced on the drumhead, pitch changes were produced by altering the pressure on the drumhead and changes in vibrato were brought about by vibrating the knees while clasping the drum between them, or vibrating the arm when the drum is held under the armpit. This combination of pitch and timbre, called "significant tone", has had a very deep effect on the history of early Afro-American music (Borneman, 1974:6).

Keeping in mind the important role and position of music within the West African community, it is not surprising that the tradition of singing, dancing and generally making music survived after the slaves' arrival in America, despite (or perhaps because of) the hardships they had to endure and the difficult conditions they had to live under in their new country.

2.3 AMERICA

As has been stated by Chase (p. 66), being enslaved did not stop the Africans from skilfully articulating their precious gift of music. They came from Africa singing, dancing and drumming. This they did in spite of the cruel conditions under which

they were transported. However harsh the slave trader's methods, he could not let his human cargo waste away with grief and die. Music and dancing were therefore a way to keep up the morale of the unhappy, sea bound captives. In 1700 Thomas Starks of London informed the captain of the vessel the *Africa* to take on a cargo of four hundred slaves and included the typical admonition: "Make your Negroes cheerful and pleasant makeing [sic] them dance at the Beating of your Drum, etc." (cited in Chase, 1955:66).

Weather permitting, the slaves were driven on deck for exercise, namely dancing accompanied by drumming and singing. It is said that "slave captains preferred happy tunes and frequently would resort to whips to exact their preference". Evidence from a later period, but typical of the whole slave era, is found in a work titled *Captain Canot, or Twenty Years on an African Slaver (1827 - 1847)*: "During afternoons of serene weather, men, women, girls and boys are allowed while on deck to unite in African melodies, which they always enhance by an extemporaneous tom-tom on the bottom of a tub or tin kettle." (cited in Chase:66).

Little more than the musical elements and the knowledge of instruments survived of the songs sustaining the slaves during the "middle passage" on their way to America (Smith, 1974:23). They were brought from Africa to America for the purpose of working (Chase:67). Religious customs, language and language arts were discouraged (Smith:23). Dramatic and visual arts were banned by landowners as distracting (Mellers, 1964:264).

However, in Africa they sang at their work and nothing prevented them from doing the same in their new country. Nobody cared whether they sang, as long as the work was done. Singing could actually have been regarded with favour as it lightened the burden and tedium of labour, making the slaves more docile and satisfied with their lot.

The attitude of the slave owner towards singing and other pastimes of the Negroes was generally reasonably tolerant, as long as they did not interfere with his own peace of mind. The making of drums was therefore discouraged or forbidden, as they could be used to signal uprisings, for which the Southerners had a constant fear.

This did not stop the slaves - makeshift drums were improvised out of boxes, kegs or kettles and other simple instruments were made out of available materials (Chase, 1955:68).

In this primitive music-making of the first (West) African slaves in America, the germ cell was planted which would, with time and influence, grow towards jazz. With this in mind it is necessary to review the following points, namely the:

* music of the American slaves
* role played by acculturation in the birth of jazz
* influence of the Slave Code on the birth of jazz
* role of New Orleans in the birth of jazz, and
* influence of foreign elements on the birth of jazz.

2.3.1 The music of the American slaves

Courlander (1969:13) does not believe that the influences responsible for the development of music in American Negro communities were racial. Factors such as different local histories, different settings and different social combinations in the United States were responsible for different kinds of Negro music (Courlander:14). It was inevitable that new musical traditions, more appropriate to the slaves' changed way of life, would be developed. The isolation of slavery and the traditions of the dominant Anglo-Saxon Protestant society were the strongest reasons for this change (Sadie, 1980, Volume 19[5]:448).

Despite its lack of a written notation and strongly rigid structure, the music taken to America by the slaves was still well-developed, well-established and as important to them as European music is to its audience (Crowther and Pinfold, 1986:13).

Already present early in the nineteenth century, this new Afro-American music was African in concept. Being a social, communal and functional music, the repertoire included songs of religion, dance, work, insult and ridicule, satire and commentary;

[5] In future Volume 1, Volume 2, *et cetera* will be indicated as V1, V2, *et cetera* in the text and the footnotes.

also street cries and field hollers, ballads and some other types. A song suited its context. With organised events (e.g. funerals, worship ceremonies, *etc.*) stricter adherence was demanded to prescribed singing roles, performing practices and group responsibilities than was the case with private and recreational occasions (Sadie, 1980, V19:448).

An impression that is formed by listening to traditional forms of Negro music is that harmony is absent. Group singing is in unison, occasionally in octaves. Singing may be in simultaneous seconds, thirds, fourths or fifths, with regard to certain notes or groups of notes, especially in church singing and gang singing. Improvisatory and semi-improvisatory singing occasionally produces polyphony-like effects. This type of voice interplay is found in secular singing situations, but is best heard in church settings (Courlander, 1969:21/2).

Various singing characteristics in the Negro tradition are generally not found in other American folk music (even though they may be known elsewhere), one of which is the singing of falsetto for one or two notes, or for whole phrases or entire songs. This is not as a result of the inability to reach higher tones. In the American Negro tradition, as in the earlier West African tradition, the falsetto has aesthetic value, especially among the males who perform it.

Other noteworthy Negro singing elements are humming, moaning and groaning. These elements are observed in religious songs (and occasionally in preaching and church prayers), work songs, old-style blues and field cries. Contrary to its implication of grief or anguish, "moaning" is the ecstatic rendition of a song and may be performed with open throat or closed lips to create a humming effect (Courlander:24/5).

Also observed in many Negro songs, particularly religious singing, is the softening or changing of various (ultimate) consonants in order to produce a desired aural effect. R's and l's are changed to more musical n's and m's. The resulting tone is similar to humming. "Father" becomes "fathum", "mother" becomes "mothum", and so forth.

Negro group singing displays some easily recognisable characteristics, one of which

is the leader-and-chorus responsive pattern. Group singing always raises the tendency for two-part singing. In the typical call-and-response form, a statement (of one or more phrases) is made by the leader and the chorus, joining in at some point, adds to this statement. Sometimes the leader sings the entire song, while the chorus comes in towards the end of a line or phrase. At other times the response may be the repetition of the leader's line, called "lining out" and performed, for example, in church services where the illiterate slaves were taught hymns (refer p. 49). The leader's part and responsive part frequently overlap (Courlander, 1969:26).

In secular group singing the development of the leader and chorus relationship is often dependent upon the singers' feelings, or it may be improvised. Responses in religious singing are rarely improvised; religious singing is more conservative in its attitude and has a generally recognised "correct response". The concept of responding to a call is deeply rooted in the Negro culture and is greatly valued.

Another element often found in traditional Negro music is patting and handclapping. Clapping provides a rhythmic pulse for singing and provides percussive effects. Thighslapping or patting served as accompaniment to old-time social dances and certain kinds of singing. Patting and clapping form a central part of most old-style church singing. In work songs, percussive effects of a different though related kind are produced by tools (axes and hammers) (Courlander:27/8). Handclapping, footstamping or tapping and other rhythmic bodily movements in combination with the voice, used melodically and rhythmically, reinforced the primitive music-making of the first Africans in the New World (Chase, 1955:68).

Handclapping, thighslapping, and other similar movements are percussive actions, performed on and by a simple percussion instrument, namely the human body. The slaves also used other, more "formal" instruments.

2.3.1.1 Instruments used by the slaves in America

As in Africa, instruments played a very big role in American and Caribbean black folk music, larger than in the North American white culture (Nettl, 1965:182).

Folk music instruments in America were mostly fairly simple, yet this does not imply anything "primitive". Similarly, elemental or primitive instruments do not necessarily imply elemental or primitive music. It is possible that traditional concepts of sound appropriate to the music determined, to an extent, the range of instruments used within a Negro community. As certain sound qualities were valued more than others, instruments that could produce these sounds were preferred above others, regardless of their degree of development.

Although some Negro folk instruments were regarded as makeshift devices that were inspired by a desire to bang on or twang something, almost all the instruments used by the Negro in his music-making originated in either the African or European traditions (Courlander, 1969: 205). Other instruments were specifically fashioned to produce Africa-type sounds, for example, washboards used as scrapers and placed on baskets for resonance, frying pans, cowbells, bottles, wood or bone clappers and so forth (Nettl, 1965:182).

The **washtub bass**[6] (**gutbucket** or **tub**) provided bass tones for the group. It consisted of an inverted washtub, to the centre of which is attached a piece of string. The other end of the string is attached to a broomstick, which is braced at its free end against the lip of the inverted tub so that the string is taut. The string is plucked while the tub acts as resonating chamber. Changing the pressure against the stick (which results in the tautness of the string being varied) produces different tones. The player usually has one foot on the edge of the tub, keeping it firmly on the ground. A second player may beat a rhythm on the metal "drumhead" (Courlander:206). In jazz band settings the use of the double bass as plucked and slapped instrument is similar. The method of playing corresponds and the instrument's role in relation to other instruments is the same.

The **washboard**, as companion to the washtub, can be held by the arm or be mounted on a standing frame. It is played by scraping a wire, the nail, a thimble or the bare finger across the surface. Tone variations are produced with the finger by

[6] The tub was later replaced by a tea chest, which is still seen today in so-called "skiffle" groups (Stockton, 1997).

using either the fingernail or the fingertip. Scraping instruments are used practically everywhere in the New World (American) Negro culture. Different varieties are also found in parts of the West Indies and Latin America. The whole idea of scrapers is undeniably of African origin.

Metal percussion devices such as frying pans and objects used as gongs or bells were already known in America more than a hundred years ago. Forged iron bells used as accompaniment to singing were important in West African music. When bells were not available, they were substituted by pieces of resonant metal (Courlander, 1969:207/8).

The European **cymbals**[7] and **triangle** were found to be very suited to the type of music that Negro musicians (in small street bands and larger bands) were making. In rural areas objects such as hoe blades were used as substitutes. The triangle and cymbals had a more sonorous quality and tones that lingered in the air. It is likely that this induced the Negroes to use these instruments in a different manner than iron percussion, namely not as rhythmic background pulse, but as part of the general effect.

Except in brass and jazz bands, the importance of **drumming** has gradually declined from what it was in West African cultures and in earlier American black folk music. The African-style drum and gourd rattle and the traditional West African concepts they were associated with, were found in America until the end of the nineteenth century (Courlander:209/10).

The **banjo** is one of the few stringed instruments in the New World of almost certain African descent. The structure as it is known today (skin stretched over an open rim or hoop) certainly supports the likelihood of its African origin.

A few nineteenth-century observers, including Thomas Jefferson, documented the banjo's existence among the Negroes in slave times in America (Courlander:212/3).

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[7] Cymbals, though not commonly employed, were known in African cultures and at least in concept to early Negro musicians in America (Courlander, 1969:209).

In his *Notes on Virginia*, Jefferson (cited in Chase, 1955:67) says: "The instrument proper to them is the Banjar, which they brought hither from Africa, and which is the original of the guitar, its chords [i.e., strings] being precisely the four lower chords of the guitar." It was not "the original of the guitar", but more important is the fact that the African slaves brought with them an instrument that played a very important role in later American folklore.

The instrument that Thomas Jefferson mentioned was probably made in the same primitive fashion that later generations of Afro-Americans followed. The seeds of a large gourd were scooped out and the bowl cut away to be level with the attached handle. Tanned racoon skin was stretched tightly over the gourd bowl, thus forming a drumhead. Four strings were passed over a bridge that was placed near the centre of the drum and attached to the instrument's neck or handle. The strings consisted of any available, suitable material. The transition to a five-stringed banjo is thought to have taken place around 1845 (Chase:67,263).

Other African stringed instruments in the Americas were the **musical bow**, a form of the West African **zither**, and a three-stringed **lute** (Courlander, 1969:212).

The Negroes did pick up such European instruments as came to hand and were soon using **violins** along with the percussive instruments which they improvised (Mellers, 1964:266).

The **kazoo** with its buzzing sound and the **harmonica** were widely used by street performers and in rural areas (Courlander:215). The latter was used to play familiar airs and to supplement instrumental combinations, as well as to reproduce natural and mechanical sounds, for example, the sounds of certain animals, crying babies, railroads, *et cetera*. The harmonica, combined with other instruments, was occasionally used in religious settings.

Musical devices used until fairly recent times in black folk music are the **jaw's harp**, **quills**[8], **bone** or **wood clackers**[9] and **musical glasses** (Courlander, 1969:216). The quills or pipes were (together with the banjo) the only authentic musical instruments that found their way into Negro music during the days of slavery (Mellers, 1964:266).

Besides African-derived and specially invented instruments, Western instruments were also widely used in the black communities of the Caribbean (Nettl, 1965:180).

Mellers (p. 266) stresses the importance of the use of the **guitar** by the slaves. While this instrument had affinities with their traditional banjo, it was much more rewarding musically. It could play pitch distortions similar to those found in primitive monodic music, emulating with poignancy the melismata of the Negro speaking and singing voice and at the same time it could offer the sensual sonority of triadic harmony. The singer and his guitar could indulge in antiphonal dialogue similar to that between the leader and the group in primitive African music. The difference was that the group was not (and did not need to be) present. The Negro spoke through his guitar, alone, to himself and to whomever might be listening (Mellers:267).

Although cut off very abruptly from their culture, the slaves brought to the New World did have memories of their rich musical and dance traditions and instruments used (Sadie, 1980, V19:448), therefore enabling at least the partial and temporary continuation of old traditions. Contact with different styles of European music was, however, unavoidable (Nettl:169). This resulted in acculturation.

2.3.2 The role played by acculturation[10] in the birth of jazz

The American Negroes did not live in closed communities where African tribal groups

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[8] Made of reeds, these are elementary panpipes with the reeds not joined, but held together in a playing position in the hand. It appears that three or four reeds were used, with the player hooting an additional note (Courlander, 1969:217).

[9] These consist of a pair of flat sticks or bones held between the fingers of one hand, with one or two fingers between them. When manipulated skilfully these can produce a continuous staccato, clacking sound with rhythmic variations as desired. The effect is similar to rapidly played castanets (Courlander:216).

[10] Acculturation is the result of continuous firsthand contact between different cultural groups (Courlander:3).

could still function exclusively (Nettl, 1965:180). In areas where they outnumbered their white neighbours and masters or where they were relatively isolated from Whites (that is, grouped together more strongly), the African music remained reasonably unchanged. Also, the closer songs or a piece of music were associated with religion or ritual, the more likely was the presence of African stylistic features. In other areas where they lived in close contact with the Whites, they were influenced by white music, learned the songs of the Whites and modified their own way of singing to some extent according to that of the Whites (Nettl:170,172).

In the ordinary course of adjustment, the (West) African and his descendants absorbed and learned from the new and dominant culture into which they were forced. Those attributes of the master culture which were necessary for their survival, or which were congenial to their past learning, were taken over very quickly, but at the same time they still clung to those aspects of African life for which no satisfactory substitutes could be found (Courlander, 1969:4). Nettl (pp. 171/2) believes that the strongest developed features of African music have also to some extent been retained in American Negro music, but those underdeveloped seem to have given way and been replaced by more European-like features.

Richard A. Waterman (cited in Courlander:16) has the following to say on African folk music: "Almost nothing in European folk music ... is incompatible with African musical style, and much of the European material fits readily into the generalised African mould. Thus, in the United States as in other New World areas controlled by English-speaking Europeans, folk tunes and hymns stemming from the British Isles were often seized upon by African slaves and their descendants and, after suitable remodeling [sic], adapted as American Negro tunes."

It is obvious that black music was influenced a great deal by that of the Whites. White music on the other hand was equally influenced by the music and culture of the black slaves. Lullabies and nursery rhymes, sung to the small children of their masters, were translated from little remembered African languages. Animal stories (e.g. "Brer Rabbit") modelled the imagination of young children. Even in white religious music and services the influence of black musical culture can be found (Borneman, 1974:8).

It was the character of these mutual influences that enabled African music to be preserved in America. The white plantation system has played a beneficial role in that plantation masters and overseers in the South encouraged music-making among the slaves. Slavery in America was responsible for preserving the artistic tradition of the Negro. The whole tradition of syncopated popular music can be traced back to the slave (Borneman, 1974:9).

There are enough basic factors in common between African and European music to facilitate the process of musical "syncretism" or blending when they are brought into contact with each other over a period of time, as occurred in America (Chase, 1955:75).

It was inevitable, unfortunately, that all African songs and dances with no functional need in the slave-master relationship died out. Only those songs and dances which contributed towards and fitted into the economic pattern of the New World remained, namely songs of work, love, weddings and funerals, lullabies, play songs, animal songs, and a few odd songs for mystic ritual, such as medicine songs, voodoo songs and some bewitching songs of other types (Borneman:9/10).

While acculturation was an incidental (even though inevitable) occurrence, the Slave Code - according to which slaves were treated - and the application thereof appeared to be a more formal or structured institution. The influence arising from the Slave Code would appear to be directed more towards specific (geographical) areas of America.

2.3.3 The influence of the Slave Code on the birth of jazz

It is interesting that the conditions under which the slaves worked before the abolition in 1865 - known formally as the Slave Code - had a direct influence on the formation and location of jazz (Harris, 1953:20). Harris (p. 21) is further of the opinion that it was precisely the harshness of this Slave Code that produced the environment and conditions which, when combined, formed the foundation from which jazz developed. The terrible degradation of slaves taking place in the Southern states of America until 1865 partly gave rise to an original musical form. Original it was, because jazz

developed within a single generation from scattered and weak sources.

The influence of the Slave Code on the formation and location of jazz can be explained by paying attention to the following four fundamental aspects of jazz, namely that:

* jazz was born in the Southern states of America
* jazz arose towards the end of the nineteenth century
* jazz built its main structure on a foundation of inspired improvisation, and
* many inspirational sources had an unusually intense effect on the early music.

But first, something should be said about the conditions of slavery in the South. Although the workings of the American Slave Code (the so-called "legal relationship between master and slave") were based on custom and tradition, fiendish laws were enacted and enforced by legal statutes.

Slave owners in the fertile area from Louisiana to Virginia (even as far north as Maryland) knew of only one way to keep their slaves, on whom they relied for cheap labour in the rice and cotton fields as well as on sugar plantations, in continued serfdom. This was by denying them every opportunity of social and mental advancement. All education was suppressed. It was a known fact at the time that a slave could never be anything else but a slave (Harris, 1953:22).

It was accepted all over the world where slaves were employed that they would work better if contented, therefore small incentives were allowed in order to encourage them. While these ideas were still accepted in parts of the New World and the slaves of the British, Dutch, French and Spanish West Indies were permitted a reasonably tolerable life and a small degree of freedom, the slaves in the Southern states of the United States were ruled strictly according to the Slave Code. According to the Civil Code of Louisiana: "A slave is one who is in the power of a master to whom he belongs. The master may sell him, dispose of his person, his industry, and his labour. He can do nothing, possess nothing, nor acquire anything, but what must belong to his master." (cited in Harris:23). It was against this background of denial and refusal that the Southern states became the breeding ground for the music of jazz.

Against the above background the aforementioned aspects of jazz will now be put into perspective.

Firstly, a new folk music, **jazz, was born in the Southern states of America** and nowhere else. This happened because of the negation of Negro culture as well as the complete destruction of anything even resembling an art form in the area between the Mason-Dixon line and the Gulf of Mexico (**Figure 2.4**). Jazz was, in the first place, the result of a search for a completely new musical territory. This desire was also a necessity: being an inherently cultural people, the Negroes sought a way to express themselves after their culture was totally suppressed (Harris, 1953:26).

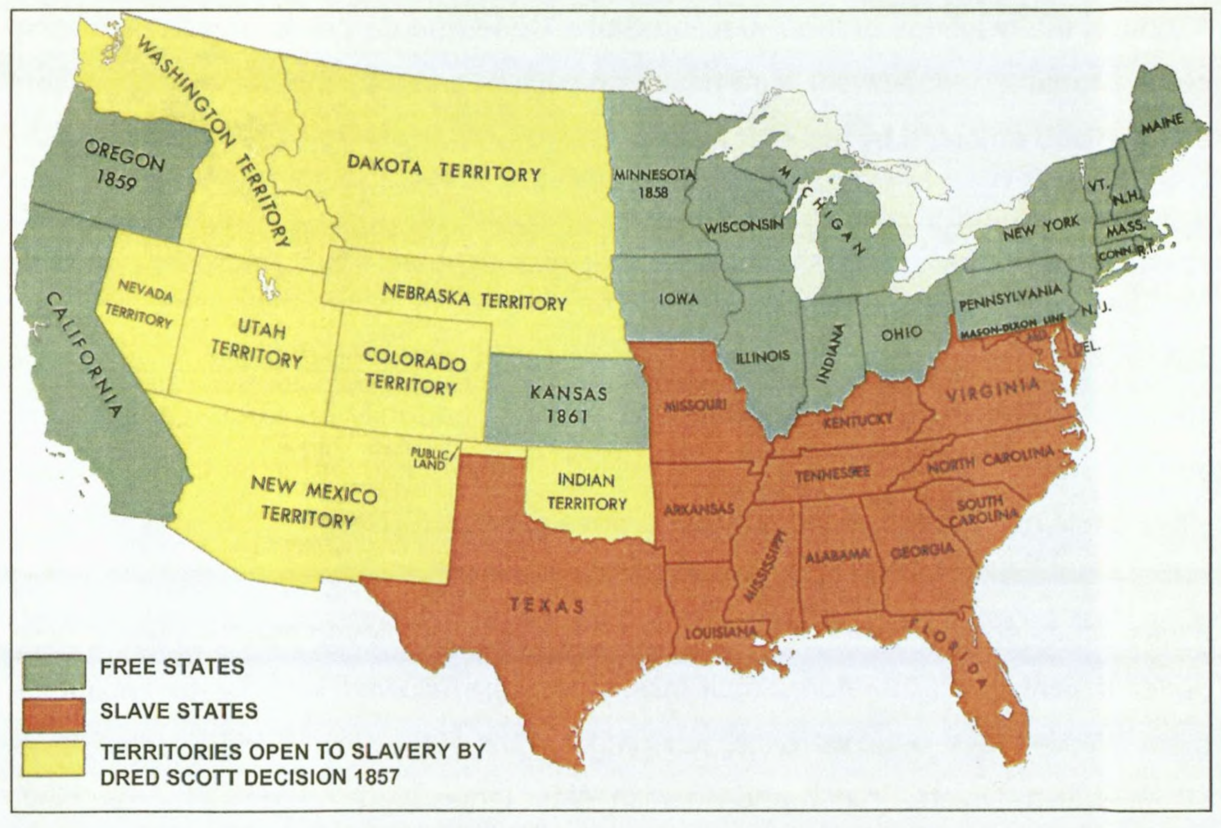

Figure 2.4 Free and slave areas at the outbreak of the Civil War (1861) (Hammond, 1981:U-23)

Secondly **jazz arose towards the end of the nineteenth century** because that was when the North[11] won the American Civil War (1865) and the final emancipation of

[11] The American Civil War (1861-1865) was fought between the North (the Union) and the South (the Confederacy). Basically, the Unionists demanded the abolition of slavery while the Confederates advocated the continuation of slavery.

the slaves was completed. Jazz emerged only a single generation after this date. Now the slow process of rehabilitation was started. Restoration of the freed slaves' dignity was the first step. They had to overcome their subconscious fear and suspicion, forget their accustomed subservience and acquire a degree of morals and ethics according to Western standards. The slaves had to be educated and realise the right of possession and a sense of values (Harris, 1953:26/7). However, although free, these people were very poor and underprivileged (Mellers, 1964:266).

Negro music at this time (and for a period of perhaps twenty years) was predominantly vocal, as they could not afford instruments. The only instruments that could be used would have been homemade, like banjos and percussive instruments, and these would have been solely for accompaniment. After twenty years the Negro had developed to such an extent musically that he would perhaps want to buy a second-hand musical instrument.

Thirdly, **jazz built its main structure on a foundation of inspired improvisation**, helped along by the abolition of slavery. Due to approximately three hundred years of suppressed culture, the ex-slave had to start his musical education from scratch. If he had been given more opportunities for education and for musical expression (religious and otherwise) during his time in slavery, it is very possible that his musical development would have gone along more conventional lines and would have been more orthodox (Harris:27/8).

The free Negro was now faced with the instinctive urge to make music, but having to start from the bottom and with no knowledge of music and what to do, he was forced to draw on his own inspiration. It was natural, therefore, that since there was neither any opportunity nor equipment for the provision of a written musical language the Negro musician's art would be based on improvisation[12].

Finally, **many inspirational sources** (the influence of which should have been slight)

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[12] A connection exists between this and a statement made by Sargeant (1964:35) who says that folk music is the expression of the musically illiterate and that for this reason it displays a largely improvisatory character. Basically, the slave, after being freed, developed for himself a new folk music, which culminated in jazz. Being, for all intents and purposes "musically illiterate" on gaining his freedom, it was normal that the music he created (be it at the time or later in the form of jazz) would be strongly improvisational.

had an unusually intense effect on the early music. Because the development of a musical form was started from nothing in 1865, every available source and its influence had a much more marked effect. The Negro musicians were forced to draw on material immediately available to them. These were their own work songs, religious music of churches, march music of the brass bands, and rhythms and structure of the French and Spanish music of states bordering on the Gulf of Mexico. At the bottom of all this, lies their instinctive talent and hereditary knowledge of and feeling for rhythm (Harris, 1953:29).

It was mainly in and around New Orleans (the Mississippi Delta area) that these influences came together, leading to the development of jazz.

2.3.4 The role of New Orleans in the birth of jazz[13]

New Orleans was founded by John Law, who acquired the territory by charter from France in 1718. It was named after the Regent, the Duc d'Orléans (Harris:51). New Orleans soon became a city of very strong contrasts, ranging from the most refined elegance to the most unbridled depravity. The French governor of Louisiana, the Sieur de Bienville, tried to create a city of great opulence, almost a monument, yet turned a blind eye to corruption and nepotism. His official laxity made the provincial capital an open city for thieves, prostitutes, gamblers and lawless adventurers (Chase, 1955:301/2). Jesuits later arrived and started educating the people and cultivating the land. It is very likely due to their industry that sugarcane became a staple crop in the South.

In 1762 or 1763 (by secret treaty) France ceded Louisiana to Spain (after Louis XV omitted the inclusion thereof in the transfer of the territory to England) (Harris:51). Not until 1769 did Don Alexander O'Reilly arrive in New Orleans to take possession of the city and the province in the name of the Spanish King. New Orleans thus became a Spanish colonial city (Chase:302), with many improvements taking place, thanks to the Spanish governor (Harris:51).

In 1800 Spain retroceded Louisiana to France, but before possession could be

[13] In this regard, also refer to pp. 170-174 in the chapter on jazz styles.

effected, the territory was purchased by the United States ("Louisiana Purchase") and as from 1803 New Orleans was officially an American city. Essentially, however, it remained an exotic city (Chase, 1955:302).

New Orleans had an urban character that tended to be slightly more tolerant towards slaves than other Southern areas. This was partly because of the town's Gaelic history and partly because of the "live and let live" and "anything goes" attitudes that were present. There was also the influence of the so-called "free people of colour" (refer pp. 39-42, 172, 174). Their status in Louisiana was already settled by Napoleon at the time of the Louisiana Purchase (1803). Before transferring the territory, any person proving descent from a French or Spanish ancestor was classified as a white citizen, no matter what his colour. This ruling held under United States law (Harris, 1953:54).

Soon after the Louisiana Purchase the slaves were allowed to meet for dancing and general recreation on Saturday and Sunday nights in a field which became known as "Congo Square". Here they chanted and stepped or danced to the accompaniment of improvised instruments: drums, tom-toms and skeletons of asses' jaws in which the loosened teeth rattled. The gatherings became so much a part of the lives of the slaves that they were continued after emancipation in 1863 (Harris:53).

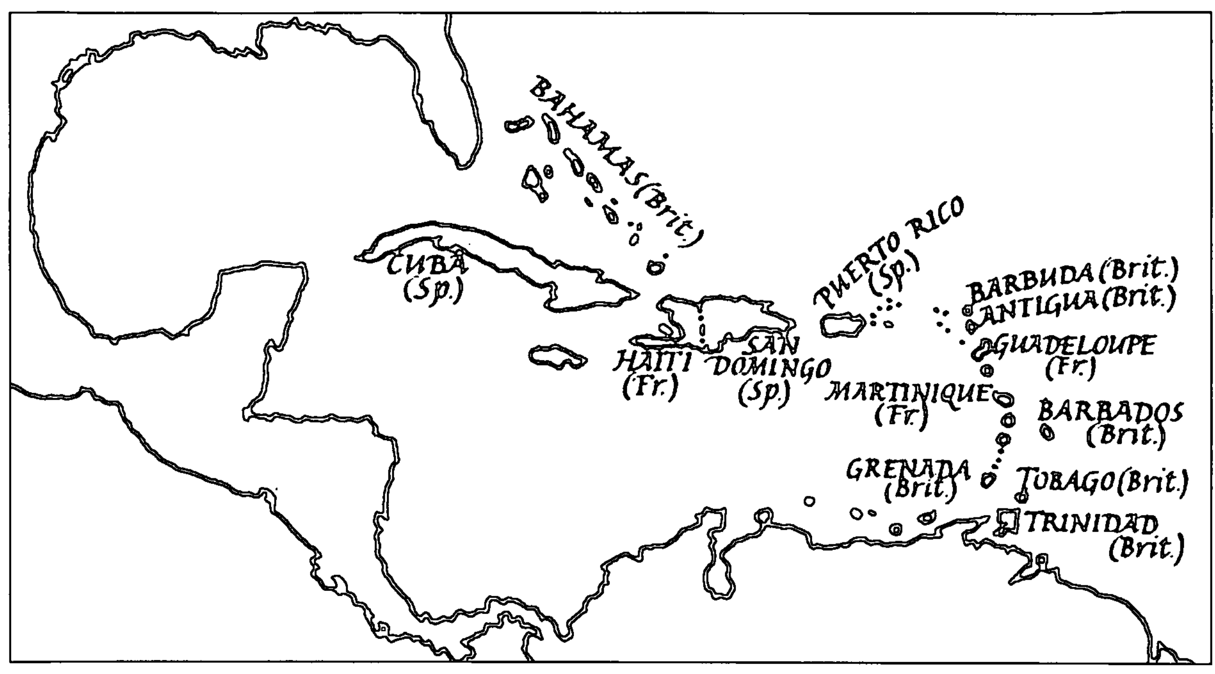
Jazz did not gain its character solely through influences such as these originating in America. Aside from the previously mentioned West African and American influences, another foreign influence came from the West Indian Islands.

2.3.5 The influence of foreign elements on the birth of jazz

In the Caribbean islands (**Figure 2.5**) there existed an unconventional, exotic and hybrid blend of musical elements which was the product of complex racial and cultural factors in a new society evolving under unknown conditions (Chase:303).

From the Caribbean additional French influences along with a hybridised African style was brought over to the mainland. As many Frenchmen had commercial interests in both Louisiana and the French Caribbean, the continuous coming and

going of French planters and their families between Louisiana and the French West Indies, together with their slaves transferred from the islands to the mainland as required, resulted in a Creole culture (the term will be discussed shortly) with a reasonably unified character embracing Louisiana and the French Caribbean. These slaves spoke a common (Creole) language, shared traditions of music and dance and had a common folklore (Courlander, 1969:9,165).



Brit. British territory
Fr. French territory
Sp. Spanish territory

Figure 2.5 The West Indies during the slaving era
(Ransford, 1971)

Apart from the slaves, many other persons, white and coloured, came to the city as refugees from the terrors of revolution in French Saint Domingue (called Haiti after it gained independence in 1804) or to escape the international strife afflicting some countries in the Caribbean area at that time.

There seems to be a degree of confusion surrounding the term "Creole" (*Criollo* in Spanish; *Créole* in French). According to the *Encyclopaedia Britannica* (Goetz, 1987, V3:727) it meant "originally, in the 16th - 18th century, any white person born in

Spanish America of Spanish parents, as distinguished from an American resident who had been born in Spain". Since then the term has had various meanings, often varying or conflicting from region to region. The noun "creole" was used recently in the West Indies "to denote descendants of any European settlers", but the term is generally now used to refer mostly "to all the people, whatever their class or ancestry - European, African, Asian, Indian - who are part of the Caribbean culture". In the American state of Louisiana "it refers, in some contexts, to French-speaking white descendants of early French and Spanish settlers and, in other contexts, to mulattos speaking a form of French and Spanish".

"Creole" was first applied during Spanish rule to white American or native-born Louisianians of European parentage who regarded the New World colony as their home (Courlander, 1969:163). It was later applied to slaves born in the New World, opposed to those brought directly from Africa (Chase, 1955:304). Eventually the mulattos and free Blacks of Louisiana became known as Creoles (Courlander:163). In popular speech, the term "Creole" also became associated with Louisiana Negro dialect[14], customs, songs and dances. It came to be applied to the dialect spoken by the slaves on the plantations, a simplified variety of French (Chase:304).

It was the coming of the free persons of colour (Creoles) to New Orleans that gave the city its strange social structure. There existed strict distinctions between these free coloured people (freed slaves who had French or Spanish ancestors) and the Negroes (of purely African ancestry); also among persons of colour themselves. This caste and colour system was very important in Louisiana for the future development of American music, especially in connection with the origin and growth of jazz (refer p. 172) (Chase:303/4).

There also seems to have been a large cultural exchange in some areas between

[14] "Creole" (the language) is a "pidgin language that has become established as the native language of a speech community", for example, Louisiana Creole (derived from French). A creole arises "when the speakers of one language become economically or politically dominant over speakers of another language or languages, particularly if the latter are illiterate". Initially, the dominant group's language comes into use in a simplified or otherwise modified form for communication between members of the different groups. The communicating language is now a *lingua franca*. When this becomes the native or standard language of a community - in most cases of the less dominant group - the language has "become a creole" (Goetz, 1987, V3:727).

Negroes and Cajuns[15] or Acadians. Accorded a lower social status than the old French settlers, they were not stand-offish with the slaves. Their dialect of French and Negro Creole was, though distinct, more mutually understandable for everyone. In music there also appears to have been receptivity on both sides, although the extent to which Negro music was influenced by the Acadian music is not exactly clear (Courlander, 1969:164).

Negro musical development in southern Louisiana followed a slightly different course than that in predominantly English-speaking areas of the United States. Although Spain dominated Louisiana for nearly forty years, it remained French in language, culture and its ties to the motherland. The population of the mainland colony was, apart from Negro slaves and some Indians, largely of French origin. The outlook, folklore and superstitions, and music of its saloons and ballrooms were French. This music, found among the white population at first and later among the Negro freedmen and slaves, was common property by the time of the Civil War (Courlander:163,9). It was this mixture of primarily African and French elements in Louisiana that produced the creole Negro culture and music.

Aside from being influenced by foreign elements, types of music such as spirituals, ballads and minstrel songs, field hollers, work songs and the music of the marching bands remained the most profound influence on the birth and development of jazz.

2.4 SPIRITUALS

Spirituals are religious songs that have a strong association with the Negroes in the Southern states of the United States, but later became popular everywhere (Gammond, 1991:541). The term "spirituals" has come to be associated in America with the religious songs of the Negroes. However, it is of English evangelical origin, from the term "spiritual songs", denoting those songs that were specifically products of the revivalist fervour (Chase, 1955:209).

[15] Cajuns or Acadians (the French-Canadians of Acadia) are French-speaking natives of the state of Louisiana. After the English had invaded their country in 1713 and renamed it Nova Scotia, they refused to renounce their Catholic faith or swear allegiance to the King of England and left to wander through America. They finally settled in the south-western part of the state, along the Mississippi River, in the late 1700's. Remaining almost pure Old French, the Cajun language gave rise to a distinctive style of folk song, the accompaniment of which is rich in concertina and accordion sounds. It has an affinity with Creole music (Gammond, 1991:96).

In order to develop their own distinctive type of religious music, contact was necessary between the slaves and the music of Christianity. This contact was made possible by introducing them to Christianity, especially in its orally transmitted form, for example, through stories, sermons and songs. In the following discussion six major aspects with regard to Negro spirituals will be explored, namely:

* the introduction of Christianity: the origin of Negro spirituals
* the discovery of spirituals
* the content of spirituals
* the character and structure of the spiritual
* Negro spirituals after the American Civil War, and
* the ring shout.

2.4.1 The introduction of Christianity: the origin of Negro spirituals

The origin of the spiritual was the influence of Christianity on the early Afro-Americans. Just about all the missionary work was carried out by non-conformist ministers with the result that their evangelical and emotional hymns set the style and flavour for spirituals as they are presently known.

As the first original songs created by Protestant Negro slaves in America, the date of spirituals can easily be determined as from the time of changes and fluctuations in the theological attitude towards slavery. Up to the middle of the seventeenth century, missionary activities among the slaves were discouraged by all denominations in the belief that slavery and Christianity could never agree - only if the victims were, and remained, savages could slavery be defended.

From the middle of the seventeenth century to the beginning of the eighteenth century, under the growing challenge of the Pennsylvania Quakers, Baptist and Methodist church attitudes towards the conversion of slaves were being reconsidered. By the mid-1700's there was a reversal of the original attitude. Now the conversion of slaves to Christianity was "the *only* Christian justification" for slavery (Borneman, 1974:14).

Also in this regard (the origin of spirituals) it is suggested by Borneman (pp. 14-16)

that by dividing varieties such as hymns, revival chants, camp meeting songs, ring shouts and funeral marches into three basic patterns of origin, namely:

* African ritual music adapted to Christian liturgy
* songs spontaneously created by a preacher and his congregation, and
* Negro variations of ecclesiastical tunes,

it is possible for spirituals (most of them anyway) to be placed into a definite period of American history.

In the first place, with regard to the **African ritual music adapted to Christian liturgy**, it is obvious that the attitude and form of African worship survives in the guise of Christianity, for example, spirit possession came to be known as possession by the Holy Ghost. Negro Christians went to great lengths to preserve the semblance of propriety in those rituals. Dancing, though considered worldly and evil, was an inseparable part of African ritual. As a compromise dancing was defined biblically as "crossing of feet" - dancing was allowed as long as no crossing of feet occurred. As a result the shuffling step of the ring shout was developed.

In the second place, with regard to **songs spontaneously created by a preacher and his congregation**, it is noted that new tunes and words are formed as a result of the natural rise and fall of Negro speech (heard in the rhythmical way of Negro preaching) and the antiphonal interlocutions and exclamations of the congregation. Many of these songs were created and then forgotten, others survived and have been remodelled, arranged and transcribed to become part of the American folk music store.

In the third place, with regard to **Negro variations of ecclesiastical tunes**, the Negro was first attracted to the words rather than the music. They saw their own lives resembled in the chronicles of faith in exile (as per Old Testament); they associated with the whole idea of exile to a strange country and the subsequent release.

Transplanted to a totally new environment, the Negroes rapidly absorbed the Bible stories and Wesleyan hymns of Christianity. They probably did so more readily because their earthly lot was wretched. Landowners encouraged them to look for a

second chance (because hard labour in this life would seem easier to accept if rewarded with "pie in the sky").

The Negroes gladly embraced Christianity. They did not so much take over the music of European Christendom as recreate their own in the light of their Christian experiences. Just as they preserved voodoo-worship while at the same time reconciling its symbolism with Christian mythology, so they transformed, in New Orleans, the techniques of the work song into religious orgy (Mellers, 1964:264).

Initially the majority of slave owners were untroubled by their slaves' ignorance of the Christian religion. Gradually in the course of time slave masters began insisting on their slaves attending religious services, and special colonial churches set apart galleries for this purpose. Yet the formality of many established religions made no strong appeal nor did it affirm a deep hold on the emotions of the slaves. To much greater effect though, was the freedom and fervour, ecstasy and exuberance of revivalism (in strong existence from about 1790 to 1883) as portrayed by the numerous dissenting sects and evangelical denominations (Chase, 1955:78/9).

Following are quoted passages from letters received by John Wesley (cited in Chase:79/80), founder of Methodism, probably from the Reverend John Davies of Virginia. These letters contain significant references to music and are among the few firsthand accounts of Christianisation among slaves: "The poor Negro slaves here [have] never heard of Jesus or his religion till they arrived at the land of their slavery in America ....

"The number of these [Negroes] who attend on my ministry is uncertain; but I think there are about 300 who give a stated attendance. And never have I been so much struck with the appearance of an assembly ... with so many black countenances, eagerly attentive to every word they heard ....

"I have supplied them to the utmost of my ability [with books]. They are exceedingly delighted with Watt's [sic] Songs. And I cannot but observe that the Negroes ... have the nicest ear for music. They have a kind of ecstatic delight in psalmody; nor are there any books they so soon learn, or take so much pleasure in, as those used in that heavenly part of divine worship."

Another letter to Wesley, again from the Reverend Davies of Virginia (cited in Chase, 1955:80), provides further details: "When the books arrived, I gave public notice after sermon, and desired such Negroes as could read ... to come to my house. For some time after, the poor slaves, whenever they could get an hour's leisure, hurried away to me, and received them with all the genuine indication of passionate gratitude. All the books were very acceptable, but none more so, than the Psalms and Hymns, which enabled them to gratify their peculiar taste for psalmody ..."

Three other factors pertaining to the slaves and Christianity are the following, namely:

* Catholicism and Protestantism
* the camp meeting, and
* shape-note hymnody.

2.4.1.1 Catholicism and Protestantism

The slaves who were brought to America came from any and all levels of West Africa's social hierarchy. In the same manner the settlers came to America from different classes of society, all over Europe. The British, Danes and Dutch were Protestants, while the Spanish, French and Portuguese were Catholics. Besides bringing with them a distinctly separate musical tradition, each group also had a very different attitude towards ethics, morals and social relationships.

For this reason English-speaking Protestant plantations were the only places suitable for slave music, in the form of spirituals, to come into existence. A totally different slave music was produced on Catholic plantations, namely Creole songs and dances similar to those of Cuba, San Domingo (now known as the Dominican Republic), Martinique and Trinidad rather than to the "ant'ems" and ring shouts of neighbouring Protestant plantations (Borneman, 1974:7/8).

According to Nettl (1965:180) the survival of West African religious cults was also to some extent assured in Latin America because of the similarity to some aspects of Roman Catholicism. The impact of Protestant denominations in the United States was such as to completely destroy most of the West African religious practices.

As the circumstances for the development of spirituals were right only on Protestant plantations, spirituals were heard and sung to a great extent at the Protestant camp meetings. It is possible that these meetings were the greatest points of contact for the Negroes with religious songs.

2.4.1.2 The camp meeting

The spread of religious instruction among the Negroes coincided with the rise of the camp meeting movement (Harris, 1953:44). It would appear that Negro singing in America developed due to the blending of several cultural traditions, one of these being the folk style of early New England psalmody and hymnody that was carried southward in the late eighteenth and early nineteenth centuries (Chase, 1955:239).

This was done by, among others, the circuit rider, a travelling preacher who moved up and down the countryside on horseback, preaching, praying, singing and generally bringing the gospel to the widely scattered rural population. The people of one territory all came together at a pre-arranged time and place and often stayed several days to listen to him. This was the origin of the American camp meetings, the first of which was held in Logan County, Kentucky, in July 1800. Within five years the camp meeting fever had spread across the whole United States (Chase:207,210).

These preachers brought with them a large amount of popular hymnody. At these first camp meetings the tunes were either already familiar to everyone, or of such a simple and catchy nature that they could easily be picked up from the preacher's (song leader's) singing (Chase:208).

Negroes as well as Whites attended the early camp meetings and both groups sang the same songs (Chase:237). Particularly in the Southern states, slaves and free men mingled with the Whites in the camp and a free exchange of musical elements and influences took place (Sadie, 1980, V18:3).

In the song "Deep River"[16] (Harris, 1953:43) the great influence of the camp meeting on spirituals can be seen:

Deep river,
My home is over Jordan
Deep river, Lord,
I want to cross over into campground.

O don't you want to go
To dat gospel feast,
That promised land
Where all is peace?
O deep river, Lord,
I want to cross over into campground.

The Negroes who attended (probably on the fringe of the crowd) "carried the gospel" back to their people (and later conducted their own religious meetings). It is quite possible that the purely Negro services that resulted, combined African tribal rites and third-hand versions of organised Christianity, with the leader acting as bridge between witch doctor and preacher.

These services were usually accompanied by eager handclapping and footstamping (the regular underlying beat in jazz may in fact be traced to this rather than to the West African drum rhythms, which were much more complicated than those used in jazz). Clapping and stamping were usually applied as punctuation marks in the rhythmic flow of the preacher's voice, which fell into an instinctive rhythmic pattern that became a chant at the climax (Harris:44/5).

According to Harris (pp. 43/4) one Benson is of the opinion that hymns used at Negro

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[16] It was found in the literature studied that there is not always consistency in the manner in which the titles of (the same) songs or instrumental works are printed. Punctuation for a title may differ from source to source. Capital letters may, or may not, be used to start words, for example, "Michael Row the Boat Ashore" (Chase, 1955:234) and "Michael, row the boat ashore" (Sadie, 1980, V18:4). Words may even be changed: "Lay Dis Body Down" (Southern, 1971:189) and "Lay this body down" (Sadie, V18:4). For the purpose of this research song (and instrumental) titles mentioned in the text are printed as they are found in the source studied at the time.

meetings were, despite their vivid appeal to the emotions, soon found to be too tame for the excited gatherings. He further notes that "with the tumultuous enthusiasm that soon developed, the old hymns were felt to be too sober to express the overwrought feelings of the preacher and the throng. Spontaneous song became a marked characteristic of the camp meetings. Rough and irregular couplets or stanzas were concocted out of scripture phrases and everyday speech, with liberal interspersing of 'Hallelujahs' and refrains. Such ejaculatory hymns were frequently started by an auditor during the preaching and taken up by the throng ... Sometimes they were given forth by a preacher, who had a sense of rhythm, under the excitement of his preaching and the agitation of his audience. Hymns were also composed more deliberately out of meeting, and taught to the people or lined out from the pulpit."

Isaac Watts, an English writer, had together with others been responsible for the publication of hymns during the early 1700's. As the slaves were illiterate, these were learnt by a process called "lining out", where a leader sings a line and the congregation repeats it. The 1820 edition of Watts's hymns, "*Dr Watts songs*", was in great demand throughout the southern United States and was very popular among the Blacks. The similarity of lining out (refer pp. 60/1) to the African work song form of leader-and-chorus or call-and-response antiphonal singing definitely contributed towards the popularity of this style. Many hymn texts, either in part or in their entirety, formed the basis for the spirituals (Sadie, 1980, V18:4).

Therefore, spirituals had white origins in the Wesleyan and Methodist hymns which were adopted by the slaves for their own needs, especially when missionary zeal offered a guaranteed reward in heaven for the hardships of plantation life (Gammond 1991:541).

There has been much debate on the African and/or European origin of the Negro spiritual, with much speculation existing on possible African elements in the spirituals.

Definite links with the African culture are found in the ecstatic and trance-inducing nature of the "ring shouts" (plantation "walk around") (refer pp. 64/5). Further links with Africa are: improvised antiphonal singing, chanting, shouting, stamping, and the

involuntary spasms of "possessed" congregation members. These have been noted to be part of fundamentalist white churches and may be traced back to the highly emotional forms of religious expression that were developed during the (religious) Great Awakening of the early eighteenth century (Sadie, 1980, V18:4). Borneman (1974:14) confirms the African nature of acts such as spirit possession (in the form of "getting religion" and "coming through").

In addition to the process of lining out, the illiterate slaves could also be taught religious songs by means of shape-note hymnody.

2.4.1.3 Shape-note hymnody

The shape-note[17] tunes spread with remarkable speed. The revivalist sects (flourishing in every state) took them up very readily because of their immediate appeal to the illiterate. The shape-note method encouraged singers to make up their own verses of tunes on the spur of the moment. Musically, this would have corresponded with the physical excesses of revivalist fervour, which apparently were not far removed from the ritual exercise of voodoo-worship. In the South the shape-note tunes were the main "white" source for the Negro spirituals (Mellers, 1964:17).

Eventually, more and more Negroes were introduced to Christianity and started singing spirituals. Negro singing attracted the attention of some writers here and there prior to the Civil War, though comments on the detail of songs were few. It was only during and after the war that Negro songs, and spirituals in particular, began arousing widespread interest and received general attention (Chase, 1955:239).

2.4.2 The discovery of spirituals

The initiative for the "discovery" of spirituals came from the North. The immediate occasion was an educational mission sent to the Port Royal Islands in 1861. Firm

[17] Shape-note hymnody, an important part of the nation's folksong heritage, is a tradition of rural American sacred music characterised by the use of unorthodox notational systems. Although the shape-note tradition of the nineteenth century flourished particularly in the South and Midwest, where it still survives, it has also found its way into standard church hymnals and into numerous choir repertoires. A later offshoot of the tradition of shape-note hymnody formed an important branch of gospel hymnody (Sadie, 1980, V17:223).

favourites in those days were "Roll, Jordan, Roll", "I Hear from Heaven Today", "Blow Your Trumpet, Gabriel", "Praise, Member", "Wrestle On, Jacob" and "The Lonesome Valley". The first American Negro spiritual to appear in print with its music is believed to be "Roll, Jordan, Roll" (**Example 2.1**), published in 1862 by miss Lucy McKim of Philadelphia (Chase, 1955:239/40).

Example 2.1 "Roll Jordan, Roll"
(Southern, 1971:201)

One of the earliest and most detailed accounts of Negro singing on Southern plantations is that of English actress Frances Anne ("Fanny") Kemble, wife of a slave owner, in 1838 and 1839. She described a funeral in the following way: "[T]he whole congregation uplifted their voices in a hymn, the first high wailing notes of which - sung all in unison ... sent a thrill through all my nerves." (cited in Sadie, 1980, V18:4). She reports further on Negroes rowing to one of the Georgia Sea Islands where her husband's rice and cotton plantations were located (cited in Chase:232): "[T]he men at the oars set up a chorus, which they continued to chant in unison with each other, and in time with their stroke..."

Colonel Thomas Wentworth Higginson, commander of a black regiment in the early

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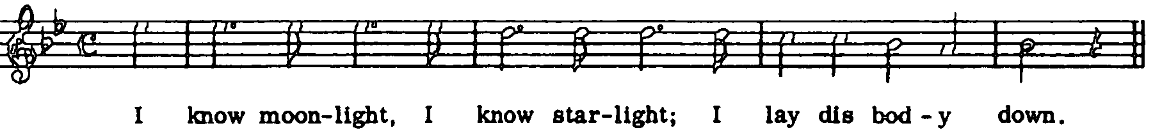
1860's, wrote down the texts (of spirituals) he heard his men sing. A number of them were included in his published memoirs (1870) (**Examples 2.2a** and **2.2b**) (Sadie, 1980, V18:4).

I know moonlight, I know starlight,
I'm wakin' troo de starlight;
Lay dis body down.

Example 2.2a "Lay Dis Body Down"
(Southern, 1971:189)



I walk in de moonlight, I walk in de starlight;
I lay dis body down.
I know de graveyard, I know de graveyard,
When I lay dis body down.

Example 2.2b "Lay Dis Body Down" (alternate version with Colonel Higginson's text)
(Southern, 1971:189)

This form of alternating line and refrain was used in many great spirituals as it permitted endless extemporisation (Sadie, V18:4).

Resulting from the activities of the United States Educational Mission to the Port Royal Islands, the very first collection of American Negro spirituals was published in

1867 under the title *Slave songs of the United States* (edited by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison) (Chase, 1955:243). This publication mainly initiated the widespread recognition of and interest in Negro spirituals (Gammond, 1991:541).

The collection included some of the best known spirituals (some still surviving in the 1970's), for example, "Old ship of Zion", "Lay this body down", "Michael, row the boat ashore" and "We will march through the valley" (Sadie, 1980, V18:4). One of the most characteristic spirituals, musically as well as poetically, in this collection is called "O'er the Crossing". Although this collection contained many errors and bore little evidence of musical scholarship, it has remained an important primary source (Chase: 244,243).

The spirituals in this collection as well as spirituals in general, are rooted in personal experiences of life, sermons, biblical events, moral issues, *et cetera*.

2.4.3 The content of spirituals

There are no conclusive facts available on the religious attitudes of the first few generations of Africans in America. It is true that the slaves brought some religious traditions of their own as well as established methods of treating musical and religious ideas to the Christian service. Singing of a religious nature had a specific character and certain requirements. West and Central Africans usually had their own ideas of a supreme (though not necessarily exclusive) deity. The oral literature of the African generally consisted of dramatic statements in the form of song, relating to the gods, rather than "prayers" as we know them.

Therefore it would appear that when confronted with new religious patterns, the Negro turned to the Bible in which he found a large amount of material adaptable to this traditional dramatic statement and, at times, to the epic treatment. The Negro felt the urge to translate and recast biblical events into a dramatic form that complied with his sense of what was right, thereby experiencing Bible stories as vivid images, even poetry. Other subject matter could also be drawn from biblical literature or aspects of contemporary life, whichever seemed suitable and useful (Courlander,

1969:38).

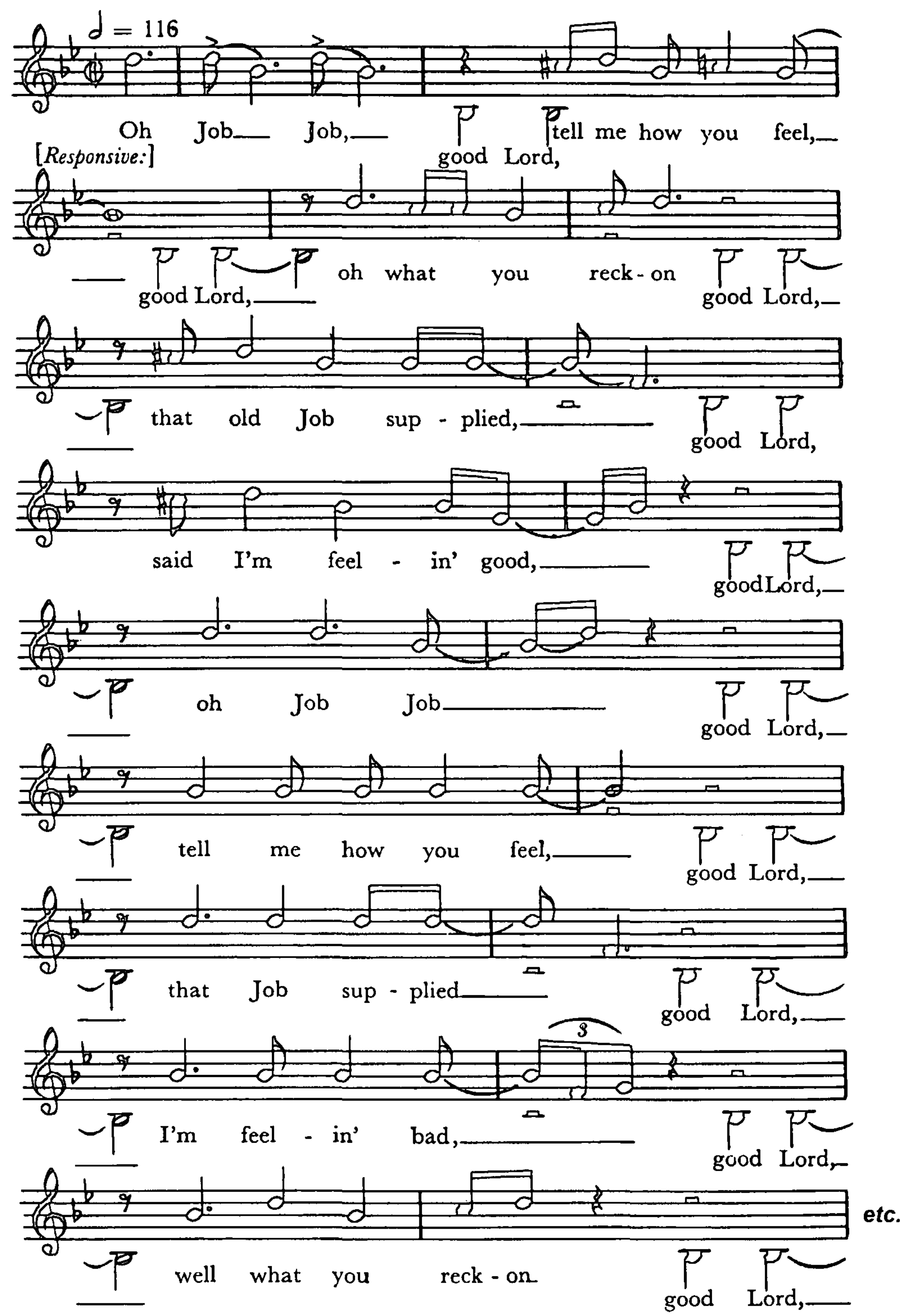
Spirituals draw strongly on imagery and are characterised by an economy of statement, rich and fresh scenes, and the capacity to call forth recognition and response. Many of the songs allude to events rather than describe them (Courlander:79,39). Spirituals are often described as "sorrow songs" because of their strong feeling of melancholy. Some deeply moving slow spirituals, for example, "Sometimes I feel like a motherless child", "Where were you when they crucified my Lord?" or "Nobody knows the trouble I seen", express the trials of the singer himself and his identification with the suffering of Christ (Sadie, 1980, V18:5).

Religious songs often have themes projecting the Christian concepts of love, faith and humility, with considerable emphasis on salvation. Another large part is concerned with events and stories recorded in the Old and New Testaments. Each song represents a significant biblical moment. It is possible to put a large amount of Negro religious songs together in a certain sequence to produce an oral counterpart of the Bible (Courlander:37,43).

The song "Job, Job" (**Example 2.3**) is an example of an outstanding epic of early Afro-American religious literature and because of its length and scope is not often heard twice in the same manner. It alludes to significant scenes scattered throughout the Old and New Testaments.

The story of Jonah and the whale (in narrated as well as sung form) was the inspiration of many Negro religious songs (Courlander:52,56), as was the book of Revelation (Sadie, V18:5). The Revelation about St. John the Divine also made a deep impression on creators of Negro religious songs (Courlander: 64).

Religious songs do not always allude to biblical scenes. These themes are either more generalised or they may deal with ideas of death (usually accompanied by direct or indirect reference to salvation, or warnings to sinners) or Christian behaviour. A basic thread that runs through many spirituals is the certainty that those who lead a good Christian life will pass the test on judgement day (Courlander:69,67).



Example 2.3 "Job, Job"
(Courlander, 1969:225/6)

Many religious songs stress the moral pressures on sinners or those who stray. Notice must be taken of these songs and their relationship to the traditional Negro (secular) song of social comment and criticism. The main difference is that the

religious social comment usually has as its target the general community, while secular social criticism is directed more towards a person. Religious social comment reflects the attitude of the community towards a group or class of people behaving in a non-approved way. Corresponding secular songs are directed at more specific protagonists (Courlander, 1969:72/3).

Certain standard images are noticed over and over. Frequent allusion is made to Elijah's chariot, for example, in "Job, Job" and "Rock Chariot, I told You to Rock". It represents Elijah's transportation to heaven as well as the heavenly ascent of all who are saved, as noted in, for example, "Tip Around My Bed Right Easy" (Courlander:39/40):

> *Jes' low down the chariot right easy,*
> *Right easy, right easy,*
> *Jes' low down the chariot right easy,*
> *Right easy, right easy,*
> *And bring God's servant home.*

Another often encountered image is that of the train, appearing in, among others, "King David" (Courlander:40):

> *Just as soon as you cease*
> *Good Lord,*
> *Children, from you sins,*
> *Good Lord,*
> *This-a train will start*
> *Good Lord,*
> *To take you in ... .*

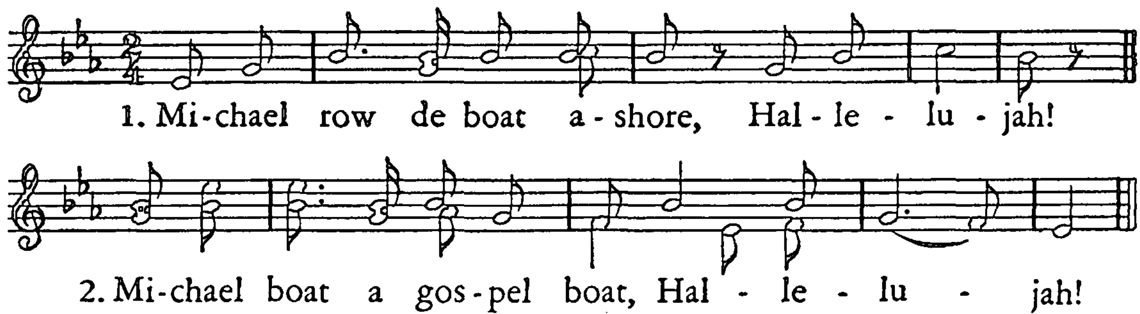
The railroad, from its beginning in 1830 onward, played a big and lasting role in the Negro's life, being mainly bound up with his work as labourer (Harris, 1953:47). On a higher level it represented more modern transportation (than the chariot) to some ultimate destination for those who have been saved. The train motif had something exciting to it and has made a lasting impression on many Negro song makers

(Courlander, 1969:40).

Various natural disasters, tragedies and other events, such as fires, floods and crop failures, have all been inspirational to the songs sung by religious street singers (Courlander:75).

The Negroes created a personal religion for themselves. Therefore, their creating God in the likeness of man was quite natural, as explained by the Negro scholar, James Weldon Johnson (cited in Harris, 1953:48): "His (the Negro preacher's) discourse was generally kept at a high pitch of fervency, but occasionally he dropped into colloquialisms and, less often, into humour. He preached a personal and anthropomorphic God, a sure-enough heaven and a red-hot hell."

The Negro often adapted the imagery and vocabulary of evangelical hymnody to concrete situations, which were related to his own environment and experience (Chase, 1955:235). Hymns and spirituals were not only found in church and at religious meetings, but also as accompaniment to various kinds of labour (Chase:236), for example, "Michael Tow the Boat Ashore" (**Example 2.4**) was used as a rowing song.



Example 2.4 "Michael Row the Boat Ashore"
(Chase, 1955:234)

The refrain "Hallelujah!" follows each line of the spiritual. Additional verses are the following (Chase:234/5):

On de rock gwine home in Jesus' name
Gabriel blow de trumpet horn
Jordan stream is wide and deep
Jesus stand on t'oder side
O de Lord he plant his garden deh
He raise de fruit for you to eat
He dat eat shall neber die, and
Sinner row to save you soul.

The use of hymns as working songs was also noted in a tobacco factory in Richmond, Virginia, in 1843. The owner of the factory commented on the singing to William Cullen Bryant (cited in Chase, 1955:236): "What is remarkable [he continued], [is that] their tunes are all psalm tunes and the words are from hymn books; their taste is exclusively for sacred music; they will sing nothing else ..."

In recent years some historians have come to the conclusion that many spirituals were not what they appeared to be, for example, innocent portrayals of Bible stories. It would appear that the slaves sought and found parallels with the oppression of other people (the Jews under the Egyptians) rather than draw strength to bear the burden of slavery. They wanted hope of freedom (Crowther and Pinfold, 1986:15). Some spirituals could therefore be regarded as full of hidden meanings, messages, hints and signals for slaves seeking escape. "Steal Away to Jesus" may mean "Steal away to freedom" (Courlander, 1969:41):

Steal away, steal away to Jesus,
Steal away, steal away home.
I aint got long to stay here.
My Lord calls me, he calls me by thunder,
The trumpet sounds within my soul
I aint got long to stay here.

"Go Down Moses" (Courlander:42) may also be regarded as a song with a double meaning:

When Israel was in Egypt's Land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.
Go down, Moses, way down in Egypt's Land,
Tell old Pharaoh, let my people go.

And a later stanza:

No more shall they in bondage toil,
Let my people go
Let them come out with Egypt's spoil,
Let my people go.
et cetera.

The escape route for slaves (the "Underground Railway") was named according to their obsession with trains and the railway, which was associated in the Negro's mind with escape (literally and figuratively speaking), a means of leaving his work and breaking out of bondage. This escape symbolism can be found in many spirituals (e.g. "De Gospel Train"). Along the route fugitive Negroes were helped by white humanitarians and other Negroes living in non-slave states. One of these helpers was the famous "conductor", Harriet Tubman, known to the slaves as "Moses" because of her excellent leadership. In danger times the spiritual "Go down, Moses" would be sung as warning signal to her. The song's opening verse shows the parallel between the Jewish oppression in Egypt and the Negro oppression in America (Harris, 1953:47).

Sadie (1980, V18:5) cites the runaway ex-slave and black leader Frederick Douglass commenting on spiritual singing when still a slave: "A keen observer might have detected in our repeated singing of 'O Canaan, sweet Canaan, I am bound for the land of Canaan' something more than a hope of reaching heaven. We meant to reach the *North*, and the North was our Canaan." Spirituals like "Children, we all shall be free" or "Did not my Lord deliver Daniel?" were probably regarded by some as incitements to escape (Sadie, V18:5).

Though spirituals may at times appear to be without a formal structure, they were, and are, not merely rhythms, harmonies and melodies thrown together arbitrarily, but display certain definite characteristics.

2.4.4 The character and structure of the spiritual

Where the **character** of spirituals is concerned, two aspects can be highlighted, namely:

* circumlocution, and
* the existence of different ways of singing.

With regard to the first aspect, **circumlocution**, it is important to note that the whole European musical tradition is geared towards regularity - of pitch, timbre, time and vibrato - while the African tradition strives exactly for the opposite, the negation of these elements. In their language, for example, the African tradition is based on circumlocution, that is, rather than having an exact definition for something, everything is expressed in a roundabout way. A direct statement is considered crude and unimaginative; the criterion of intelligence, personality and good breeding is for the contents to be veiled in constantly changing paraphrases.

In music the same tendency of arriving at something in an indirect way is noticed. Negro singing, for example, displays some peculiar vocal effects. No note is attacked straight out. The voice or instrument will approach the note from either above or below, thereby playing around the implied pitch yet never remaining on it. The timbre is hidden by constantly changing tremolo, vibrato and overtone effects. Timing and accentuation are thus not *stated*, but merely *implied* or *suggested*. Rhythmically this process of circumlocution can be seen in the form of polyrhythm, syncopation, stoptime, multiple bar-divisions and in shifted accents (Borneman, 1974:17).

With regard to the second aspect, the **existence of different ways of singing**, three ways are noteworthy. Firstly, the procedure of lining out (where a leader sings a line and the congregation repeats it) among the Negroes is found in connection with the slow-paced and embellished singing of old hymns. Its adoption by the Negroes in

America is a natural example of musical blending as it conforms so well to the leader-and-chorus or call-and-response pattern of African song (Chase, 1955:249).

Secondly, transition from unison to part-singing in the Negro spirituals took place in the decades following the Civil War. The reason was probably increased contact with white people and in particular the influence of schools. The educated Negro came to be ashamed of the "barbaric" elements in his music and supported the idea of "improving" the musical quality of his singing by making it conform to the standards of "refined" practice.

Thirdly, the Negroes transformed the Wesleyan and Methodist hymns (the basis of many of the spirituals) rather predictably. They accented the weak beat instead of the strong, accepted only one or two lines out of the whole tune and then varied them in repetition by glissando and vibrato effects and shifted beats and finally by the introduction of mobile thirds and sevenths (Borneman, 1974:18).

Where the **structure** of the spiritual is concerned, three aspects stand out, namely:

* harmony
* rhythm, and
* improvisation.

Firstly, with regard to **harmony**, it should be noted that spirituals were initially not intended to be, and were not, a harmonic music. When a congregation mass improvises, a multiple-voiced type of expression is the natural result. A primitive congregation's technique, however, would hardly qualify as "harmony" according to the European meaning of the word. Pure Negro polyphony appears to be only the accidental result of varying Negro intonations, sung at the same time by large groups of singers (Sargeant, 1964:194).

The voices of men, women and children naturally formed a three-part harmony when they sang together. This voicing corresponded to the African tradition of overlapping call-and-response phrases, (where the melody was sung or chanted by a singing leader and the chorus joined in with the refrain) and was contrapuntal rather than harmonic, with each part having its own melodic and rhythmic line (Borneman:19).

Harmony, as found in jazz, blues, spirituals and most kinds of improvisation, usually consists of chords in orderly arrangements based on long-established European laws of sequence. As these chords and sequences (part of the European technique of "harmony") are foreign to the music of Africa, the early Afro-American used a harmonisation system that was a simplified and characteristic dialect of the European system (Sargeant, 1964:191). According to Chase (1955:244) most early writers referred to spirituals as being in the minor, probably because the unusual intervals and manner of singing in many cases gave an impression of melancholy or plaintiveness. However, it would appear that the majority of spirituals are in the major mode.

Secondly, with regard to **rhythm**, the beat was marked by the tenor voice, by either accentuating or omitting it, but all the time making sure that the beat was not delayed or anticipated unless the singer sang solo. Additional rhythmic accents were in the form of handclapping (usually marking off-beats) and footstamping. Some singers put further stress on the off-beats by clapping a little after the weak beat, giving it a dotted duration. A stop-time effect could also be obtained by stopping all accents except the claps for a few bars. Another method of syncopated voicing is when the end of one line is curtailed, as well as the beginning of the next, in order to insert short solo passages the timing of which stood in direct or implied contrast to the adjoining lines of music (Borneman, 1974:19/20).

Thirdly, with regard to **improvisation**, American Negro folk music is possibly more directly improvisatory than any European folk music. Even though some spirituals were passed about and handed down reasonably intact, the Negroes who created them rarely sang them twice in exactly the same manner. Rural Negro congregations would create the musical elements of a whole religious ceremony on the spur of the moment rather than sing hymns (Sargeant:35/6). Some well-expressed phrase or interesting line would be thought up on the spur of the moment and incorporated into the ever-changing content of an already established form (Chase:242).

A prayer or sermon would initiate a ceremony. In it the preacher would, under stress of religious fervour, merge his spoken monologue with a kind of declamation, which was already recognisable as music of some kind. The congregation's contribution

would be an accompaniment of antiphonal "ain't it so's!" and "hallelujah's!", handclappings, footstampings and punctuating grunts. Gradually distinct and recognisable musical creations, some familiar in places, others entirely new, would take shape. These are the true spirituals (Sargeant, 1964:36).

Spirituals were not only sung by congregations in churches. After the Civil War, in particular, they spread rapidly and in many ways.

2.4.5 Negro spirituals after the American Civil War

The existence of two main currents in the history of the Negro spiritual after the American Civil War (after 1865) must be recognised. One tended to conserve the traditional folk character with the retention of primitive and archaic survivals. It was cultivated by the people, mostly in rural areas or small communities and attracted little attention from outsiders. The other tended to assimilate the spirituals into European art music forms and techniques. They spread rapidly and widely and in many ways, such as through publications, tours, concerts and instrumental transcriptions (Chase, 1955:251).

The existence of spirituals, their beauty and expressiveness, were brought to an international audience through the appearances, from the early 1870's, of the Jubilee Singers from Fisk University in Nashville, Tennessee. They aimed at raising funds for the University, intended for black students, but had little success until they included into their repertoire some spirituals. They later performed concert arrangements of spirituals in America and Europe.

The songs of the Jubilee Singers as well as those of the Hampton Singers (from the Hampton Institute in Virginia) were later arranged and published as sheet music (Sadie, 1980, V18:5), for example, the *Jubilee Songs as Sung by the Fisk Jubilee Singers* (1872) (Sadie, 1980, V19:449). Spirituals were rapidly included in the repertoires of concert pianists, cathedral choirs and occasionally even symphony orchestras. Composers and performers who popularised spirituals all over the world included Roland Hayes, Paul Robeson, William Grant Still (Sadie, V18:5) and Daniel G. Mason (Stevenson, 1961: 89). The popularity of spirituals was at a peak during

the American Civil War years (Gammond, 1991:541).

While the publication of spirituals ensured lasting respect for and conservation of the melodies and words, the folk-form spontaneity of spirituals was greatly decreased by transcriptions and written arrangements as well as the use of art music singing techniques.

Although the spirituals retained great popularity on the concert stage, their appeal in the black churches had already begun to wane by the late nineteenth century, mostly because of the association with slavery (Sadie, 1980, V18:5/6). It is interesting to note that while Negro spirituals were beginning to enter denominational hymnals, the Negro churches were using them less and less and Negro soloists were allowing them to rust as remainders of a past to them best forgotten (Stevenson, 1961:89).

New black sects, appearing in the late nineteenth century, eventually produced a new kind of religious music, which became known as "gospel" (Sadie, 1980, V19:449).

Related to the spiritual, is the circular ring shout, which makes use of music, devotion and movement.

2.4.6 The ring shout

The ring shout is a hybridised yet recognisable African survival which, until approximately the 1930's, was common in many rural areas of the South. It is a religious or semi-religious activity that combines devotion, music and movement and is not merely the vocalisation of a religious experience. Its milieu may be a church, some semi-religious setting such as a "praise house", or the open outdoors (Courlander, 1969:194).

It usually took place after formal worship on Sunday and on mid-week "praise-nights" (Sadie, V19:449). Traditionally a circle of people moved in single file (usually anti-clockwise) around a central point to the accompaniment of singing (chanting), stamping and heel clicking. Sometimes participants produced percussion effects by

tapping rhythmically on the floor with sticks. The steps were similar to a shuffle with no free foot movement allowed.

The tempo usually builds up gradually - all the while singing is interspersed with the exclamations in character with some other Negro church services. Its peak is close to an ecstatic breaking point. At the height of the excitement, exclamations such as "Oh Lord!" and "Yes, Lord!" turn into wildly emotional, nonsensical and unrecognisable cries and calls or syllables.

The shout is a fusion of two apparently irreconcilable attitudes towards religious behaviour. In Africa, dancing, like singing and drumming, forms an integral part of praying and most religious rites include dancing. West Africans regard dancing, when combined with other elements, as a form of appeal to the supernatural forces. The Euro-Christian tradition, on the other hand, regards dancing in church as a profane act. In the ring shout both principles become reconciled (Courlander, 1969:194/5).

The songs used in the shout differ to some extent: some display a clearly religious content, others draw largely on the secular experience and imagery but are given religious character by responses, interpolations and underlying attitudes. The statement or idea may be tangent or metaphoric. Words may be improvised as tempo and emotions heighten. Songs can last more than one hour. A second singing leader may relieve the exhausted first leader. Different leaders usually employ different styles. An example of a ring shout (with two singing leaders) is "Run Old Jeremiah" (Courlander:197).

The shout or "holy dance" of the Negroes has a direct and vital bearing on the preservation of the spirituals in their traditional form. The rhythmic ecstasy of the shout contributed towards keeping the authentic character of the spirituals alive (Chase, 1955:256/7).

Together with the religious spiritual, the secular ballads and minstrel songs also played a role in the formation of jazz.

2.5 BALLADRY AND MINSTRELSY

Songs that are sung as performer's or entertainer's art - even though they may show similarities to other types - appear to make up a large if somewhat shapeless category of their own, which can, according to Courlander (1969:175), be divided into two prominent sections, namely:

* balladry, and
* minstrelsy.

Even though mentioned in the same breath, ballads and minstrel songs are not the same. The most important characteristic of a ballad, is the story it tells.

2.5.1 Balladry

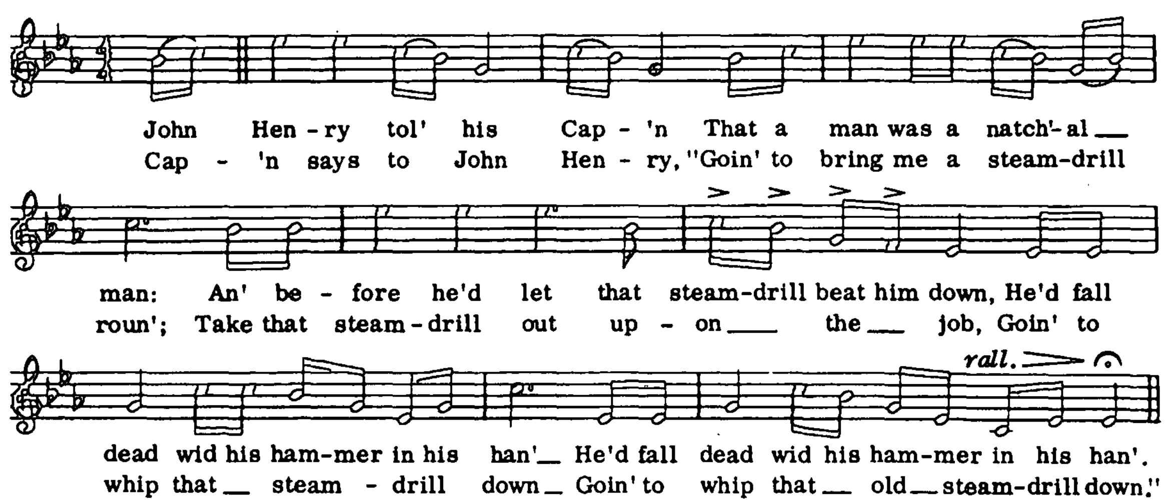
American Negro songwriters became aware at a very early stage of English, Irish, Scottish and, in the Louisiana region, French ballad styles. Whenever European ballad materials appeared useful or attractive, they made use thereof, which resulted in the ballads generally being absorbed into the main flow of the Negro musical tradition.

In popular usage the term "ballad" is sometimes used for a variety of folk songs. In its traditional form the ballad is a song that relates a story and consists of a series of (more or less regular) stanzas with or without a refrain. The narration displays a progressive, usually chronological development and musical phrasing stays essentially the same, though with decorative variations for all the stanzas. Songs containing ballad characteristics include "John Henry" (among blues and work songs) and "God Moves On the Water" (among religious songs) (Courlander:176/7).

Existing in many forms and lengths, "John Henry" (**Example 2.5**) can appear as a work song, washboard band tune, harmonica or guitar theme, field blues, urban blues, dance melody or even as a prose narration (Courlander:110). Variations are found in *Negro folk music, U.S.A.* by H. Courlander (pp. 280-285).

Many ballads are not only known to Negro singers, but are also popular among

Whites, for example, versions of "Casey Jones", "Stagolee", "John Henry", "Railroad Bill" and "Frankie and Albert". The majority of these songs display a sense of continuing action that is missing in other Negro folk songs. There is a central drama around which a prologue and epilogue, based on fact or fancy, or both combined, have been created (Courlander, 1969:177).



The rhythm of measure 9 is reproduced exactly as notated in the source.

John Henry says to his Cap'n,
"Send me a twelve-poun' hammer aroun',
A twelve-poun' wid a four-foot handle,
An' I beat yo' steam-drill down,
An' I beat yo' steam-drill down."
John Henry went down on de railroad.
Wid a twelve-poun' hammer by his side,
He walked down de track, but he never come back,
'Cause he laid down his hammer an' he died,
Yes, he laid down his hammer an' he died.

Example 2.5 "John Henry"
(Southern, 1971:246)

Ballads and other entertainment songs could be heard on the streets and in establishments like barrelhouses or saloons, or wherever people came together. In this readymade setting the Negro musician exploited his talents. Occasionally the

musicians appeared in groups (two, three or more). Their instruments included harmonicas, banjos, guitars and jugs (Courlander, 1969:186).

Occasionally entertainers would find steady employment with itinerant medicine shows. Their job was to attract crowds to whom the "doctor" would attempt to sell his various concoctions. Since the crowd's size usually depended upon the musician, good entertainers were in great demand. It is likely that entertainment of this kind strongly influenced commercial blackface minstrelsy. A typical medicine show song that has survived is "Old John Booker" (**Example 2.6**) (Courlander:187).

As in Anglo-American ballads, outlaws frequently feature as themes: "Stagolee", "John Hardy", "Lazarus" (Courlander:178). The theme of "Frankie and Albert" (also known as "Frankie and Johnny") - revenge of a woman scorned - has many precedents in English, Scottish and other European balladry. The ballad of Casey Jones, railroad engineer racing his locomotive against lost time and dying in a wreck in 1900, is a widely known ballad depicting American railroad disasters (Courlander:182,184).

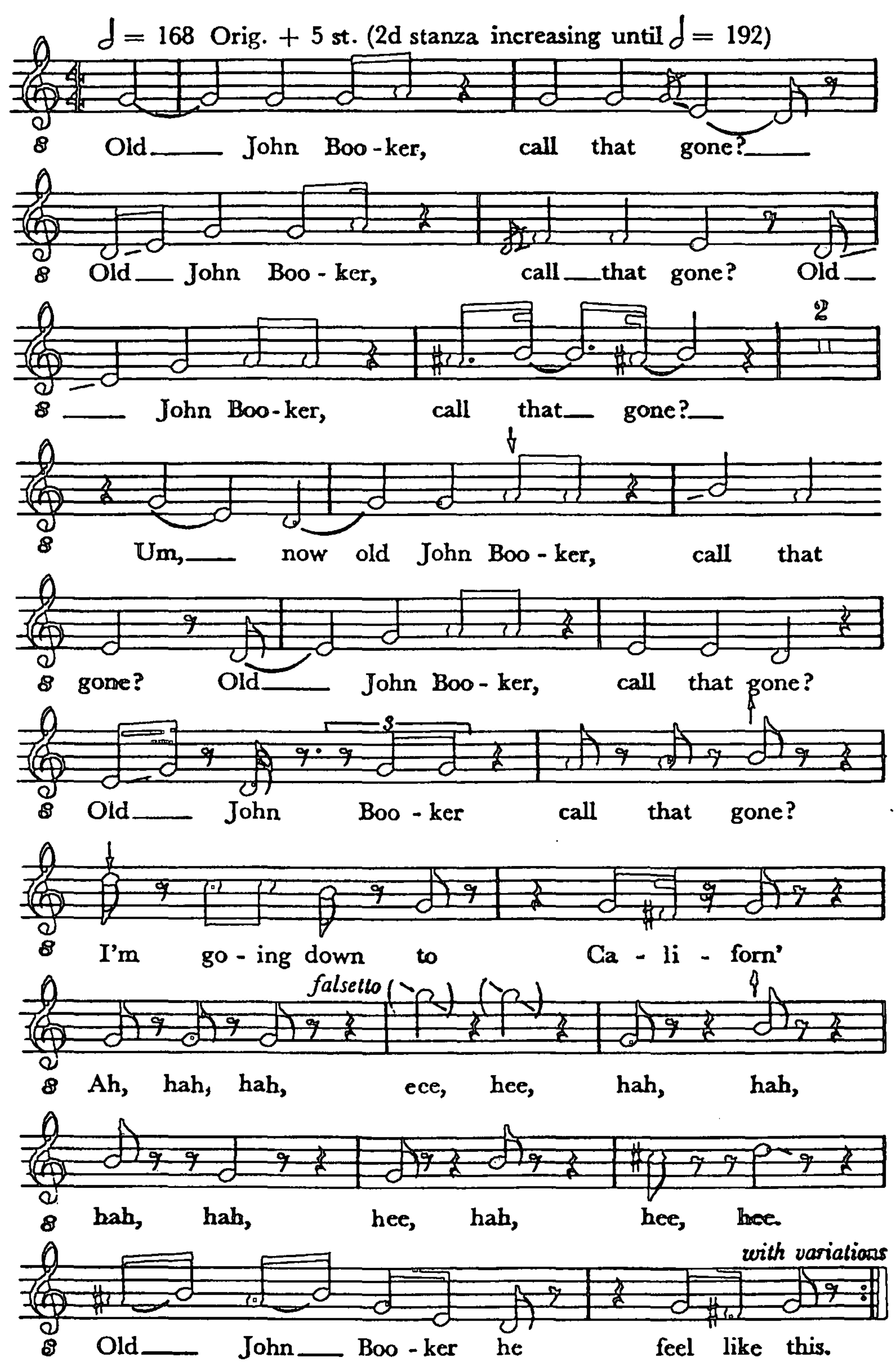
In contrast to the ballad, which was performed in a more informal setting, minstrelsy, or the "Ethiopian business" as it was known (with minstrel songs a central part of it), was for the most part formalised popular entertainment, portrayed in a show setting. It drew on the rich source of Negro music and became a display case for the life of the "plantation darkey".

2.5.2 Minstrelsy

During the second half of the nineteenth century the most popular form of entertainment was the minstrel show (Shaw, 1961: 141). In the beginning American minstrelsy, in the words of Brander Matthews (cited in Chase, 1955:271), "endeavoured to reproduce the life of the plantation darkey. The songs sung by the Ethiopian serenaders[18] were reminiscences of the songs heard where the Negro was at work, on the river steamboat, in the sugar field, or at the camp meeting." Most likely the river steamboats as well as the Southern plantations gave rise to many

[18] "Ethiopian serenaders" implied white musicians in blackface.

Negro tunes and songs that were later found in the repertoire of the early blackface entertainers.



Example 2.6 "Old John Booker"

(Courlander, 1969:287)

By 1840 the exploitation of Negro music, begun in the early 1820's, was in full swing. This exploitation of Negro music in the realm of popular entertainment came to be known as the "Ethiopian business" or "Negro minstrelsy", or simply "American minstrelsy" (Chase, 1955:258).

At that time the American theatre was mainly a white arena. Any black character that might have occurred in a play had to be played by a white person in imitation (Gammond, 1991:388). In the performances the players blackened their faces with burnt cork and wore clothes representative of the typical Negro (Sadie, 1980, V12:351).

Stock stage types developed, one of which was the black slave, a generally comic figure (Gammond:388). He was either an "uncouth, naive, devil-may-care Southern plantation slave (Jim Crow) in his tattered clothing, or the ludicrous Broadway dandy (Zip Coon or Dandy Jim) complete with his blue coat and tails" (Sadie, V12:351). Or as Crowther and Pinfold (1986:15) describe them, the "bumbling, slow-moving, shuffling, countrified illiterate and his sharp, snappily-dressed, mildly larcenous citified cousin". These two stereotypes were noticeable in minstrelsy for several decades (Sadie, V12:352).

Despite its humble beginnings, minstrel songs were soon performed within a formalised show setting by a variety of entertainers in blackface who, for the most part, were members of some or other minstrel troupe.

2.5.2.1 Blackface entertainers and minstrel troupes

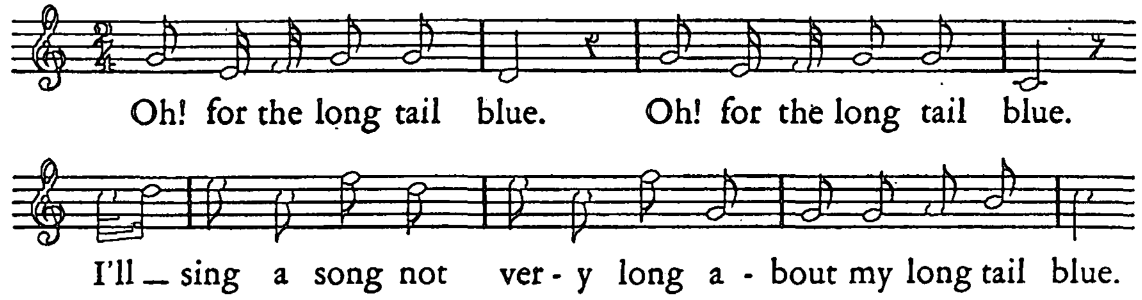
White men had imitated some Negro melodies as early as 1799 when German singer **Johann Graupner**[19,20] appeared in a Boston Theatre with cork-blackened face,

[19] Full Christian names as well as nicknames and/or names by which musicians are generally known are provided only for those musicians dealt with in a section of their own, for example, "Stephen Collins Foster" (p. 76 in the text). For the rest of the musicians (instrumentalists and vocalists) only the name(s) (or nicknames) by which they are generally known - as found in information sources studied at the time - will be given.

[20] The names of vocalists, instrumentalists, vocal and instrumental groups are printed in bold type the first time they appear in a section in which they are discussed and, occasionally, where their being mentioned is relevant to and can contribute towards a better understanding of a particular section.

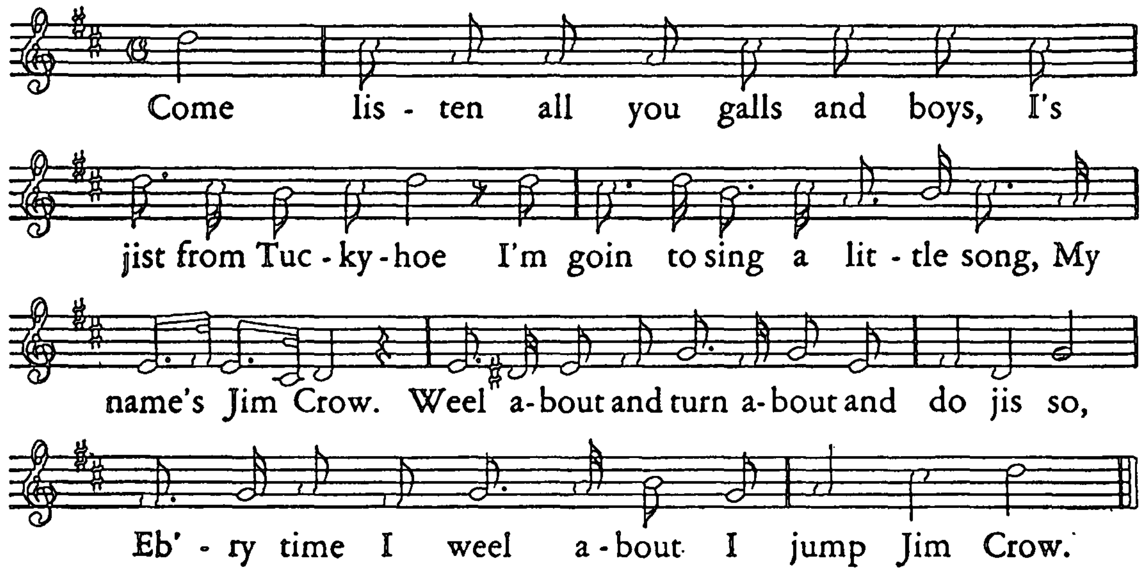
starting the minstrel cult which was to develop into what became known as "coon songs" (Harris, 1953:60). Throughout the 1800's, various individual performers such as **Charles Dibdin** portrayed Negro characters and frequently sang what was said to be Negro songs, although some (e.g. "Zip coon" and "Jim Crow") had associations with Irish tunes (Gammond, 1991:388). After Dibdin, the Englishman **Charles Mathews** incorporated elements of Negro music and dialect, which he had heard when in America in 1822, into his theatrical productions. Furthermore, Southern plantation and frontier songs, Negro songs based on English musical models and others, were all used as sources for early minstrelsy (Sadie, 1980, V12:351).

George Washington Dixon was one of the most successful early blackface entertainers. He was doing Negro songs in character as early as 1827 (Chase, 1955:261). Dixon claimed authorship of the early and very popular "Long Tail Blue", the character of which is a Negro dandy out strolling on a Sunday, dressed in his elegant blue swallowtail coat. It was the first comic song portraying the Negro dandy and became a standard minstrel number for more or less the next fifty years (Chase:263/4). The words and tune of the chorus are provided as an example (**Example 2.7**).



Example 2.7 "Long Tail Blue", George Washington Dixon
(Chase, 1955:263)

The accepted father of minstrelsy was **"Daddy"** or **"Jim Crow" Rice** (1808-1860)[21]. The song "Jim Crow" (**Example 2.8**) brought him fame (around 1830) in the frontier settlements with his parody-imitations of an aged, rheumatic Negro whom he had met in one of the river towns (Mellers, 1964:246). It was also the first great international song hit of American popular music (Chase, 1955:264). He provided the whole of the minstrel show with a larger degree of organisation, in addition to enlarging the roles played by Negro dialect plantation songs with virtuoso dancing, banjo and fiddle music, and crude humour. However, it was still seen only as an introductory act in the theatre or in the circus ring (Sadie, 1980, V12:352).



Example 2.8 "Jim Crow", Jim Crow Rice
(Chase, 1955:265)

Another great name in minstrelsy was **Dan** or **"Old Dan" Emmett** (1815-1904), an

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[21] The year of birth and, where applicable, the year of death are given for each musician dealt with in a section of his own. Additional birth and death dates are occasionally provided for some minstrels and blues, ragtime and jazz musicians and vocalists, provided that the discussion (and the musician him- or herself) warrants it, for example, where representatives of a music or a jazz style are discussed (pp. 116-121 in the text), or on occasion where one or more paragraphs are allocated to one player or vocalist (pp. 107/8). However, there seems to be a degree of inconsistency among some sources about the correctness of several dates. For example: according to Dapogny (1985:257) Jelly Roll Morton was born in 1890, yet Crowther and Pinfold (1986:24) give this date as 1885. Neither is there consensus on the year in which Louis Armstrong was born. Possible dates are 1898 (Crowther and Pinfold:44), 1900 (Collier, 1984:18; Southern, 1971:381; Berendt, 1982:48), and 1901, believed to be the correct date by recent sources such as Larkin (1992:16) and Porter *et al.* (1993:59). Coleman Hawkins was either born in 1901 (Larkin:193) or in 1904 (Southern:393 and Porter *et al.*:121). For the purpose of this research, in such cases the dates used will be taken from recent sources studied. If no dates are available in these sources, dates will be drawn from the source studied at the time.

outstanding composer of minstrel songs, among others, "Old Dan Tucker" (Chase, 1955:268,270). Later he and three friends organised the first "formal" minstrel troupe (the Virginia Minstrels, refer pp. 74/5) (Chase:267). An established banjo player and singer, Emmett was very successful as a performer and later also as a composer of fine classic minstrel music (Sadie, 1980, V12:352).

Although American minstrelsy could not have existed without the Negro tradition as background, it was largely a white man's production. But the songs, humour, dances and instruments of the plantation workers formed the basis out of which the first distinctly American type of theatrical entertainment grew (Chase:266).

By the late 1830's some dramatic continuity was introduced and performers started joining together in duos (usually banjo and dancer), trios and finally quartets. The usual instruments were the banjo, tambourine, bone castanets, violin and sometimes the accordion. Usually at least one musician in the group doubled as a dancer.

During the 1840's the minstrel show consisted of two parts. One was the opening, which concentrated mostly on the Broadway Negro dandy, the Southern plantation slave being featured in the second part.

The 1850's gradually reduced Negro elements. It also shifted to the last part of a tripartite structure. In the first section, music of the "genteel" tradition prevailed - popular ballads and polished minstrel songs (composed by e.g. Stephen Foster) replaced the older and cruder dialect tunes. The "olio" (a potpourri of dancing and musical virtuosity, Italian operatic parodies, plays and popular imported European singing groups) formed the middle part. In the third section where the Negro element was retained, the "walk-around" became the concluding and most important part of the show. In this ensemble finale the troupe members participated in various combinations, in song, choral and instrumental music and dance. "Dixie", composed by Dan Emmett in 1859 for the Bryant Minstrels, is the best known example of this type of genre.

By including genteel-tradition music and the olio, the primitive quality of early minstrelsy was gradually phased out and it became a more sophisticated and

standardised variety show (Sadie, 1980, V12:352).

During the heyday[22] of American minstrelsy (in the two decades from 1850 to 1870) the blackface minstrel show became an American institution and enjoyed international popularity and success (Chase, 1955:268). The heyday also coincided with the growing tension over the slavery issue, and political factors, however disguised by humour or sentiment, were increasingly reflected in the minstrel songs of the ten years preceding the Civil War (Chase:273/4).

From the 1840's early touring minstrel troupes were responsible in a large way for the spread of black-derived music outside of the plantation culture. This dance music, and especially the banjo jigs, pointed towards jazz (Sadie, 1980, V9:561).

The historical debut of "the novel, grotesque, original and surpassingly melodious Ethiopian Band", the **Virginia Minstrels**, took place in 1843 in New York (Chase:259). They were the first identifiable (organised) minstrel troupe in America (Gammond, 1991:388) and produced the first show of this new (two-part) type (Sadie, V12:352).

Four grotesque figures in blackface, dressed in distinctive costumes (white trousers, striped calico shirts and blue calico coats with large swallowtails) entertained the audience with a combination of singing, dancing, Negro-dialect patter and instrumental music that was played on the banjo, violin, bone castanets and tambourine. The performance usually came to an end with a general dance and "breakdown". A show was therefore completely self-contained as each person was assigned a specific role in the team and played a characteristic instrument (Chase:259/60).

The Virginia Minstrels was an immediate success with, for example, "Jim crack corn" ("The blue tail fly") and "Old Dan Tucker" (Gammond:388/9), of which the chorus is given (**Example 2.9**).

[22] "Heyday" refers to the rise of Negro minstrelsy as a widespread type of commercialised popular entertainment. Minstrel shows became more lavish and spectacular after 1870 with troupes often numbering one hundred performers in the 1880's. There was a rapid decline after this (Chase, 1955:268).

Example 2.9 "Old Dan Tucker", Dan Emmett
(Chase, 1955:270)

They also inspired imitators and soon many rival troupes were in existence (Gammond, 1991:388/9). They set the pattern for the minstrel show in its conventional form (Chase, 1955:267), arranging themselves in a semi-circle with the bones and tambourine on either side of a middleman to serve as feature points. One player was the master of ceremonies; an interlocutor at the centre of the band later took over this job (Sadie, 1980, V12:352). The two endmen were known as "Tambo" and "Bones" because of the instruments they played (Chase:267).

Another widely known minstrel troupe was the original **Christy Minstrels** under the leadership of E.P. Christy (1815-1862). They first performed in 1846 and later became the epitome of blackfaced minstrelsy all over the world, making Christy's name synonymous with minstrelsy.

The most prominent New York troupe after that of Christy was **Bryant's Minstrels**. It was run by the brothers Bryant from 1857 to the early 1870's. They innovated the grand walk-around, moving through song and dance to the final chorus (Gammond:389).

The older, classical type of minstrelsy had lost its popularity by 1870. It was mainly replaced by a proportionally ever-increasing variety show. Female characters were now played by female artists (not by men), the interlocutor often appeared in whiteface and black performers were noticed.

It should be kept in mind that black troupes had existed simultaneously with white groups, but were never seen as important enough to warrant much attention (Sadie, V12:352). According to Southern (1971:259) Negro minstrel troupes or companies were formally organised after the American Civil War. The most successful

professional troupes organised during the 1860's were Lew Johnson's **Plantation Minstrel Company** and the **Georgia Minstrels** (founded by a black man, George Hicks).

For the same reason black composers of minstrel songs were often ignored. One such composer was **James Bland**, in the opinion of Southern (1971:265) the best after Stephen Foster (who will be discussed shortly). With his skill and talent, and ability to compose his own songs, he soon became very popular in America, London and even Paris. The best remembered of his many songs written include "In the Evening by the Moonlight" and "Carry Me Back to Old Virginny"; the latter was adopted in 1940 as the official state song of Virginia (Southern:266).

Blackface minstrelsy continued as popular American entertainment well into the 1900's. But only very rarely did it recapture the quality and vigour of its heyday[23] (Sadie, 1980, V12:352). The minstrel show started losing its strength before the First World War. It had, however, spread its seeds over a very wide area (Gammond, 1991:390).

Blackface minstrelsy was a unique and novel type of entertainment, an American product. It gave rise to and kept alive a very large body of American popular music and remained the main support of American popular entertainment for over five hundred years. Before it came to an end, it ushered in one of the most influential forms of American popular music, namely ragtime (Chase, 1955:260).

This successful form of popular entertainment was brought to the people by numerous songwriters who contributed towards the supporting body of minstrel songs. Of these the best known and most influential writer was probably Stephen Foster.

2.5.3 Stephen Foster

Stephen Collins Foster (1826-1864) was born near Pittsburgh, Pennsylvania, and

[23] A reason for this decline in popularity could be a shift of public interest, during the early 1900's, to vaudeville (Southern, 1971:266).

from early childhood was accustomed to many kinds of music in the homes of his parents and their friends (Chase, 1955:285,287).

As a boy Stephen attended the services in the Negro church with the family's coloured servant, Lieve, to hear the "shouting" of the people. Two of his songs, "Oh! Boys, Carry Me Long" and "Hard Times Come Again No More", were based on bits of Negro melodies that he had heard while attending these services. It is possible that he may have remembered many other snatches of melody and unconsciously used them in his plantation melodies (Chase:287/8).

The appearance of organised (two- and three-part) minstrel shows, from the 1840's onward, had a big influence on Foster's music. He began to compose his first Ethiopian songs in 1845. Foster was probably greatly influenced by Negro roustabouts singing at their jobs on the wharves where he worked as cotton bale checker (Chase:289). His first professional contact with the minstrel stage was probably during 1846 while working in Cincinnati. In September 1847 he introduced "SUSANNA - A new song, never before given to the public" (Chase:290), which took the country by storm.

Despite his success with plantation melodies, Stephen Foster felt he should be composing music of a more genteel nature, suitable for the parlour, not the stage (Chase:291). Prejudice of the so-called "refined people" against Ethiopian melodies was very strong - so much so that the real composer was at first ashamed to be associated with his own music (Shaw, 1961:140/1). Therefore the feeling for native material shown by the three important song writers, Daniel D. Emmett, James A. Bland and Stephen C. Foster, was not fashionable at that stage (Shaw:142). He did, however, continue to compose plantation melodies, thus using the minstrel stage to forward his career as songwriter (Chase:292).

Stephen Foster's songs were particularly exploited by the minstrel E.P. Christy (Gammond, 1991:388). Having discovered Foster, Christy bought his masterpieces such as "Swanee River" or "Old Folks at Home" (1851) and published them under his own name. Initially Foster agreed to it (Chase:293) because of his desire not to ruin the reputation of his more serious works by any association with so-called "Ethiopian"

sources (Gammond, 1991:388/9). Not until copyright renewal in 1879 did Foster's name appear as the composer of "Old Folks at Home".

In 1857 Stephen Foster sold out his future rights in a number of songs and by 1860 he had virtually stopped writing plantation melodies. After 1862 he was transformed into a careless alcoholic. He still wrote melodies and only one song, "Beautiful Dreamer, Wake Unto Me" (1863), had merit (Chase, 1955:294-296).

It is possible to describe Foster's music as a product of the urbanised frontier. In both Pittsburgh and Cincinnati he had contact with the frontier - he therefore became part of the process of Americanisation achieved by the frontier. His wide appeal lies mostly in the cultural dualism of his background. Through this background he was able to combine the vitality of the frontier and an element of primitive simplicity with the genteel tradition of the towns that was sentimental, conventional and proper.

Stephen Foster's importance as an American songwriter rests on twelve or more songs. The "big four" among these are "Old Folks at Home", "My Old Kentucky Home", "Massa's in de Cold Ground" and "Old Black Joe" (Chase:297). The four are midway between the true plantation song and the genteel tradition. (Foster intended to make the minstrel melodies or Ethiopian songs palatable to refined tastes.). Chase (p. 298) believes these two traditions merged into the broad stream of Foster's best music, thus giving him his unique position and significance in American music: he was master of both traditions. He excelled in the pure minstrel song, the sentimental ballad and in the combination of both. His most famous and most beloved songs are marked by the blending of simplicity and pathos with expression and refinement. Simplicity is the essence of Foster's music (Chase:300).

The music written by Stephen Foster and other (minstrel) songwriters were unmistakably entertainment orientated. There existed a body of Negro slave music, which made an important contribution towards the rise of jazz. This music - hollers, cries, calls and work songs - was not so much entertainment orientated but of a more functional nature in that it reminded the slaves of home (West Africa). In this regard it made their job at hand more bearable, despite the conditions under which it had to

be performed. It gave them the inner strength to carry on under difficult conditions[24].

2.6 HOLLERS, CRIES, CALLS AND WORK SONGS

In the following section reference will be made to the above-mentioned body of music, which is divided in the following manner, namely:

- hollers, cries and calls, and
- work songs.

2.6.1 Hollers, cries and calls

Although free, the Negroes were unbelievably poor and underprivileged. While they were slaves, they had worked communally; now they tended to work alone, each man for himself, or in very small groups. Their work songs returned to the most primitive "holler": part sung, part cried.

The **hollers** (field hollers) were sung unaccompanied and were addressed to the singer himself (not an audience) and to the job at hand (Mellers, 1964:266). It tended to be introspective and very personal (Crowther and Pinfold, 1986:15). Hollers (thin, wailing cries, sometimes on one note only with the index finger vibrating the larynx) were borrowed directly from African sources, as a means of communication between slave workers. Out of this tradition a great amount of work songs and blues later developed (Borneman, 1974:13).

According to older informants, calls and cries were used in the older days wherever men and women worked in the corn and cotton fields, the woods and on the rivers.

Cries were the vocalisation of some emotion and simply a form of self-expression. They might be very sad or filled with life. Some may consist of a long "hoh-hoo" that is stretched out and intricately ornamented in a way that was virtually impossible to notate. Others are phrase-like: "I'm hot and hungry", or simply "pickin' cotton, yoh-hoo!". This elemental music, carried beyond the single line phrase, would sometimes

[24] On a minor level this concept (as well as to an extent that found in some spirituals, refer pp. 58/9) may be linked to the theory of catharsis and liberation (empowerment). As identified in a study by Gray (1996:10), the elements of catharsis in Negro music are also noticeable here.

take on the form of an elemental song (Courlander, 1969:81).

It is unnecessary for a cry to have a theme or conform to normal concepts of musical propriety, or fit into any kind of formal structure. The music is frequently completely free in form. Sound, line and phrase is exploited for itself in any way that the crier wishes. This can be short and sharp, with an abrupt end, or the cry can waver, peter out into the air. Sometimes it consists of a single musical statement or series of statements, or it may reflect a specific mood like homesickness, loneliness, despair, lovesickness, contentment, exuberance, *et cetera* (Courlander:82).

Calls communicated simple messages of all kinds: to attract the attention of a girl, signal hunting dogs, bring people in from the fields, summon them to work, or simply to make one's presence known. These calls were probably very important to slaves confined to particular fields and who could not socialise freely at times of their own choosing with friends in other fields or on neighbouring plantations (Courlander:81,83).

In contrast to the free form of hollers, cries and calls, work songs, common to both African and American Negro communities and of great value to the slaves, tend to have a more definite structure and stronger themes and are better known. They played an important role in the formation of jazz.

2.6.2 Work songs

The well-established existence of work songs in African music has probably contributed towards their development in the Negro communities of America (Nettl, 1965:186). Three types of black music survived in America (work songs, spirituals and blues); the work song is the closest to the African archetype. Similar to the African version in tune and intonation, it varies rhythmically but only in so far as the rhythm of the work itself differed from that of African agriculture. Most work songs are English. Work songs in French were pushed out as the French were pushed out of the colonies by the English (Borneman, 1974:10,13).

Negro work songs (especially those sung by prison road gangs, fishermen, woodcutters, railroad gangs, roustabouts and stevedores) form an old and deeply rooted tradition. The nature of gang songs may be unpleasant or devout, gentle or biting, humorous or sad, tolerant or unforgiving. Meanings could be either personal or impersonal and statements could be direct, tangent or metaphoric. Social criticism, ridicule, gossip and protest are present. Some gang songs draw from church singing, children's games or balladry. Mostly, however, they draw substance from life in general, that is, life on the levies, in fishing boats, forests or on the tracks (Courlander, 1969:89/90).

In West Africa and in America work songs were used to ease the monotony of a very regular task, also to synchronise a certain word or exclamation with a certain repetitive action (Harris, 1953:30). Or, as Crowther and Pinfold (1986:14) put it, to synchronise accented rhythms with sudden concerted efforts of labour. They regard harmonies and words as relatively unimportant. The songs were chanted or moaned as a man or group of men worked, the accent being laid on a syllable at the point of greatest strain (Harris:31). The Negro used the work song in an attempt to make the agonies of slavery seem more bearable through integration with the images of his African past (Borneman, 1974:14).

The singing of work songs is cultural rather than occupational. Southern plantation owners and overseers soon realised the value of letting their African work gangs work to common rhythms, to which they were accustomed. These were self-supplied (their own voices) and accented by the tools with which they worked (Smith, 1974:27).

A singing leader is imperative to a work gang, similar to the singing leader or preacher in a church setting. He must have a feel for the work being done, an understanding of the men doing the job and the capacity to evoke both music and motor response. A gang song should capture the workers' imagination and keep them in working spirit. A good leader should sense the kind of song needed at a specific time and the manner in which to sing it. He can improvise easily. Through his experience with work, the singing leader can convert song into movement. Timing is important - he should not initiate a song that is too fast or slow for the work

performed. A good leader is so valuable that he may even be excused from actual work (Courlander, 1969:90/1).

It has been established that work songs were sung to lighten the slaves' mood and make the work more bearable. Different work songs were sung as accompaniment to different kinds of labour. These work songs differed in terms of their content. For example, the songs of railroad workers or prison camps would not necessarily deal with the same subjects. It therefore becomes necessary to discuss the following two aspects, namely:

* the themes used in work songs, and
* structural patterns found in work songs.

2.6.2.1 The themes used in work songs

Negro railroad workers frequently followed the tracks in search of work, or moved around with the section crew. As they were often away from home for long periods, a large number of their songs reflected their homesickness (**Example 2.10**) (Courlander:94).

Central to many work songs is the theme of being in trouble with the law. The idea of getting out of town in a hurry found its way into numerous songs; this was so commonplace that the nature of the offence was frequently unspecified.

Prison camp songs could also be work songs but in a special setting. Greater reference is made to prison camp life, escapes and so forth. A feeling of melancholy is found even though the themes are humorous. Religious themes are common in the singing repertoire of the prison camp, although the extent of this depends upon the preferences of the men who are present (Courlander:97-99).

Example 2.10 A song reflecting homesickness
(Courlander, 1969:94/5)

A favourite subject for Negro convict labourers is escape from prison or prison camps. Some songs, like "Lost John" and "Old Riley", have become classics and variations are plentiful (Courlander, 1969:101). Comments on long-term prison sentences are often found in work songs, while love themes form an important category of prison songs. These are not expressed in the customary romantic manner, but by tangent and physical imagery (Courlander:106/7). The anxiety of the prisoner that when he returns home, his woman will not be waiting, features in many songs, for example, "Baby Please Don't Go" (**Example 2.11**). Versions of different

lengths exist. In this version's last stanza the phrase "I'm going to walk your log", is a threat to the woman that if she goes away the prisoner will kill her (Courlander, 1969:108).

I'm goin' to walk you log, (X3)
And if you throw me off
I'm goin' to walk your log.

Example 2.11 "Baby Please Don't Go" (including the last stanza) (Courlander, 1969:108/9)

Work songs also included those in connection with a river, especially the Mississippi, which dominated many working lives. It produced its own type of river chanteys, absorbed into jazz one way or another (Harris, 1953:31). A popular roustabout song on the Ohio River, sung (in unison) by a Negro boat crew, was "Molly Was a Good Gal" (Courlander:119/20):

Molly was a good gal and a bad gal too.
Oh Molly, row, gal.
Molly was a good gal and a bad gal too.
Oh Molly, row, gal.

I'll row dis boat and I'll row no more,
Row, Molly, row, gal.
I'll row dis boat and I'll row no more,
Row, Molly, row, gal.

Captain on the boiler deck a-heavin' of the lead,
Oh Molly, row, gal.
Callin' to the pilot to give her turn ahead,
Oh Molly, row, gal.

Paddling songs sung in South Carolina used the stroke pattern of two measures to each stroke, exactly as it was used in West Africa. The beginning of the stroke accented the first measure and the backward swing of the paddles accented the second measure.

In the same way African boat songs have survived almost in their original form in spirituals such as "Swing Low", "One More River to Cross" and "River Jordan". The eighteenth-century flat-bottomed cotton boats were crewed almost entirely by Negroes who sang in unison at their work (Borneman, 1974:11). At the same time the Negro "patroon", who knew the rivers well, would sing out the dangers, namely the positions of sand bars, shoals and river bends. Negro rivermen, roustabouts and levee workers thus laid the basis for the chanteys (or shanties).

From 1812 to 1860 clipper ships carried so-called "chequered crews" - one half black, one half white. On these ships white sailors first heard the Negro chanteys. With the arrival of steamboats, Negroes still performed as windlass and capstan chanteymen. It would appear that some of America's best-known songs were in the first place sung by black rivermen of this period, for example, "Swannee River" was based on a Mississippi capstan chantey, "Mobile River". "Shenandoah" was first known as "Shanadore", a Negro chantey. "The Camptown Races" was based on the Negro chantey "Sing and Heave", and "Down the Ohio" was a Cincinnati levee song sung by Negro roustabouts (Borneman:12).

Aside from contextual and thematic differences, work songs contain different structural patterns, which characterise the music.

2.6.2.2 Structural patterns found in work songs

Structural patterns in Negro work songs are varied. According to Courlander (1969:92-94) some commonly encountered patterns include the following, namely:

* unison singing, (the leader and chorus sing together note for note, except in the presence of accidental harmonies in seconds, thirds, fifths, octaves or falsetto)
* the leader singing his first line solo, following it with the response line, then singing his second line solo, after which the group picks up the indicated response (except for the occasional repetition, every solo line is different)
* the chorus repeating in full the solo lines (each one different)
* the leader singing every line twice, with a fixed choral response following each solo line
* the leader singing a line with one or more repetitions, the chorus joining in at the last word(s) of each line, then following it with the responsive part
* the leader singing each line twice, with an alternating choral response in between, and
* combinations of the above-mentioned patterns.

Besides work songs, another influence on the development of jazz arose from the marching music played by the numerous brass bands active towards the latter part of the nineteenth century, especially in and around New Orleans.

2.7 MARCHING BRASS BANDS

Marching bands (or brass bands) have a long history. They preceded the blues and jazz bands and, in the opinion of William Schafer, was responsible for the instrumentation, instrumental techniques and basic repertoire of jazz (Porter *et al.*, 1993:17,21). Jazz musicians who performed and/or started out in the brass band tradition included Manuel Perez, Peter Bocage, King Oliver, Papa Celestin, Kid Ory, Louis Armstrong and Johnny and Baby Dodds (Kernfeld, 1991, V1:145). They were

an American institution: every city and town, no matter its size, aspired to have its own brass band(s) (Southern, 1971:342).

It was particularly after the American Civil War (1861-1865) that brass bands came into use[25] (Kernfeld, 1991, V1:144). The occupation of New Orleans by Union troops during the War resulted in an influx of regimental bands (Gridley, 1992:21). After the War, dispersed military bands provided an easy and cheap source of second-hand instruments[26], which contributed towards the numerous black and white bands in New Orleans and other cities (Chase, 1955:469). The "band boom", though experienced all over the country, was felt the strongest in New Orleans, the principal centre of brass-band activity. These groups played an important role in black communities (Kernfeld, V1:144).

According to Porter *et al.* (1993:22) the marching brass band usually consists of up to twelve members. Strictly speaking, the band would be made up of only brass and percussion players. Later (from the early 1900's) clarinets and alto or tenor saxophones were added. Typically the instrumentation would be one or more cornets or trumpets and trombones, alto or baritone horn or both, sousaphone or tuba, bass drum with cymbal attached and snare drum (Kernfeld, V1:144).

With the strong sound emanating from these instruments, the brass band was ideally suited to outdoor settings. A smaller "string band" was used when the social activity took place indoors. Bands were present at just about every social occasion (be it festive or solemn): dances in open-air pavilions, political rallies, sporting events, picnics (Gridley:20/1), excursions (excursion boats), parades, celebrations and funerals (Chase:469). Often associated with funeral processions[27], marching brass

[25] Negro brass bands were obviously in operation well before 1881, the year in which more than a dozen such bands participated in the funeral procession of President Garfield (Harris, 1953:56).

[26] Harris (p. 56) proposes a theory regarding brass bands in New Orleans. As many of the discarded band instruments were relics of the emancipating Army (for whom the Negroes probably felt profound gratitude), it is possible that the popularity of brass bands in New Orleans was a direct outcome of the "hero-worship".

[27] The tradition of allowing music to be played in a funeral parade in New Orleans can be traced back to the eighteenth century when slaves of French owners were allowed to bury their dead with music (Smith, 1974:33). According to Porter *et al.* (1993:22) the tradition was not merely a black custom, nor was it limited to the South (nor to any one country, for that matter). But the distinguishing factors in this case were the Black's choice of music and the manner in which they performed it.

bands would play slow, sad hymns or dirges on the way to the grave.

On the return journey (once they were a respectable distance from the cemetery) they would liven up the atmosphere with faster, lively (syncopated) marches (Kernfeld, 1991, V1:145). A solemn hymn may be "Nearer My God to Thee", while on returning they may play "Didn't He Ramble" (ragtime song), or "When the Saints Go Marching In" (lively spiritual) (Southern:1971:343).

Brass bands performed a wide repertoire, including standard military marches (for funerals, parades and other processions), light concert (classical) music (Kernfeld, V1:145), medleys of popular songs, hymns, overtures (Southern:343) and rags. William Shafer (cited in Porter *et al.*, 1993:21) is of the opinion that it was only around the turn of the century that brass bands began incorporating unwritten (head) music (improvisational head arrangements) into their repertoires. They created head arrangements of popular music, standard hymns and, later, jazz standards. From the 1950's head arrangements prevailed while written arrangements declined. Examples of their work included "My Maryland", "High Society", "Panama" (Kernfeld, V1:145) and "Gettysburg March" (Chase, 1955:469).

Loose polyphony and a dense musical texture are characteristics of the music of the New Orleans bands. To accommodate their playing out of doors, they played loudly, using wide vibrato and harsh timbres. This resulted in poor intonation.

Even though the accent within the bands had (after 1945) shifted to showmanship and crowd-pleasing elements, marching brass bands have retained their performance style (Kernfeld, V1:145).

Of the numerous marching brass bands in New Orleans at the turn of the century, the **Excelsior Brass Band** and the **Onward Brass Band** were probably the best (refer p. 179) (Southern:356). The Excelsior existed from 1880 to 1931, the Onward from 1885 to 1930. Other important and enduring groups in the city included the **Reliance Brass Band** (*ca.* 1892-1918), the **Tuxedo Brass Band** (1917-1925) and the **Eureka Brass Band** (*ca.* 1920-1975). Later groups (e.g. the **Young Tuxedo Brass Band**, **Olympia Brass Band**, a new **Onward Brass Band** and the **Eagle Brass Band**) also

played in the traditional style. **Bunk's Brass Band** (led by Bunk Johnson) was the first brass band to be recorded (May 1945). Brass bands were still being established in the 1970's and 1980's. Brass bands have also been formed after 1945 in Europe (Kernfeld, 1991, V1:145/6).

An even greater, more profound and long-lasting influence on the development of jazz was made by the well-established, intensely Negro music genre, namely the blues. While it would almost appear as if the brass bands' influence on jazz diminished with time, this was certainly not the case with the blues.

2.8 THE BLUES[28]

The influence of the blues on jazz was not restricted to a certain period of time. It developed alongside of jazz (**Figure 2.6**), acting as a "backbone" to jazz throughout its development, a source from which jazz could draw strength when necessary (Berendt, 1982:6). It remained a continuous and equally strong influence throughout the history of jazz.

Throughout its history, the blues have been about life and those who live it. While the music can be defined in a variety of ways, it has a character all its own. The blues will now be discussed with regard to the following aspects, namely the:

* definition and character of the blues
* origin of the blues
* blues styles
* blues as popular music
* main exponents of the blues, and
* musical structure of the blues.

[28] The blues, including its structure, will again be mentioned with regard to its role in jazz, in the chapter dealing with the elements of jazz (refer pp. 312-317).

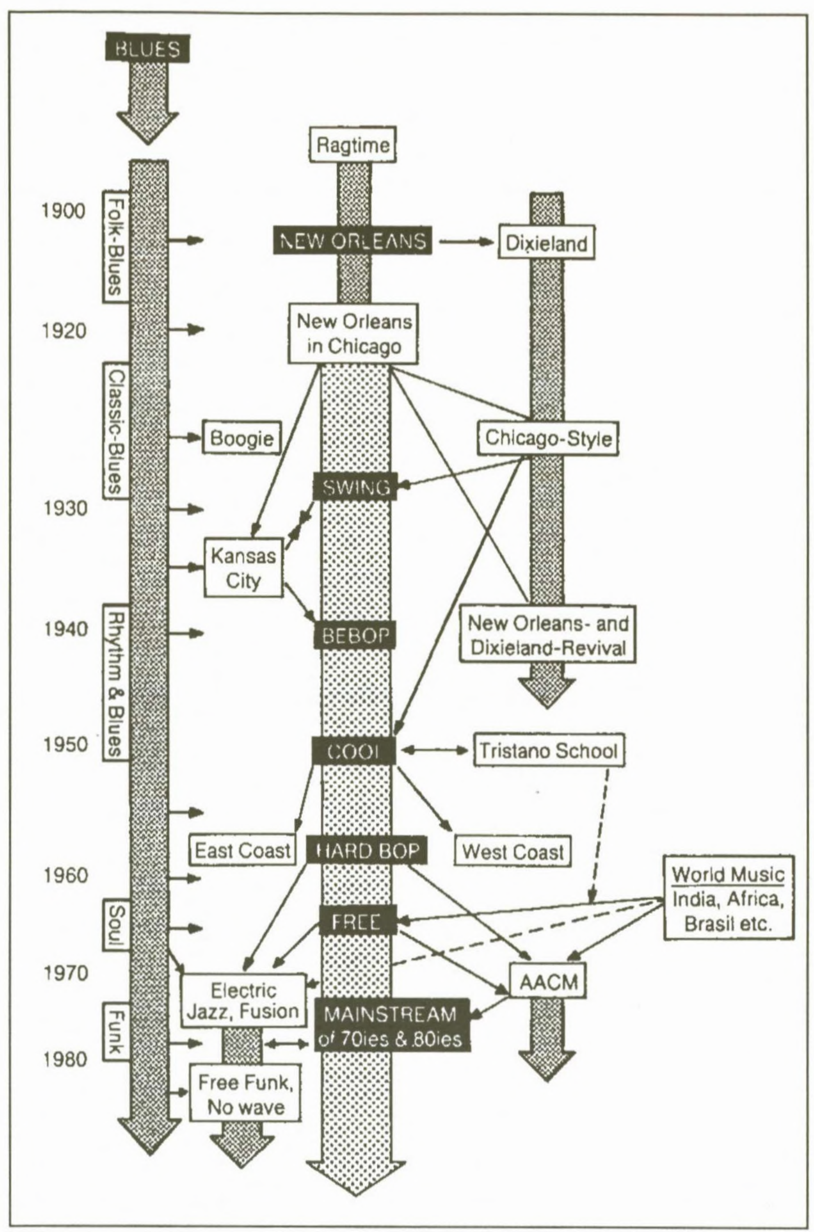


Figure 2.6 The development of jazz with the blues as backbone (Berendt, 1982:6)

2.8.1 The definition and character of the blues

Considering the feeling of disillusionment, despair and dislocation that marked this era, it is quite understandable that the blues took hold, being above all songs of endurance. Their appeal lies in the bi-polar expression of courage in the face of despair, determination in the face of defeat and hope in the face of frustration, the two moods playing against one another (Shaw, 1961:151).

Courlander (1969:145) believes that while people are accustomed to regard blues as a musical form, true blues in its natural setting should be conceived as the verbalisation of deeply felt personal meaning and not primarily as music. Music is not the statement, but the vehicle, which directs the statement. What the singer says is of primary importance.

According to Berendt (1982:129) it is possible to define the blues in several ways, that is, racially, sociologically, emotionally, musically or formally. The most used definition is probably the emotional one. Leadbelly, a singer of older, folk blues (cited in Berendt:130), defined it emotionally in an incomparable fashion: "Now this is the blues. No white man ever had the blues, 'cause nothin' to worry about. Now, you lay down at night and you roll from one side of the bed to the other all night long - you can't sleep ... what's the matter? The blues has got you. ... Well you go and put your feet under the table and look down on your plate - got everything you want to eat - but you shake your head and get up and say 'Lord! I can't eat and I can't sleep! What's the matter with me?' Why, the blues has got you, wanna talk to you. ..."

The most important extra-musical meaning of the blues refers to a state of mind (Sadie 1980, V2:813). Most blues have a feeling of great sadness that is associated with the expression "feeling blue" (Chase, 1955: 453). "The blue devils" has meant a condition of depression or sadness (hopelessness) ever since the sixteenth century. Nevertheless, it apparently only gained currency after 1900 (Sadie, V2:813).

As a form of expression, the blues is without doubt more than a simple statement of personal misery; it is a kind of exalted or transmuted expression of complaint or criticism and the very creation or singing of it serves to lessen the pain or feeling of depression (Courlander:124). It is performed as a statement of fact and anger or bitterness seldom enters into it (Oliver, 1974:90). Blues also have an undertone of implied humour, which distinguishes them from common sentimental songs (Chase:453). The spirit of the blues forms the basic ingredient of all true jazz. Gammond (1991:67) cites Paul Oliver who wrote that "the blues is both a state of mind and the music which gives voice to it ... the personal emotion of the individual finding through music a vehicle for self-expression".

Blues are primarily the music of rural and then urban people who are well-acquainted with suffering. In authentic blues the singer is always of this proletariat, never the "aristocracy", who "don't have the blues". References to "having" or "not having" the blues occur frequently in the blues lyrics. It is believed that you must have the blues to be able to sing them (Berendt, 1982:133).

Now that more light has been shed on the meaning of the blues, it becomes necessary to trace the growth and development of this music, from its origins, more or less in the latter part of the nineteenth century, to the styles that prevailed.

2.8.2 The origin of the blues

Blues is a twentieth-century secular black American music and has a history and evolution separate from, though related to, that of jazz. Its origins in rural America were obscure and for the most part undocumented yet it still became the most extensively recorded of all folk music styles. Since early in the 1960's, the blues seems to have been the most important single influence where the development of Western popular music was concerned (Sadie, 1980, V2:812/3).

It was in all probability, maintains Harris (1953:34), the Negro's peculiar position in American society more than anything else, that stimulated his creation of the blues[29]. He was forced to conform, while simultaneously being rejected for his colour.

Out of a blend of individual elements - spirituals, work songs, hollers, and others - the blues as it is known appears to have developed. It displayed characteristics of the hollers in its falling, crying notes and repeated lines. The use of instrumental accompaniment and the discipline imposed by it shaped the music (Oliver, 1974:87/8).

The place of origin of the blues is rather obscure (Chase, 1955:453). It is possible that many different areas gave rise to the blues more or less simultaneously and out of identical circumstances. With ballads, spirituals, work songs and hollers being

[29] It is quite possible that the blues arose following the time of emancipation (Harris, 1953:34). Freedom is needed, or thought to be needed, to be American. As the blues is an American music, freedom was, at least theoretically, needed to create the blues (Middleton, 1972:57).

found in many states, it is possible that the blues might have evolved from these sources in an equally widespread area (Oliver, 1974:91). Chase (1955:453) notes the likelihood of the blues being widespread throughout the South of the United States by 1870, though not known by the name "blues" until much later. It is also likely that the blues co-existed for a long time in the southern United States with parallel Afro-American folksong forms out of which they supposedly developed (Courlander, 1969:128).

The blues were handed down from parents to children. No evidence exists that they were ever written down before more or less 1890 (Harris, 1953:37). According to Jelly Roll Morton, the earliest known blues was "Mamie's Blues", sung around 1900 by a woman named Mamie Desdoumes (**Example 2.12**). As early as 1904, twelve-bar blues strains appeared in published rags and a piece, "I've Got the Blues", was discovered which was published in 1908 (Porter *et al.*, 1993:15). W.C. Handy initiated the popularisation of the blues with his publication of "Memphis Blues" (1912) and "St Louis Blues" (1914). By that time the blues was already established (Sadie, 1980, V19:449).

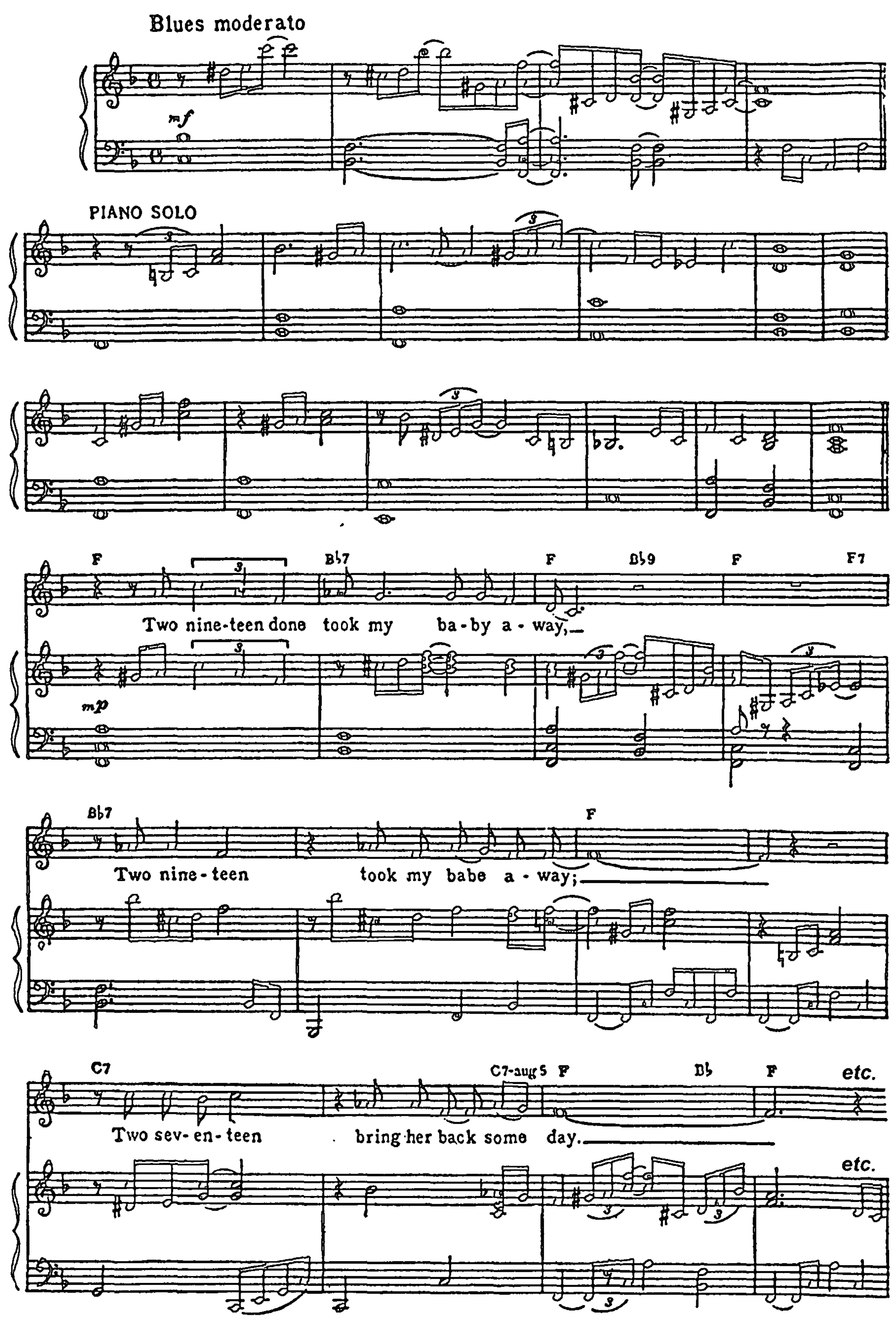
The blues did not express itself through one style only. The music consisted of a number of more or less co-existing styles, divisible into a variety of sub-styles each.

2.8.3 Blues styles

More blues styles and movements can be heard today than in any past period and all exist side by side. None of the older forms (folk, country, archaic, prison and Cajun blues) has become extinct; new ones (city, urban, rhythm 'n blues, soul blues, jazz and jazz related) have only been added (Berendt, 1982:135).

There are basically three main stylistic areas within the blues. Each has its own point of origin, character, place of existence and musicians who perform the music. The three styles are, namely:

* country blues
* city blues, and
* urban blues.



Example 2.12 "Mamie's Blues"

(Mellers, 1964:444/5)

2.8.3.1 Country blues
(Appendix D, Example 1)

A variety of sub-styles exist within country blues; three are most significant. According to Middleton (1972:61) they are, namely the:

* Mississippi Delta style (including to some extent the Mississippi hill-country and parts of Alabama)
* Texas style (including parts of the surrounding states), and
* blues of the Eastern seaboard and hill-country (Georgia, Florida, North Carolina and Tennessee).

The first sub-style could be said to be archaic and rough, the second flexible, mobile and jazz-related, while the third often displays elements of white country and hillbilly folklore. The folk blues of Mississippi (with Memphis, Tennessee, at the heart) shaped the Chicago big-city blues. The folk blues of Texas and the Midwest (the "territories") was responsible for shaping the California big-city blues (Berendt, 1982:135).

Firstly, with regard to the **Mississippi Delta style**, it is true that white oppression and the black to white ratio[30] were the greatest in the South. As a result, the Negro culture and consequently the blues stemming from this area are generally the most primitive, passionate and unrestrained of any country blues, with decidedly the "darkest" tone.

To create the sense of desperation, the Delta blues singer uses an extreme range of effects: his guitar technique includes wide- and close-spaced chords, silence and purely rhythmic slaps. His vocal style includes humming or falsetto shrieks, yelling and so forth. The singer also carries each technique to its limits. A guitar technique particularly associated with Delta blues and connected with the depth of musical

[30] A direct relationship exists between white oppression and the character of Negro culture in a specific area. The same can be said for the numerical ratio of Blacks to Whites in the area. The higher the black to white ratio rises, the smaller the amount of white influence that is absorbed (Middleton, 1972: 61/2).

feeling is the so-called "bottleneck" technique[31] (Middleton, 1972:62). An unchanging tonic chord is often used as a drone. Heterophonic techniques appear. Structure is more variable and irregular compared with other country styles. The guitar style is the least melodic and most rhythmic (least "musical", most unorthodox) of country guitar styles. The vocals are speech-like in delivery, rough in manner and very similar to the holler in shape. Rhythm is very subtle yet extreme

Important musicians of the Delta blues style are mainly associated with the "traditional" country blues period (more or less the first twenty-five years of the twentieth century): **Bukka White, Son House** and **Charlie Patton** (Middleton:63/4). Patton could be regarded as the founder of the Delta blues (Porter *et al.*, 1993:16). He had a deep, gruff voice and was influential with regard to a number of blues singers (Crowther and Pinfold, 1986:56). The style has continued up to recent times relatively unchanged.

One of the top and best-known Delta singers was **John Lee Hooker**. His style is very primitive and his music is indicative of the continuing existence of the great emotional range of Delta blues. The most outstanding Delta singer and excellent country blues singer was **Robert Johnson**, whose performance period lasted from about 1930 to 1935 (Middleton:63/4). He was known for his much admired and distinctive guitar work and brooding, intense singing (Crowther and Pinfold:74/5).

Secondly, with regard to the **Texas style**, it should be noted that the Texas racial situation was more relaxed. White oppression was not so great and the Blacks were more evenly scattered. The Texas blues therefore are not so primitive and are more relaxed, as their tension is more contained. An important aspect is this relationship between control and intensity of feeling which, though contained, threatens to break through.

The form is more regular and is often a standard twelve-bar structure. Harmonically an extra chord or two may be added. Guitar responses are more likely to be varied

[31] The player stops the string(s) by means of a broken-off bottleneck (or similar object) fitted onto his left index finger. In this manner he can also produce a large variety of expressive effects, like glissandi, slides and intense vibrati, applied to a chord or parts thereof (Middleton, 1972:62/3).

and individualised, even quite musical "comments". Overall, the guitar style shows more sophistication than that of the Delta. Bottleneck work does not feature, neither are there any technical extremities. Timbre is refined and fairly pure, vibrato is small, glissando rare, and texture is generally light. Rhythm is more predominantly regular than in Delta blues.

The Texas blues vocal is comparatively relaxed and lighter in tone than the Delta blues; it is not shouted but sung and is therefore more musical. Hints of melismata occur, particularly at phrase ends; elements of relaxed, behind-the-beat phrasing, unusual in country blues, occasionally accompany the melismatas. Permeating the style, this vocal refinement replaces the extremism of Delta style (Middleton, 1972:65/6).

Most country blues singers were men, their art having grown from the ritual of work. These "professional" blues singers sometimes suffered from some kind of physical affliction (usually blindness), like **Blind Lemon Jefferson**, or from temperamental malaise, like **Robert Johnson** (Mellers, 1964:292). Jefferson is the big name in Texas blues and was active from around 1910 to 1929 (Middleton:67). He sang in a high-pitched voice and his blues, which were raw and rugged, could be either sacred or profane (Crowther and Pinfold, 1986:55). The most noteworthy relatively recent representative is **Lightnin' Hopkins**, performing since around 1945.

Thirdly, with regard to the **blues of the Eastern seaboard and hill-country**, the racial situation again differed. While the black to white ratio was relatively low (fewer Blacks for the number of Whites in a specific area), a tradition of emancipation existed, which resulted in a considerable mixture of the two races and the consequent exposure of the Negro to white culture and traditions. This gave rise to a type of blues with a strong white influence in style and approach as well as in actual forms and materials.

Eastern-style singers occasionally made use of folk songs of European origin ("Careless Love" is a well-known example) and turned this folk material into blues by means of their characteristic guitar style, vocal treatment, *et cetera*. The treatment of these songs is rather more sophisticated than would be normal in the country.

A greater variety of chords and greater harmonic movement exist, resulting in forms not governed by the traditional twelve-bar patterns but instead by harmonic structures, and in vocals that tend to be further from the holler and nearer to tunes (Middleton, 1972:67/8). Vocal treatment is reasonably refined with a light, smooth tone. The rhythm is fairly regular. The guitar part is more an accompaniment and has a sweet tone, a chordal texture and only slight use of expressive techniques and blues effects.

Groups of musicians include the partnership of **Sonny Terry** and **Brownie McGhee**, since around 1940, and the various groupings formed from about 1920 to 1940 by Terry, **Bull City Red** and **"Blind" Gary Davis** with **"Blind" Boy Fuller**. These groups symbolised the greater social spirit and social ease in Eastern blues.

However sophisticated, Eastern blues remains a country blues. The essential characteristics of the country form's nature and function still play an important role (Middleton:68).

Middleton (pp. 59/60) indicates the following characteristics of country blues in general, namely:

* The harmonic structure consists of the standard twelve-bar pattern and is often even less complex. It is fairly non-standardised: variants of this pattern are used in contrast to town blues where Western music's regularity is an influence.
* The musical style appears to be rather primitive, with vocals that are less "musical" and closer to the holler.
* The rhythm is not always strictly regular and the vocal and instrumental technique seem to be unorthodox and not always pure (not accurate).
* In country blues, usually a solo music, the singer accompanies himself on his guitar while additional players (extra violinist, harmonica player, guitarist) may be heard from time to time.
* The relationship between man and woman (love, or the lack of it) is the main theme and sub-themes (e.g. work trouble or general dissatisfaction) are frequently connected to it.

* Off-beat phrasing (characteristic of blues singing) is generally organised in such a way that the notes fall slightly before the beat and not straight after as is common in more sophisticated styles. Aggressive and relaxed effects respectively, are obtained. Tension is thrown at the beat.
* The tune and words are often made up by an anonymous artist and then sung by him and others with word changes, added verses and modified nuances of expression in the dialogue of voice and guitar.

A more sophisticated blues, one that has moved away from the country but has not necessarily broken all its ties to it, is found in the city.

2.8.3.2 City blues

The Negro's city experience was based on an oscillating relationship between the forces of Americanisation and that of the ghetto spirit. City style blues belong to the ghetto; they are reasonably primitive and are connected to the Delta.

"Papa" Charlie Jackson was the greatest representative of hope in the early city blues. As a vaudeville singer and entertainer, he made his blues background part of his entertainment; they became complimentary parts of the same reality. . To be American as well as black was felt to be possible. This aspect can be traced to all sophisticated blues styles (Middleton, 1972:71/2). A cynicism brought on by the difficulties of the Depression characterised many of the 1930's blues. A good example of this is found in the work of **Peetie Wheatstraw**. Other singers included **Sleepy John Estes** (Sadie, 1980, V2:817) and **Arthur "Blind" Blake** (Middleton:73).

Large numbers of blues teams were formed in Chicago (Sadie, V2:816). The partnership of pianist and singer **Leroy Carr** and guitarist **Scrapper Blackwell** (Frankie Black) set the pattern for the typical city style of this period; they established most trends and dominated city blues development (Middleton:84). Carr was the most popular blues singer in the (early) 1930's. His classic performances include "How Long, How Long Blues" (1928) and "Midnight Hour Blues" (1932) (Sadie, V2:816). Many of his songs, sung in a bitter-sweet manner, are still performed nowadays (Crowther and Pinfold, 1986:72/3). His piano is dominated by boogie

influences - close links existed between boogie woogie and city blues at that stage. The closely-knit response relationship between piano or vocal and guitar is one of the most important characteristics of the Carr and Blackwell style (Middleton, 1972:85/6).

Although boogie woogie cannot truly be classified as a city blues style, it contains a great deal of city blues influence and is representative of the blues in the city.

City blues styles to be discussed are, namely:

* classic blues
* boogie woogie (piano blues), and
* the modern city style and citified country blues (both of which are little known and lesser performed than the more significant classic blues and boogie woogie).

2.8.3.2.1 Classic blues
(Appendix D, Example 2)

The heyday of city blues occurred when the red-light district of New Orleans, Storyville, was closed (1917), resulting in the mainly northward migration of black musicians. Many went to big cities, especially Chicago, and it was there that classic blues singers flourished in the 1920's (Mellers, 1964:293). In classic blues the country is finally left behind. It is a music of balance: balancing, among other things, hope and reality, white and black and the individual and the group.

Classic blues was entertainment and was initiated in the small towns and travelling shows of the South. It was a music for the whole community, primarily a celebration of social pleasure, with personal feeling not rating very high. Gradually personal feeling became more noticeable and the relationship between communal and individual aspects showed signs of becoming blues-like. The personal consciousness, wider vistas and urban "neurosis" typical of big-city jazz are added to the fundamental "down-home" stability which forms the basis of the music (Middleton:77/8).

The city dwellers for which the blues were a reflection of their own desires and sorrows were on the whole female. The deep resonance of the black woman's voice became representative of the mother-image that appeared to be very important to the rootless big-city inhabitants (Mellers, 1964:292).

The women singers of the classic blues were the perfect example of the period. Like the men, they were in the first place entertainers who often made use of popular material and always of a sophisticated style. They were regarded as symbols of hope and makers of reality out of hope. Unlike the men, they used a band. By using jazz players and jazz bands classic blues creates a bridging point between the two types of music. With them the individual is no longer completely isolated with his guitar as his only comfort; he is part of a co-suffering group.

Middleton (1972:76) is of the opinion that it was the female singers who made the impasse reached by the male singers more bearable. Firstly, they were part of a matriarchal society. Secondly, they have obtained a degree of security and a basis for their hope and assurance by historically achieving slightly greater social and economic success than the men, as well as always being pillars of the church and thus cornerstones of the community. Thirdly, the lonely, single men in the cities needed a substitute for the women they had left behind.

The Depression not only saw the end of many record companies, folk singers, musicians and true vaudeville, but also of the majority of the classic blues singers (Oliver, 1974:97).

In the 1930's blues pianists became more prominent (Sadie, 1980, V2:817). Blues singers were increasingly turning from the style of classic blues to that of piano blues, namely barrelhouse and boogie woogie (Middleton:80).

2.8.3.2.2 Boogie woogie (piano blues) (Appendix D, Example 3)

The precursor of boogie woogie, barrelhouse[32], originated as a kind of guitar music (Middleton, 1972:81) in the Midwest logging and turpentine camps where the workers played instrumental blues for one or two guitars (one plays rhythm-harmony, the other the tune and embroiders thereon). These pieces mostly stressed the rhythmic excitement rather than the vocal melancholy of the blues and were sometimes called "fast western" (Mellers, 1964:272).

After the Depression bands were unaffordable. Pianists tried to replace the bands to some extent by developing a style of playing that was rhythmically strong for dancing (Stockton, 1995). Because the instruments (two guitars) were not naturally suited to this type of raw, rhythmic music, the players (mostly non-professional musicians) made use of the broken-down, out-of-tune upright pianos that were available in the shantytown bars and brothels. As they had to make a lot of noise to be heard above the bar's noise, the instruments were used percussively.

The pianist's left hand creates a thick chugging of low-spaced triads in crotchets, then quavers, then the thrusting dotted rhythm of boogie woogie (Mellers:272/3). It also uses triplet rhythms (Middleton:81). The bass has no dynamic variation. The treble line is widely spaced and often in complex cross-rhythms with the left hand. Rhythmic momentum is everything. The right hand uses percussive groups or note-clusters to make the noise wilder and louder. It introduces chromatic slides, tremolandi, crushed notes and rapidly repeated notes to emulate the expressive devices of the more emotionally sensitive guitar. Pitch distortion was an accidental effect because of the bad condition of the instruments (Mellers: 273).

Barrelhouse is primarily a community music and almost completely functional. The vocal, if there is one, is usually a spoken commentary. The structure is primitive and the rhythm of the bass motifs is hypnotic.

[32] A barrelhouse is an American drinking place serving beer from a barrel and home-made liquor; generally a gambling shop as well. The name "barrelhouse music" was derived from it (Gammond, 1991:41).

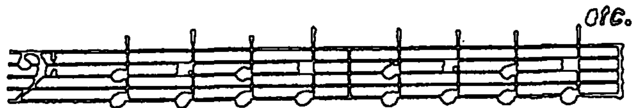
After barrelhouse music was introduced to the cities during the 1920's, it gradually started influencing city blues. Simultaneously, barrelhouse absorbed its first experience of city life and was influenced by city blues, thus turning into boogie woogie. Boogie and blues eventually became inseparable parts of the same tradition. Nevertheless, boogie remained a fairly primitive, communal and functional music, located mainly at the ghetto rent-party[33] and in the bar and brothel. It appears to be the first clear recreation of the country community in the town (Middleton, 1972:81/2).

It was in Chicago that the conditions and environment were right to bring boogie to its peak during the period following Prohibition (1920) (Harris, 1953:154). Boogie always remained in the same social environments. Boogie's range of expression was not very wide due to its creation within one definite and limited set of circumstances. Yet it still drew strength from this confinement. The three main determining factors of boogie were the kind of places in which it was played, the type of men who played it, and the instruments on which it was performed (Harrison, 1974a:108/9). It can be said that in essence, boogie was created by uneducated men who were never taught how to play and who ignored the conventions because they just did not know any existed.

As the refinements of elaborate melodic development were not possible due to the forceful and brash music they were called on to produce, the boogie player cultivated great rhythmic virtuosity. The identifying aspect of boogie is its ever-present ostinato bass, probably arising from the early musician's lack of training. It is likely that the early boogie player would keep his left hand in a few close positions while improvising melodies and rhythmic punctuations with the right hand, in this way stating the underlying chords in simple, repeated patterns. Initially this would almost

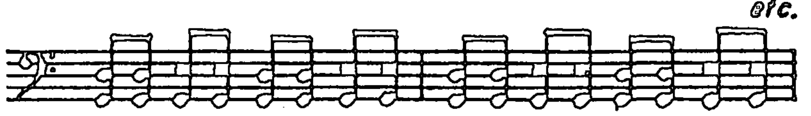
[33] Of the blues singers, guitarists, pianists and other instrumentalists that went north in the ten years following World War I (Sadie, 1980, V2:816), many were found in the already densely populated South Side of Chicago and New York's Harlem, the black quarters of these cities. In these congested conditions people were poor and much hardship existed. As rent prices rose, "house-rent" parties were organised by the tenants (more or less on a rotation basis) for mutual aid in the tenements. Favoured delicacies and bathtub liquor were provided, while guests paid an admission fee. With the proceeds the rent could be paid and a similar service afforded to someone else at a later stage. Boogie music was ideally suited to these functions (Oliver, 1974:96). Pianists played for beer and tips. These functions became schools for other pianists (Sadie, V2:816).

certainly have been only four notes or chords (the same chord repeated) to a bar (**Example 2.13**) (Harrison, 1974a:110/111).



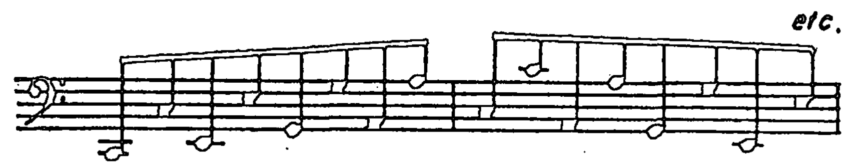
Example 2.13 The four chords-to-the-bar pattern that gave rise to the archetypal boogie bass
(Harrison, 1974a:111)

As this became monotonous the number of notes per bar were doubled with a different effect, resulting in the archetypal boogie woogie bass (**Example 2.14**) (Harrison:112).



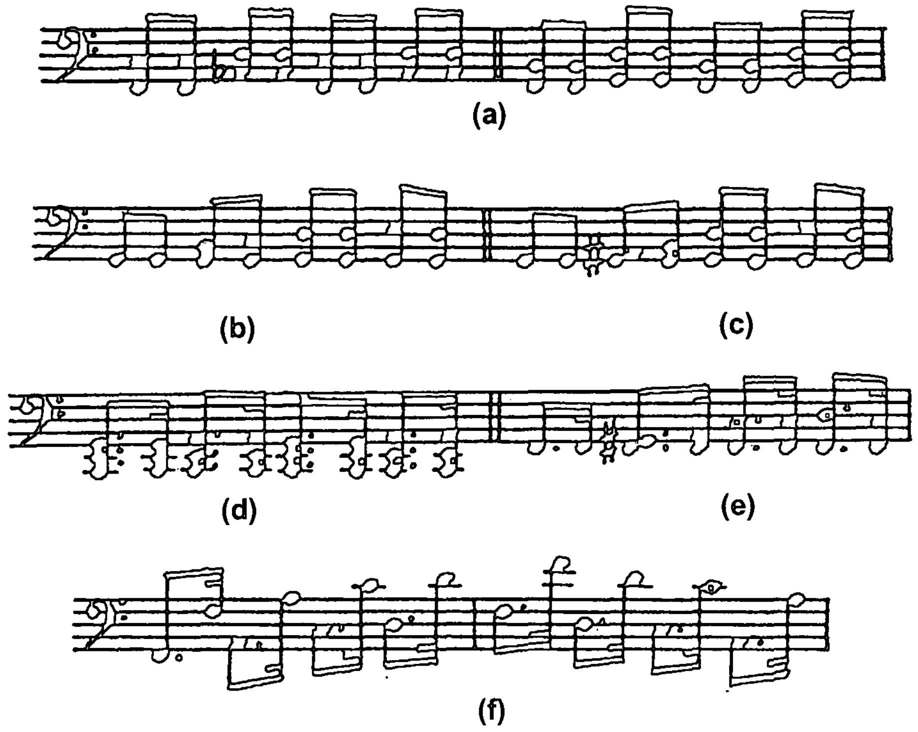
Example 2.14 The archetypal boogie woogie bass
(Harrison, 1974a:112)

Example 2.14 as well as **Example 2.15** (of a walking bass in broken octaves) form the two basic formulae for boogie basses (Harrison:113).



Example 2.15 Another basic formula for boogie woogie bass
(Harrison, 1974a:114)

Developments (variations) of **Examples 2.14** and **2.15** are the following:

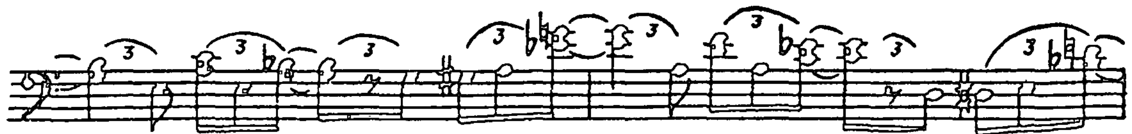


From: (a) "Boogie Woogie Stomp", Albert Ammons
(b) "Shout for Joy", A. Ammons
(c) "Monday Struggle", A. Ammons
(d) "Bass Gone Crazy", A. Ammons
(e) "Boogie Woogie Blues", A. Ammons
(f) "Bass on Top", Meade "Lux" Lewis

Example 2.16 Variations on the basic formulae for boogie basses (Harrison, 1974a:114)

For the right hand part some general tendencies include passages in single notes, which were common, but because of a need for strength these were reinforced on a regular basis with double notes at various intervals. Passages in thirds were often used and sixths even more so. Octaves with their ringing sound were well-suited to boogie music. Arpeggios over wide stretches of the keyboard were less often found. Repeated notes were used, as were tremolos, almost certainly of guitar origin.

Ornamentation such as grace notes was frequently employed. They were executed as fast as possible and as emphasis to the note they preceded. Very commonly heard were the groups of three or four notes (usually descending) that preceded a note or chord, as well as the chromatic slide often leading into a tremolo. Trills were used regularly. In purely rhythmic passages heavy, detached chords were used to punctuate the bass. Also common were groups of even eighth notes and dotted eighth and sixteenth notes. Boogie pianists seemed to favour triplets (**Example 2.17**) (Harrison, 1974a:116-118).



Example 2.17 "Mellow Blues", Jimmy Yancey
(Harrison, 1974a:118)

Cross-rhythms abounded. The harmonic basis of boogie, though very simple, included many dissonances. Due to its variety of figuration and rhythm, the player's right hand was much more independent of the left than in any other style of jazz piano playing (Harrison:119/20).

Together with simplicity of harmony went simplicity of form. Boogie was based on the twelve-bar blues (four bars on the tonic chord, two on the subdominant, two on the tonic, two on the dominant and a final two on the tonic). Modification sometimes replaced the second bar on the tonic with a bar on the subdominant (like in Meade "Lux" Lewis's "Bear Cat Crawl"), or the subdominant was substituted for the dominant in the tenth bar, each chorus ending in a plagal instead of perfect cadence (Jimmy Yancey's "Yancey Stomp"). Four-bar introductions and two-bar codas occurred; the former often employed tremolo chords, the latter were usually simple and abrupt (Harrison:121/2).

An additional modification to the boogie form was the use of breaks. The musical purpose thereof was to create suspense and expectation by means of suspending the regular beat, thereby increasing the tension towards the climax of the

performance. The practical purpose of the break was to aid the left hand so that it could rest from playing the very tiring ostinato basses (Harrison, 1974a:123).

Only a very small number of men could realise the full potential of boogie woogie. With them it reached a great level of expressiveness. Jimmy Yancey, Meade "Lux" Lewis, Albert Ammons and Clarence "Pine Top" Smith were probably the best of the "pure" boogie pianists[34].

Jimmy Yancey (1894-1951), a Chicagoan and famous pioneer of boogie, developed his art at rent-parties but although very active during the 1920's, never became a professional musician and was unknown outside of his hometown until the boogie revival in the 1930's. Despite his strong percussive touch, there was an air of grace and finish to his work due to the delicacy and finesse of his playing. Some outstanding examples of his work are "Yancey Stomp" and "State Street Special". Other works include "The Mellow Blues", "Yancey's Bugle Call", "Two o'Clock Blues" and "Lucille's Lament" (Harrison:124-126). His fast pieces are complex and sophisticated, but his slow pieces favour personal feeling, loneliness and melancholy instead of physical vigour, thus carrying the music towards jazz (Middleton, 1972:84).

Meade "Lux" Lewis (1905-1964) was strongly influenced by Jimmy Yancy as well as by the rattle of train wheels in their ever-varying rhythms over the tracks (Harris, 1953:156). His masterpiece is "Honky-Tonk Train Blues"[35] (1936), which is noted for its compelling cross-rhythms and chromatic harmonies (Chase, 1955: 467). Other great works include "Six Wheel Chaser", "Bass on Top" and "Solitude", all recorded in 1939 and 1940. The music of Lewis lacked Yancey's emotional depth but still show him to have been the most pianistically inventive of boogie players. He displayed a rhythmic force and momentum that gave vitality to his work. Lewis fell

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[34] In a way the achievements of the major musicians were made possible by the work of countless minor pianists, all with something to contribute but lacking the ability to do so. Only a very few had the stylistic "purity" of the masters. Mostly their work was a combination of boogie characteristics with elements not essential to the idiom. Among them were Pete Johnson, "Cripple" Clarens Lofton, Montana Taylor and Cow Cow Davenport (Harrison, 1974a:130).

[35] Train blues, very popular in the boogie repertoire, probably originated very early in the idiom. The honky-tonk trains, run by railway companies and used for excursions, transported coloured industrial workers to visit relatives in the South. As money was scarce, these trains consisted only of baggage cars with no seats, but included a piano for entertainment (Harrison:127).

into obscurity for several years until about 1936 when the revival of interest in boogie was stimulated by the discovery of an old copy of "Honky-Tonk Train Blues".

Albert Ammons (1907-1949) was closely associated with Meade "Lux" Lewis throughout the 1920's and 1930's. Boogie, as a fundamentally pianistic idiom, could never be adequately adapted to a band; however, those recordings of Ammons that came closest include "Boogie Woogie Stomp" and "Early Mornin' Blues". His best solos, recorded in 1939 and 1940, include "Monday Struggle", "Bass Goin' Crazy", "Boogie Woogie Blues" and "Boogie Woogie Stomp" (Harrison, 1974a:127/8). The latter shows the powerful drive and rhythm he imparted to his playing.

Another pianist influenced by Jimmy Yancey was **Clarence "Pine Top" Smith** (1904-1929). He helped to make known the term "boogie woogie". His "Pinetop's Boogie-woogie" showed a simplicity and charm no one has been able to copy (Harris, 1953:157). Other good works include "Pinetop's Blues" and "Jump Steady Blues", played with a delicacy that placed him apart from other pianists. Smith's work displayed refined phrases, yet a solid rhythm. He was a distinct musical personality with a slight, though definite, influence on Meade "Lux" Lewis and Albert Ammons.

The boogie revival took place in the 1930's, gaining great popularity during the second half of the decade. Outstanding pianists appeared in expensive nightclubs and concert halls; obscure but creative musicians were brought to light and recordings were made. Soon, however, commercial imitations and dilutions appeared. Dance bands featured synthetic boogie and boogie-based popular songs became common, some giving rise to rock songs of the 1950's. New but commercially-orientated pianists appeared on the scene. Some established jazz musicians attempted to adapt the style for use with small and large combos, but without success (Harrison:133/4).

As much of the strength of boogie was drawn from it being a living part of the environment in which it was created, the concert hall and nightclub milieu in which it was now performed sapped the idiom's vitality. It was therefore inevitable that boogie would lose its place as an important part of jazz, mainly because the

environment from which it drew its strength (rent-parties, *etc.*) totally disappeared (Harrison, 1974a:135).

Besides classic blues and boogie woogie, two other city blues styles, discussed together, are the modern city style and citified country blues.

2.8.3.2.3 The modern city style and citified country blues

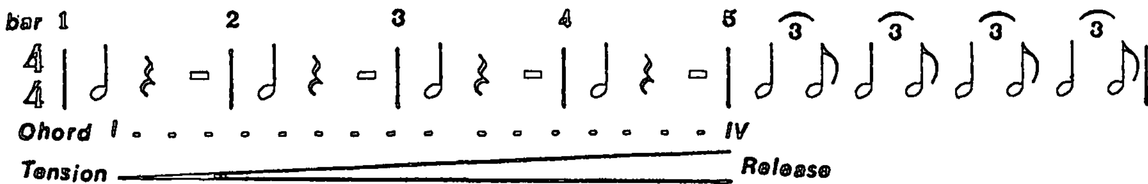
The last two city styles are, namely:
* the modern city style, and
* citified country blues.

The **modern city style** developed out of the city styles of the 1930's, in particular that of Chicago singer and harmonica player Sonny Boy Williamson. The modern city blues band (guitar, bass, drums, piano and harmonica), form and style start appearing. Ostinati, boogie-derived physical vitality, amplified instruments and group-forming instrumental relationships are intensified (Middleton, 1972:89,88).

According to Middleton (p. 90) characteristics of modern city style include the following, namely a
* rather primitive form, sometimes no more than a chordal drone
* complex response structure that is formed out of the different relationships within the band but is dominated by ostinato and has the priestly hero-figure of the singer as its focal point
* Delta-derived, holler-shaped vocal with added hysteria and harshness
* prevalence towards relatively "dirty" (unorthodox, impure) vocal and instrumental timbres and effects, and
* complex rhythm, displaying a strongly corporeal basis and a superstructure of subtle subversion or destruction (negation) of it.

An important and new technique in modern city style is the stoptime effect (**Example 2.18**). Mostly it takes the form of a cessation of the beat during the first four bars of the chorus, except for the regular first beat of each bar. Tension builds up with each bar of silence and mechanical regularity; the release comes in the fifth bar at the

change from the tonic chord to the subdominant as the beat is resumed (Middleton, 1972:91).



Example 2.18 Stoptime
(Middleton, 1972:91)

A musician associated with the modern city style, himself with a primitive style and strong links with the country, is **Muddy Waters** (McKinly Morganfield). Starting his career as a country singer, he also produced "citified country" music and city blues. His music is among the harshest of modern city styles and deals with the inhumanity and destructiveness of ghetto life with uncompromising honesty and directness (Middleton:92/3).

Citified country blues clearly shows the connections between modern city blues and country blues. By citified country music is meant the music of certain country singers who resided in the towns but retained their country style and merely "citified" it by the addition of a small band (generally bass and drums) to their guitar. **John Lee Hooker**, representative of the Delta style, and **Lightnin' Hopkins**, representative of the Texas style, are the most important players of this technique (Middleton:91/2).

The third and last important blues style is that of urban blues, connected with the Second World War (1939-1945).

2.8.3.3 Urban blues
(Appendix D, Example 4)

Urban blues coexisted with modern city styles during the 1940's and its formative tradition coexisted with earlier city blues of the late 1920's and 1930's. This urban

blues tradition existed only in certain areas and under special conditions. The urban traditions that were involved (in particular those of the Southwest and Texas) developed independently of the general blues development at the time, becoming widely accepted only in the early 1940's. The problems experienced in urban life remained the raw material for these blues (Middleton, 1972:98,108). Urban blues can be divided into three sub-styles, namely those found in:

* the Southwest
* Texas, and
* Tennessee (where the blues were more modern and were known as modern urban blues).

The first urban blues style is that of the **Southwest**. The special nature of the urban blues context in the 1920's and 1930's is the clearest in Kansas City and the Territories. As a frontier area it was characterised by an unusual hope, optimism and sense of possibilities among Black and White alike, resulting in a rather relaxed and flexible system of race relations. Music therefore also showed hope, energy and relaxation.

There are three main areas of similarity between Kansas City (K.C.) blues and classic blues. Firstly, both have close connections with jazz. The singers performed with big jazz bands found in the area (e.g. Benny Moten and Count Basie) and the music these bands made had the blues as basis. Secondly, popular material, particularly ballads, is used and is realised in the typical jazz (and sophisticated blues) manner. Thirdly, there is a sense of balance: black and white, group and individual and hope and reality are balanced by K.C. blues in such a way that suggests a type of natural synthesis.

Differences between K.C. and classic blues indicate the reason why the former was able to succeed and develop into the predominant sophisticated style in blues history while the latter disappeared (Middleton:98/9). In the first place, sophistication is combined with the physical security of corporeal rhythm. In the second place, the K.C. community is basically jazz-like. It is a collection of complementing individuals with jazz-style solo choruses and shorter responses and obligati that play a similar

role to that of classic blues instrumental responses. In the K.C. big band, group and personal statements are featured.

Kansas City blues has a certain expertise and discipline to it, especially in the band's subtle shadings of dynamics, its balance and chord control (Middleton, 1972:100). K.C. vocal style also shows a refinement. The style's characteristic relaxation results in the beginnings of after-the-beat phrasing (found in later urban singing).

The two great partnerships of K.C. style differ as to their "musical" approach, thereby showing the variety within urban blues. **Jimmy Rushing** and **Count Basie** are more "musical" and closer to jazz; their partnership is therefore more tasteful. **Joe Turner** and **James P. Johnson** are less sophisticated, nearer to the blues tradition with a partnership that is more unorthodox. While both had a considerable influence, that of Turner was more widespread and longer lasting.

The second urban blues style originated in **Texas**. Urban Texas blues shows a considerable influence from K.C. blues. Texas singers generally performed in small, five-, six- or seven-piece bands and transferred characteristics of big-band K.C. style into that context. Jazz-influenced instrumental solos and melodic style appear to stem from K.C. blues. The Texas vocal is derived from its rural predecessor, It is a sophisticated, musical treatment of the holler, with a light tone, relaxed phrasing and controlled delivery. Guitar style is the development of the country Texas style (Middleton:101/2).

As it displays the influences of K.C. blues, Texas style is regarded as a synthesis between the two traditions. **Louis Jordan** was most associated with this synthesis. He adapted K.C. style to the small band (piano, bass, guitar, drums, trumpet and saxophone), which was then adopted by well-known Texas singers, like **T-Bone Walker**. Onto this framework was grafted the influence of the Texas vocal, guitar and spirit, the resulting synthesis setting the trend for the sophisticated blues of the early 1940's. In addition to Jordan and Walker, exponents of this style included **Joe Turner, Sonny Parker, "Bull Moose" Jackson, Amos Milburn, Wynonie Harris** and **Lowell Fulson** (Middleton:103).

The third urban blues style, modern urban blues, was found mostly in **Tennessee** and developed out of the synthesis of the early 1940's. It emerged in the early 1950's (after the post-war dominance of the modern city blues), primarily in the hands of the great **B.B. "Blues Boy" King**. From there it gradually grew into soul. This development took place in Memphis, Tennessee. Many singers and players influenced King. These influences appear to show his sophisticated position that is nevertheless aware of the ghetto as well as the mature modern urban style's wider awareness - especially of church music, jazz and popular music - characteristic of soul (Middleton, 1972:104,107).

Developing the singer's priestly persona and quasi-liturgical performance ritual is probably the most important development in modern urban blues. The modern singer is depicted as the archetypal secular priest. In modern urban blues commercialisation becomes important for the first time in blues history (Middleton:105/6). It is this commercialisation of the blues that contributed towards its becoming an all round popular music.

2.8.4 The blues as popular music

Blues were not only sung to a live audience but were also recorded and so marketed to the listening public. This contributed towards the music becoming even better known and more popular. This concept will be discussed with regard to the following, namely:

* rhythm 'n blues, and
* the blues and the white audience.

2.8.4.1 Rhythm 'n blues

Rhythm 'n blues (R & B) originated in the primitive styles of modern city blues such as those of Muddy Waters and John Lee Hooker. It signifies isolation from and antagonism to the white mainstream (Middleton:186).

The recording of blues had been carefully controlled by a few large companies up to the end of World War II (1945). However, in the late 1940's, smaller companies

multiplied and began commercial production (Sadie, 1980, V2:817), many issuing records exclusively for Blacks (Oliver, 1974:100). Up to this time a large amount of blues recordings had been classified and marketed as "race records" (Sadie, V2:817). This term was used less and less as record companies realised that the term with its implications of segregation was unpopular (Oliver:100).

The implication of segregation contributed towards the development of post-war "rhythm 'n blues", a new term completely, without racial connotations (Sadie, V2:817). R & B records featured religious services and small-band groups, close-harmony quartets and quintets, secular and religious in character, together with the blues.

The riffs and unison saxophone work of Kansas City-style jazz contributed towards the formation of the new music. In it, however, percussive piano boogie, heavily accented off-beat drumming and electric guitars were prominent.

Some of the principal singers in the shouting style of R & B were experienced bandleaders, such as **Wynonie Harris** who worked with Lucky Millinder and Lionel Hampton, both big-band leaders who have influenced R & B. Other musicians included **Charles "Crown Prince" Waterford** and **Jimmy Witherspoon**. A number of singers from the new school liked to "front" a band, but still played an instrument between vocals, for example, **Eddie "Mister Cleanhead" Vinson** and **"Bull Moose" Jackson**, both saxophonists. New guitarists appeared, playing strongly amplified instruments to be heard above the strong "shouting" bands that supported them, for example, **Smiley Lewis** (Overton Lemon) and **B.B. King** (Oliver:100/1).

R & B is the white effort to understand, the white effort to enter the world of modern city blues. Apart from soul, R & B is the nearest pop style to "genuine" blues (Middleton, 1972:187). According to Sadie (1980, V19:44) 1954 more or less saw the merging of rhythm and blues and British-American country music (country and western) into a new general style, rock 'n roll.

Connected to this "effort to understand" was the popularity of the blues among (young) white listeners.

2.8.4.2 The blues and the white audience

The blues has penetrated popular music to a large degree since the mid-1950's. Black music in general and specifically blues, has always been what white music has only recently become, namely full of social involvement and true to life; it was a commentary on the everyday lives and problems of those who sang it (Berendt, 1982:135/6).

Middleton (1942:123) points out that World War I, the first move towards the mainstream (that is, away from oppression and stereotypes; a move towards the affirmation of a black consciousness and identity) and the first great eruption of recognisably modern art (*ca.* 1900-1925) can be associated. In the same way World War II, the second move towards the mainstream (associated with the urban blues style) as well as a second outburst of radical artistic activity - from which modern artistic avant-garde emerged - coincided. Black music was widely enthused about for the first time after the First World War, but it was only during the so-called "jazz age" that the first signs of widespread dissatisfaction with the Western traditions occurred.

In the late 1930's, while the enthusiasm for jazz continued, swing became popular (refer pp. 206-220). It leaned slightly towards commercialism and although driven by black musicians (Fletcher Henderson, Count Basie, *etc.*), it appeared to be regarded more as a "white" music, made popular more often by white musicians than by Blacks. Yet in the meantime, true Negro music was generally unheard of by white people.

New widespread white involvement, together with socio-cultural developments similar to those of the 1920's, accompanied the second black move towards the affirmation of a black consciousness and identity. Musically there occurred a split in this involvement. On the one hand intellectuals and artists followed modern jazz into esotericism with the rise of bebop. On the other hand ordinary young Whites made the discovery of the urban blues of the time. During the 1940's and early 1950's this phenomenon and this blues music grew into an identifiable adolescent pop culture and its first expression, rock 'n roll (Middleton:125).

The blues enabled popular music to attain a qualitative level previously unthinkable. The flow of black music into white rock and pop music was getting bigger and bigger, as seen with the so-called "funkiness" which became the fashionable be-all and end-all of commercial rock music during the 1970's. Funk, however, was derived from the black ghetto and the blues. Black musicians were the stars of funk, in particular George Benson and Herbie Hancock (Berendt, 1982:137).

Against the background of the blues styles, it is possible to discuss the musicians who introduced this music to its listening public. Throughout its history, a great number of musicians have contributed towards composing and/or performing the blues. They include well-known and lesser-known, male and female composers as well as singers. Some remained in the style in which they set out while others developed further into other styles.

2.8.5 The main exponents of the blues

Despite the large number of bluesmen and -women, only a selected few chosen for their importance can be discussed. They are **Huddie Ledbetter**, **Ma Rainey**, **Bessie Smith**, **Jelly Roll Morton** (who also played ragtime and jazz) and **W.C. Handy**.

Nettl (1965:184) believes that the most famous of the United States blues singers was Huddie "Leadbelly" Ledbetter (1885-1949), a Texas convict, discovered by famous folk song collector Alan Lomax. Leadbelly was a picturesque and very gifted figure in American Negro folk music and one who acquired a vast repertoire of folk songs, was a master of the twelve-string guitar and a folk singer of exceptional qualities (Chase, 1955:465). He appears to have been a violent, brooding man with a hard, rough voice, clearly traced back to his life in prison (Crowther and Pinfold, 1986:58). As a youngster he was "lead man" for Blind Lemon Jefferson (also a great country blues singer) and while accompanying him on his wanderings learnt much of the authentic blues tradition. His songs include "Shorty George" and "Fort Worth and Dallas Blues".

The greatest personality in blues singing, and one who came to be known as "The Mother of the Blues", appeared to be Ma Rainey (1886-1939) (Chase:465,464). She

was involved in show business from the age of 12 (Porter *et al.*, 1993:64) and was married and travelling with her husband's minstrel troupe, the Rabbit Foot Minstrels, early in her career.

She had a rich (warm, dark) and powerful voice (Chase, 1955:464) and her usually slow blues were lightened by her rhythmic drive, use of blues inflections and occasional expressive growls and bends (Porter *et al.*:64). Her blues were earthy and harsh (strongly delivered) and had a content that spoke directly to its audience (Crowther and Pinfold, 1986:31). The classic lines in her blues could be found in, for example, "Traveling Blues". Other works include "Counting the Blues" and "Stack O'Lee Blues" (sometimes spelled "Stagolee Blues") (Chase:464). She was undoubtedly the first of the classic blues singers. She introduced professionalism and artistry to the blues (Oliver, 1974:94).

A blues singer that surpassed Ma Rainey, was Bessie Smith (1894-1937). Guitarist Danny Barker (cited in Berendt, 1982:143) has the following to say about Smith: "If you had any church background, like people who came from the South as I did, you would recognize a similarity between what she was doing and what those preachers and evangelists from there did, and how they moved people. ..."

Bessie Smith ("Empress of the Blues") continued Ma Rainey's tradition (Chase:464) but had a wider repertoire and was more flexible and dramatic in her performance (Porter *et al.*:64). When still a child, she worked in travelling tent and circus shows as a member of Ma Rainey's troupe (Berendt:55). She was therefore a professional music-hall artist who preserved a few qualities of the folk singer (Mellers, 1964:294).

The work of Bessie Smith sums up the "Golden Age" of classic blues (*ca.* 1920-1930). Bessie was powerfully built and appeared maternal and emotionally enveloping, but was nevertheless a highly sophisticated musician as well as an intensely neurotic person. She was also powerfully erotic, certain and proud of her roots yet a committed American (Middleton, 1972:79). Her genius lay in her combining folk and vaudeville traditions (performed with the slightest jazz inflection) with her heartfelt emotions. Her voice had an ever-present undertone of tragedy (Crowther and Pinfold:33). As singer, she represented her people who had lived

through slavery and often worse conditions after emancipation (Berendt, 1982:55). Her bitterness sprang from what life did to her. Her blues became an account of modern and urban man's frustration (Mellers, 1964:294).

Bessie Smith's style has achieved a standard of excellence in the blues idiom. It is simpler and more purely "African" than the styles of the average blues singers. She prefers a very limited scale and very small range, heard in "Cold in Hand Blues", which is based mainly on a four-note scale. Her scalar pattern is rarely and then only slightly, changed and only by way of compromise. Tones do not always "harmonise" with the accompaniment chords according to the European harmonisation system. In paying little attention to the notes or words of the printed version, her great freedom of treatment of conventional blues (tunes) is noted. Yet she never elaborated freely, but simplified the original tune's phraseology, making it more truly "primitive" (Sargeant, 1964:174/5).

She wrote some of her best blues herself, but could sing popular songs equally well (Porter *et al.*, 1993:65). Her first record, "Downhearted Blues", was made in 1923 and was sensational (Berendt:55). Probably one of her best-known works is her rendition, in collaboration with Louis Armstrong, of "Careless Love", an Anglo-American folk song made over into a blues (Crowther and Pinfold, 1986:34). Other recordings include "You've Been a Good Ole Wagon", "Poor Man's Blues" and "Empty Bed Blues" (Chase, 1955:464), the only record that was a success among the white audience of the day.

Her recordings were usually done with excellent accompanists, among others, James P. Johnson, Jack Teagarden, Benny Goodman and Tommy Ladnier. For many years Fletcher Henderson was responsible for her supporting combos (Berendt:55). Her music has influenced such performers as Mahalia Jackson, Billie Holiday, Dinah Washington and Aretha Franklin (Crowther and Pinfold:36).

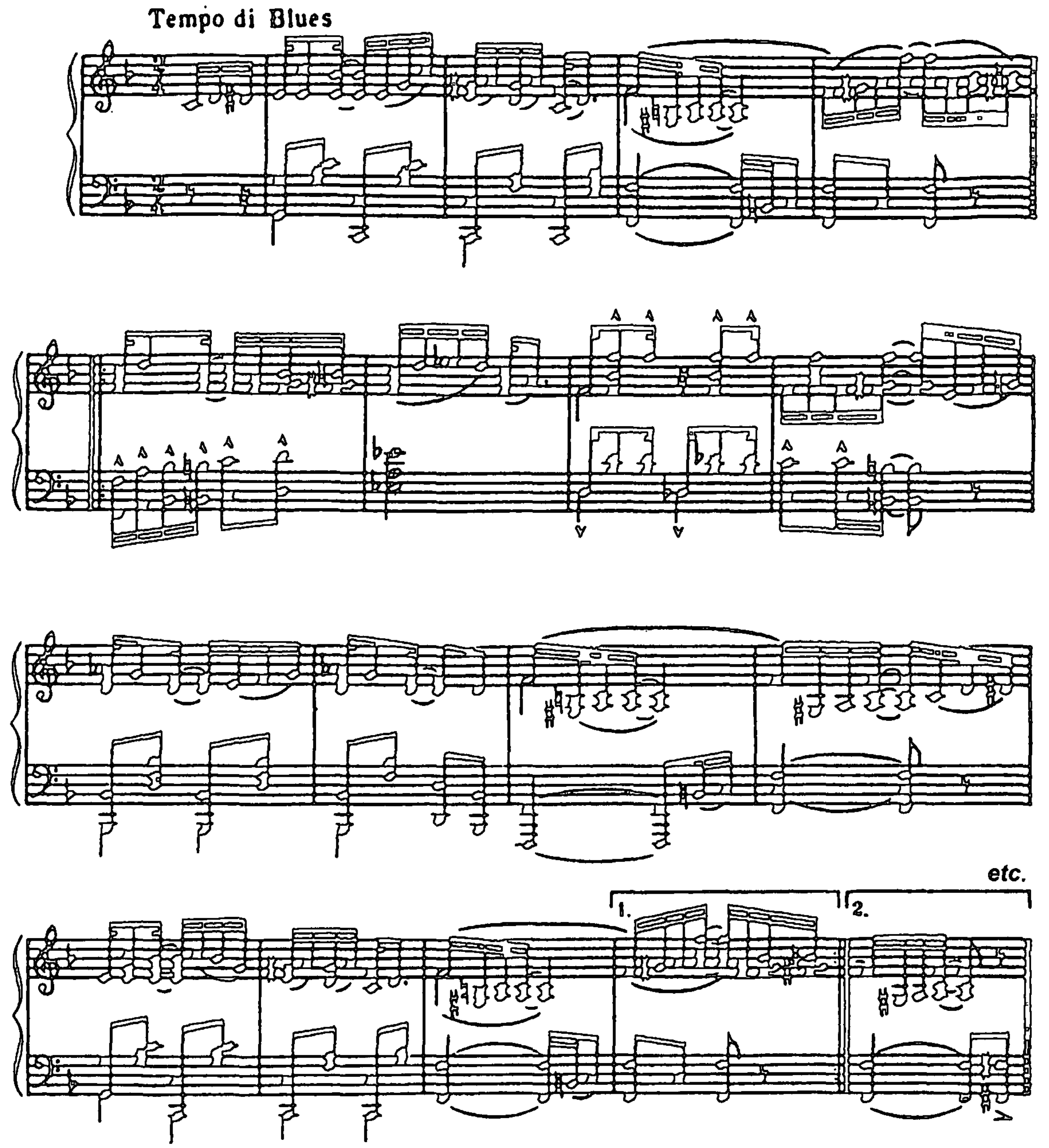
Other singers of classic blues, besides Ma Rainey and Bessie Smith, included **Clara Smith**, **Ida Cox** and **Bertha "Chippie" Hill** (Berendt:55), who recorded, among others, "Careless Love", "How Long Blues" and "Trouble in Mind", the latter in 1926 with Louis Armstrong and again in 1946 with other musicians (Chase:465).

Jelly Roll Morton (1890-1941) was also a first class, if perhaps somewhat limited, blues and ragtime singer (refer p. 156) (and a musician who certainly played an important role in the instrumental jazz field) (Crowther and Pinfold, 1986:24/5). Recordings such as "Mamie's Blues" and "Winin' Boy" demonstrate the lyrical quality of his style. "Doctor Jazz" and "Michigan Water Blues" are examples of the "shouting" type of blues and "Mr. Jelly Lord" and "Wolverine Blues" exemplify transposition of the blues from vocal to instrumental performance. Morton's playing of "Tom Cat Blues" shows the merging of ragtime and blues in piano solo (Chase, 1955:465/6).

A musician who has been particularly associated with the rise of the blues as a type of popular music was W.C. Handy (1873-1958), probably best known for his composition, "St. Louis Blues".

Although his father was strongly opposed to his musical inclinations, Handy did acquire some musical experience from school, playing on home-made instruments and listening to a local fiddler. After learning to play a rotary-valve cornet, he went on tour with a minstrel show. He formed his first dance band in 1903 in Mississippi and another in 1905 in Memphis, Tennessee. In 1909 Handy's band was hired in a mayoral campaign. He wrote the campaign song that also provided a hit tune for his band. It was called "Mister Crump" but was published as "Memphis Blues" (**Example 2.19**) three years later.

W.C. Handy never claimed to have originated the folk blues; he merely developed and exploited this type of Negro folk music. Lyrics were pieced together from folk song snatches he had heard (Chase:459/60). He harmonised folk blues and then built them into well-organised, multi-thematic compositions modelled on rags. Passion and rhythmic variety and, because of Handy's work, a certain amount of respectability were characteristic of the blues (Williams, 1974b:66). He introduced a rhythmic figure (the habanera or tango rhythm) in the bass of "Memphis Blues" (1912) (♫ ♫) and in his " St. Louis Blues" (1914) and called it the "tangana" rhythm.



Example 2.19 "Memphis Blues", W.C. Handy
(Handy, 1955)

Handy stood more or less in the middle of the Tin Pan Alley tradition and that of black folk music. In his blues he "aimed to use all that is characteristic of the Negro ...". He also took up with the low (primitive) forms of black music, but very cautiously because they were not considered respectable and did not come from books.

He later moved to Chicago and New York where he started his own music publishing company. He eventually became blind, but still carried on with his work. While W.C.

Handy never created the blues, he was certainly a pioneer of the composed blues as a type of American popular song (Chase, 1955:460/1).

It is necessary to take a look at the structure of the music these musicians composed and performed.

2.8.6 The musical structure of the blues

Structurally the blues have remained fairly consistent throughout its history, especially where form and harmony are concerned. The music will now be discussed with regard to the following aspects, namely:

* the harmonic and formal structure
* the blues scale and blue notes
* the vocal effect
* the structural and rhythmic diversity
* themes and subject matter, and
* other characteristics.

2.8.6.1 The harmonic and formal structure

The blues has always been among the most durable of all the music forms. Though its distinctive performance style makes it sound more African, its accompaniment is based on a Western harmonic formula (Sadie, 1980, V19:449).

When looking at notated songs and sheet music, it appears that the blues consist of a twelve-bar form composed of three four-bar lines or phrases (Courlander, 1969:125). Early (country) blues appear to have had verses of eight and sixteen bars in common with ballads (Oliver, 1974:88). Although the (country) blues stanza framework may tend towards eight or twelve bars, when actually performed, especially when songs have not been frozen into notations or popularised by performers on recordings, it may be presented in 11, 13, 14, 15 or 17 bars.

A blues singer is only concerned that his song should sound "right" (Courlander:126). As a soloist, the (country) blues singer was allowed to lengthen a phrase or cut a

rhythm (Porter *et al.*, 1993:16). However, the twelve-bar chord structure is usually consistent, even in the most complex improvisations performed by the modern musicians (Berendt, 1982:130).

Chords can be slightly varied and played in the minor or major mode according to the requirements of the melody or improvisation (Harris, 1953:42). Mostly three chords were used: the tonic (I), subdominant (IV) and dominant (V) (Berendt:130). The first four bars are on the tonic, with the last half of bar four allowed to move to the seventh of that chord if it so wishes (making a secondary dominant seventh). For example, in the key of E three-and-a-half bars are played on the tonic, and a half bar on the seventh of that chord. The following two bars are on the subdominant chord, with a return to the tonic for the last two bars of the second line. The third and final line consists of two bars on the dominant seventh and two on the tonic (Oliver, 1974:88).

The (country) blues was well-suited to support solo improvisation in either theme and variation styles or free melodic invention. As the early improvisers appeared more concerned with ornamenting existing melodies than creating new ones, the usual place for a "flight of fancy" was the "break", an improvised instrumental cadenza of two, or one-and-a-half bars. It was used as a "fill" between the three phrases of a melody (**Table 2.2**), or at the end of one chorus as an introduction to the following chorus (Vinton, 1974:370).

The break can be very elaborate or very simple, according to the singer's or player's impulse and skill (Chase, 1955:455). The four-bar phrases are generally filled up by the blues singer only as far as the beginning of the third, seventh and eleventh bars. The remaining interval of each phrase, the break, is filled up with instrumental improvisation (on the player's guitar). Because the blues had no fixed number of stanzas, the inevitable return to the tonic after the third line gave rise to long improvisations (Sadie, 1980, V2:815). The one-and-a-half bars of the classic blues break form the germ cell of jazz improvisation as a whole (Berendt:132). In **Table 2.2** Vinton (p. 369) depicts this relationship of the break to the singer, instruments and harmony.

Table 2.2 The relationship of the break to the singer, instruments and harmony

	1	2	3	4	5	6	7	8	9	10	11	12
Singer	a		rest		a		rest		b		rest	
Instruments	back		break		back		break		back		break	
Harmony	A				B				C			
	I				IV		I		V		I	

back backing or accompaniment

Blues form can be regarded as a formula that is used time and again by the improvising individual as he attempts to bring in something new and fresh (Middleton, 1972:45). Middleton (pp. 33/4) gives a very superficial definition of (country) blues form: "[T]he blues is a strophic secular song, usually improvised and usually for solo singer, accompanied by an instrument or an instrumental band; the lyric is generally in a three line, aa'b form, and as a rule the musical structure is a harmonic formula, which the singer uses as a basis for improvisation." Simpler and more complex formulae exist, but the twelve-bar blues, the most common formula, is constructed in **Table 2.3**, which is a slight variation of the example provided by Middleton (p. 34), in order to correspond better to **Table 2.2**.

Table 2.3 The twelve-bar blues formula

Bar	1	2	3	4	5	6	7	8	9	10	11	12
Lyric	a ———				a' ———				b ———			
Chord	tonic				subdominant		tonic		dominant		tonic	
	I ———				IV ———		I ———		V ———		I ———	

Antiphonal effects between voice and instrument(s) usually occur often in this structure. The mood is varied and the musical style is derived from both Europe and Africa.

Each verse line corresponds to four music measures. There are two complete melodic statements, corresponding to statement and repetition, followed by the melodic "response", corresponding to the third line (Chase, 1955:454). A "conclusion" is drawn in the last four bars (Berendt, 1982:132). With this three-line

structure a singer is able to conceive a line and repeat it while inventing a third (Oliver, 1974:88).

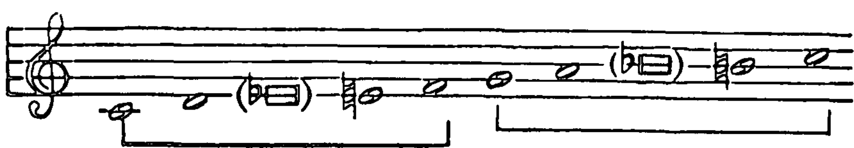
Related to the harmonic structure are the blues scale and blue notes.

2.8.6.2 The blues scale and blue notes

The blues scale lies at the heart of Afro-American folk song. The influence thereof has permeated much of America's music, both popular and fine art. Characteristic to the blues is the flattened third and seventh degrees of the diatonic scale ($E^{\flat}$ and $B^{\flat}$ in the key of C). These are the significant "blue notes" (Chase, 1955:457,456).

The music brought from Africa to the New World was largely pentatonic. One explanation for the development of the blues scale (there are other theories) is that in America, the Blacks were confronted with European music and when they started making music of their own, they very quickly adapted their pentatonic sensibilities to the Western tonal system. The third and seventh steps - the steps absent from the system - remained problematic and had to be flattened in order to make them accessible to their own musical feeling. These notes became "blue" notes (not "minor third" and "minor seventh" as they would be called in European harmony) (Berendt, 1982:130/1).

The blues scale (**Example 2.20**), associated with the performance of both blues and (hot) jazz, consists of two tetrachords, each containing a variable tone (in this instance the third and seventh degrees) subject to alterations in intonation (Sargeant, 1964:160/1).



A blue note is indicated by a flat (♭) and a rectangular notehead.

Example 2.20 The blues scale
(Sargeant, 1964:160)

A blue note's pitch can vary by up to a half-tone and more, with its intonation usually being higher than that indicated by the flat in front of the note - that is, somewhere between flat and natural. The player often slides up and down within the confines of this compass. The blue note's intonation can thus range through an unlimited number of gradations in pitch (Sargeant, 1964:161). The blue areas (blue notes) appear to be a whole group of effects, slurs, glissandi, vibrati and swoops around these scalar areas (Middleton, 1972:37). This phenomenon has often been noted by commentators on early Afro-American music, for example, Abbe Niles (cited in Sargeant:161) who described the tendency of the "untrained Negro voice" to "worry" these tones, "slurring and wavering between flat and natural".

Blue notes should preferably not be considered as aspects of a rigid scale concept. When accurately transcribed, Negro songs as sung in their own environment, show that a few other notes of the scale (including the fifth) are also occasionally partially lowered or raised (Courlander, 1969:20).

The blues musician could also produce vocal effects by using an instrument.

2.8.6.3 The vocal effect

It is likely that the blues were first sung without accompaniment. Later, as instruments became more freely available to Negroes, instrumental accompaniments (usually banjo or guitar, later piano) were added. This instrumental participation played an important role in the development of blues and its transition into jazz. Around the close of the 1800's, the guitar grew in popularity. Instrumentalists could now copy the shadings and flattenings and long whining notes of the hollers more accurately (Oliver, 1974:88). When bands started playing and improvising blues, they needed a set rhythm and form (twelve-bar form) to work by and therefore formalised the structure and regularised the beat of the music. These simpler pieces made it easier for early jazz musicians to improvise on. They also made the blues much more popular as a basis for jazz (Porter *et al.*, 1993:16).

The instruments provided basic harmony and imitated as well as competed with the voice in melodic improvisation. Where the solo voice leads, the instruments follow;

they weave semi-independent melodic lines and simultaneously fill in the harmony and mark the beat of the rhythm. When the voice comes to the end of a melodic statement and stops, the instruments "answer" it and are then free to assert their individuality before the voice takes over again. This vocal statement answered by instrumental statement produces an antiphonal pattern corresponding to the Afro-American call-and-response pattern. In addition to answering the voice, the instruments also weave their melodic lines along with the voice; the blues therefore has the element of polyphony and has a more or less contrapuntal texture, depending upon the number of instruments used.

Vocal as well as instrumental blues are capable of great variety and complexity (Chase, 1955:457/8). In the blues there exists a strong tendency towards descending melodic lines, which is seen in the blue notes that are generally resolved by a note one half tone lower (Berendt, 1982:132).

Vinton (1974:370) points out that in instrumental ensembles, a blues performance style was often developed by melody instruments other than the voice (cornet, trumpet, clarinet, saxophone, trombone, violin and harmonica) in order to be an imitation or extension of the voice. In this way a variety of consonantal attacks and releases, "bent" pitches and a cultivation of individual timbres or tonal qualities all became part of the melodic style of the blues.

Besides instrumental diversity - a performance style that imitated the voice - diversity existed within the structure and rhythm as well.

2.8.6.4 Structural and rhythmic diversity

Evident of the types of blues played in some areas of New Orleans was the large amount of structural and rhythmic diversity. Blues existed in the clipped $\frac{2}{4}$ of ragtime, in a $\frac{4}{4}$ swing rhythm, or in a syncopated and smoother $\frac{2}{4}$ of Creole jazz, or even in the quarters-broken-into-eighths (eight-to-the-bar) of boogie woogie (Williams, 1974b:66).

There is obvious physical involvement of many blues and jazz players with their instruments. "Weak-beat" accenting, particularly in drumming, occurs. Blues tempo is generally steady, but often feels to get faster and in so doing produces much tension. Because of its compromise between rhythmic simplicity and complexity, blues could sometimes be dance music, sometimes not. Binary and ternary divisions of the beat are both important in blues (Middleton, 1972:44). These characteristics are true not only of blues but also of jazz improvisation (Stockton, 1995).

The three-line stanza - statement, repetition and response - is the classic verse form of the blues and can be regarded as the norm (Chase, 1955:453). Blues songs may be made up of a number of stanzas which repeat, embellish, or develop the theme that was portrayed in the first stanza by supplying further details of the story or using different metaphors and images to reflect upon it (Courlander, 1969:126/7). An example of the rhyming twelve-bar blues is:

> *I'm gonna lay my head on some lonesome railroad line*
> *I'm gonna lay my head on some lonesome railroad line*
> *An' let that two-nineteen train pacify my min'.*

The second line did not have to be a word-perfect repeat of the first. It does not always rhyme, but is usually assonant (Harris, 1953:37/8).

Unlike the set structure of the blues, the themes and subject matter varied to a fair extent.

2.8.6.5 Themes and subject matter

In searching for subject matter, many blues singers in general have taken notice of the possibilities offered by early Afro-American and Anglo-American ballads. Blues moulded out of ballads occasionally display an atypical form because of the continuing impression of the original, for example, "John Henry". The Anglo-American ballad "Careless Love" has always been one favourite; the melody remained largely intact, only the words were changed (Courlander:137/8).

The blues are emotionally ambiguous: a clearly defined contrast between the extremes of sadness and joy does not exist (Berendt, 1982:131). The blues are both personal and impersonal (Mellers, 1964:268). As an individual, the blues singer sings alone, for himself, but appeals strongly to others of his race by singing of a common predicament, common experiences and of those who shared his experiences. In this way he sings to them as well as to himself; his troubles are also theirs (Oliver, 1974:90). The important point is relieving the singer of purely personal feeling. The relationship between individual and community is a very important aspect of blues (Middleton, 1972:49).

A variety of themes are dealt with in blues: personal incidents, natural disasters, crime, gambling, prostitution, alcohol and imprisonment. Few deal with a response to nature; many express a desire to move or escape by road or, more often, train to an imagined better land. A lot of blues are aggressively sexual and even more consciously or subconsciously symbolise frustration and oppression (Sadie, 1980, V2:815). Blues are characterised by the usual human nuances of fear, hatred, jealousy, lust, loneliness and other feelings (Harris, 1953:35). Blues are not exclusively used for complaint, criticism or gossip. Occasionally a humorous, playful mood is shown where the sting is several layers deep (Courlander, 1969:136).

Very likely the most common of all blues themes is "the woman problem", or "the man problem". Homeless, roaming, lonesome songs make up another large thematic category. The imagery is at times stock-phrased and generalised (Courlander:130,132). The "hard-up" theme is recurrent in blues literature, from simple to more elaborately developed statements. Blues songs appear to have been a convenient outlet for protest against racial injustice. A number of the later blues comment on wartime experiences (Courlander:135-137). The subject matter of blues centres on the two basic principles of life: self-preservation (sleeping, shelter, eating, drinking) and reproduction (finding a partner, making love). Food and drink do not very often enter into the lyrics (Harris:39/40).

Stories projected in blues songs are rarely explicit, chronological or developed. They are actually put forward by innuendo, hint and fleeting illusion. Personal comment or reaction is more important than the story as such (Courlander:176). The blues is

able to achieve continuity from its mood and atmosphere. Lines and verses from the most varied blues and songs are put together and linked up. It is possible for time to move from the past to the future, or the subject to change from "he" to "she", or from singular to plural in the same song. The "Two Nineteen Blues" deals with the railroad and then suddenly with a streetwalker. This discontinuity is rather common. Continuity as such is not the point - the "whole" of the blues is the mood, the special atmosphere. It can create its own continuity (Berendt, 1982:133/4).

Besides the characteristics so far mentioned, the blues display a few other characteristics as well.

2.8.6.6 Other characteristics

With blues being an intensely personal form of folk music, the singer, in emphasising his words, is entitled to use unorthodox and largely subconscious devices while singing. The singer of the blues may therefore murmur, moan or shout his words. Phrases will be punctuated with vocal snaps and glottal stops, he will enjamb or elide words and syllables and at times use the abstract, but meaningful, "scat vocal". Falsetto cries and whoops, spoken asides and comments to his guitar are used in some instances. The true blues singer sings in his natural voice and has no need to strain to make it falsely rough or unnaturally "pure"; his artistry lies in his ability to express himself completely, using whatever means within his reach (Oliver, 1974:89).

The blues song can be distinguished from most other black song forms by its structure and its content; it also displays certain basic - though always variable - musical characteristics (Courlander, 1969:125). Yet the twelve-bar pattern of the blues, its one easily recognisable distinguishing trait, gave rise to almost anything in twelve-bar form being called blues, even when its spirit suggested otherwise (Gammond, 1991:68). Ballads, work songs rendered in blues style, gospel songs, *et cetera* all became blues. Many other songs were classified as blues because they had enough "classical" blues elements to make classification indisputable (Courlander:141,125).

Blues singers and musicians succeeded in extending the expressive range of the piano, guitar, harmonica and human voice. Through them many musical substructures evolved within the framework of a distinct and recognisable idiom. Furthermore, blues had importance as the primary artistic expression of a minority culture. It was mostly black working-class men and women who created it. Through its sensuality, poetry, simplicity, humour, irony and resignation transmitted to aggressive declamation, it portrayed the black American's qualities and attitudes (Sadie, 1980, V2:819).

Like the blues, ragtime also has a character all its own, one that differs substantially from that of the blues. Never a fully predictable music, ragtime, with its subtle rhythmic complexity, appeals immediately and directly to its listeners. This explains ragtime's great popularity (from about 1890 to 1917) in America.

2.9 RAGTIME

(Appendix D, Example 5)

Ragtime will be discussed with regard to the following, namely:

* the essential aspects of ragtime
* the history of ragtime
* structural patterns present in ragtime music, and
* major ragtime figures.

2.9.1 The essential aspects of ragtime

"Ragtime is one of the first truly American types of music, and it is not quite like any other American style." Though not precisely definable, ragtime can be described as "a dance-based American vernacular music" (Hasse, 1985:1/2), or systematic syncopation applied to piano playing and composition. The so-called "cakewalk" figure ( ) forms the basic rhythmic formula of ragtime (Chase, 1955:438/9). It first arose in the 1890's and by the 1910's it had faded (Hasse:2). Yet this composed music flourished during the first ten years of the twentieth century in comparatively northern towns where music publishing was practicable (Mellers, 1964:277).

Ragtime was essentially a pianistic art with almost all the good rag composers being pianists (Sargeant, 1985:1105). It was also a strongly vocal music with more ragtime songs gaining popularity than piano rags, but the latter have always been accorded more prestige (Porter *et al.*, 1993:12). There were occasions when larger instrumental combinations played ragtime but the piano remained the dominant instrument (Sargeant:1105). Piano rag is distinct from barrelhouse music in that it does not have any reference to the blues or to improvisation. It was strongly associated with the aggressively cheerful banjo music of minstrel shows, which in turn was related to the cakewalk (Mellers, 1964:276).

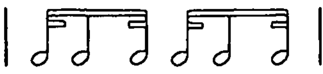
Four main types of ragtime music can be distinguished, namely:

* instrumental rags
* ragtime songs
* ragtime or syncopated waltzes, and
* "ragged" classics.

Firstly, with regard to **instrumental rags**, it should be noted that "ragtime" denotes a broad style while "rag" or "piano rag" means a more specific term. A rag is basically an instrumental composition, usually for the piano. It is in duple metre ($\frac{2}{4}$ time) and has a syncopated melody, which is played against a regular "um-pah"[36] or march-style bass. It is made up of self-contained sections or strains, usually sixteen measures each, which are often repeated. A piano rag displays a typical formal structure of AA BB A CC DD, where each letter indicates a separate strain with its own melody, rhythm and harmony. Conventional European harmonies are generally used.

Ragtime's musical distinctiveness and a lot of its appeal come from its characteristic rhythm. Rag rhythms changed as the music developed. Untied syncopations predominated until about 1900; from then tied syncopations tended to dominate (**Example 2.21**) (Hasse, 1985:2).

[36] The sound is made by usually playing a single note low in the bass on beats one and three and playing a chord midrange on the second and fourth beats (Porter *et al.*, 1993:88).



untied syncopations

tied syncopation

Example 2.21 Untied and tied syncopations
(Hasse, 1985:2)

A further change was the use of a melodic motif known as "secondary rag" (**Example 2.22**). It was used frequently after 1906 (Hasse, 1985:2).

Example 2.22 "Dill Pickles", Charles L. Johnson
(Hasse, 1985:2)

Although essentially a piano music, ragtime was also played in instrumental and orchestral form (Gammond, 1991:479) and was frequently performed by brass bands. When so performed, the bass drum and brass bass would play only beats one and three, while the chords on all the beats were filled in by the harmony instruments (melodic instruments of mid-range like alto horns, euphoniums, *etc.*). The characteristic syncopated melodies were realised by the pianist's right hand and treble melody instruments of the band, such as the trumpet, clarinet and others (Vinton, 1974:368).

The piano played an important role in the popularity and development of many kinds of music in the ragtime era. It became a symbol of respectability, of the "arrival" in middle class. It was fundamental in ragtime itself - ragtime and the piano being interdependent. The piano rags were the highest and most intricate development. With the piano there could be two hands (ten fingers) of harmony, melody and rhythm; it also left each hand free to perform a separate musical role. As an

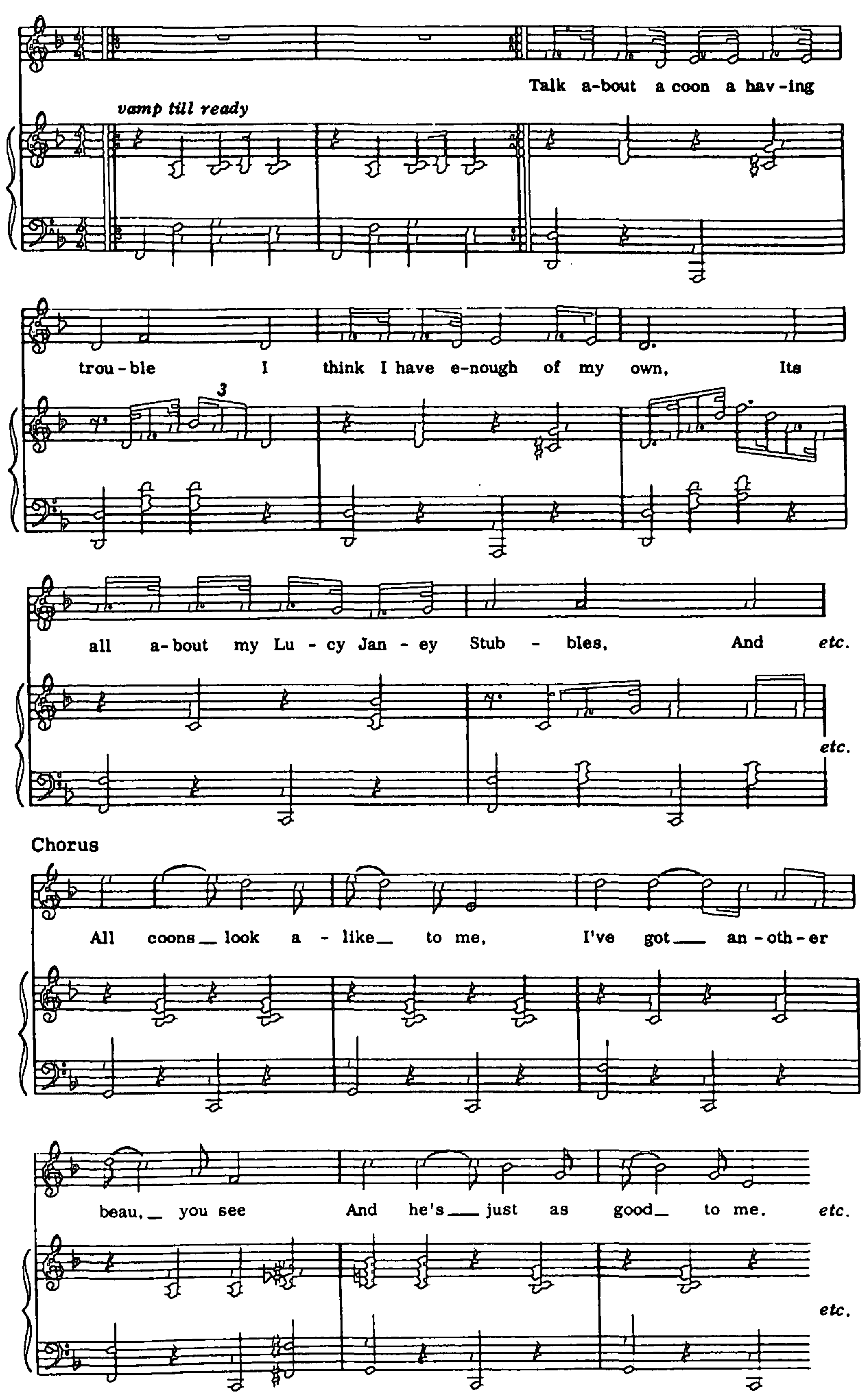
essentially percussive music, the piano was well-suited to perform the percussive timbres required by ragtime (Hasse, 1985:11,14).

Secondly, where **ragtime songs** are concerned, they appear always to have been an essential part of the music, exceeding instrumental rags both in fame and numbers. The song labelled as ragtime, "All Coons Look Alike to Me" (by Ernest Hogan), had already appeared in 1896, (**Example 2.23a**). Its second chorus, with syncopated accompaniment, had the caption: "Choice Chorus, with Negro 'Rag' Accompaniment Arr. by Max Hoffman" (**Example 2.23b**). Ragtime songs were thus already established before any ragtime piano pieces were published (Berlin, 1985:71).

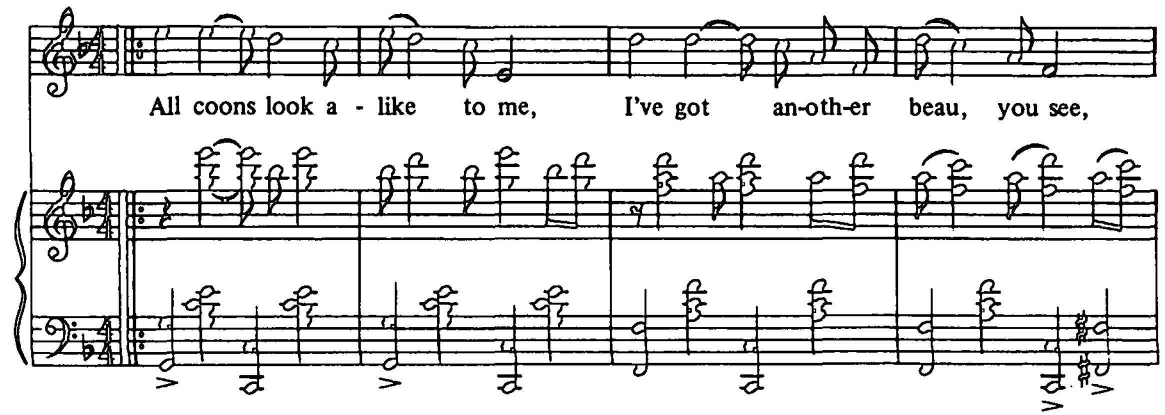
Ragtime songs arose from the same roots and used the same syncopated style as instrumental ragtime. They were written in the more conventional strophic or AABA form of the popular song. The ragtime song melody tended towards a lighter, less emphatic and more flowing kind of syncopation (Gammond, 1991:480). This was very often confined to the vocal line. It had a regular, straightforward bass while the piano provided an um-pah accompaniment that was briefly based on simple harmonic progressions (Southern, 1971:316).

The ragtime song generally developed from the syncopated coon songs of the late 1890's (Hasse:4). Early ragtime songs show an immediately apparent racial character with Blacks depicted in caricature on covers and lyrics written in what was considered to be Negro dialect. By the turn of the century the general trend moved away from racist lyrics and generally favoured more tasteful sentiments to be expressed by the words, for example, in the song "Under the Bamboo Tree" by the Cole and Johnson Brothers (Berlin:71,74).

During the course of 1900 to 1910 ragtime came to be accepted as American, not purely as Negro or Negro-related music. Coon songs and the more respectable derivatives were also classified as ragtime. Just about any Negro dialect song of the late 1890's which had syncopated rhythm or merely a medium to lively tempo was called a "rag song" (Berlin:75,73).



Example 2.23a "All Coons Look Alike to Me", Ernest Hogan (Southern, 1971:315)



Example 2.23b "All Coons Look Alike to Me", Ernest Hogan (optional rag chorus arranged by Max Hoffman)
(Berlin, 1985:71)

The marketability of the term "ragtime" caused it to be widely applied to songs only slightly syncopated, or even not at all. Even songs in which mention of ragtime was made only in the lyrics were also called ragtime. The great popularity of Irving Berlin's "Alexander's Ragtime Band" (1911) also increasingly caused the word "ragtime" to denote a popular song that was rhythmic, but not necessarily syncopated (Hasse, 1985:4). Consequently, from 1911 onward, the number of vocal as well as instrumental rags featuring dotted instead of truly syncopated rhythms increased.

Songwriters in the ragtime style around the turn of the century included Cris Smith and Irving Jones. Others of the early twentieth century included Bob Cole, Will Cook, J. Rosamond Johnson, James Europe, James T. Brymn (Southern, 1971:316/7) and Ben Harney with "Mr Johnson, turn me loose" (Gammond, 1991:480). The leading singers included Sophie Tucker, Arthur Collins, Dolly Connolly (Mrs. Percy Wenrich), Al Jolson and Ruth Roye (Hasse:23,25).

Thirdly, there exists a minor genre known as **ragtime or syncopated waltzes** that have, for the most part, been overlooked by most writers. The greatest difference between ragtime waltzes, which are usually for piano solo, and other ragtime pieces is the metre, namely $\frac{3}{4}$, compared with the $\frac{2}{4}$ of most rags. Ragtime waltzes lack the forward propulsion of piano rags and have therefore never gained widespread

popularity. Scott Joplin wrote the most enduring ragtime waltzes, for example, "Bethena" and "Pleasant Moments".

Finally, the so-called **"ragged" classics** (and other pre-existing pieces) should be mentioned. Existing music was occasionally "ragged". Some favourite classics to be ragged include Felix Mendelssohn's "Spring Song" and "Wedding March" and Nikolay Rubinstein's "Melody in F".

Ragging a work means to syncopate the melody of a non-syncopated work. The technique predates the first publication of rags by decades and was common among pianists. This type of ragtime was for the most part probably never written down or recorded. Some examples that did survive in sheet music include George L. Cobb's "Russian Rag" (based on Sergey Rachmaninoff's Prelude in C-Sharp Minor) and "Hungarian Rag", a Lizst-based rag by Julius Lenzberg. On the recorded side there is Eubie Blake's rendition of John Philip Sousa's "The Stars and Stripes Forever", a good example of a ragged march (Hasse, 1985:4).

The heart, the essense of ragtime was its unvarying rhythmic pattern (Mellers, 1964:227). Such consistently syncopated music was unknown to white American audiences up to that time. Where popular music had been dominated by verse-and-chorus waltz songs, ragtime now introduced a refreshing contrast in rhythm as well as in formal structure, tempo and mood. Its inherent percussiveness, emphasised by the timbres of the banjo, piano or player piano, made it fresh and striking.

With ragtime the optimism and restless energy of the youth and the American people in general during the late 1800's and early 1900's were echoed (Hasse:16).

For many Blacks music in general and ragtime in particular held promise of escape from anonymity, powerlessness and poverty. Through ragtime black professional musicians got the opportunity for masculine competitiveness, for example, the virtuosic "cutting contests"[37]. Being able to play the piano ensured a degree of

[37] Two or more musicians would come together and try to outplay one another. The victory was determined by the listeners' approval and enjoyment, or lack of it.

respectability, especially when compared with the banjo and its associations with plantations and minstrelsy (Hasse, 1985:17).

According to Hasse (p. 36) ragtime made an impact on American culture and music in various ways, namely:

* Ragtime succeeded in being one of the first truly American musical genres by combining European and African antecedents into a wholly new creation.
* It lead to jazz as well as to novelty piano music with a pronounced, if short-lived, popularity. Ragtime's popularity reached Europe, Canada, Australia and elsewhere, in this manner paving the way for the later acceptance of American jazz abroad.
* It facilitated Afro-American rhythms in penetrating to the heart of the American music culture, especially at a time when many avenues of American society were closed to Blacks. Black musicians gained entrance into commercial musical life through the popularity of ragtime.
* Ragtime gave its listeners, especially through the instrumental rags created by the most gifted composers, a body of work that has lasting value.
* It accelerated the decline of the musically limited parlour organ through its crisp rhythms and gave rise to the more versatile piano as the primary instrument of home music making.
* As ragtime contributed towards public debate about popular and American music, it raised an awareness of America's musical achievements.

With this background of ragtime it is possible to determine the history of the music.

2.9.2 The history of ragtime

The following aspects will now be discussed, namely:

* the socio-historical situation into which ragtime originated
* the origins and development of ragtime
* stride (piano jazz)
* the end of the ragtime era, and
* the revival of ragtime.

2.9.2.1 The socio-historical situation into which ragtime originated

Ragtime emerged onto the public scene when American society experienced big changes. Cities were growing at a fast rate, transportation was changing for the better, and through the Spanish-American War (in 1898) the United States was turned into a first-class world power and so helped to restore American optimism.

However, the ragtime era was a difficult period for Blacks. In 1896 racial discrimination was declared legal. Blacks were repeatedly set back in their efforts for equality and dignity and by 1904 their voting rights had been suspended (Hasse, 1985:9). Racially derogatory lyrics were still spread through coon songs as late as 1910. The majority of Blacks had to work in menial jobs. Only the professions of teacher, preacher and musician were open to them in any numbers.

During the ragtime era vaudeville[38] was firmly established throughout the United States. Many movie theatres opened and created accompanying jobs, organised labour among professional musicians spread, there was a quickening succession of dance crazes that swept the nation, music publishing became big business and more Blacks entered popular song writing, arranging and even publishing. The phonograph record and gramophone cylinder spread and could bring music to the people, thereby facilitating the spread of classical and popular music. Through player pianos and piano rolls mechanised, repeatable music could be brought into the home (Hasse:11).

Into this socio-historical situation, ragtime originated and developed.

[38] The name was taken to the United States by French immigrants and was first used in 1871. It became synonymous with variety, a term preferred by Tony Pastor, one of its pioneers. The American vaudeville tradition was developed along the same lines as the music-hall tradition in Britain. This music was first performed in concert saloons (they had a small stage at one end) in the 1850's and had as its source mainly the minstrel world. In the 1860's larger places catering for family entertainment superseded the smaller, male-dominated saloons. These places were eventually run on the same lines as theatres. Vaudeville progressed towards a craze for variety in the 1890's, becoming big business in America by the early 1900's, with numerous vaudeville theatres arising all over the United States. However, live variety shows were put out of business by the growth of radio and the cinema. Vaudeville stars included Ruth Roye, Fanny Brice, Mae West, Sophie Tucker, Pat Rooney, George M. Cohan, Fred Allen, George Burns and many more. Examples of songs are: "Ta-ra-ra-boom-de-ay", "When you were sweet sixteen", "My wild Irish rose", "By the light of the silvery moon", "Shine on harvest moon", "Let me call you sweetheart" and many more (Gammond, 1991:585/6).

2.9.2.2 The origins and development of ragtime

Emerging from the same plantation background as jazz, ragtime was from the beginning a black music that based itself on white traditions, in contrast to the solely black folk tradition of the blues (Chase, 1955:444).

The rise of ragtime as a permanent form of American popular music was made possible by the musical meeting of two worlds - that of the honky-tonks and barrelhouses and that of the popular stage and commercial publishing (Chase:434/5). It was only after the Negro had been given the opportunity to express himself musically outside of his own limited milieu, that is, on the stage and in the world of entertainment, that the rise of ragtime could truly take place.

It would not have been possible for the more or less conventional cakewalk[39] and coon-song tradition of minstrelsy to fuse, in ragtime, with the authentic strain of Afro-American syncopated and polyrhythmic "hot" music without the "culturally untamed" (conventionally uneducated) Negro keeping alive throughout the South his uninhibited hot style of music-making (Chase:437/8).

Ragtime appears to have been in its earliest stages of development ten to twenty years before the first ragtime song was published in 1896. "Ragging" an existing melody (though the process was not known under that term) occurred at least as early as the 1870's. But it was only later that new compositions were written in a definite "raggy" style, that is, with the syncopations not added on, but an inherent part of the music.

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[39] According to Shepard N. Edmonds (cited in Blesh and Janis, 1958:96), a Negro born of freed slave parents, "the cakewalk was originally a plantation dance, just a happy movement they [the slaves] did to the banjo music because they couldn't stand still. It was generally on Sundays ... that the slaves ... would dress up ... to do a high-kicking, prancing walk-around. They did a take-off on the high manners of the white folks in the 'big house' ... It's supposed to be that the custom of a prize started with the master giving a cake to the couple that did the proudest movement." The cakewalk was made popular through black minstrel shows during the late nineteenth century. Dancing waiters introduced it to the white public and it was first seen in the theatre in 1877 where variety teams popularised it. The exact origin of the cakewalk is difficult to determine, but the phrase "to take the cake" was already widely used by 1840. In the 1880's the dance became a national craze in America. It is performed to a formally syncopated music that was a forerunner of and later part of the emerging ragtime era. Basically it was a strutting kind of walk (syncopated goosestep). It came to America's Southern states by way of the Caribbean. The music had a brisk, marching nature with elements of the two-step and polka and was in several contrasting sections imitating the marches and ballroom dances of the period (Gammond, 1991:96/7)

The soon to emerge ragtime was already suggested by popular street music during the 1880's, for example, Otto Gunnar's "New Coon in Town" (1884) and "Darkie's Dream" (1889) by George Lansing (Hasse, 1985:6/7). The first recorded use of the word itself was in 1893 when Fred Stone, a Detroit composer, had a song published which he called "Ma Ragtime Baby" (Harris, 1953:62). Before that "ragtime piano" was called "jig piano", and the syncopated bands "jig bands". The term "jig" was taken from jig dances (Blesh and Janis, 1958:23).

In the early and middle 1890's the trend accelerated as increasingly more pieces labelled "characteristic", "cakewalk", "coon song" and "patrol" were published (Hasse:7). Initially the style was rather light and simple. Towards the end of the first decade more "high-class" or "serious" rags appeared (Waterman, 1974:46). In 1886 Ben Harney's "You've Been a Good Old Wagon But You've Done Broke Down" was copyrighted. On the cover Harney claimed that he was the "Original Introducer to the Stage of the Now Popular 'Rag Time' in Ethiopian Song" (Hasse:7).

In 1897 there appeared the first published piece by a white composer, William H. Krell, to bear the name "rag" in its title, namely "Mississippi rag". Also in 1897 the first rag from a black composer, Tom Turpin's "Harlem rag", appeared (Gammond, 1991:478/9). Two years later the first big ragtime hit, "Maple Leaf Rag" (1899), appeared, named after the Sadalia, Missouri, club where its composer, Scott Joplin, performed. For approximately twenty years (1897 to 1917) the rag occupied a central position in popular music, influencing many respected composers (Shaw, 1961:146).

Ragtime's geographical origins are uncertain. Available evidence points to Chicago as well as Saint Louis. It is, however, possible that syncopated music united into ragtime in several places at about the same time (Hasse:7). The capital of ragtime is considered to be Sedalia, Missouri (Berendt, 1982:5). The large amount of job opportunities in Sedalia made the cultivation of music as a second vocation possible. Sedalia was a railroad centre with a rich cattle and agricultural empire where musical Negroes from the Mississippi and Missouri Valley area came together. Travelling minstrel and tent shows also visited Sedalia on a regular basis (Blesh and Janis:21). Overall, it is agreed that ragtime came from the Midwest (Hasse:8).

Around 1906 and after, many players moved from their hometowns to Chicago. The reasons for this were quite logical. As Jelly Roll Morton (cited in Blesh and Janis, 1958:148) said: "There were not so many colored [sic] people at that time in Chicago. Both colored and white went to the theatre and there was no ill feelings. In Chicago at that time you could go anywhere you wanted regardless of creed or color ..." The attractiveness of Chicago to the Negro was a direct result of this comparative lack of prejudice. In Chicago they found an already established tradition of rag music that dated back to at least 1893, the time of the World's Fair in Chicago. Chicago now became the centre of ragtime playing that St. Louis had been in the previous decade.

Plunk Henry, one of ragtime's earliest pioneers, was the patriarch in Chicago (Southern, 1971:327). He was one of the very early group in this area who developed piano ragtime rudiments from banjo syncopation. Other early ragtime figures included **Johnny Seymour**, **Harry Crosby**, **Ed Hardin**, **Glover Compton** and **Joe Jordan** (Blesh and Janis:152-155).

It was New Orleans that made the real impact on Chicago music. This happened especially with **Tony Jackson**'s ragtime piano, later with **Jelly Roll Morton**'s piano playing as it grew into stomping jazz with much ragtime still noticeable. The New Orleans school of ragtime piano players also included **Albert Carroll**, **Alfred Wilson**, **Buddy Carter** and **Sammy Davis** (Blesh and Janis:159/60,165).

Ragtime music of the New Orleans pianists was faster, with stronger, well-marked rhythms, a contrapuntal texture and harmonies that are more chromatic than those played by the St. Louis ragtimers. Each player performed with his own distinctive style, yet they all favoured the use of "walking" or "rolling" basses (**Example 2.24**) in the left hand (Southern:326).

Example 2.24 A walking bass
(Southern, 1971:327)

New Orleans piano ragtime differed in musical form and spirit from the music of the North. It already contained the basics of jazz piano style at an early stage. Harmony and melodic line displayed a romantic quality derived from classical music as well as the folk music of Italy, France and Spain. Rhythm was strongly African and strongly accentuated. There is a tendency towards two or more intertwined melodies rather than the single treble melody over an accompanying bass used in classic ragtime. The counterpoint that is found in both New Orleans ragtime and New Orleans jazz, is derived culturally from two sources - the French classics and Gaelic folk rounds ("Frére Jacques"), as well as the African chorales (call-and-response chants) (Blesh and Janis, 1958:166/7).

Simultaneously with the birth and growth of the classical or folk ragtime, stride, another kind of ragtime that differed melodically and harmonically from classic ragtime, was developing along the Atlantic seaboard (Blesh and Janis:108).

2.9.2.3 Stride (piano jazz)
(Appendix D, Example 6)

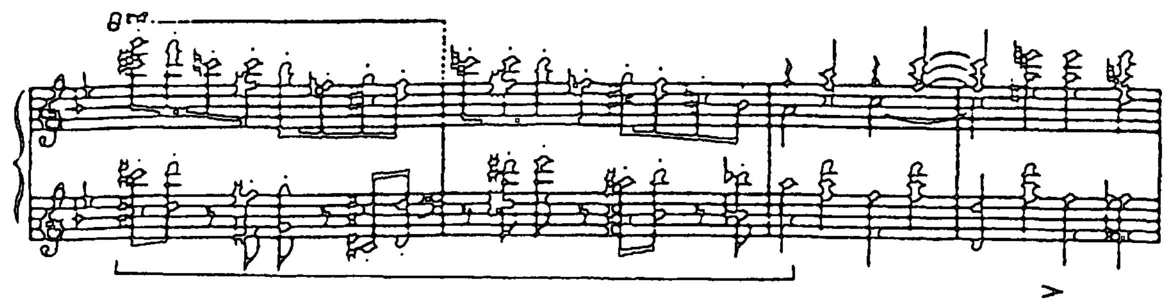
Eastern ragtime (stride), not generally recognised as ragtime because of its late discovery, first came to the attention of white listeners after 1920 in New York's Harlem (Blesh and Janis:185). It can be defined as a solo jazz piano style arising after 1910, especially in the 1920's, in Harlem. The name "Harlem School" is sometimes given to it (Sadie, 1980, V18:270).

Both Eastern and Midwestern early ragtime was a mid-tempo, rocking music; in the East this folk rag was known as "slow drag". Eastern ragtime developed slightly different from that of the Midwest. Based on a different rhythmic beat, the Eastern shout or stride style has a different spirit and a different emotional effect (Blesh and Janis:186/7). Although the left hand is similar to the left hand of traditional ragtime, stride players were expected to perform with greater virtuosity and a subtly swinging "stride" beat (Porter *et al.*, 1993:88); the traditional left hand um-pah patterns were adapted to form the characteristic "stride bass" (**Example 2.25**) (Sadie, V18:270).

Example 2.25 A typical stride bass
(Sadie, 1980, V18:270).

Variations could occur in the um-pah pattern mentioned above. Pianists could use walking figures or strummed chords and later in the piece return to the original figure (Porter *et al.*, 1993:89). It could develop into polymetres, surprising harmonic effects and inventive and spontaneous cross-rhythms (Sadie, 1980, V18:270). According to Le Roux (1989:45), P.S. Machlin is of the opinion that a third pitch may be added in between the outer notes of the bass chords. In this way the texture was enriched and harmony on the strong pulse clearly identified. To obtain a stronger feeling of propulsion and swing a stride pianist could also roll these chords.

J.L.K. Human (Le Roux:47) indicates another particular characteristic of the stride bass part, namely a series of unusual and active jumps (known as the "arm breaker") at the lower end of the keyboard. Agility rather than power was necessary. In "Kitten on the Keys" by Zez Confrey (**Example 2.26**), this device occurs in the last thirty-two bars.



Example 2.26 "Kitten on the Keys", Zez Confrey
(Le Roux, 1989:47)

The right-hand part also shows slight variation. Instead of the broken chords and strict rhythm that older ragtime players depended upon, stride players played looser figures and melodies which were often more vocal. Stride pianists were known for

improvising but they also, especially on fast pieces, worked specific set patterns (Porter *et al.*, 1993:89).

In the shout or stride style one intricate theme is piled on another. It is the constant building up of tension and excitement to the sudden, staccato ending that determines the style's effectiveness (Blesh and Janis, 1958:193/4). In general the stride style required full use of the piano's range, fast tempo's and a great variety of pianistic devices, some coming from the classical repertoire. The style was found at social gatherings, in particular the informal rent-parties in Harlem (Sadie, 1980, V18:270).

Leading figures included **Earl Hines**, **Eubie Blake**, **Willie "The Lion" Smith**, **Luckey Roberts**, **James P. Johnson** and **Fats Waller** (refer pp. 162-167) (Blesh and Janis:108). Blake's "Charleston Rag" (1917 copyright) exemplifies to perfection the rhythmic drive and complexity of Eastern ragtime, in contrast to the more sedate, "not-to-be-played-fast" ragtime of the St. Louis ragtimers (Schuller, 1985:88). Another Eastern masterpiece is Johnson's "Carolina Shout" (Blesh and Janis:187). Other Eastern-type works by Johnson are his "Piano Concerto in A♭" and "Symphonic Harlem", and by Waller "Harlem Fuss" and "Handful of Keys" (Le Roux, 1989:44).

Lesser-known players included **Sam Gordon**, **"Jack the Bear" Wilson**, **Richard "Abba Labba" McLean** and **Louis Brown** (Southern, 1971:327/8).

Because of the popularity of stride, ragtime appears to have declined in popularity around 1920.

2.9.2.4 The end of the ragtime era

By the time that Irving Berlin's popular ragtime song, "Alexander's Ragtime Band" (1911), was thought to be ushering in the age of ragtime (Chase, 1955:451) - because of the increase in the imitation rag market it caused - (Blesh and Janis:223), true ragtime was already on the way out (Chase:451).

The rag had become extremely popular by 1910 (Sargeant, 1964:141) and shared the limelight with the blues for a while (Shaw, 1961:369). Due to public demand,

wholesale production of rags was brought about by Tin Pan Alley (Sargeant, 1964:141) - New York's popular (song) sheet music publishing industry (Sargeant, 1985:1105) - with the result that subsequent rags were numerous and not of good quality. Individual ingenuity disappeared (Sargeant, 1964:141).

Although simple syncopation was ragtime's most enduring ingredient, by 1913 piano ragtime was moving towards the comic traditions of the Charleston era and smoothing out its rhythms (Gammond, 1991:479). Thus over-exploitation for commercial reasons, the mechanical repetition of routine formulae, and the high-pressure promotion of pseudo-ragtime[40] soon brought about the inevitable decline of ragtime as a vital form of American music (Chase, 1955:451).

The type of piano playing that emerged in the former ragtime centres of America around 1917 was no longer part of the classic rag tradition. Instead it was a jazz piano style characterised by improvisation. Players were gradually changing their style of playing. On the East Coast this resulted in the previously mentioned stride (or shout) style (Southern, 1971:330). Novelty piano emerged on the scene in 1921 with the tremendously successful "Kitten on the Keys" by Zez Confrey and lasted throughout the 1920's (Hasse, 1985:32/3). Ragtime was effectively absorbed into this and other similar compositions, for example, "Nola" by Felix Arndt, Billy Mayerl's work and Les Copeland's "French Pastry".

Around 1917 ragtime had been absorbed into the early jazz playing style of groups such as the Original Dixieland Jazz Band and others. The modification of the ragtime element into jazz was demonstrated by Jelly Roll Morton in a recording of "Original rags" (Gammond:479).

In tracing the transition of pure ragtime to jazz, it can be said that, in simplified form, "jazz is a successor to ragtime". To be more accurate, however, in its early forms, jazz was a part of ragtime from the very beginning with boundaries occasionally interchangeable and often overlapping (Schuller, 1985:86). A composed, primarily pianistic music, ragtime lacked improvisation, an essential characteristic of jazz. Still

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[40] The externals of a native Negro music are copied but its spirit and true rhythms are not understood or captured in the process. Musicians who created pseudo-ragtime included Mike Bernard, Pete Wendling, Max Kortlander and Zez Confrey (Blesh and Janis, 1958:214,224).

it was considered a part of jazz, perhaps because in a basic sense at least, it did "swing" (Berendt, 1982:5). A perfect example of the transition of ragtime to jazz can be found in Eubie Blake's "Charleston Rag" (Schuller, 1985:87).

The term "ragtime" was used popularly until about 1917 (Sargeant, 1985:1105). Although ragtime publication ended in the late 1910's, the performance, recording and enjoyment of it did not. Sheet music, piano rolls and recordings were still being played and listened to by both amateurs and professionals (Hasse, 1985:33). New pieces were composed throughout the 1910's, even into the early 1920's, but by 1925 ragtime composition had stopped completely (Waterman, 1974:46).

The death of Tom Turpin in 1922 signalled the end of ragtime. Actually, April 1917, when America went to war and when Scott Joplin died, is the symbolic date for the end of the ragtime era, chiefly because public interest itself was dying (Blesh and Janis, 1958:264).

Ragtime elements lingered on in the work of a variety of more "serious" pianists and composers, particularly those attracted by the quality of ragtime. The early recognition of ragtime could be attributed to the musician Charles Ives (Schuller:80/1). In the early 1900's he was the first to incorporate its syncopated elements into his own "cultivated" work (Hasse:34). He was followed by Claude Debussy with his "Golliwog's Cake Walk" (1908) (Schuller:82).

In the 1910's the ballet "Parade" (1917) by French composer Erik Satie included "The American Girl's Dance" in ragtime style, and Igor Stravinsky wrote, for example, "Piano Rag-Music" (1920) and included a ragtime movement in "L'Histoire du soldat" ("The Soldier's tale", 1918) (Southern, 1971:331). Other composers using ragtime elements included Henry F. Gilbert and in the 1920's Darius Milhaud and the German composer Paul Hindemith (Hasse:34).

It should not be assumed that classical music merely borrowed from, or was influenced by ragtime. A very definite flow in the other direction existed, in the sense that ragtime was also influenced by classical music. This influence took many

different forms, such as the inclusion of classical elements of compositional-technique sophistication and complete musical changes. A composer could also juxtapose musical materials and concepts, quite unknowingly, onto an existing piece of music. "Harlem Rag" is an excellent example of classical influences being manifested in the general attitude rather than in the specific stylistic borrowings (Schuller, 1985:83/4).

Even though ragtime came to an end around 1920, there was a revival of interest in the music twenty years later.

2.9.2.5 The revival of ragtime

The revival of interest in ragtime (and also in traditional jazz) began in the early 1940's (Hasse, 1985:34). From the commercial world's viewpoint it was viable to regularly revive ragtime, yet invariably as a comic music, played with jarring insensitivity by pianists in the 1950's. At this point there emerged a growing interest in the original thing (Gammond, 1991:479).

One of the first events in this revival process took place in 1941 with Lu Watters and his Yerba Buena Jazz Band. They began recording old rags, for example,."Maple Leaf Rag" and "Black and White Rag", "At a Georgia Campmeeting" and "Smokey Mokes". The recording industry, particularly the small specialist companies, was instrumental in the revival of instrumental ragtime from the early 1940's. Come the mid-1940's, jazz specialist magazines published articles about the leading and early musicians. The publication in 1950 of the first history of ragtime, *They all played ragtime* by Rudi Blesh and Harriet Janis, was the event with the most enduring impact (Hasse:34). There was a revival of interest in the classic rags of Scott Joplin and his contemporaries in the 1950's. During the next ten years there was an increase in groups concerned with the preservation of rag music (Southern, 1971:331).

Two events were important in the spread of ragtime to a large audience. In 1971 a two-volume "Collected Works of Scott Joplin" was issued by the New York Public Library. This edition made Joplin's music more readily available to amateur and

professional pianists, with the result that his rags were again recorded and performed in public, including the concert stage. The second event happened when Joplin rags (e.g. "The Entertainer") were adopted into the soundtrack of *The Sting*, a movie hit of 1974. Through the film and its successful soundtrack a Joplin and ragtime revival on records was brought about (Hasse, 1985:34,36).

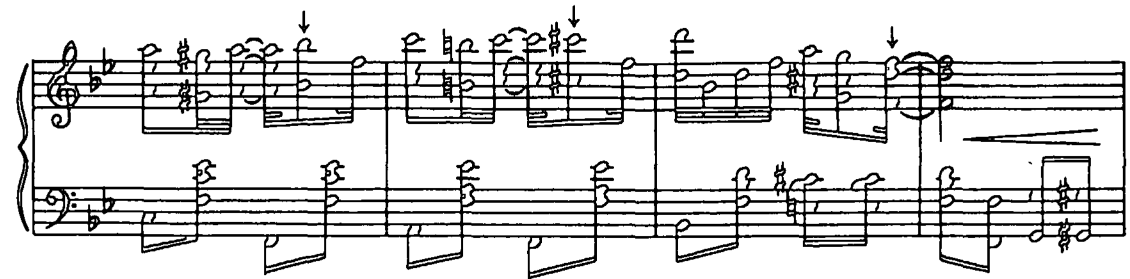
This popular American music has a structure all its own. Like the blues, ragtime has a number of structural characteristics that distinguish it from other music. These will now be discussed.

2.9.3 Structural patterns present in ragtime music

Ragtime has a number of formal characteristics, for example, it has functional harmony that stresses the tonic, subdominant and applied dominant in a major key. Metre is duple (usually $\frac{2}{4}$, occasionally $\frac{4}{4}$); there are compounded song-form structures with sixteen- (or thirty two-) bar strains and shorter introductions, codas and vamps. A syncopated treble melody is opposed to a harmonic and non-syncopated bass line. The bass line moves at more or less half the melody's speed (Vinton, 1974:368).

Chord structures, progressions as well as the key scheme are primarily derivations of traditional European models. Ragtime is a tonal music. The major key or mood is prominent and predominates. Despite some pentatonic feeling, there is little or no suggestion of blue-note harmony or melody. Rags are usually written in one key only and are divided roughly into two key-areas namely tonic and subdominant. Short, temporary modulations to related keys may occur within these areas.

Interval structures within chords are according to convention. While chords are not very dissonant, considerable dissonance is provided by non-chord tones which become especially dynamic when syncopated accents are added (**Example 2.27**) (Nadeau, 1973:60/1).



↓ tones with arrows are both non-chordal and syncopated

Example 2.27 "Sunflower Slow Drag", Scott Joplin and Scott Hayden (Nadeau, 1985:216)

The roots of chords generally follow the standard diatonic progressions: up a fourth or down a fifth, down a third, and up a second (Nadeau, 1973:61). A large amount of ragtime harmony is based on the standard tonic-dominant changes. The common change - tonic to submediant to supertonic to dominant back to the tonic - is frequently used. At the strain's midpoint, the harmony will very often move into the mediant minor from where it will slide smoothly into the dominant in preparation of a return to the second half of the strain (Waterman, 1974:52). Authentic (dominant to tonic) or half (ending on the dominant) cadences are generally used at the joints of the form (Nadeau:61).

Ragtime harmonies are, in substance, identical to those used in early jazz. The statement could even be made that from a harmonic viewpoint, everything found in early jazz is found in ragtime, the only difference being that early jazz emphasised more strongly the (simple) standard blues chorus and internal harmonies appropriate to that series of chord changes. It was many years (well into the 1920's) before jazz developed a need for more complex harmonic resources. However, ragtime and jazz do not share a harmonic concept. For example, ragtime never had an aversion for the cadential $^6_4$ chord, particularly in the middle of a strain, while jazz used the supertonic because of its preference for going up in fourths where possible (Waterman:52).

The structure of the whole rag shows a remarkable degree of orthodoxy. The majority of rags have four strains or parts, which are combined as either ABCD or ABACD, or according to the less common structure, ABACDC. A repeat will nearly always be indicated for all strains except the return of a strain (Waterman, 1974:48), for example, AA BB A/CC DD. Each part therefore has its own harmonic, melodic and rhythmic character.

Each strain is symmetrical and square and is almost invariably sixteen measures in length. This is then divided evenly into groups of four or eight measures. In a large number of rags an introduction precedes the first strain and one or two transitions, usually four measures in length, occur between later strains. The rag is organised into the following two sections:

Section 1 - AA BB A
Section 2 (trio) - CC DD

The trio or second section will always begin with part C (Nadeau, 1973:62). In **Table 2.4** Nadeau (p. 62) depicts the above-mentioned relationship between sections, parts, measure groups and key schemes. Many rags make use of this scheme, while others use similar patterns.

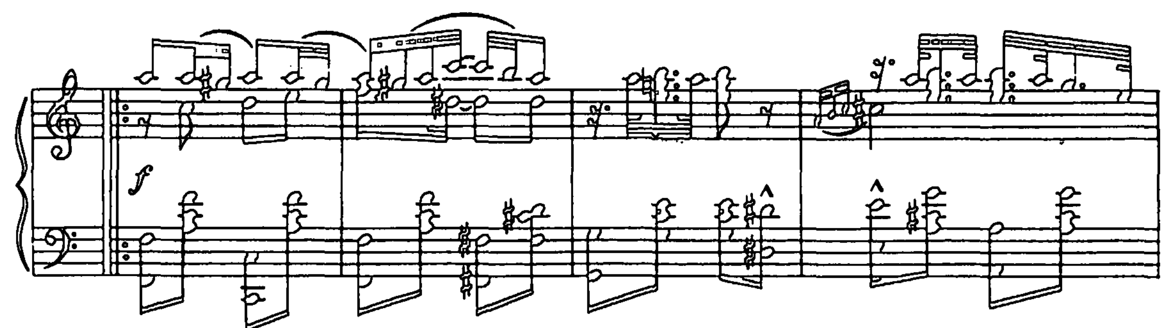
Table 2.4 The relationship between sections, parts, measure groups and key schemes, as found in "Sunflower Slow Drag" by Scott Joplin and Scott Hayden

Sections	**Section 1**				**Section 2**		
Parts*	Intro.	A	B	A	Trans.	C	D
Measures	4	16	16	16	4	16	16
Key schemes	B^b	B^b	B^b	B^b	E^b	E^b	E^b

* repeats not shown
Intro. introduction
Trans. transition

Rag melody is instrumental and pianistic, with a characteristically disjunct contour. An interesting aspect of ragtime is the presence of a short, temporary counterline that

is set against the main melody, either above or below the main line but always within a five-finger compass (**Example 2.28**) (Nadeau, 1973:59/60).



Example 2.28 "Cleopatra Rag", Joseph F. Lamb
(Nadeau, 1985:215)

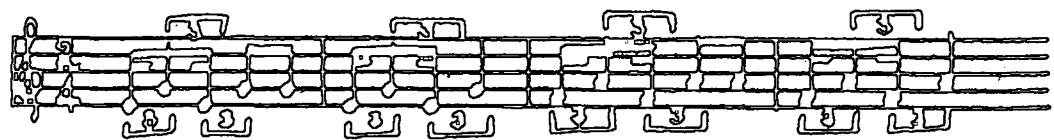
The left-hand part's primary function is to establish and maintain the duple metre. It often articulates a down-up, down-up accompaniment pattern in even eighth notes, or a variation thereof (**Example 2.28**). Occasionally the left hand will move away from its beat-marking function and play short melodic scale passages against the soprano line, or it could even, though this seldom happens, be made melodically equal to the soprano line, thereby contributing towards a true contrapuntal dialogue (Nadeau:60).

A large amount of excitement and emotional power, not previously associated with American entertainment music, was generated by instrumental ragtime pieces. The source of much of this power is the rhythm with its numerous cross-accents. This resulted from a metrical pattern conflict between duple metre bass and syncopated treble tending towards the use of $\frac{6}{8}$ rhythmic motifs (Southern, 1971:317).

Like its ancestors - the cakewalk, quadrille, polka, jig and march - the classic rag is in duple metre. The usual beat unit is the quarter note and the metre signature is usually $\frac{2}{4}$. The quarter note in the right-hand part is subdivided into eighths, dotted eighths and sixteenths in various syncopated combinations.

Non-syncopated measures are usually interspersed with syncopated ones. The proportion of syncopated measures to non-syncopated ones is roughly 4:1 (Nadeau, 1973:57).

Polyrhythm already appeared sporadically in printed sheet music many years before the turn of the century. The earliest examples occurred as far back as 1834 (Sargeant, 1964:129) in a minstrel tune, "Old Zip Coon", in which the figure appeared. "Turkey in the Straw", as "Zip Coon" was known in a later variant, made use of the full "rhythmic leitmotif of ragtime", (Gillis, 1985:222). The last half of the melody (**Example 2.29**) begins with this figure (Sargeant:129).



3 indicates a three-note group

Example 2.29 "Turkey in the Straw"
(Sargeant, 1964:129)

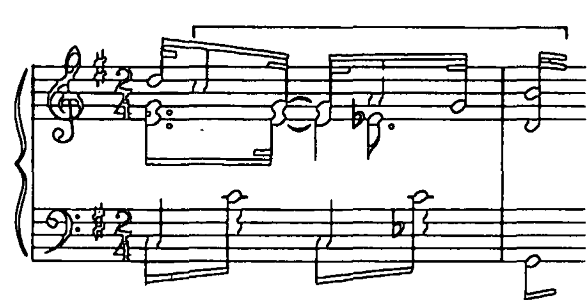
Underlying ragtime syncopation is this basic generative rhythmic pattern or (Nadeau:58). The last figure, the cakewalk figure[41], with its short-long-short motif is found in a variety of American Negro and Negro-influenced musical expressions (Gillis, 1985:222). The cakewalk figure and the "Scotch snap", or , common in Baroque music and the early American jig, are basic to certain West African dances; this supports the likelihood that ragtime arose as a result of socio-musical syncretism. Other similar patterns also appear regularly (**Example 2.30**) (Nadeau:58).

[41] The cakewalk figure more or less died out as a fundamental ingredient around 1910, becoming, except as a special archaic effect, virtually extinct four years later (Sargeant, 1964:138).

Example 2.30 Ragtime syncopation
(Nadeau, 1973:58)

More than anything else, it is this mixture of selected syncopated patterns that distinguishes ragtime rhythm from that of traditional music (Nadeau, 1973:59).

The basic motif was extended ( ) in 1899 in Scott Joplin's "Original Rags" and Tom Turpin's "Bowery Buck", so adding to the off-beat character and not returning to the fundamental pulse until the measure's final beat. In variations it could begin on strong or weak beats, was combined with rests, used in all parts of the measure and finally carried across the bar line (Gillis, 1985:222/3), to resolve on the first beat of the following measure, as in "Weeping Willow" (1903) by Joplin (**Example 2.31**) (Gillis:224).

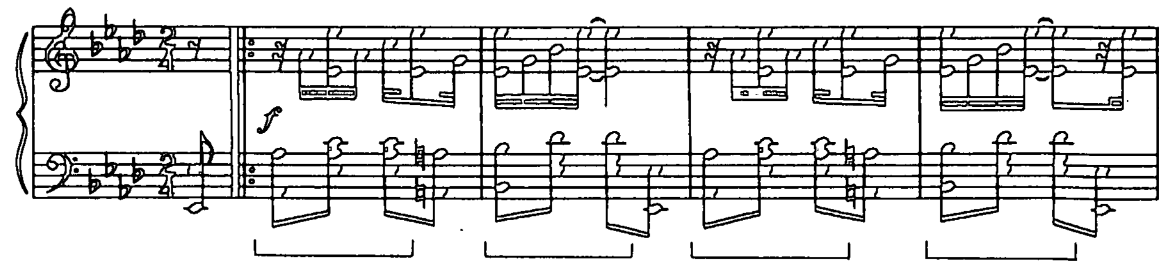


Example 2.31 "Weeping Willow", Scott Joplin
(Gillis, 1985:224)

Off-beat phrasing, resulting from the use of syncopated motifs, is apparent throughout piano ragtime. It is the main rhythmic device that produces the so-called "hot" quality.

Also found in ragtime is another Africanism called "metronomic sense". This concept, as formulated by Richard A. Waterman, is the listener's ability to supply a basic beat when the musician, while in performance, does not explicitly state a regular and steady pulse but concentrates instead on rhythmic patterns and phrases. However, in the majority of pieces the underlying beat is explicitly stated in the bass party (Gillis, 1985:226).

Ragtime does not make use of mixed metres. Occasionally it would seem as if ragtime composers are "playing" with ternary time. For example, in "Maple Leaf Rag" (**Example 2.32**) the bass pattern with which the work starts off is an example of a technique in which the first beat has a strong accent and the second half of the first beat and the second beat receive minor accents. This gives rise to a feeling of $\frac{3}{4}$ metre. The binary-ternary mixture, frequently found in ragtime and jazz, is also displayed in the use of a three-note melodic cycle placed against a duple-metred ragtime bass, called "secondary rag" or polyrhythm (Gillis:228/9) - syncopation that results from the use of phrase groupings of three within a four-beat context (refer pp. 337-339) (Riddle, 1985:287)



Example 2.32 "Maple Leaf Rag", Scott Joplin
(Gillis, 1985:228)

Initially this syncopated music did not have many composers. This soon changed as ragtime became more popular. Many musicians tried their hand at writing ragtime and even more people (musicians and laymen alike) performed it.

2.9.4 Major ragtime figures

The cakewalks of the Negro as well as the European dance tunes (quadrille, minuet, waltz, mazurka and polka) which were then popular among the white and Creole population of New Orleans and other large cities, served as inspiration for the many composers of written ragtime.

The most notable ragtime composers and performers fell into the following groups, namely:

* the ragtime pioneers
* Scott Joplin, and
* a selected group of Eastern ragtime players and composers.

2.9.4.1 The ragtime pioneers

The first generation of ragtimers, the pioneers, were made up of (besides **Ben Harney**) **Tom Turpin**, **Scott Joplin** and **Plunk Henry** (Blesh and Janis, 1958:107,169). They were followed by **Louis Chauvin**, **Arthur Marshall**, **Scott Hayden** and **James Scott**, probably the ragtime composer second best only to Joplin (Southern, 1971:322/3).

During the early 1900's James Scott (1885-1938) had emerged as ragtime composer of stature (Waterman, 1974:54). Besides reflecting the influence of Scott Joplin's "Maple Leaf Rag", his early pieces also showed his originality and creativity. His later pieces were entirely his own compositions and were excellent examples of classic ragtime composition (Southern:323). By using the already established ragtime style, he tried to exploit its more dynamic qualities (Waterman:55).

His works include, among others, "Frog Legs Rag" (1906), followed in 1907 by "Kansas City Rag" and a stream of others from 1909 through 1911, for example, "Sunburst Rag" (1909), "Great Scott Rag" (1909) and "Rag Time Oriole" (1911) (Waterman:54/5). "Grace and Beauty" (1909) was considered by many leading authorities as James Scott's greatest rag (Van Gilder, 1985:141).

New Orleans musicians included **Tony Jackson** and **Jelly Roll Morton**, as well as numerous other slightly lesser musicians.

According to Jelly Roll Morton he himself was primarily a jazz pianist, although he played a very significant role in the history of both ragtime and jazz, his career as pianist and composer spanning much of the ragtime era as well as the early jazz years (refer pp. 191-195). Through the time and place of his birth and the circumstances of his youth, the elements of the blues, ragtime and jazz became familiar to him. He loved both ragtime and jazz, knew and understood both and was able to illustrate the differences between them; finally he succeeded in evolving a jazz style that owed a lot to ragtime's usages.

He was regarded by many as a transitional figure between ragtime and jazz and appears to have chosen a musical path that differed in many respects from that of ragtime. He regarded the music as a body of literature where compositions had definite or fixed structures and detail but where performers were nevertheless allowed freedom of interpretation (Dapogny, 1985:257,260).

By looking at the following aspects presented by Dapogny (pp. 265-268), it becomes clear what Jelly Roll Morton's playing and composing had in common with ragtime. Of importance is, namely his:

* strong reliance on sixteen-measure strains (the climactic last strains of Morton's works are often thirty two measures long)
* multi-strain compositions, with contrasts of texture and melody as an important starting point (however, some of his pieces, though constructed differently, are very fine pieces)
* sensitivity to chord inversion - heard in the bass line - that disappears (or is at least changed) in a lot of jazz from the 1920's onward, except in the jazz of a few fellow ragtime-grounded pianists (his compositions already show an absence of the "tonic" $^{6}_{4}$ chord at cadences as used in the piano rag)
* use of a motor-rhythm effect
* use of quarter-note passing tones in the bass, and
* concentration on the piano keyboard's middle range.

White ragtime contemporaries were **Charles H. Hunter**, **Charles L. Johnson**, **George Botsford**, **Percy Wenrich** ("The Joplin Kid") and **Joe Lamb**, probably the white composer nearest to the Scott Joplin classicism and the only one not brought up in the folk-rag area (Blesh and Janis, 1958:107).

The crucial historical significance of Joe Lamb (1887-1960) lies in the fact that he "eagerly embraced classic ragtime as conceived by Joplin and Midwest publisher John Stark". Lamb loved ragtime and felt an artistic commitment to it. He never believed in the separation of musical concepts from their notation; because of this he, probably more than any other classic ragtime musician, was able to absorb ragtime music the way Joplin and Stark believed it to be transmitted, that is, by meticulously realising the printed score (Scotti, 1985:254).

Joe Lamb's musical career points out two facts. Firstly, notwithstanding its Negro origin, classical ragtime (including the music of Scott Joplin) had become a music for all America, and secondly, ragtime showed itself capable of developing a strong and healthy tradition (Blesh and Janis:237). His rags include "American Beauty Rag", "Top Liner Rag" and "Bohemia Rag" (Scotti:245).

From 1907 and 1908 a second generation of ragtimers appeared who, despite the accelerating distortion of the Negro syncopated concept in Tin Pan Alley, kept on playing pure ragtime until the end of the era. The three white composers, **Paul Pratt**, **J. Russell Robinson** and **Henry Lodge**, entering the scene in 1909, temporarily gained precedence.

In 1913 they were followed by three great black ragmen who formed the third and last of the St. Louis ragtime generation: **Artie Matthews**, **Charley Thompson** and **Robert Hampton** (Blesh and Janis:108).

Ben Harney (1871-1938) should be credited with the introduction of ragtime to sophisticated audiences in New York in 1896. This white[42] musician not only understood Negro music but was a public pioneer thereof at a time when Negroes

[42] Crowther and Pinfold (1986:22) mention an interesting aspect with regard to Ben Harney. According to Eubie Blake Harney was a Black, passing for a White. He is also said to have been the true father of stride piano, and not James P. Johnson, as is commonly thought.

themselves were cautious about presenting it to any but their own race (Blesh and Janis, 1958:210/1).

Harney was an accomplished entertainer who had a sound knowledge of and deep affinity for the folk melodies around him. In 1896, after moving to New York, he was booked into vaudeville's top circuits. He had the first public New York hit with piano ragtime, with "Mister Johnson (Turn Me Loose)" (Blesh and Janis:213,93/4). He was in actual fact more a writer of ragtime songs than of piano rags (Chase, 1955:445). Despite his success, Ben Harney died in relative obscurity (Blesh and Janis:228).

Tom Turpin (1873-1922), a pioneer of syncopated piano, was the ragtime patriarch in St. Louis (Blesh and Janis:55). Though raised in the club and saloon world, he received a sound musical education (Harris, 1953:62) and at 15 was already a fine self-taught pianist (Blesh and Janis:110).

In 1897 Tom Turpin's first ragtime piece, "Harlem Rag", was published (Harris:63). His other best-known works include "Bowery Buck" (1899), "A Ragtime Nightmare" (1900), "St. Louis Rag" (1903) and "The Buffalo Rag" (1904) (Southern, 1971:322).

These musicians all played an important role in establishing and developing ragtime. However, they appear to pale in comparison to Scott Joplin.

2.9.4.2 Scott Joplin

Scott Joplin (1868-1917) was the most famous name associated with the rise of ragtime. He was born in Texarkana, Texas, and grew up in a musical household (Chase:440/1). At 7 he showed musical promise at the piano and before long taught himself to play. He later studied with a German musician who taught him piano playing and theory and encouraged him to develop an appreciation for the music of the great European masters (Southern:318). This classical influence was counterbalanced by his wanderings as an itinerant musician while still a teenager (Chase:441), earning his way by playing in the honky-tonks along the way (Southern:318).

For a number of years Scott Joplin played in St. Louis and other Missouri towns, organised instrumental and vocal groups and wrote down his musical ideas. In 1893 he visited The World's Columbian Exposition in Chicago where he made contact with ragtime musicians from all over the country. During the following two years he published some pieces, all in typically Victorian style.

He settled in Sedalia in 1896 where he played piano at the Maple Leaf Club. He attended the local Negro college for courses in advanced harmony and composition and more or less remained a part of the town's musical activities. With the ragtime craze sweeping the country in 1898, for the first time in 1899, he found a publisher for one of his syncopated pieces, "Original Rags" (Southern, 1971:319).

In 1899, while playing "Maple Leaf Rag", he was heard by music publisher John Stark; this resulted in the publication of "Maple Leaf Rag" (**Example 2.33**) with its classic ragtime syncopation over the steady bass rhythm (Chase, 1955:441/2).

The Joplin-Stark partnership made Scott Joplin's name a household word and made John Stark the country's leading ragtime publisher. This publication set high standards for "classic" rags to be published later. "Maple Leaf Rag" became a test piece for ragtime pianists while its technical brilliance gave rise to newer, showy, virtuoso instrumental exercises in syncopated style (Southern:321).

Joplin's rags often involve a large amount of counterpoint between the hands and many themes in different keys. They display rhythmic vitality, harmonic creativity and beautiful melodies. Formally his rags derive from marches (Porter *et al.*, 1993:13).

It was especially Scott Joplin's rags written before 1909 that made him well known. He produced fourteen rags between 1901 and 1904; those, together with the writings of Tom Turpin, Charles Hunter and others, created the style. His early rags had an inexhaustible supply of musical expressiveness. Included among these are "The Entertainer"[43], "Easy Winners", "Sunflower Slow Drag", "Peacherine" and "Chrysanthemum" (Waterman, 1974:54).

[43] Both "The Entertainer" and "Solace" were featured on the soundtrack of the film *The Sting* (1974) and eventually became very popular (Crowther and Pinfold, 1986:20).

Example 2.33 Excerpts from "Maple Leaf Rag", Scott Joplin (Southern, 1971:320)

His nine rags composed in 1907 and 1908 represent a somewhat different approach than found in the earlier period. Ragtime could now express real artistic effort. Being in the forefront, Scott Joplin used the style which he had helped create to achieve a "serious" music, for example, "Fig Leaf Rag", "Pineapple Rag", "Rose Leaf Rag", "Heliotrope Bouquet" and "The Non Pareil". He wanted to control the essentially bouncy spirit of ragtime, directing it into (four) longer phrases per strain and sustained sixteenth-note runs.

His last period began in 1909 with "Euphonic Sounds" and "Solace" (Waterman, 1974:54/5). "Euphonic Sounds" became a test piece as "Maple Leaf Rag" had been many years before, and displayed a daring use of advanced harmonies and the classic concept of a whole.

During this period he worked on his second opera[44], "Treemonisha" (Blesh and Janis, 1958:235,234). He became obsessed with the necessity of producing it, which it was in 1915, but without costumes, lighting, scenery or orchestra and with Joplin playing the orchestral parts on the piano (Southern, 1971:322). In this format the drama appeared thin and unconvincing and the performance naturally failed. This blow completely crushed Joplin's hope of a lifetime and his mental and physical state (having not been what it should) deteriorated rapidly after this (Blesh and Janis:249).

In Scott Joplin, as in ragtime itself, there exists the merging of the Old European tradition with the black rhythmic feeling. Ragtime may be described as "white music - played black". The construction of his rags as well as his two operas show the degree to which Joplin was at home in the European tradition (Berendt, 1982:7).

There existed another group of ragtimers on the East Coast of America with a very distinct style of composing and playing. Their Eastern or stride style of piano playing (discussed earlier) gave rise to jazz piano playing, greatly influencing a number of jazz piano players.

[44] After the phenomenal success of "Maple Leaf Rag", Joplin experimented with larger musical forms, for example, a concert version of "A Guest of Honor, a Ragtime Opera", produced in 1903 (Southern, 1972:321). This was his first major disappointment (Blesh and Janis, 1958:72).

2.9.4.3 The Eastern ragtime players and composers

The East was known for its pianists and after the First World War Harlem, New York, became the centre of piano activity. Pianists played in cabarets and honky-tonks of the black community as well as for many social affairs, especially the rent-parties. It was the pianist's job "to draw people in", the vitality and vigour of his playing being his drawing card. The pianists of Harlem directly inherited the Eastern ragtime tradition. The label "orchestral style" has often been applied to the Harlem piano music of the time: the instrument was literally made to roar (Southern, 1971:404/5). Eastern or stride piano was the initial, and primary, influence on Art Tatum's and Duke Ellington's piano playing (Porter *et al.*, 1993:87) and also influenced Thelonious Monk (Sadie, 1980, V18:270).

Stride players included **Eubie Blake**, **Luckey Roberts** and **Willie "The Lion" Smith**. The three most influential players were probably **James P. Johnson**, **Fats Waller** and **Earl Hines**.

James Price Johnson (1894-1955), "the Father of Stride Piano", began music lessons with his mother (Southern:407) and later in his life received harmony and counterpoint lessons from a Professor Giannini. He was already playing in honky-tonk houses before the age of 12 (Blesh and Janis, 1958:203). Johnson had a number of jobs during his career as jazz pianist: he played solo piano in nightclubs, toured widely as soloist, accompanist and musical director of two shows, made player piano rolls and later piano recordings, and wrote music for a number of film shorts. Like the majority of the pianists at the time, he published little despite being a prolific composer.

Still, among his publications could be counted a large number of blues, rags, stomps, popular songs and some serious works (Southern:408). The latter include "Rhythm Drums" and "Jasmine (Jazz-o-Mine) Concerto", the last for piano and full orchestra. Among his fine shouts (rags) are "Carolina Shout" (1921) and "Caprice Rag" (1914) (Blesh and Janis:204), in which he continued the tradition of classic ragtime (Chase, 1955:450). "Carolina Shout" became a test piece for would-be pianists (Southern,

1971:408). His occasional accompaniment to singers such as Bessie Smith and Ethel Waters displayed his great flexibility.

He was well known by the mid-1920's as a composer of songs like the well-known "The Charleston" and of love songs like "If I Coud Be With You (One Hour Tonight)" (Porter *et al.*, 1993:91) and "Old-Fashioned Love". He spent a lot of time composing extended works in the Negro music tradition (Southern:408), like the revue "Runnin' Wild" (1923) and "Yamekraw" (a "Negro Rhapsody"), a classically-orientated work that has folk themes as basis.

James P. Johnson fell into relative obscurity in the 1930's, yet despite a number of strokes, re-emerged in 1939 to make some notable recordings (like "Liza", 1939 the solo piece "Carolina Balmoral", 1943 and "After You've Gone", 1944) throughout the 1940's (Porter *et al.*:91). As a pianist, he influenced Fats Waller, Duke Ellington as well as other pianists of the 1920's (Southern:408). He too had to move to the background with the advent of sound films (Blesh and Janis, 1958:205). He died an invalid after having suffered a severe stroke in 1951 (Porter *et al.*:91).

Fats Waller (1904-1943) is sometimes regarded as representative of the Harlem style and the link between it and modern jazz pianism (Southern:408/9). According to jazz specialist Gunther Schuller (cited in Southern:409) "[h]is real service lay in taking the still somewhat disjunct elements of Johnson's style and unifying them into a single, cohesive jazz conception in which ragtime was still discernible underneath the surface as a source, but no longer overtly active as a separate formative element".

Fats Waller took up ragtime over the strong objection of a respectable, middle-class black family (Blesh and Janis:206). As a child he taught himself to play the harmonium and at age 6 he began piano lessons (Southern:409). By the age of 14 he was organist at the Lincoln Theatre in Harlem (Blesh and Janis:206). He showed a strong interest in ragtime piano which he could hear being played around him in Harlem. At 15 he began playing professionally in theatres and cabarets, attracting attention for the first time when he won a prize in an amateur pianists' contest for his elaboration of James P. Johnson's "Carolina Shout". Johnson heard him play and

himself took over Waller's instruction in piano jazz and later introduced him into the Harlem circle of pianists and nightclubs (Southern, 1971:409).

Waller was one of the most widely known Harlem pianists (Blesh and Janis, 1958:207). He recorded for the first time in 1922 and continued to record until his death of pneumonia (Porter *et al.*, 1993:92). His copyrighted works total over four hundred. Among these are several successful musical reviews, for example, "Keep Shufflin'" (1928) and "Hot Chocolate" (1929). Other works include piano shouts (rags) like "Smashing Thirds", the excellent solo recording of "Handful of Keys" (1929) and the slow-drag blues "Numb Fumblin" (1929). He also made some movie shorts and was a featured player in a film, *Stormy Weather* (Blesh and Janis:207/8). Songs include "Honeysuckle Rose", "Ain't Misbehaving" and "I'm Gonna Sit Right Down and Write Myself a Letter" (Southern:409).

In contrast to his powerful stride piano playing, he had a surprisingly light voice. He imparted to his songs effortless swing, earthy humour and infectious enthusiasm (Crowther and Pinfold, 1986:83/4).

Fats Waller's style was related mainly to the positively vigorous and elegant aspects of James P. Johnson's work. He was a traditional jazzman, able to perform expertly in ensemble. Noticeable in his solo playing was a return to old-style stomp and barrelhouse style, as in "The Minor Dance". He spontaneously developed his jazz in the direction of popular music, thereby preserving the bass's driving rhythm and the vigour of the riffs; at the same time his right-hand technique became increasingly delicate (Southern:374/5). Waller was not as strongly form conscious as Johnson, but he was technically impressive, with a rhythmic exuberance that appeared to match his personality.

Another very important jazz pianist of the 1920's, and also an Eastener, was Earl Hines (1903-1983). He started out with male singer Lois Deppe's band with whom he also recorded in 1923. To make himself heard over the band, he played octaves in the melody with his right hand; this became one of his trademarks. This use of octaves (commonly found in piano music) as well as his improvised lines that

sounded horn-like in their accenting, direction and brightness, led to his playing being called "trumpet style" (Porter *et al.*, 1993:92/3).

Hines's distinctive style is only fully displayed by his work with Louis Armstrong in 1928 and his 1928 solo recordings. It is characterised by a rough quality, emphasised by the use of dissonant chords, and generally percussive touch, dazzling runs and a very active left hand that interacted in an interesting manner with the right hand. This gave his music a surprisingly original sound.

In 1928 Earl Hines recorded some good piano solo's, like the well-known thirty-two-bar AABA piece, "A Monday Date. In the sixth chorus of this composition "stabbing offbeat chords" accompany the right hand. This manner of playing would in the 1940's be called "comping". With this technique Hines was two decades ahead of his time.

Earl Hines led a big band in Chicago from 1928 to 1947; they recorded, among others, "Piano Man". From 1948 to 1951 he was a member of Louis Armstrong's All Stars. While he was more or less not heard of during the 1950's, in the 1960's and 1970's he recorded many solo ballads, blues and originals (Porter *et al.*:94/5).

Southern (1971:324/5) regards Eubie Blake (1883-1983) as the leading exponent of the Eastern school of ragtime. He started music lessons at age 6, but was mostly self-taught. He soon started ragging hymns assigned to him for practise and later frequented the tenderloin district[45], fascinated by the exciting music the pianists produced. After learning how to produce similar music, he took his first job (age 16) in a sporting house (brothel).

Eubie Blake had his sights fixed on equal participation with Whites in the theatrical world and as near as it was possible for a black man in America to attain this goal, he did. He was one of the first Eastern Negro ragtimers who succeeded in getting his instrumental pieces published. This happened in 1914 (Blesh and Janis, 1958:197)

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[45] Also known as "red-light" districts, these sections of towns were devoted to institutionalised vice and prostitution (Southern, 1971:121).

with "Chevy Chase" (1914) and later "Bugle Call Rag" (1926). His first rag had already been composed in 1899 (Southern, 1971:325). A few of his best solo's remain unpublished because of their extreme difficulty of execution, for example, "Troublesome Ivories" (Blesh and Janis, 1958:198).

In 1915 he met and went into partnership with the young singer Noble Sissle (Southern:325) and formed the famous composing-writing team of Sissle and Blake (Blesh and Janis:198). Sissle wrote the lyrics and Blake the music for the songs and musicals (Southern:325). The team made its mark on Broadway in 1921 with one of the outstanding musicals of that day, "Shuffle Along", which had critics and public captured by the all-star black cast and beautiful melodies. "Chocolate Dandies" (1924) was another important Sissle and Blake collaboration.

When Sissle left in 1927 Eubie Blake continued on his own. Two musicals of his were performed in 1930, "Folies Bergere" and "Blackbirds of 1930". With sound pictures becoming ever more popular and de-emphasising the stage musical comedy, the Negro's day as independent writer and composer in the American theatre was just about over, although many took jobs as actors (Blesh and Janis:198/9).

Eubie Blake studied theory and composition in later years and was still composing rags, having spent many years in other fields of music composition, as late as 1969 (Southern:325).

Luckey Roberts (1887-1968), regarded as the founder of the Harlem School, studied music with two black musicians. He toured as a dancer, singer and pianist in vaudeville companies both in America and Europe. Furthermore, he sometimes organised and conducted his own ensembles, played for radio shows and maintained a music studio (Southern:406).

In 1913 he had a big hit, "Junk Man Rag". His other rags prior to the First World War demonstrate his versatility (Blesh and Janis:201). His early rags became models for the later piano pieces called "shouts" and required great technical skill (Southern:406). In 1916 he became the first black stride pianist to make records

(Hasse, 1985:32). His playing was mercurial and had an almost overwhelming brilliance (Blesh and Janis, 1958:200).

Luckey Roberts's repertoire included a large number of popular songs and dance pieces, musical-comedy scores and general concert works (Southern, 1971:407). There are, for example, "Pork and Beans", a favourite of the Harlem parlour-social pianists, some beautiful songs (like "Moonlight Cocktail", a big hit in the 1930's) and rags such as "Palm Beach", "Ripples of the Nile" and "Mo'Lasses", "Music Box Rag" and "Shy and Sly" (Blesh and Janis:201).

Pianists such as James P. Johnson, Willie "The Lion" Smith, Fats Waller and, later, Duke Ellington were greatly influenced by him. He also exerted influence, as a society pianist, on wealthy white jazz enthusiasts (Southern:407).

Willie "The Lion" Smith (1897-1973) was a very versatile Harlem performer and, together with Johnson and Waller, became a central figure on the rent-shout circuit in the period immediately following World War I (Blesh and Janis:195).

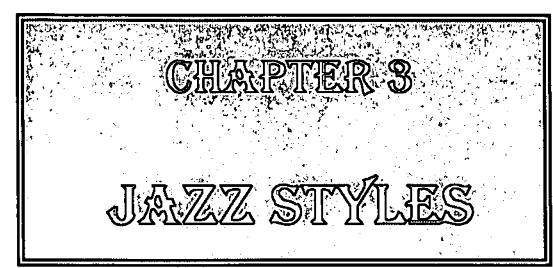
He was educated at Howard University and studied music privately with his mother, and later with a German musician who taught him music theory. His career was typical of that of the black jazz pianist. At age 17 he was a professional pianist and worked at various entertainment spots before touring Europe as a pianist in 1917. After the war he carried on with his career, playing in Harlem nightclubs, touring as a soloist and making records.

Although Willie Smith wrote a great deal of music, he is best known for his piano style, which appeared to feature an extraordinary mixture of power and delicacy. His work shows his concern for expressive melody ("charming with graceful contours") and harmony ("rich and unusual"), but not his equal concern for a powerful and supple bass (Southern:406).

2.10 CONCLUSION

This chapter has started out with a discussion of the term "jazz" as well as some thoughts on and definitions of jazz. A study has then been made of the role played by geographically-based (West African and American) factors (such as the musical heritage of West Africa, slavery, the developing musical culture of the early American slaves, and the roles of acculturation, the Slave Code and New Orleans) in contributing towards the rise and development of jazz. This has led to the types of music performed by the American slaves, later ex-slaves (e.g. spirituals, work songs, blues and ragtime), and their influence with regard to the evolvement of jazz.

The geographically-based factors and types of music all contributed towards the development of jazz somewhere around the turn of the century. It is known that by the 1890's jazz was already actively shaping its language in the hands of musicians who existed too early to be recorded, like Buddy Bolden (Gammond, 1991:292). The jazz style developing during this time came to be known as the New Orleans Tradition, named after the American city where it was supposedly born.



3.1 INTRODUCTION

This chapter on the styles of jazz will be discussed with regard to the following main sections, namely:

* the turn of the century: the New Orleans tradition
* Chicago
* the swing era
* bebop
* the 1950's: cool jazz and hard bop
* the 1960's
* the 1970's, and
* jazz since 1980.

3.2 THE TURN OF THE CENTURY: THE NEW ORLEANS TRADITION (Appendix D, Examples 7, 8 and 9)

Little knowledge exists of the exact geographical distribution of early jazz (Sadie, 1980, V9:563). Gammond (1991:292) is of the opinion that jazz (in some form or another) had emerged in the black ghettos of New Orleans and elsewhere from possibly as far back as the mid-1800's.

With the riverboats giving opportunities to musicians for travel, early attempts at instrumental jazz were never completely confined to larger urban centres like New Orleans or St. Louis. However, cities and larger towns did assist the development of jazz in that they forced ensembles into competition and allowed better players to move freely from group to group (Sadie, V9:563). One such city, and one that has played an indispensable role in the development of the first jazz style, is New

Orleans in the state of Louisiana. **Figure 3.1** serves as orientation to American states, state capitals and some cities relevant to the rise and growth of jazz.

This section will unfold further along the following lines, namely:

* the role of New Orleans in the development of the New Orleans style
* early New Orleans-style jazz
* Buddy Bolden: New Orleans-style jazz band pioneer, and
* early New Orleans-style jazz band recordings.

3.2.1 The role of New Orleans in the development of the New Orleans style

A study made by Chris Goddard (cited in Porter *et al.*, 1993:20) of the early recordings by black musicians led to the conclusion that "most black musicians, particularly those not from New Orleans, were not playing jazz before 1920" and that "such men had almost as much difficulty as whites in acquiring the new jazz skills". This is a strong indication of the importance of New Orleans as the "source" of jazz.

It would probably be too hasty a statement to say that New Orleans was the sole birthplace of jazz, but as an urban centre it was ideally situated in every way for the incubation of jazz (Gammond, 1991:292). It was a point where many important aspects of the music first crystallised. According to W.C. Handy (cited in Berendt, 1982:8), the music played in Memphis in 1905 was not all that different from that of New Orleans: "But we didn't discover until 1917 that New Orleans had such music too." The entire Mississippi Delta was filled with the new sounds - all rising independently of each other. "The River and the City were equally important to jazz."

According to Berendt (p. 8) a number of reasons may have been decisive for New Orleans to have held such a special place, namely the:

* Old French-Spanish urban culture of the Delta city
* tension and challenges between the Creoles and the American Negroes
* intense musical life of the city, and
* combination and mingling of ethnic and musical strains in the city.

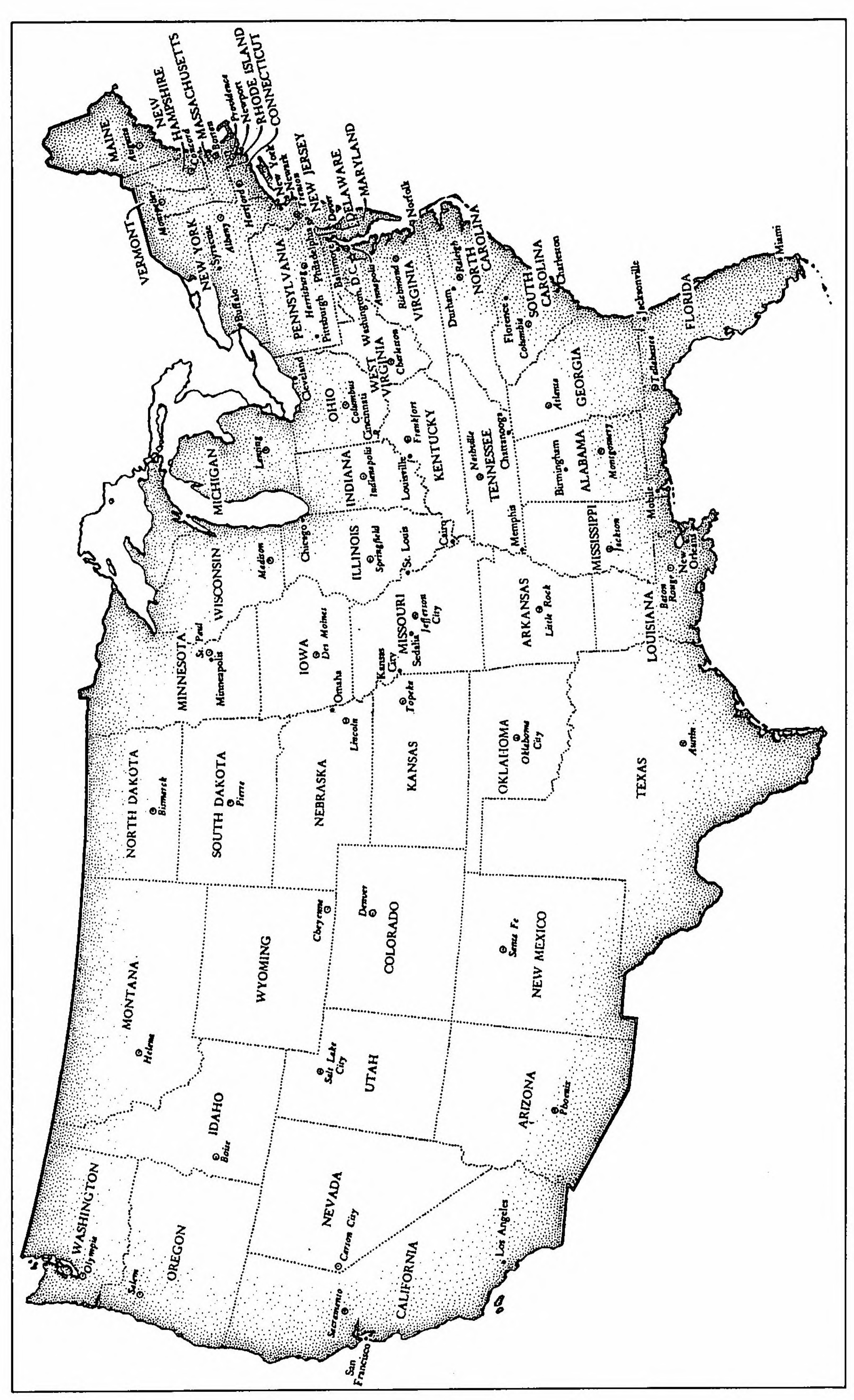


Figure 3.1 The United States of America, showing states, state capitals and some cities relevant to jazz
(Southern, 1971:X/XI)

In the first place, with regard to the **Old French-Spanish urban culture of the Delta city**, around 1900 New Orleans was a well-stirred mixture of people and races (Berendt, 1982:7); a truly multi-racial, multi-ethnic city (Porter *et al.*, 1993:20). Spaniards and Frenchmen were followed by Englishmen and Italians and later joined by Germans, Slavs (Berendt:7) and Irish (Crowther and Pinfold, 1986:17). There was also a large body of Caribbeans and a vast Negro population. Added to this were many half- and quarterbreeds resulting from interracial sexual relationships (Mellers, 1964:282). If the number of white cultures were not enough, the black population also consisted of different nationalities and cultures (Berendt:7).

In the second place, there was **tension and challenge between the Creoles and the American Negroes**, two decidedly different black populations. This situation resulted in friction and a degree of confrontation between the populations. The black population of New Orleans consisted of the Creoles (refer pp. 40/1) and the American Negroes (Berendt:8). The former descended from the Old French colonial cultures. They had made the French culture their own and their language was not English but Creole, a French patois with admixtures of Spanish and English words.

The American Negroes (slaves) on the other hand, were more "African". As their masters were of Anglo-Saxon origin, they were not exposed to the more liberal social attitudes of the French and Spanish setup. The American Negroes, New Orleans's black proletariat, were looked down upon by the Creoles who treated them with a certain class- and colour-consciousness.

As a result two different groups of musicians existed; naturally these differences were expressed in their music. The creole group was more cultured (Berendt:9). They were well-acquainted with European instruments and could play them correctly as well as read music, although initially they could not play jazz (Stearns, 1970:63). The American Negroes on the other hand, had a lot more vitality, which showed in their earliest attempts at jazz (Berendt:9).

In the third place, there was the **intense musical life of the city** (in terms of European "serious" and popular music) which the Blacks constantly experienced. The immigrants aimed to keep their own music alive as well-remembered sounds of

home. Spanish dances were danced, British folk songs sung and French dance and ballet music played. At the same time marches could be heard to the strains of brass bands based on Prussian or French models, and in churches the hymns and chorals of Baptists, Methodists, Purists and Catholics could be heard (Berendt, 1982:7/8). According to Collier (1984:7) there also existed symphony orchestras, dance groups (dancing played a major role in New Orleanian society), opera companies and even (as early as the 1830's) a Negro Philharmonic Society.

All this mingled with the shouts of black street vendors and black rhythms and dances. As New Orleans was also a watershed for the music of the countryside, for example, work songs, spirituals and old "primitive" blues folk songs, all this created a rather exotic atmosphere (Berendt:8).

Therefore, with its old and established musical tradition, New Orleans provided a number of outlets for jazz. This music, or at least an early form of it, could be heard played by bands in street parades, at funerals, picnics and on advertising wagons, in cabarets, dance-halls and at many other activities (Sadie, 1980, V9:563). In its early form jazz could probably be heard in Storyville's brothels and bars (Collier, 1977:6). Bands playing in such places were likely to be small, with one or two brass or reed instruments and one or two rhythm instruments (Collier, 1992:1). Solo piano players were also employed, playing ragtime and stride (early piano jazz) (Collier, 1977:6).

This new musical style also found its way into the larger marching or brass bands[1] of the city. They used the trumpet, clarinet and trombone frontline (derived from the ex-military band stock instruments) and instilled basic values of collective improvisation: each instrument plays a role that supplements and enhances that of the others (Gammond, 1991:292). These brass and dance bands, popular with both black and white New Orleanians, were important to jazz. According to William Schafer (cited in

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[1] The invasion of early jazz into the brass bands could have been due to, among other things, the worsening racial situation in New Orleans at the end of the 1890's. According to an 1894 amendment to the so-called "Black Code", any person of African descent as well as the Creoles of colour would be considered black. Besides creole musicians losing some of their jobs to Whites, Creoles and Blacks, musicians and non-musicians, were forced to work together more often. This resulted in the theory that jazz grew out of the mixture between trained creole musicians and lesser-trained black musicians. The former were able to play brass-band and dance music and wanted to copy something of the rough playing of the Blacks, while the latter introduced the Creoles to the blues and wanted to become better instrumentalists and readers (Porter *et al.*, 1993:23).

Porter *et al.*, 1993:21) "brass bands gave jazz its instrumentation, its instrumental techniques, its basic repertoire". The bands were not at first jazz bands but probably picked up jazz playing from dance bands that played the new, locally popular music.

Finally, it was in the **combination and mingling of ethnic and musical strains in the city**, occurring almost automatically in the "laissez-faire" climate[2] of Storyville[3], that New Orleans-style jazz first came into being (Berendt, 1982:9). It was the earliest-known fully coherent jazz ensemble style and method of improvisation and was, and long remained, very influential (Sadie, 1980, V9:563).

This early jazz ensemble-style music displayed a number of characteristics, which will now be discussed.

3.2.2 Early New Orleans-style jazz

New Orleans-style jazz[4] is basically an instrumental musical style (Vinton, 1974:370), made up of emotional, vocal-type[5] melodies that moved over steadily throbbing

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[2] This "laid-back", "live-and-let-live" climate of New Orleans is a direct result of the erstwhile possession of the city by France. From the time when it was founded, New Orleans had a character different from that of other Southern cities. While its economic, political and cultural ties were with the French colonies in the Caribbean, it looked towards Paris for morals, a city which, at the time, was guided by the liberal, and libertine, attitudes of the French court. As a result, the French settlers of Louisiana, many of whom were little more than riff-raff (sent from the French colony in Canada), believed life and its pleasures had to be enjoyed. Apparently the climate of libertarianism and the less than sterling character of many of its citizens resulted in New Orleans acquiring a remarkable degree of tolerance. It is further believed that with the large amount of people with mixed blood, the white citizens became fairly used to seeing dark-skinned people moving around in society. This, together with the liberal attitude contributed to what can only be described as a tolerant attitude towards the black population (Collier, 1984:4/5,12).

[3] Jazz did not originate in Storyville (Chase, 1955:473), named after the city councilman who drew up the necessary civic regulations (Harris, 1953:82). It had already gone through its formative period before the establishment of Storyville, being originally a music of the streets and later of the dance floor. Whatever it got from Storyville was only the encouragement and support that was long denied it by the more respectable elements of society (Chase:473). Said more plainly, Storyville provided work and pay - jazz, like any other art, had only followed its sponsors (Harris:83).

[4] This new music was initially simply called "jazz". As other forms arose it started being referred to as "New Orleans jazz", "New Orleans" and eventually "Dixieland", after the Original Dixieland Jazz Band that made it famous (Collier, 1992:2).

[5] The impact of the oral tradition upon written music was at the core of jazz style and formed the basis of all early jazz. Jazz shows a tendency to become sterile if it strays too far from its oral roots (Smith, 1974:25/6).

rhythmic accompaniments (Sargeant, 1985:1105). It not only borrowed elements from ragtime and blues, but added its own distinctive characteristics, such as continuo rhythm-section playing for the backing of solos, group improvisation and a semi-standard orchestration defining the musical function of each of the various instruments involved (Vinton, 1974:370).

The newly standardised classic New Orleans jazz ensemble (standardised around the time of World War I) fulfilled its requirements perfectly. This ensemble consisted of, in varying numbers, basically three types of instruments: reeds (clarinet, saxophone), brasses (cornet or trumpet, trombone) and rhythm instruments (banjo or guitar, piano, string bass or tuba, drums) (Sargeant:1105/6). These were divided into two sections, the one primarily responsible for rhythm and harmony (rhythm instruments), the other for melodic improvisation (reeds and brasses). Normal instrumentation included three melody instruments and two or three rhythm instruments.

The "frontline", or melody section, was made up of cornet[6] or trumpet, clarinet and (slide) trombone (Vinton:370/1). These instruments were chosen by jazzmen as the most expressive and most flexible (Chase, 1955:479). The saxophone was formally added to the frontline from 1920 (Vinton:371). Before that time it was used occasionally in brass bands and in early jazz, but was considered as just another instrument for the clarinettist to play (Porter *et al.*, 1993:21).

The rhythm section ("backrow") of the classic New Orleans jazz band was originally composed of guitar, double bass and drums (bass and snare drums). With some early bands a piano and banjo were included. Despite being associated with the melody section, the piano was considered a rhythm instrument.

When the jazz band was acting as a marching band or at various outdoor functions, the rhythm section consisted of the louder tuba, banjo and drums, while the piano and string bass were often used on other occasions (Gammond, 1991:292). Tubas and string basses were therefore both used in early jazz. Many bassists were

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[6] In the early years the cornet was more common than the trumpet; many early brass "kings" played cornet until the late 1920's (Porter *et al.*, 1993:21).

proficient on both instruments. Similarly banjo and guitar were often played by the same player, the banjo being used where a stronger sound projection was needed (Porter *et al.*, 1993:21). However, instrumentation varied (Kernfeld, 1991, V1:58).

Group improvisation was successfully facilitated by the tacit understanding among musicians that they each had a specific musical role to perform as their instruments determined (Vinton, 1974:371). The role of the solo singer was actually taken over by the trumpet (Chase, 1955:479). Playing "lead", it had to play the melody and "rag" it, which means it had to be played in a syncopated yet only slightly ornamented fashion. The clarinet's function was the creation of an ornate, fast moving high obligato (Vinton:371), or a countermelody - traditionally derived from the piccolo countermelody of marching bands (Collier, 1977:7). In some instances (and usually by prior agreement) this part would parallel the trumpet's melody in thirds and sixths.

Often described as "tailgate trombone"[7], the trombone played a lower countermelody to the trumpet and elaborated on a melodic line that was derived from the harmonic structure of the piece (roots and fifths of triads were used). The part was harmonic as well as melodic and had a rhythmic foundation where the first and third beats of the $\frac{4}{4}$ bar were accented (Vinton:371). It was not merely accompaniment anymore, but became a separate voice (Porter *et al.*:18). Generally both the clarinet (high voice) and trombone (low voice) embroidered around the trumpet's melody, took their own breaks[8] in turn and completed the three-part harmony (Chase:479). Solo playing, apart from breaks, was rare in this early music (Collier:7).

The tenor saxophone's role (when it was first introduced) was that of filler, adding missing triadic notes in order to provide volume and sonority. This part, a

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[7] This term arose from the custom of using bands for advertising purposes in New Orleans. When hired for a job, these bands would ride around the city squeezed onto the back of a wagon and create as much noise as possible to attract attention. All the time the trombonist would sit right at the back with his instrument projecting over the open tailgate so as not to accidentally injure any band members. Very often when two "band wagons" met, a competition or "cutting contest" would result to determine who was the best band (Chase, 1955:477).

[8] A "break" is where the rhythm section stops playing for two or four bars, so allowing the soloist to perform alone (Porter *et al.*, 1993:41).

nondescript counterpart to either the trombone or trumpet part, was the first to go if the group or "combo" (combination) had to be reduced in size.

The piano, in the rhythm section, was used in the same way as the ragtime piano, but with the right-hand syncopated melody omitted. The piano usually (except during a piano solo) reinforced the harmonic structure by playing triads on the off-beats with the right hand. Often a banjo substituted, or was used in addition to, the piano.

The bass (brass or string) was played in brass-band or marching-band fashion. The two-beat ragtime rhythm was reinforced by the drummer by the playing of the bass drum with a foot pedal on the first and third beats and the snare drum and suspended cymbal on beats two and four, in this way creating the "boom-chick" rhythm of ragtime and Dixieland[9]. By doing it this way the solo drummer's capabilities were increased; his hands were free to use the sticks or wire brushes on a variety of other percussion instruments - wood block, snare drum, tom-tom, suspended cymbals and others - in a free and ornamental fashion (Vinton, 1974:371).

The New Orleans style is also the first to exemplify the so-called "hot" playing. The term indicates the emotional warmth and intensity of the music. It also indicates the peculiar phrasing, sound, vibrato and "attack", all characteristic of this style. The instrument is in fact made to "talk", to express the musician's individual feelings (Berendt, 1982:10).

The leading performers of this style in New Orleans and particularly in Chicago were the following: trumpeters **King Oliver**, **Bunk Johnson** and **Louis Armstrong**; trombonists **Kid Ory** and **Jack Teagarden**; clarinettists **Johnny Dodds**, and **Jimmy Noone**; soprano saxophonist **Sidney Bechet**; pianists **Jelly Roll Morton**, **Lil Hardin Armstrong** and **Earl Hines**; banjo players (guitarists) **Bud Scott** and **Johnny St.**

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[9] Early New Orleans rhythm is still very similar to European march rhythm. The almost "floating" effect of jazz rhythm, caused by the fact that one and three remain the strong beats while two and four are actually accented, is absent. At this stage the accent is still on one and three as in march rhythm. In instrumentation and social function the early New Orleans jazz bands also resembled the marching and circus bands of the time (Berendt, 1982:10). Compare the basic rhythmic formulae of jazz (pp. 331-334).

Cyr; bassists **Bill Johnson** and **Pops Foster**; and drummers **Baby Dodds** and **Zutty Singleton** (Vinton, 1974:371).

Relatively little information exists of the earliest true jazz bands. The first name associated with jazz and jazz bands was that of Buddy Bolden (Sadie, 1980, V9:562). He was an almost legendary black cornet player and bandleader and an important jazz pioneer who helped to shape the New Orleans jazz idiom and influenced many players (Gammond, 1991:69).

3.2.3 Buddy Bolden: New Orleans-style jazz band pioneer

Charles Joseph "Buddy" Bolden (1877-1931) was nicknamed the "King" of New Orleans (Harris, 1953:80) and reigned supreme for seven years (Stearns, 1970:68). It would appear that he slowly loosened the rhythms that marked ragtime and marches as well as a large number of twentieth-century popular songs (Porter *et al.*, 1993:25).

A barber by profession, he learned to play the cornet in his spare time. He formed a small band (from five to seven pieces) in the early 1890's, which was in great demand for parades and dances. The band was made up of cornet, clarinet, valve trombone (alternating with slide trombone, the latter used for glissandi), guitar, bass and drums (Chase, 1955:471). At a later stage Bunk Johnson joined the band as second cornettist (Harris:82).

Buddy Bolden was probably best known, and is best remembered, for his blues and his tremendous lungpower (Porter *et al.*:25). According to Jelly Roll Morton (cited in Gammond:69), Bolden was "the most powerful trumpet player I ever heard". Yet apparently he was musically illiterate. Bunk Johnson (with the band from 1895 to 1897) wrote in a letter to one Frederick Ramsey, Jr. (cited in Chase:471): "Buddy could not read a note, but he surely played a good stiff lead..." He further holds Bolden's musical illiteracy as a primary factor in the success of his band: "[T]he thing that made [the] King Bolden Band ... the first band that played jazz ... was because it did not Read [sic] at all..."

His rough style of playing drew reaction from many New Orleans musicians, which was natural at the beginning of jazz. This new style, especially when played by more illiterate musicians, appeared undisciplined and rough to brass band- and dance orchestra-trained musicians (Porter *et al.*, 1993:17).

Unfortunately, though highly regarded by their contemporaries, Bolden and a great many other early (jazz) players were, and remained, unrecorded[10] (Sadie, 1980, V9:562).

In 1907 Buddy Bolden was committed to the Insane Asylum in Jackson, Louisiana, where he stayed until his death twenty-four years later (Gammond, 1991:69).

According to Harris (1953:82): "In his rough and ready way, Bolden and his band had discovered the vital clue to an embryo music which was maturing into jazz. By force of circumstance, they were compelled to improvise ... they were inspired enough not only to emulate their academic contemporaries, but ... to forge further ahead and crystallise a new musical art form."

The John Robichaux Orchestra, a more orthodox orchestra, was Bolden's greatest rival from 1900 (Porter *et al.*:25). A number of other bands active in New Orleans at about the same time as Bolden's should share the credit for the growth of jazz. A very early example was the Excelsior Brass Band (essentially a marching band), led by clarinettist T.V. Baquet (Chase, 1955:472). Other similar bands included the Peerless and Onward Brass Bands and various other groups with cornettist Manuel (Emanuel) Perez and later Joe Oliver as well as the Superior Jazz Band with Bunk Johnson (Porter *et al.*:25).

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[10] The early or "primitive" period of classic New Orleans (NO) jazz, stretching approximately from the birth of jazz (*ca.* 1900) more or less to the closing down of Storyville in 1917 and the migration that followed, is rather obscure as there are no recordings predating 1917 (Hodeir, 1956:22). However, information was obtained partly from personal recollections and descriptions and partly from later recording performances of players active during the NO period (e.g. Oliver, Morton, Bechet, Johnson, *etc.*) (Chase, 1955:476). A remote idea of what the earliest NO bands were like can be formed from the music of George Lewis who, in the 1940's, recorded a number of early classics with his New Orleans Stompers, using the old instrumentation and style as he remembered it (Mellers, 1964:285).

While Buddy Bolden's may have been the first known and recognised jazz band, he was soon followed by a number of up and coming (jazz) bands, all performing the new New Orleans-style jazz, notably the Olympia Brass Band of Freddie Keppard and later Kid Ory's Brownskin Babies. The most important early white jazz band was the Original Dixieland Jazz Band.

3.2.4 Early New Orleans-style jazz band recordings

Buddy Bolden was succeeded by cornettist **Freddie Keppard** (1890-1933) and his **Olympia Brass Band** (Harris, 1953:84), with which he was associated from 1900 to 1912 (Chase, 1955:472). Keppard was an exuberant technician and could exploit the higher register, going above high E. He had tremendous power and was rough, almost coarse in his playing. The Olympia Band's rhythm section (guitar, string or brass bass and drums, rarely piano) was said to be the forerunner of all rhythm sections (Harris:84,86).

In his teens Keppard played in a number of New Orleans bands and in 1914 joined the Creole Orchestra organised by bassist Bill Johnson. He was first recorded in 1924 and made his best recordings in 1926, including "Messin' Around" in which he is seen to have an appealingly varied clipped style and to be a pleasant melodist and good blues player (Porter *et al.*, 1993:33).

In the meantime the old Buddy Bolden band still existed under the leadership of Frank Dusen and still included cornettist **Bunk Johnson** (1879-1949). His playing was pleasant sounding and in good taste. Though his range was not remarkable, he played in a very fluid style. Some years later he gradually withdrew into obscurity and finally completely retired. He was not traced until 1938 after which time the name Bunk Johnson became a symbol of the great New Orleans jazz revival of the 1940's (refer pp. 221/2).

After Freddie Keppard's band the band of **Kid Ory** (*ca*. 1886-1971) stood out above the rest in popularity. In 1910 he took his first ragtime band, **Ory's Brownskin Babies**, to New Orleans (Harris:88-90) where they were successful from 1912 to 1919. During this time Ory also developed the swooping style of trombone playing,

with long slides and quick punctuation of the beat, later known as tailgate trombone playing.

After the closing of Storyville, Kid Ory and his band went to Los Angeles, California, instead of Chicago, where he met up with trumpeter Mutt Carey and together made the first recordings by a black jazz band in 1922 - "Society Blues" and "Ory's Creole Trombone" (Porter *et al.*, 1993:32). They also made radio broadcasts in 1923, probably the first airing by a genuine New Orleans group (Harris, 1953:92/3).

Other players of this early period included **Jack Carey**, his brother **"Papa Mutt" Carey** and **Oscar Celestin** (Harris:89/90).

Another band was the **Louisiana Five**, led by clarinettist Alcide Nuñez, previously with the Original Dixieland Jazz Band. They recorded "A Good Man is Hard to Find" (1918), which was very popular among jazz bands, and "Church Street Sobbin' Blues" (1919), their most satisfying piece. The **Original New Orleans Jazz Band** had Jimmy Durante, would-be Hollywood and television star, as its pianist and recorded for the first time the Dixieland classic "Ja Da" (Porter *et al.*:31/2).

A white style of playing had already existed from the earliest times. It was less expressive yet sometimes better versed technically. Harmony was purer, melody smoother and the sonorities not so unorthodox, sliding notes did not occur so frequently, vibrato was less expressive and there were less portamenti and glissandi. The use of these effects went hand in hand with an element of self-consciousness and the knowledge that one could also play "legitimately"; the music would often approach the eccentric. The music of black bands on the other hand, whether sad or joyful, always contained the aspect of *having to be* that way.

The successful early white bands all stem from **"Papa Jack" Laine** (1873-1966) who led bands in New Orleans from 1891 onward (Berendt, 1982:10). Chase (1955:474) indicates him as the father of white, or Dixieland, jazz and leader of several bands, including **Jack Laine's Ragtime Band**, which set the style for Dixieland jazz. (Before the term "jazz" was in general use this type of hot music, whether for piano or band, was called "ragtime" in New Orleans, hence the Laine band's title.) His

ragtime band consisted of cornet, clarinet, trombone, guitar, string bass and drums, which he played himself. No piano was used and two Creoles were included in a predominantly white band (Harris, 1953:71/2).

The success of the white Tom Brown Band from New Orleans, discovered by a promoter and brought to Chicago in 1915, led to other New Orleans talent being contracted by promoters from Chicago. One such group of players were clarinettist Alcide "Yellow" Nuñez, trombonist Eddie Edwards, cornettist Dominique "Nick" La Rocca, pianist Henry Ragas and drummer Tony Sbarbaro. They opened at Schiller's Café as the Dixieland Jass Band (Chase, 1955:474). Porter *et al.* (1993:29) appear to disagree on the number and identity of the musicians and state that four white musicians, La Rocca, Nuñez, Edwards and leader Johnny Stein on drums (known as Stein's Dixie Jass Band), left New Orleans for Chicago and opened at Schiller's Café. Still in 1916 Tony Sbarbaro ("Spargo") replaced Stein and Larry Shields replaced Nuñez.

Now calling themselves the **Original Dixieland Jass**[11] **Band** (ODJB), they opened in the then famous Reisenweber's Restaurant in New York in 1917 (Collier, 1992:2).

The band was a sensation and was the first white New Orleans jazz band to make any recordings (Sadie, 1980, V9:563/4). The records they made in 1917 and later played an important role in making jazz a national phenomenon. It also initiated the first public acknowledgement of the existence of jazz (Collier:2). Their earliest hits were "Livery Stable Blues", "Dixie[land] Jass Band One Step" (Porter *et al.*:30) and "At the Jazz Band Ball". Additional best known sides were "Bluin' the Blues", "Ostrich Walk", "Clarinet Marmalade", "Sensation Rag", "Fidgety Feet" and "Tiger Rag" - virtually the theme song for early jazz (Collier:2) and just about the most recorded jazz work in the world, through 1942 (Porter *et al.*:31).

The Original Dixieland Jazz Band had a collective style with almost no solos (Berendt, 1982:10). True improvising occurred very seldom with the result that early musicians were not individually very distinctive (Collier:2).

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[11] They changed it to "Jazz" around the time of their second recording session (Porter *et al.*, 1993:30).

Their repertoire at this stage showed little independence as it was modelled on military marches and keyboard ragtime. Most of the pieces were made up of several sections (strains), generally sixteen bars each, often with an introduction and a coda, sometimes with bridge passages with normally an ensemble improvisation on each theme (Sadie, 1980, V9:564). Modulations to other keys often occurred in the strains, usually up a fourth (Collier, 1992:3).

A number of the ODJB's recordings show the varied origins of this material, for example, "Fidgety Feet" (1918) echoed the rag "At a Georgia Camp Meeting" (1897); the main section of "Tiger Rag" and "At the Jass Band Ball" utilised the harmonic sequences of respectively John Philip Sousa's "National Emblem March" and the popular song, "Shine on, Harvest Moon" (Sadie, V9:564). "Tiger Rag" was actually based on an anonymous piece simply called "Number Two". The music was still part of an aural tradition and had no single composer (Porter *et al.*, 1993:31).

From time to time their music (also that of other New Orleans bands) was not melodic but was made up of collections of devices strung together rather arbitrarily, for example, growls, slurs, swoops or sudden outbursts of drumming. The break was important.

Although the ODJB could never be considered an excellent band, they were good and their playing showed verve and infectious swing. They played with surprisingly good intonation and accuracy despite the fact that their musicians were mostly untutored (Collier:3). As a result they also became the earliest jazz band to perform outside the United States (Sadie, V9:564). They toured Europe in 1919 and gave interest in jazz on the continent and in England a big boost. Unable to renew themselves, they only recorded earlier hits, imitating their first recordings until 1925 when they disbanded (Porter *et al.*:30/1).

By far the most successful of the bands that imitated the ODJB was the **Original Memphis Five**. Personnel shifts occurred frequently but the main band existed around cornettist Phil Napoleon; Jimmy Little, clarinet; either Charlie Parelli or Miff Mole, trombone; Frank Signorelli, piano; and Jack Roth, drums. Other musicians

recording with them at times included pianist Jimmy Durante, drummer Ray Bauduc, Red Nichols and Jimmy and Tommy Dorsey.

It was white groups such as the New Orleans Rhythm Kings (refer pp. 196/7) and various ensembles that influenced the Memphis Five musicians, rather than black New Orleans bands like that of King Oliver (refer pp. 189-191). They had a lighter style that was drier, perhaps more controlled and more precise in intonation. They also did not use the rapid terminal vibrato characteristic of New Orleans players and many of their imitators. While some of the band's music in the early 1920's was rather stiff sounding rhythmically and lacked the Oliver band's easy swing or the driving intensity of the New Orleans Rhythm Kings, by the mid-1920's the music had already changed. In evidence now, as the influence of Chicago players became felt in New York, was a hotter, less carefully worked out style.

The Memphis Five was generally very influential with jazz fans and the dance-band audiences of the time, particularly as its records sold so well (Collier, 1992:17/8).

Although the closing down of Storyville in 1917 more or less meant the end of the heyday of New Orleans jazz, jazz did not merely end in New Orleans (Goetz, 1987, V24:642). The hypothetical peak of jazz intensity merely shifted from New Orleans to Chicago (Stearns, 1970:162), despite New York's economic power and the New Orleans roots of the music (Porter *et al.*, 1993:35).

3.3 CHICAGO
(Appendix D, Examples 10 and 11)

The 1920's witnessed most of the leading figures of the earlier years still alive and performing. The most significant feature of the earlier part of the decade was the expansion of the soloist's role (Vinton, 1974:371). There was also emphasis on harder-driven rhythms pointing towards the swing era (Gammond, 1991:292). Later during the 1920's the so-called "big band" - an ensemble composed of sections rather than of individual instruments - started its development.

During the 1920's the true jazz arranger[12] (for example, Don Redman) and, with Duke Ellington, the jazz composer emerged (refer pp. 305-310). The bands now had from three to five sections. While rhythm, brass and reeds were basic, violins could be added and the brass divided into trumpet and trombone sections. The repertoire remained basically the same as previous years, but the interpretation changed as arrangers employed the sections in new and different ways while defining the soloist's role.

As the solo concept emerged, melodies were played by an entire section in unison or with a thickened line (the chords moved in close position with the melody in the highest voice). Solos occurred only in the middle of pieces, had length limits controlled by the arranger and were often backed by riffs or section chords (Vinton, 1974:371/2). There was an elimination of group improvisation and the addition of an enriched harmony (with four- and five-note chords rather than triads and sectional antiphony).

The various bands each developed their own distinctive sounds, for example, Fletcher Henderson, with arranger Don Redman, designed the most common big-band orchestration, Paul Whiteman created "symphonic" sound through the use of violins and classically-schooled arrangers and composers, and Ellington, the first big-band composer, developed an own sonority. New methods of performance started to appear (e.g. boogie woogie piano playing, mutes used throughout the brass section) and new dances came into fashion and went out again (Charleston, Black Bottom, *etc.*) (Vinton:372).

Berendt (1982:11) suggests that what is decisive about a style is not how long it was cultivated (for example, ragtime was still played long after its estimated period ended), but when it originated and unfolded its greatest vitality and musical power. If proceeding from this point of view, a new style has come into being almost every decade and often at the beginning of that time. The music most representative of the 1920's is the New Orleans style as played in Chicago, classic blues (refer pp. 100/1)

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[12] Musician Ferde Grofé was already writing "arrangements" for the Art Hickman band in the late 1910's (Kernfeld, 1991, V1:60).

and Chicago-style jazz. This is the music with which the "jazz age" truly begins and will now be discussed further with regard to the following points, namely:

* the beginning of the jazz age
* Paul Whiteman and the rise of symphonic ("sweet") jazz
* New Orleans-style jazz as played in Chicago
* Chicago-style jazz, and
* the end of the jazz age.

3.3.1 The beginning of the jazz age

Possibly the best date for the beginning of the jazz age was 1917 (Stearns, 1970:154). The development of New Orleans jazz in Chicago is usually associated with America's entry into World War I. With New Orleans becoming a war port, the goings on in Storyville appeared to the secretary of the Navy as a danger to the morale of his troops. Storyville was consequently closed by official decree in 1917.

This action deprived many musicians of their livelihood. Many left New Orleans, the majority for Chicago (Berendt, 1982:12). Rumours had been drifting down from Chicago of better living conditions, so it was natural that musicians should think of going there. A few other factors also contributed towards this general exodus. In the first place, Chicago was statistically a bigger city than New Orleans - musicians tended to seek better employment in the prosperous northern city. In the second place, in 1921 the cotton industry, one of the basic industries in the South, received a setback when boll weevil consumed half the crop. Only after three years did production reach anything like normality. During this time many people, white and black, moved north in search of (better) jobs (Harris, 1953:96).

Consequently the first jazz style, though called "New Orleans", actually had its truly great period in Chicago in the 1920's. It was here that the most famous recordings were made as the phonograph became more popular after the First World War (Berendt:12).

If the Original Dixieland Jazz Band had succeeded in making jazz a household word in 1917, the Paul Whiteman orchestra gave it semi-respectability in 1924.

3.3.2 Paul Whiteman and the rise of symphonic ("sweet") jazz

The American audience initially saw jazz (all jazz) as dance music. This assumption came about quite naturally: the rise of jazz did occur in the wake of, and was tremendously encouraged by the rise (around 1912) of a new, less sedate form of social dancing. Jazz was seen as an ideal complement to the new, looser, more suggestive dance steps. Therefore music and dance appeared inseparable to the extent that the term "jazz" could mean both.

Up until the mid- to late 1910's, dance bands had been repeating melodies for as long as necessary, without changing the melody. Sometime after 1916 this principle was given new life with the "arrangements" of Ferde Grofé (with the Art Hickman band). He made use of the new jazz rhythms and sonorities, changing a song's orchestration at points along the way.

Of primary importance is his idea of the two-piece saxophone "section" employed as a unit, and playing off this and other sections of a dance band against one another in a contrapuntal fashion.

In 1919 Grofé was hired by Paul Whiteman for his new orchestra, where he (Grofé) elaborated on what he had done while with Hickman. This "new" music contained elements of jazz and classical music (Kernfeld, 1991, V1:60). Rudy Vallee aptly described it as "symphonized syncopation" - a more or less accurate description for the light classics that Whiteman played with a "businessman's bounce" (Stearns, 1970:165). Whiteman called it "symphonic jazz" (Kernfeld, V1:60).

Paul Whiteman (1890-1967) was the leader of a very successful, proficient and versatile 1920's big band. His first record and first hit was "Whispering" (1920), which included the track "Japanese Sandman". He may not have been a jazz musician but he had an interest in jazz and hired the best white jazz talent he could find, for example, cornettists Red Nichols and Bix Beiderbecke (Porter *et al.*, 1993:79/80).

Whiteman's orchestra had a smooth, rich and full sound, which he achieved by assembling the largest band yet and playing carefully rehearsed arrangements featuring as many semi-classical devices as possible (Stearns, 1970:165). His 1920 orchestra consisted of nine musicians (ten, including the slide whistle soloist). The orchestra grew to nineteen in 1928 and included strings and vocalists. From time to time he also used other instruments like a flute, bass clarinet and sometimes a bassoon (Porter *et al.*, 1993:80).

He is best known for the concert he held in 1924 at the Aeolian Hall in New York City, the stronghold of academic music. This was the first jazz concert (really a type of experiment) to capture the imagination (get the approval) of an influential part of the American public (Stearns:166). Whiteman and McBride (cited in Stearns:166) state that with the concert he wanted to "show these skeptical [sic] people the advance which had been made in popular music from the day of discordant early jazz to the melodious form of the present". He started with "Livery Stable Blues", worked through increasingly recent pieces, and concluded with the premiere of George Gershwin's "Rhapsody in Blue", with the composer at the keyboard (Porter *et al.*:80).

Paul Whiteman advanced the course of jazz to a great degree. He not only made it possible for bands to find jobs more easily, but speeded up the evolution of the music. He tended to adopt European devices (elements drawn from classical music) and blend them with elements drawn from jazz, with a striking intelligible and profitable result (Stearns:167). Whiteman's career as bandleader continued throughout the 1930's and beyond, as did his interest in mixing classical styles with jazz (Porter *et al.*:80).

What is known at present as New Orleans style is not the barely recorded, archaic jazz that existed in New Orleans in the first twenty years of the twentieth century, but the music that was made by New Orleans musicians in Chicago during the 1920's (Berendt, 1982:12).

3.3.3 New Orleans-style jazz as played in Chicago

From about 1920 to 1930 New Orleans-style jazz flourished in Chicago. It was played by both white and black musicians and had as exponents numerous bands and players (Chase, 1955:482).

New Orleans jazz had become a national craze by 1920, especially with the great success of the Original Dixieland Jazz Band and its imitators (Collier, 1992:10). According to Southern (1971:378) and Chase (p. 481) New Orleans pioneers with Chicago-based groups included the following, namely:

* King Oliver
* Jelly Roll Morton
* Louis Armstrong (Hot Five and Hot Seven, recording from 1925 to 1928; refer pp. 342-350 for a detailed discussion of him)
* Johnny Dodds, and the
* New Orleans Rhythm Kings.

3.3.3.1 King Oliver

Joseph "King" Oliver (1885-1938) was a great cornettist and trumpeter and gifted bandleader (Chase:473). Although Oliver became prominent while still playing in New Orleans, he actually belonged to a second generation of early jazzmen and was not truly one of the earliest pioneers (Harris, 1953:101).

As a youngster he played cornet in a children's band (Southern:379). By 1907 he was playing in cabarets, brass bands and dance bands (Porter *et al.*, 1993:40). In 1918 he was invited to play in Chicago by bassist Bill Johnson (Southern:379). He led his Creole Jazz Band in Chicago from about 1919 (Collier:10), even though this group was only finally established in 1920 (Mellers, 1964:287). In 1922 King Oliver's Creole Jazz Band - none of the players were ethnically "Creole" - opened at the Lincoln Gardens (Porter *et al.*:40). It was not long before the group became the role model for jazz musicians from Chicago (Collier:10).

In 1923, while at the Lincoln Gardens, King Oliver and his band made their greatest contribution to the appreciation of jazz music, namely the first records in the New Orleans jazz style (Harris, 1953:105). These exerted a deep and immediate influence on other jazz bands of the nation, white and black (Southern, 1971:380). Among these early works were "High Society Rag", "Snake Rag", "Dippermouth Blues" (Collier, 1992:12), "Just Gone", "Chimes Blues", and "Canal Street Blues" (Porter *et al.*, 1993:41).

Despite occasional personnel shifts over time, most recordings were done with Oliver, cornet and trumpet; Johnny Dodds, clarinet; Honoré Dutrey, trombone; Bill Johnson, banjo and string bass; Lil Hardin, piano; Warren "Baby" Dodds, drums; and from time to time various saxophone players. Louis Armstrong was added in 1922 as second cornettist (Collier:10).

With the 1923 recordings the fusion of elements from marches, ragtime, the blues and hymns into something more unified marked the initial move away from the sectional forms borrowed from pre-jazz material, towards more monothematic pieces which later provided a basis for more continuous extempore playing. The former tendency is represented by Oliver's "Chattanooga Stomp" (1923) and the latter by, for example, "Riverside Blues" (1923) (Sadie, 1980, V9:564). The blues played an important role in the formation of jazz, as repertoire and as a source of melodic ideas and basis for improvisation. Many recordings are in twelve-bar blues form and instead of sticking with the ensemble emphasis, present a few soloists (Porter *et al.*:43).

Like most New Orleans bands the music and the solos were worked out beforehand (Collier:10) and carefully rehearsed (Porter *et al.*:41). Rhythmically an easy two-beat rock was achieved, rather different from the later four-beat swing that would evolve. King Oliver's band never had a frantic or hard-driving character and the performances were well-organised and controlled (Collier:10). Arrangements included various effects, like breaks by two cornets (Porter *et al.*:41). The main melody instruments kept their lines distinct and clean. As this was dance music (as was most jazz), tempos were kept moderate (Collier:10), although occasionally becoming faster and arrangements more complex (Porter *et al.*:41). The pieces

showed a structural tendency merely to alternate two strains. At this time the saxophone did not actually contribute anything to the music.

"Dippermouth Blues" was probably the band's best-known tune and it was a solo feature for Oliver in which he used his speciality, namely mutes. Through his solo the deep influence of the blues on early jazz can be heard as well as the way in which Oliver has placed the notes around the beat rather than on it - this came to be an important feature of jazz.

Many authorities thought the Creole Jazz Band to be the most influential of all early jazz bands (Collier, 1992:10/1). Prior to the invasion of white Dixieland bands, New Orleans jazz, though not unknown in Chicago, never made much of an impression on the general public until the arrival of King Oliver (Chase, 1955:474). It is, however, a mistake to describe his music as being "classic New Orleans jazz". It is rather his group that made use of the recently established conventions as a departure point, intensifying that style through personal interpretation (Sadie, 1980, V9:564).

King Oliver's career as bandleader took a turn for the worse in the beginning of 1924. Some of his best known sidemen left, places where he worked were twice destroyed by fire, tours turned out disastrous, ill health prevented him from playing the trumpet for a while, and he turned down a good job offer. Despite these misfortunes he still played at the Plantation Café in Chicago with the Dixie Syncopators for a short time. His last years were spent living in poverty and obscurity (Southern, 1971:380).

Besides King Oliver, another significant New Orleans pioneer was Jelly Roll Morton.

3.3.3.2 Jelly Roll Morton

Jelly Roll Morton showed himself to be one of the pre-eminent jazz pianists by the 1920's, playing in a self-manufactured individual style with a strong blues basis (Collier:19/20). His music was individually conceived and had orchestrational variety and form. Although, rhythmically, his music represents an earlier stage in jazz than King Oliver's, Morton seemed to be a modernist as far as the moment he does represent is concerned. There was more sophistication, consciousness and formal

musical knowledge apparent in his music than in that of Oliver (Williams, 1971:19/20).

Morton was born Ferdinand Joseph Lamothe (sometimes spelled Lamenthe, 1890-1941) in Louisiana, probably in New Orleans, where he was raised and enjoyed advantages like music lessons and attending the French Opera. He started working in and around New Orleans and for a while during his teens worked as a sporting house pianist. He then travelled for nearly ten years as alternately pianist, vaudeville performer and bandleader. He visited various towns and cities during this time and came into contact with and absorbed the styles of many musicians. His composed pieces of this period include "New Orleans Blues", "Frog-I-More Rag" (also known as "Froggie Moore Rag"), "King Porter Stomp" (Dapogny, 1985:257/8), which he composed in 1906 as tribute to Porter King whom he had met earlier (Blesh and Janis, 1958:181), and "Jelly Roll Blues", probably the first ever published jazz arrangement.

Jelly Roll Morton played primarily in California from the end of 1917 to mid-1923, when he settled in Chicago (Porter *et al.*, 1993:37). During this time he also travelled to Canada, Alaska and Mexico and composed " The Pearls", "Kansas City Stomp" and probably "Mamanita". From 1923 Morton was both composer for publication and recording soloist and bandleader. More than thirty of his compositions were published for various media throughout the next six years (Dapogny:258).

The most important recording during the early years was a series of piano solos including, among others, "The Pearls", "Wolverine Blues", "Kansas City Stomp" and "King Porter Stomp" (Collier, 1992:20). Of further great importance is a series of brilliant orchestral recordings made from 1926 to 1928 with his Red Hot Peppers (Williams:28). Works recorded with the Red Hot Peppers in 1926 include "Smoke-House Blues", "Sidewalk Blues", "Dead Man Blues", "Doctor Jazz", "Cannon Ball Blues" (Collier:23) and "Grandpa's Spells" - recorded in 1923 as a solo version, a three-theme piece, influenced by ragtime. In 1926 it was arranged for his Red Hot Peppers (Porter *et al.*:37). The Red Hot Peppers's version of "Black Bottom Stomp" (1926) is easily one of Morton's best recordings (Williams:37).

By 1929 many of his older pieces, as well as several for which there was no earlier record, had been recorded and/or published, for example, "Soap Suds", "Hyena Stomp" and "Wild Man Blues".

After moving to New York, Morton became artistically and financially much less successful than he had been before. New York had more formidable competition and Morton's unwillingness to adapt to jazz's new stylistic frame of reference, his apparent abrasive personality and his inability to keep a band together all contributed towards his lack of success (Dapogny, 1985:258). However, it was also a question of regional styles; where the New Yorkers were accustomed to a more suave approach, Morton came from the Southern stomp and blues tradition.

As bands with their swing arrangements started replacing the smaller groups pioneered by him, Jelly Roll Morton's career also declined during the 1930's. He did not record from the end of 1930 to mid-1938 (Porter *et al.*, 1993:38/9). Also in 1938 folklorist Alan Lomax recorded the historic and valuable Library of Congress recordings in which Morton talked about his life and travels and the history of his music, and illustrated this talk by playing a great deal of music (Dapogny:259).

Morton had fallen into obscurity around 1939 (Collier, 1992:21), but despite very bad health and an apparently unrelenting series of disappointments, he still made some fine recordings for band, piano-vocal and piano solo before he died in 1941 (Dapogny:259).

Like much jazz of the time Jelly Roll Morton's piano pieces were based on rags. They all consisted of two or more strains usually with transitional interludes between them, for example, the interlude modulating up a fourth in "Wolverine Blues" (Collier:20). Morton was one of the first musicians who liberated himself from the structures of the composer-imposed interpretation of rags and took a freer, more jazz-like approach to melodic material (Berendt, 1982:7). However, his music had four beats and not two as used in ragtime - this shift became crucial in the move from ragtime to jazz (Collier:20). He believed in incorporating harmonic, rhythmic and variational elements of the jazz movement and the blues (Williams, 1971:20). Morton

also believed in the piano imitating the band and he used trills to suggest trombone- and woodwind-like figures in the bass (Collier, 1992:20).

By combining the improvisational-variational emphasis of the blues and the melodic-compositional emphasis of rags, we get the basis for Morton's principle of thematic variation (Williams, 1971:26). He developed composed rather than improvised variations on melodies, for example, "Jelly Roll Blues" and "Frog-I-More Rag"; he succeeded in integrating the jazz-blues scale into his music, heard on "New Orleans Blues" and "Jelly Roll Blues"; he created new ways for the pianist's left hand to operate and new approaches to melody; and he created a place for various types and amounts of improvisation in composed music (Dapogny, 1985:266). Thus Morton's music can be described as representing a summary of all jazz's achievements before its basic language was reinterpreted by Louis Armstrong's innovations (Williams:20).

Morton's importance lay in his synthesising the earlier achievements of jazz while at the same time opening several new directions for it. The close relationship between improvisation and composition in, for example, "Steamboat Stomp" (1926), pointed to future developments in jazz composition. He also pioneered jazz chambermusic with his trio ("Wolverine Blues", 1927) and quartet ("Mournful Serenade", 1928). (Sadie, 1980, V9:567).

During his peak years of influence and fame he mostly worked with a classic New Orleans jazz band known as Jolly Roll Morton's Red Hot Peppers, using them for recordings as well (Collier:20). This ensemble consisted of George Mitchell, cornet; Omer Simeon, clarinet; Kid Ory, trombone; Morton, piano; Johnny St. Cyr, banjo; John Lindsay, bass; and Andrew Hilaire, drums (Williams:37/8). While this group usually played many improvised numbers in the manner of New Orleans ensembles, when recording they played the careful arrangements that Morton had made of the tune (either written out in full or at least sketched) and through which he guided and rehearsed them in advance. Through these arrangements he can be considered the first significant jazz composer (Collier:20) and the first great master of form in jazz (refer p. 308) (Williams:20).

It is with the "King Porter Stomp" in particular, a very popular swing piece and forward-looking composition (Porter *et al.*, 1993:39), that one specific and identifiable influence of Morton's work on jazz can be seen (Williams, 1971:45). In this work he had developed a riff-like compositional phrase structure (Dapogny, 1985:266) in the third (last) strain (Porter *et al.*:39), which was again used and developed in Fletcher Henderson's arrangements for big band and passed on to Benny Goodman. This type of scoring for brass set a pattern that was used by many musicians during the swing period, even Duke Ellington (Williams:45).

A contemporary of Jelly Roll Morton was wind instrumentalist Johnny Dodds.

3.3.3.3 Johnny Dodds

John M. Dodds (1892-1940) was a great clarinettist who had studied under "Big Eye" Louis Nelson, the "father" of all the great clarinettists (Harris, 1953:111) and Lorenzo Tio, Jr. (Collier, 1992:34). After playing with Kid Ory's Brownskin Babies and touring with a vaudeville show, Dodds played with King Oliver as replacement for Jimmy Noone. He supplied just the right attacking style for the band, a mobile and fluid counterpoint for Oliver's and Louis Armstrong's powerful leads (Harris:111). Besides being full of long passages and fairly evenly played notes, Dodds's playing showed him to be a driving, fiery player.

After leaving Oliver, he took over and for six years led a band at Kelly's Stables, receiving exposure to musicians and fans frequenting Chicago night-spots. He also did some freelance recordings under his own name and with various groups (Collier:34). Throughout his career he never played with more than the traditional seven-piece New Orleans combinations.

King Oliver, Johnny Dodds and Jimmy Noone as well as to a lesser extent Tommy Ladnier, Omer Simeon and Albert Nicholas are considered to be the best New Orleans musicians to have presented their music during the long period that followed the exodus from the Delta after the end of World War I until the revival in the 1940's (Harris:112,117).

Not only individual musicians were important in the establishment of New Orleans jazz in Chicago. Groups such as the New Orleans Rhythm Kings played a significant role too.

3.3.3.4 The New Orleans Rhythm Kings

As one of the most influential of the New Orleans bands, the New Orleans Rhythm Kings (NORK) arrived in Chicago in 1920 and filled the musical vacancy that was left after the Original Dixieland Jazz Band (ODJB) had gone to New York.

Four New Orleanians, Paul Mares (leader), cornet and trumpet; George Brunies (or spelled Brunis), trombone; Leon Roppolo (sometimes misspelled Rappolo), clarinet; and Steve Brown, bass; as well as the Midwesterners Jack Pettis, saxophones; Lou Black, banjo; Elmer Schoebel, piano; and Frank Snyder, drums, made up the initial group that made the very influential recordings. Despite personnel changes, Mares, Brunies and Roppolo remained the key figures throughout.

As a typical New Orleans group the NORK, like the ODJB, played the classic contrapuntal style with cornet lead, upward and downward weaving of the clarinet through the melody and the trombone providing connecting links. The saxophone was included after it had become a fashionable instrument during the early 1920's (it was used in 1919 in the Art Hickman band, a jazz-based dance group featuring a sax duo).

The NORK also did not improvise but preferred to play set pieces that had carefully worked out parts, which they then varied or embellished slightly during the course of playing. As an ensemble band in the old New Orleans style, solos were sparse and meant not as central points in the music but as places of variety.

It would appear that the NORK was a superior band to the ODJB (Collier, 1992:6/7). Their music more easily approximated Afro-American jazz than the music of most white groups (Harris, 1953:74). The group stuck very closely to the New Orleans style with its smooth and relaxed rhythm. With the inclusion of a saxophone in the melody section, the NORK set a fashion that was to be followed over a wide area.

Their recordings of "Tiger Rag" and "Milneburg Joys" (often misspelled as Milenberg) demonstrate the genuine Dixieland style as well as its affinity with the traditional sources of New Orleans jazz (Chase, 1955:481). Therefore jazz historians generally agreed that it was strongly influenced by the black New Orleans bands, especially King Oliver's Creole Jazz Band, employed in Chicago simultaneously.

The NORK showed a fluid and melodious sensibility in their recordings that were very different from the Oliver band's stately polyphonic density. The NORK also had a looser, more supple swing to their music than the ODJB (Collier, 1992:7) - evident in the light and lively swing on "Panama", compared with the frantic drive (tension) of the ODJB (Porter *et al.*, 1993:32). It is indeed the fact that these groups played such different music, in spite of their overlapping repertoires, that indicates a wider range of musical gesture becoming possible in jazz (Sadie, 1980, V9:564).

The NORK added at least three famous tunes, "Bugle Call Blues" (better known as "Bugle Call Rag"), "Tin Roof Blues" and "Farewell Blues", to the jazz repertoire (Collier:7). Their attractive solos and skilled ensemble work is shown up in "Tin Roof Blues" (Porter *et al.*:32). "Bugle Call Blues" includes a device that would become a cliché in jazz playing, namely the drum "backbeat" - accents on the second and fourth beats - that here provides the classic rocking two-beat swing (Collier:7).

Like other bands this one also employed independent simultaneous lines in ensembles. This almost inevitably resulted in the more inventive players (like George Brunies and Leon Roppolo) attempting solo improvisations supported by the rhythm section only, or by other wind instruments adding subdued accompaniment (Sadie, V9:564/5). Probably the greatest player of the group was clarinettist Leon Roppolo. He had a round liquid tone quality and his playing, especially in the upper register, was less shrill than that of many other early jazz clarinettists (Collier:7).

The NORK became the first integrated recording band when they included Jelly Roll Morton as their pianist in a 1923 session (Porter *et al.*:32).

The term "classic jazz" is generally used by jazz specialists when referring to the music produced by small bands such as those of King Oliver, Louis Armstrong and

other black contemporaries. "Chicago style" usually applies to the music of some white groups that were active during the 1920's in Chicago, such as the Wolverine Orchestras, the New Orleans Rhythm Kings or the Austin High Gang (Austin Five) (Southern, 1971:383).

3.3.4 Chicago-style jazz

Young white high school and college students as well as amateur and professional musicians were stimulated by the jazz life of Chicago's South Side and began to develop what was to be called "Chicago style" (Berendt, 1982:13) - basically a compromise between the New Orleans ensemble tradition and the solo power of Louis Armstrong (Goetz, 1987, V24:642). They wanted to emulate the style of the New Orleans jazz greats.

Their music was not that successful an imitation. They did, however, come up with something new: Chicago style. This new style did not have the profusion of melodic lines so typical of the New Orleans style. In most cases voicings, if there were more than one line, were parallel (Berendt:13). The trumpet-trombone-clarinet section was retained, with the saxophone used increasingly towards the end of the decade (Goetz, V24:642). Individualism became the rule; from this point on the solo became increasingly important in jazz (Berendt:13). The control part of the performance was usually made up of a string of solos, even though performers in general began and ended with an ensemble variation of the theme (Goetz, V24:642).

As a great number of white players contributed towards the jazz trend, it is necessary to concentrate on those whose music most strongly resembled that of the Blacks; they are of the greatest importance (Harris, 1953:189).

3.3.4.1 White musicians who had an influence on the course of jazz history

A number of white jazz musicians, such as cornettist **Bix Beiderbecke**, saxophonist **Frankie Trumbauer**, trombonist **Jack Teagarden**, clarinettist **Benny Goodman**, cornettist **Red Nichols** and alto saxophonist **Frank Teschemacher**, played leading roles in the early stages of jazz.

The most significant player of this group was "Bix" Beiderbecke (1903-1931) who was known for both his cornet and piano music (Harris, 1953:190). Beiderbecke was considered the most important jazz musician from the 1920's after Louis Armstrong.

He generally had a clear bell-like tone, showed intense feeling and a fresh conception (Collier, 1992:41). His lyrical and concise solos were thought to be an alternative to Armstrong's more pressing style. Beiderbecke would later become the focal point of an intense group of white Chicago-based musicians and, later, musicians the world over. Overall, his playing remained clear of the jerky rhythms and artificial gayety that was common in white Dixieland playing.

As a youngster, Bix Beiderbecke heard ragtime and the music of Claude Debussy played by his mother on the piano. He first came into contact with jazz by listening to the recordings of the ODJB. He taught himself to play the piano and cornet, the latter with his own unconventional fingering. He also played with high school bands and heard jazz cornettists perform (Porter *et al.*, 1993:74-76).

Around 1923 he became a member of the Wolverines Band in Chicago, which played mainly on lake boats and at various university dances (Harris:190/1). He made his first recordings with them in 1924 (Collier:41). Beiderbecke left the band late in 1924 and returned to Chicago where he joined Charlie Straight's band for a while (Harris:191/2).

He joined the Jean Goldkette Orchestra in mid-1926 and only came into his own from 1927. Led by saxophonist Frankie Trumbauer (Goldkette was more a booking agent than a musician), this band included some outstanding jazzmen of the time (like bassist Steve Brown and violinist Joe Venuti) and for a while was one of the most celebrated bands in the country. Their elaborate arrangements and unrestrained joy when playing together contributed towards their prominent position (Porter *et al.*:76). It was while playing with this band that Beiderbecke showed signs of his faultless ease of execution, his genius for perfect phrasing and the clear bell-like quality of his tone, mentioned earlier (Harris:193).

When the Goldkette orchestra disbanded in 1927, Beiderbecke as well as other key members like Trumbauer and a very influential 1920's arranger, Bill Challis, joined Paul Whiteman's band. It was while being in the Whiteman band that Beiderbecke came into contact with more knowledgeable musicians and learned to read more complicated parts (Porter *et al.*, 1993:79,81).

Bix Beiderbecke's best known recordings were a series made from 1924 to 1928 with small groups such as the Wolverines or others led by Frankie "Tram" Trumbauer. Trumbauer (1901-1956) was a C-melody saxophonist[13] and a highly skilled technician who frequently worked out his own solos in advance (Collier, 1992:41). These show up his sweet, flowing tone and display his harmonic sophistication (Porter *et al.*:77). Trumbauer apparently contributed towards giving Beiderbecke the thoughtful approach to improvising that characterised his (Beiderbecke's) playing (Collier:42).

Beiderbecke's recordings of "I'm Coming Virginia" (1927), "Singin' the Blues" (1927) and "Way Down Yonder in New Orleans" became classics of the genre (Goetz, 1987, V24:642). It was particularly "Singin' the Blues", recorded by him and Trumbauer, that changed jazz history. Both Blacks and Whites emulated Tram's opening solo. An innovation that comes to the fore in the rhythm section of "Singin' the Blues" is that there is no bass instrument on the recording (this is not unusual in itself); in its place the guitar sounds prominently in its playing of contrapuntal lines and fills with the soloist (Porter *et al.*:77).

Bix Beiderbecke investigated classical music throughout the 1920's, for example, French impressionists like Maurice Ravel and Debussy as well as American composers such as Edward MacDowell and Gershwin. This interest in modern classical music led to his composing "In a Mist" (1928), which contains hitherto unheard of harmonies, and other "gently impressionist piano pieces" (Porter *et al.*:80/1).

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[13] This instrument fell between the alto and tenor saxophones in both size and sound. It is no longer in use today (Porter *et al.*, 1993:77).

Towards the end of his life Beiderbecke suffered from alcoholism and died from the effects in 1931 (Harris, 1953:194).

Besides Bix Beiderbecke, other white musicians, in particular trombonist Jack Teagarden and clarinettist Benny Goodman, affected the course of jazz history (Goetz, 1987, V24:643).

Jack Teagarden (1905-1964) was a self-taught trombonist who developed his own special lip techniques and slide positions to accommodate his short arms. As an instrumentalist and a singer (rare for a white - or, more correctly, a half-breed Indian - musician) he was totally at home with the blues - possibly because of his exposure as a child to hymns and black spiritual music (Porter *et al.*, 1993:84).

His opening blues solo on Louis Armstrong's "Knockin' a Jug" (1929) seems to be a good example of his style and creative ability which remained intact throughout his career (Porter *et al.*:85). He also showed a remarkable assurance and fluency in his playing. He made use of his voice as second instrument (Goetz, V24:643). An example of his singing is found in "Basin Street Blues" (1929), recorded with the Louisiana Rhythm Kings, under the leadership of white cornettist Red Nichols.

Jack Teagarden was (together with, to a lesser extent, black trombonist Jimmy Harrison) instrumental in transforming the jazz trombone. He played it with a new flowing grace and ease and a previously unheard of depth of feeling. Through various features, such as smooth melodic passages, virtuosic codas, nonchalant phrasing and the elegant use of grace notes and lip trills[14], he proved that the trombone could equal any instrument where expression was concerned. He thus prepared the way for swing-era stars like Tommy Dorsey and Glenn Miller.

Although Benny Goodman's greatest impact would only come during the swing era (refer pp. 217-220), by 1931 he was already past the novice stage. In the late 1920's he was already playing in studios and developing his own kind of jazz - all in Chicago

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[14] They are made by moving the lips rather than the hands (Porter *et al.*, 1993:84).

where a post-New Orleans manner was being worked out by white musicians (Porter *et al.*, 1993:84/5).

Goodman's clarinet style was a synthesis, albeit brilliantly executed, of all that had gone before, therefore it was hardly original. However, he added to jazz playing an academic intelligence, a technical expertise and a speed of thought not heard before. He was considered the most technically accomplished, melodically resourceful and prolific of the white musicians known as the "Chicagoans", even though some saw him only as a peripheral and not a central figure in jazz history (Goetz, 1987, V24:643).

After listening to the Original Dixieland Jazz Band, cornettist Red Nichols (1905-1965) had, in New York, also developed a style similar to that of Bix Beiderbecke, even before hearing the latter. Yet once Nichols had heard Beiderbecke, his (Beiderbecke's) influence was definite. Nichols was an innovator, his solos contained advanced effects and he made use of unusual instrumentation and complex arrangements (Porter *et al.*:82/3).

The clarinet and alto saxophone player Frank Teschemacher (1906-1932) was another musician who helped to establish Chicago jazz. He had a peculiarly personal tone which he imparted to his clarinet playing - this varied from bold to very delicate and characterised his solos with an unmistakable individuality. The recordings of "There'll Be Some Changes Made" and "I've Found a New Baby" were probably the best illustrations of his very personal clarinet technique. It shows the tough spirit that was such a prominent feature of white jazz from 1922 to 1932 (Harris, 1953:195). Teschemacher's death in 1932 more or less meant the end of an era.

Other white musicians of this period included **Joseph "Wingy" Manone** who played cornet with only one arm, and **Bob Crosby** who should get a lot of the credit for reviving the Dixieland style around 1937 with "South Rampart Street Parade" (Harris:196/7); also cornettists **Muggsy Spanier** and **Jimmy McPartland**, tenor saxist **Bud Freeman** and guitarist **Eddie Condon** who all became prominent during the 1930's (Porter *et al.*:85). The last three musicians were members of a group

known collectively as the Austin High Gang. Other noteworthy musicians included drummers **Gene Krupa** and **Zutty Singleton** (Stockton, 1996).

Chicago was steadily failing as New York grabbed up most of the music business. By the mid-1920's this already showed in most dance bands being booked out of New York, most recordings made there, and Tin Pan Alley being the acknowledged centre for the music publishing business. As a result many jazzmen and their bands migrated East (Stearns, 1970:178), bringing about the end of the jazz age as it was known.

3.3.5 The end of the jazz age

After the great publicity attending the Paul Whiteman concert in 1924, New Orleans-style jazz followed a somewhat undercover existence and the general public (those outside the jazz world) did not hear from it again, until swing music, played by bands such as Benny Goodman's. Yet true jazz still managed to infiltrate all corners of American life from 1924 to 1935. A number of events clustered around 1927 gives an idea of the complexity of this process.

The biggest jazz event in 1927 was probably Duke Ellington's opening at the Cotton Club in Harlem, New York. Even though the general public did not hear about it, the whole jazz world was soon influenced by it (Stearns:179,183).

Also around 1927 prosperous popular dance bands increased while the true jazz content remained slight. Overall, none of these early bands could swing (Stearns:180). Then the big black swing bands, such as those led by Fletcher Henderson, Sam Wooding, Don Redman, Luis Russell and others, came into existence (Stearns:181/2).

With the mood of the 1920's having evaporated more or less by the end of the decade and the public showing a preference for quiet, soothing dance music, jazz and jazz musicians experienced a rather hard time. Some bands (e.g. those of Eubie Blake, Noble Sissle and Louis Armstrong) retired to Europe; mostly the "sweet", commercial bands (those led by Guy Lombardo, Rudy Vallee, *etc.*) survived and

prospered (Stearns, 1970:189/90). Many good (jazz) musicians of the smaller, pioneering white bands left to join a series of more prosperous bigger bands like those of Jean Goldkette and Paul Whiteman; others took on radio jobs (Stearns:185,190).

Underneath everything an as yet unnoticed but definite change was taking place. Towards the end of the 1920's the true peak of jazz intensity was shifting in the direction of the Southwest[15]. Opened up after the American Civil War, the Southwest[16] was the last reservoir of cheap black labour and music. The effect of the south to north migrations on the spread of jazz was of great importance as performers and audiences arrived in an environment where dance music meant big business (Stearns:186/7). According to Driggs (1974:194) the great demand for dance bands and musicians to play in them was the result of population shifts and increase that went hand in hand with various industrial developments throughout the Southwest.

The growth of the Southwestern style was the direct response to the everyday needs of an audience of dancers from the Deep Southern countryside. The fashionable big-band format was influenced by and in itself influenced the folk dance rhythms of the Deep South. In the process the problem of playing hot jazz with a big band was solved by the harmonisation of the solo line, the adoption of the call-and-response pattern and the development of the "riff". This style characterised the swing era (Stearns:189). Driggs (pp.191/2) is of a similar opinion when mentioning the more flowing and relaxed nature of the Southwestern style and the riff, or repeated musical phrase, which, according to him, formed the basis of big-band music during the swing period.

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[15] Although it may seem likely that this new style that was evolving in the Southwest would have developed in the East (New York, for example) sooner or later, by 1928 it still had not (Stearns, 1970:188/9).

[16] Geographically this area comprises the states of Texas, New Mexico, Colorado, Kansas, Oklahoma and Arkansas (Driggs, 1974:195).

Kansas City[17], Missouri, was then the focal point for this musical revolution. "There was no Depression for the gangsters", says pianist Sammy Price. They kept the city wide open from 1927 to 1938[18] - while they prospered, jazz bands were employed (Stearns, 1970:187).

In looking back on the 1920's, it is obvious that they were the crucial years in which jazz established itself for better or worse. Specific patterns which help explain how jazz grew and spread, and therefore the nature of the music, emerged during these years. It appeared that jazz flourished best where there was an appreciative and dancing audience to support it (Stearns:190/1).

The invention of the electric microphone (in 1925) also contributed towards the greater dissemination of this early jazz (Stockton, 1996). From the time of the first electrical recording, issued in 1925, recordings were more easily made and such recordings were of better quality and greater exactness (and probably featured greater variety) than before. The growing commercial radio broadcasting concern of the time contributed towards an increasing need for jazz music (Kernfeld, 1991, V2:353).

The cultural lag between Blacks and Whites was a prominent factor in the 1920's. The overall direction of influence was from black to white. The Afro-Americans supplied the fire and feeling, the Whites the polish and packaging. Gradually the cultural lag was diminished, beginning with jazz itself where a musician was judged by his musical ability. The usual point of view was gradually reversed. White

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[17] This state capital served as the commercial centre for the cattle and wheat industries of a large part of America. In addition it was a stopover for big-time orchestras that toured nation-wide and many often excellent "territory bands" that made it the focal point of their routes (Morgenstern, 1976:2).

[18] During this period Tom Pendergast was the leading Democratic Party boss in Kansas City (Driggs, 1974:195). He was a corrupt ruler with no use for the enforcement of prohibition laws, closing hours or control of prostitution and drugs as long as illicit activities were confined to specific areas, usually in black neighbourhoods. Music, especially jazz, flourished in these circumstances. Musicians could now work around the clock and the jam sessions that took place were legendary: black and white musicians from any band, local or passing through, would sit in at a session (Morgenstern:2). It was during Pendergast's reign (he was convicted in 1938) that nearly all the developments in Kansas City's music took place. (Driggs:195).

musicians started idolising black musicians; this attitude was eventually carried over to include even critics and authors.

The gradual change of attitude towards jazz was due, in a larger sense, to the appeal of the music itself (Stearns, 1970:191/2). A process of trial and error was in progress in which various Afro-American musical elements - with an increasing amount of harmonic, melodic and rhythmic complexity - were being offered to and accepted by the public. Blending was inevitable.

After the music of the 1920's comes that of the 1930's, namely swing, the dominant jazz style of this decade and one that ensured jazz its greatest commercial success (Berendt, 1982:13). It was the "Swing Era", with Benny Goodman the "King of Swing" (Gammond, 1991:561) and the most prolific period more or less from 1937 to 1941 (Hodeir, 1956:31).

3.4 THE SWING ERA
(Appendix D, Examples 12, 13, 14 and 15)

In order to understand jazz as manifested in the swing period, it is necessary to determine and/or discuss the following aspects, namely:

* a definition
* the element known as "swing"
* the origin of the swing
* the era of the big bands: some prominent big-band leaders
* the 1930's soloists, and
* the New Orleans revival.

3.4.1 A definition

Swing is basic to the perception and performance of jazz and has as yet resisted concise description or definition. It is referred to as primarily a rhythmic phenomenon that resulted from the conflict between a fixed pulse and the variety of accent and rubato that is played against it. However, other properties besides this kind of conflict are also involved. One of these is probably the forward propulsion that a jazz

player imparts to each note through manipulation of timbre, vibrato, attack, intonation or other means. This is then combined with the proper rhythmic placement of each note to produce swing in a great variety of ways (Sadie, 1980, V18:416).

With this in mind the element known as "swing" will now be discussed.

3.4.2 The element known as "swing"

"Swing" was the key ingredient that made the essential difference between music as played in the styles prevailing up to the end of the nineteenth century and the jazz-based idiom that quickly permeated popular music in the 1900's. Until about 1920 the characteristic now known as swing was virtually unknown in European music. Ragtime and the cakewalk contained no swing, only simple syncopation.

The earliest jazz started distinguishing itself from the music that then dominated by beginning, however slightly, to swing (Gammond, 1991:560/1). Jazz derived its tension (that classical music gets from its formal structure) from the element swing. All style phases and periods of jazz contain this swing (refer pp. 335/6) (Berendt, 1982:13).

Swing cannot be satisfactorily defined in writing or accurately notated, mainly because it is felt rather than observed. The difference between straight music and swing music is more or less the following: in straight music the melodic notes either coincide with the rhythmic beat, or fall between the beats in mathematically presentable divisions. The typically American melody was basically in the straight idiom and achieved its novelty by regularly putting the melodic stress off the main beat, yet still in a mathematical and notable way.

Swing on the other hand, had a very simple and subtle difference. While the rhythm or underlying beat remains basically the same, the melodic notes above now play around the stresses and thus create what might be called a rhythmic counterpoint of their own. Very often they anticipate the beat, sometimes they follow it, but they always fall at points in the rhythmic pattern that cannot be indicated by the current fractional notation.

Jelly Roll Morton appears to have first used the word "swing" in a title, "Georgia swing", apparently written in 1906. By about 1930 it was in regular use. It is likely that Duke Ellington brought the word into common currency in 1931 when he wrote "It don't mean a thing if it ain't got that swing". At this stage the term "swing" was used as a synonym for what became collectively known as "jazz". Later it was specifically applied to what is generally referred to as "big-band" jazz (the organised and arranged genre of jazz usually played by the bigger units as opposed to the more improvised variety played by smaller groups).

The prime objective of big bands was to play for dances. As modern jazz dancing demanded a driving beat, the preponderant element of swing naturally led to this kind of music being called "swing" (Gammond, 1991:561).

Against this background the origin of the swing style can now be determined.

3.4.3 The origin of swing[19]

Around 1928 or 1929 in Harlem and Kansas City there developed a new way of playing which became known as swing. Where the older jazz styles could be grouped under the "two-beat jazz" heading, the style swing may be characterised as "four-beat jazz", as it stresses all four beats of the bar. Exceptions do occur[20] but this is true in general (Berendt, 1982:13).

As symphonic jazz, popularised by Paul Whiteman, was taking the country by storm in the early 1920's, there occurred a move away from the New Orleans style as many young bandleaders (like Fletcher Henderson, Duke Ellington, Red Nichols, Jean

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[19] Although swing had already started its development in the 1920's, the swing era proper stretched from 1935 to 1945 (Stearns, 1970:197). Work of high quality was produced during this time, with most of the recordings that made jazz great coming particularly from between 1937 and 1941 (Hodeir, 1956:30/1).

[20] Louis Armstrong and other Chicago players were already using four-beat style in the 1920's. Jimmy Lunceford's big band on the other hand, simultaneously employed a two- and a four-beat at the height of swing (Berendt, 1982:13).

Goldkette, *etc.*) formed big bands that played arrangements. Although the old type of band still existed, big bands now predominated.

In the latter half of the decade there was a slight shift within the style as (because the American public wanted it and out of personal taste) some bandleaders (Ellington, Nichols, Henderson and music director Don Redman, Goldkette and arranger Bill Challis, and the Casa Loma Orchestra with principal arranger Gene Gifford) began playing a "hotter, 'jazzier' version of symphonic jazz". With the arrangements used, jazz soloists now had more opportunities to perform and, more importantly, jazz rhythms and sonorities were much used in the arranged passages. Therefore, Kernfeld (1991, V1:60) indicates that the rise and growth of the big jazz band and the consequent development of swing took place in two stages, namely the:

* creation of symphonic jazz (which has already been discussed, refer pp. 187/8), and
* production of a hotter version of the music by a new group of prominent big-band leaders. They will be dealt with in the following section.

3.4.4 The era of the big bands: some prominent big-band leaders

There existed a new group of big-band leaders who did much in the .way of developing big-band jazz. Those musicians were, among others, **Fletcher Henderson**, **Jimmy Lunceford**, **Cab Calloway**, **Count Basie** and **Duke Ellington**.

Fletcher Henderson (1897-1952) was the first indisputable figure in the evolution of big-band or orchestral jazz (Goetz, 1987, V24:644). His main contribution to jazz was his role in pioneering method for big-band arrangements that was later adopted universally (refer p. 306) and choosing leading players for his band that set standards for others (Larkin, 1992:198).

Henderson was a chemistry graduate but found himself working as pianist and song-plugger for the Pace-Handy Music Company in New York. He later put together a band to accompany singer Ethel Waters on tour and soon (in 1924) led his own band (Porter *et al.*, 1993:121). In New York in 1922, Henderson met Don Redman and together they formed an eight-piece band (two trumpets, one trombone, three reeds

and four rhythm instruments) for recording purposes (Shih, 1974:178). Some of the recordings include "Shanghai Shuffle" (1924) and "Copenhagen" (Porter *et al.*, 1993:122). Several months later, when hired to play at a night club, they added a tuba and drums to the recording group to form what was to become the first big jazz band (Shih:178/9).

Fletcher Henderson's orchestra was especially unique for the way in which he experimented with various orchestral effects. He realised that it was the preservation of its spirit rather than improvisation that gave jazz its fierce vitality (Goetz, 1987, V24:644). He was also responsible (by giving arranger Don Redman free reign, refer p. 307) for the concept of sections of instruments (made up of three or four voices) that played responses to each other, and for making the individual musicians' solo talents much more important (Larkin, 1992:198).

When Redman left in 1927, Henderson used arrangements by his brother Horace and by Benny Carter and later began arranging himself (Porter *et al.*:120,123). Henderson continued to record in spite of financial trouble and personnel changes. By 1939 Henderson finally ended his band and joined Benny Goodman as staff arranger and occasional pianist. During the 1940's he again formed a band but only occasionally (Porter *et al.*:125).

The example set by Henderson was more or less followed by other bands of merit, notably the bands of **Chick Webb** (from 1926), **Bennie Moten** (increasing in size in 1926), and Jimmy Lunceford (from 1927) (Goetz, V24:644). He also influenced the bands led by Duke Ellington, Count Basie, **Benny Goodman, Bob Crosby** and **Woody Herman** (Kernfeld, 1991, V1:60).

Events leading up to the characteristic orchestral jazz of the 1930's are impossible to place chronologically. Besides Fletcher Henderson (an inconsistent but strong influence), a highly influential white swing band, the **Casa Loma Orchestra** under the leadership of **Glen Gray**, showed a style that was copied by various other important bands. Their most representative scores are full of a new kind of ensemble virtuosity that concentrated more on line and mass than on colour.

The richly inventive scores written by Sy Oliver for the much admired and extremely skilled band (famous for its precise style and showmanship) of Jimmy Lunceford (1902-1947), for example, "Organ Grinder's Swing" (1936) and "Lonesome Road" (1939), show this tendency to its fullest (Sadie, 1980, V9:569). Lunceford generally included unexpected numbers played in innovative ways in his commercial repertoire. The unexpected occasionally proved commercially viable (Porter *et al.*, 1993:130). In 1942 a turnover in personnel caused the Lunceford sound to become less subtle. Newcomer Gerald Wilson's arrangements became more spectacular and brassy. The group faded away during the war.

Like the Jimmy Lunceford band, the band of singer Cab Calloway (1907- *ca.*1997) was also very popular and a commercial success. This popularity was based on Calloway's energetic personality and his vocals. Starting out as a singer and dancer, by 1930 he was leading a hard-swinging band that was little by little transformed into a smooth, flexible big band that became the biggest draw of the Cotton Club (Porter *et al.*:132). With his flexible voice and remarkably wide range he sang ballads and novelty numbers, like the successful "Minnie the Moocher" (1931).

While his personality and vocals formed the centre of any Cab Calloway performance, they were always backed by remarkable big bands. Featured were, among others, tenor saxophonists Ben Webster, Foots Thomas and, later, Leon "Chu" Berry; bassist Milt Hinton; and excellent trumpet and trombone sections, including for a while the young Dizzy Gillespie. The band made coast-to-coast broadcasts from the Cotton Club and produced popular records in the mid- to late 1930's; as a result its members were of the best paid in the business and it was known as one of America's most popular bands (Porter *et al.*:133).

Complementing Jimmy Lunceford's virtuosity was the Count Basie band's exceptional simplicity (Sadie, V9:570). Their music showed the importance of the blues and of relaxation in ensemble playing (Shih, 1974:185). This band had evolved from that of Bennie Moten, after the latter's death in 1935 (Sadie, V9:570). In 1929 William "Count" Basie (1904-1984) had joined the Moten band as pianist (Porter *et al.*:147) and made his first recordings with them that same year. His most famous work with the band was in 1932. Being influenced by stride pianists Earl Hines and by his

mentor Fats Waller, there is a touch of Eastern stride that Basie added to the riffing recordings of the Moten band (Porter *et al.*, 1993:150).

The newly-assembled, nine-piece Count Basie band was very good (despite entering the swing era at a rather late stage) and where historical impact was concerned it was second only to the band of Duke Ellington. It had brilliant soloists and the music included informal arrangements ("head arrangements") by the musicians. It consisted of three trumpets, three reeds and three rhythm players (Porter *et al.*:147/8,151).

The rhythm section (Basie, piano; Freddy Green, guitar; Walter Page, bass; and Jo Jones, drums) produced a subtle, soft-sounding yet very powerful $\frac{4}{4}$ beat. When played properly, these four instruments appeared to be one. Occasionally the rhythm section would carry on playing after the brass (and reeds) has dropped out, in this way producing an interesting subdued tension and excitement. This was one of the most exciting effects in jazz (Porter *et al.*:147/8).

Basie was an unexpected innovator in that he was the first prominent pianist who preferred to punctuate and no longer stated the beat literally (Sadie, 1980, V9:570). His left hand did not perform the normal time-keeping functions (the "um-pah" rhythm). His drummer played a basic $\frac{4}{4}$ pulse on his high-hat cymbals, while the rhythmic lead was played by the string bass that played pizzicato quarter notes (four notes to a bar). It is obvious that the Count Basie band's rhythm section has taken a step away from the basic time-keeping function. This principle has continued into the subsequent bop style (Williams, 1985:1111).

Basie's solos were short, understated and faultlessly timed. With his piano playing he willingly sacrificed virtuosity in order to be the perfect ensemble pianist. He knew what he wanted from his band and, believing that less is often more, he strongly disliked overblown soloing from others (Porter *et al.*:147,149). Basie believed: "You don't have to kill yourself to swing", and his band proved it with every performance (Porter *et al.*:148).

During the swing period Duke Ellington (refer pp. 350-361 for a more detailed discussion of Ellington) with his big band[21] sought to overcome the recording limitations of the "three-minute-form". In some of his short works, such as "Blue Serge" (1941), he manages to convey a depth of feeling that was hitherto uncommon in big-band jazz. He pioneered not so much the functional, but the expressive capabilities of the large jazz ensemble (Sadie, 1980, V9:570).

The music performed by these big bands (or orchestras) displayed a number of characteristics. They will now be discussed.

3.4.4.1 The characteristics of the music performed by the swing orchestra

The size (and instrumentation) of the sections that made up the big band had become more or less regularised by the height of the swing era. The typical 1930's big band consisted of three or four trumpets, two or three trombones, four reeds (two alto, one tenor and one baritone saxophone) and four rhythm instruments (piano, guitar, string bass and drums) (Porter *et al.*, 1993:117/8). The percussionist also had an enlarged kit of various drums and cymbals (Sadie, V9:570).

Perhaps the most outstanding characteristic of the large orchestra was the powerful, driving rhythm; not really complex, but very insistent (Chase, 1955:486). It was mainly the orchestration concepts developed by Fletcher Henderson and Don Redman in the 1920's that were used by the swing bands (Vinton, 1974:372).

Rhythm sections had changed by the early 1930's (Porter *et al.*:118). The tuba and banjo were substituted by the double bass and guitar, which could be played faster and had a brighter sound and sharper attack (Kernfeld, 1991, V1:60). Bassists in the 1930's also played walking lines, one note to a beat, against the usual um-pah, every other beat, of the 1920's bassists. This ensured a lighter, more bouncy rhythm.

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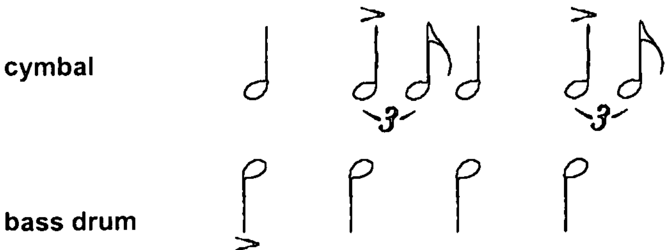
[21] It should be noted that not all big-band jazz necessarily falls under the swing category. Leaders - from Jelly Roll Morton via Duke Ellington and Gil Evans - used the big band to create jazz on an orchestral basis to achieve blends of tone-colour and contrapuntal ideas which were beyond chamber or small jazz groups. Ellington's band and others like his passed through the swing era without ever becoming merely a swing band except in the most functional sense (Gammond, 1991:293).

Drummers lightened their beat and eventually kept the rhythm on the recently invented "sock" or high-hat[22] cymbals (**Example 3.1**) (Porter *et al.*, 1993:118). The rhythmic pulse was in fact intensified to a merged $\frac{4}{4}$ and $\frac{2}{4}$ (Vinton, 1974:372). A powerful, steady, clearly focused beat that drove a band without overwhelming it resulted (Porter *et al.*:120).



Example 3.1 Swing-band rhythm
(Stockton, 1996)

The rest of the rhythm section changed as well. Guitarists were still strumming a chord on every beat (the so-called "rhythm guitar" manner of playing - four chords to a bar), but at the same time they were working on smoothing out their style by connecting the chords. Band pianists were playing fewer notes and were using a lighter touch. This newer, smoother style dominating the 1930's may be best represented by jazz pianist Teddy Wilson (Porter *et al.*:120). As a result of these changes the rhythm acquired greater suppleness of articulation (Sadie, 1980, V9:570).

The characteristic sound of swing was the thickened line, the saxophone section's solo melody that was accompanied by syncopated, staccato brass chords.

The division of reeds playing melodic lines and brass playing chords that reinforce the rhythm, except in solos, was an outgrowth of functional harmony (Vinton:372). The reeds in the band also attempted to get a more refined pitch and tone quality.

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[22] This became the focus of the new swing drum style. The high-hat (refer pp. 588/9) would be closed on beats two and four, thus producing the subtle accent (Porter *et al.*, 1993:118).

The unfinished, sometimes rough, tone quality of early jazz was gradually disappearing (Tirro, 1977:235).

The vibraphone was a new instrument that was occasionally added to rhythm sections during the 1930's.

While precision, orchestration and ensemble identity were highlighted by swing bands, solo improvisation and individuality were minimised. With some exceptions, solos in swing arrangements were often shorter than one chorus, occasionally only four or eight bars in length. Specialisation took place within this section (e.g. the lead - high notes and tutti melodies - was played by the first trumpet; the second played the solos, he was the improvising "jazzer"; the third and fourth trumpets were "section men", often younger and less experienced) (Vinton, 1974:372).

The continuous stream of educated musicians that joined the various swing bands ensured that the level of technical expertise of the swing soloists kept climbing. In fact, swing contributed towards developing a generation of virtuosos who were brilliant improvisers at speeds that appeared to be forever increasing (Tirro:235). Virtuosity for its own sake became very important and leaders like Gene Krupa, drums; Jimmy Dorsey, alto saxophone; and Benny Goodman, clarinet, set new standards for technical proficiency (Vinton:372/3).

The polyphonic concept of jazz was placed in jeopardy with the enlargement of the jazz band. The music that was played was based almost exclusively on block chords, homophonic writing and parallel voice movement. These performance techniques greatly influenced jazz ensemble orchestrations; it is for this reason that a balance has not yet been reached between homophony and jazz polyphony in the ensemble context (Le Roux, 1989:53).

During the late 1930's simple arpeggios, melodic paraphrase and embellishment were found less and less in jazz. The rule was more or less for the soloists to spontaneously invent new melodic lines, usually using the twelve-bar blues or borrowing from a thirty-two-bar popular song, but remaining within an agreed-upon harmonic framework (Williams, 1985:1111). However, the melodic figures tended to

remain standard arpeggios and scales (Tirro, 1977:235). By using scales and arpeggios the chord structure could be made to stand out (Le Roux, 1989:54).

Various outside influences are notable in swing music. There is the important (originally African) call-and-response pattern (Sadie, 1980, V15:109). This was applied in the form of the riff style (refer pp. 329/30) (developed in Kansas City, especially in the bands of Benny Moten and, later, Count Basie) to the sections of a large jazz band, these sections being trumpets, trombones and saxophones (Berendt, 1982:14). Moten and Basie provided big bands with a totally new method of group improvisation through the use of riffs[23], unison and harmonised, as well as percussive, syncopated brass chords (Vinton, 1974:373).

Another factor was serious music, the influence of which can be seen in the musical parts being notated. Swing musicians usually had a sound education in serious music and the technical ability to give a well-rounded performance (Sadie, V15:109). The white Chicago style also contributed a more "European" approach to the music of big-band jazz.

All the different styles flowed together in Benny Goodman's band: a bit of the New Orleans tradition (mainly through Henderson, the band's arranger), the Kansas City riff technique, and white precision and training. It was the clean intonation and easy melodic quality of Goodman's band that enabled jazz to be "sold" to a mass audience (Berendt:14).

As jazz bands like that of Fletcher Henderson, Chick Webb and Jimmy Lunceford moved into the 1930's, the ever-increasing complexity of their technique and harmony combined with a process of advancing musical curiosity and eventually produced a golden age of solo virtuosity (Goetz, 1987, V24:644).

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[23] This is a short phrase (melodic idea), typically two or four bars in length, that is repeated over and over for twelve or even twenty-four measures, then maybe changed slightly (Morgenstern, 1976:2). Repetition takes places even though the chords underneath are changing. This creates much rhythmic momentum. Overall, the riff must be compatible with the underlying chords; if not, a few notes of the riff are changed to accommodate the changing chords (Porter *et al.*, 1993:463).

According to Sadie (1980, V15:570) most big bands were not particularly original, even though some had a character of their own. Often the great strength of a band lay in its soloists.

3.4.5 The 1930's soloists

That the individual soloist gained in importance together with the developing big band appears to be a contradiction, especially as jazz has always been at the same time collective and individualistic[24]. This ability is an inherent part of the nature of jazz.

Some of the soloists of the 1930's included trumpeters **Roy Eldridge**[25] and **Rex Stewart**; alto saxophonists **Benny Carter** and **Johnny Hodges**; tenor saxophonists **Coleman Hawkins** and **Chu Berry**; drummers **Gene Krupa** and **Cozy Cole**; pianists **Fats Waller, Teddy Wilson** (Berendt, 1982:14) and **Art Tatum**; guitarist **Django Reinhardt** (Porter *et al.*, 1993:163) and many more. Tenor saxophonist **Lester Young** in particular, was one of the greatest of these soloists (Goetz, 1987, V24:644); all Count Basie's soloists were more innovative than most other players, apart from **Charlie Christian** (Sadie, 1980, V9:570). Other great soloists of the 1930's were tenor saxophonist **Ben Webster** (Stockton, 1998) and clarinettist Benny Goodman (Berendt:45).

3.4.5.1 Benny Goodman and swing

Even as a beginner clarinet player, Benjamin David Goodman (1909-1986) showed an exceptional talent and was performing in public and playing in bands with up and coming jazz artists like Jimmy McPartland, Frank Teschemacher and Dave Tough before reaching his teens. At the age of 15 Benny Goodman was already established as a leading musician. From the mid-1920's to the early 1930's he played in a number of bands, sometimes for dance-hall, club and theatre

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[24] These two tendencies (orchestral and solistic) often merged, for example, Louis Armstrong's trumpet stood out when accompanied by a big band; Goodman's clarinet playing appeared more glamorous against his big band (Berendt, 1982:14).

[25] Coleman Hawkins, Lester Young, Art Tatum and Roy Eldridge and their contribution to jazz will be discussed in the chapter on jazz musicians (refer pp. 361-375).

engagements and often on recording sessions. By this time he was playing in a very distinctive style and influencing other clarinet players. He was undoubtedly the most technically proficient of all those musicians who were regular jazz clarinettists (Larkin, 1992:167,169).

It was in 1934 that Benny Goodman formed his first orchestra. He was a promising leader but not yet a star, although at the end of that year he was selected as the "hot" attraction on the regular radio show broadcast, "Let's Dance"[26] (Porter *et al.*, 1993:116). He quickly discovered that a younger generation of people was ready to patronise jazz-orientated dance bands; consequently jazz took to the ballrooms (Goetz, 1987, V24:644). Goodman had hitherto tried to keep the repertoire sweet and danceable. Playing in the Palomar Ballroom in Los Angeles as part of a tour in 1935, he played swing arrangements already known to the crowd through his radio broadcasts (Porter *et al.*:116). The great success they had there is generally credited as the starting factor of the so-called "swing era" phenomenon (Larkin:168).

The swing era resulted in some leaders becoming national celebrities and very wealthy (for example, Goodman, his rival clarinettist Artie Shaw, Glenn Miller and Jimmy and Tommy Dorsey); other often good black bands (e.g. Teddy Wilson's and Benny Carter's) struggled, or disappeared (e.g. Fletcher Henderson's) during this period of time (Porter *et al.*:117).

There was a special buoyancy to Goodman's bands, his fluent, accurate clarinet playing being a great asset. On putting together his first band, he used musicians who would prove to be the band's stars: trumpeters Harry James and Ziggy Elman, saxophonist Vido Musso, drummer Gene Krupa, and pianist Jess Stacy. Out of the larger band Goodman put together the Benny Goodman trio (Goodman, Krupa and black pianist Teddy Wilson). His hiring of Wilson and later vibraphonist Lionel Hampton and trumpeter Cootie Williams was very influential (Porter *et al.*:138-140)

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[26] It was in fact the Depression of the early 1930's, dispersing the record industry and keeping listeners at home to listen to the radio, that contributed towards the swing explosion of a few years later (Porter *et al.*, 1993:116).

as it helped to promote important jazz careers and contributed towards breaking down racial taboos in American society and show business (Larkin, 1992:169).

The swing age culminated in Goodman's 1938 "Spirituals to Swing" concert at Carnegie Hall, New York (Goetz, 1987, V24:645). Featuring an integrated cast (musicians from his own bands as well as guest soloists from the Count Basie and Duke Ellington bands), the programme included a medley of works meant to represent the history of jazz from the Original Dixieland Jazz Band to the present. This stimulated jazz musicians and those interested in jazz to find out more about earlier jazz music, which again helped lead to a new interest in small-group jazz, old and new, resulting in the New Orleans (Dixieland) revival, which will be discussed shortly.

In 1939 significant personnel losses made Goodman hire, among others, trumpeter Cootie Williams from the Ellington band and, even more important a musician, the young black electric guitarist, Charlie Christian. The latter had a darkish sound, light loping style and a natural rhythmic bounce, together with a very musical mind and nimble fingers (Porter *et al.*, 1993:141/2).

According to Kernfeld (1991, V1:439) Goodman's band reached its peak of success during the period 1936 to 1939, starting with a series of broadcasts, the making of the band's first films and a three-week engagement at the Paramount Theatre in New York. During the same period Goodman became the first famous jazz player to achieve success performing classical works. He commissioned works by Béla Bartók ("Contrasts", 1938), Aaron Copland (1947) and Paul Hindemith (1947). He appeared with the leading American orchestras and performed and recorded works by, among others, Debussy, Leonard Bernstein, Darius Milhaud, Francis Poulenc, Igor Stravinsky and Carl Maria von Weber.

As the 1930's progressed into the 1940's, Benny Goodman's style appeared to have become noticeably less hot, even though he was still fairly popular (Larkin:169). He regrouped in October of 1940, having disbanded due to a back injury some months earlier. The band featured many new arrangements (by Eddie Sauter and Mel Powell) that agreed less with dancing. For a short while he flirted with the developing

bebop style (Porter *et al.*, 1993:143/4), but not very successfully. His playing of the 1940's did show him to have been aware of the changes going on in jazz (Larkin, 1992:169), even though he did not make use of it, instead remaining in the style in which he became popular.

In 1953 there was revitalised interest in him and his career and in the mid-1950's he recorded the soundtrack for the movie *The Benny Goodman Story*. For the rest of the decade and subsequent decades, Goodman appeared with small groups and occasional big bands; he never again appeared as leader of a regular big band. He continued to record and play for concerts and other dates into the early 1980's (Larkin:168/9).

A revered figure until his death, yet never again so important a musician as in the late 1930's, Goodman still continued to play the music he had developed during this time, with only occasional attempts at modernist arrangements (Porter *et al.*:144).

While the decline of the "band business" is customarily dated after the end of World War II, artistically, swing had died a few years earlier (Shih, 1974:187). When, in 1944, Benny Goodman's band finally dissolved, it signalled the end of an era. After that one swing band after another went down (Shaw, 1961:157).

Not everyone agreed that big-band jazz was the true music, or with the small New Orleans jazz bands' replacement by the larger dance orchestras. During the 1920's there appeared the first knowledgeable writings about jazz and also simple jazz criticism by jazz enthusiasts in America. They maintained that the essence of the music was not captured by symphonic jazz and that true jazz was the older, more improvised music. This view contributed towards the revival of New Orleans jazz and the New Orleans-type jazz band, now rigidly fixed as trumpet (or cornet), clarinet, trombone and four rhythm instruments, with occasionally a tenor saxophone included (Kernfeld, 1991, V1:62).

The widening of horizons that started its development in the swing era led to a growing interest in earlier forms of jazz, and the revival of, in particular, New Orleans-style jazz.

3.4.6 The New Orleans revival

Two main reasons existed for the rising interest in earlier jazz styles. Firstly, the older players continued to produce work of excellence. Secondly, the so-called "Spirituals to Swing" concerts were held at Carnegie Hall from 1938 to 1939. In these concerts the same platform was shared by a primitive blues shouter (e.g. Sonny Terry) and avant-garde performers such as Lester Young and Charlie Christian. In this way the public was introduced to the music that was previously known only to a selected few.

Recordings by Bob Crosby (large group) and by Muggsy Spanier (small group) were partly an additional cause and partly a result of this concern with jazz history. It was especially the effective compromise of Crosby between swing orthodoxy and older jazz that was regarded as a new departure in the late 1930's.

Clarinettist Mezz Mezzrow made some recordings in the late 1930's that ensured the successful return to the commercial recording studios of several great 1920's soloists, for example, Sidney Bechet, soprano saxophone and clarinet; Tommy Ladnier, trumpet; and James P. Johnson, piano.

The re-emersion of traditional jazz only took place during the late 1930's and early 1940's, even though it was actually played in some form or another throughout the 1930's. For the public, however, "jazz" meant only the music of musicians such as Benny Goodman, as they had only a vague idea of the music of the New Orleans pioneers (McCarthy, 1974b:306).

Through the interest in early jazz, two related but musically different developments were brought to attention. The most important one was the seeking out of older musicians. It was performances such as those of Bunk Johnson that led New Orleans jazz back into the mainstream of recording activity (Sadie, 1980, V9:571,573). Although his may not sound like the New Orleans jazz of the 1920's, he represented to fans an earlier era, an older purer style like that made before jazz became commercialised (Porter *et al.*, 1993:187).

The other development was the so-called "New Orleans revival", which was a more widespread but less important movement that resulted in part from the amateurs' desire to emulate the recordings of Mezz Mezzrow, Muggsy Spanier and others. From the 1940's to the 1960's this led to the formation of many bands (Sadie, 1980, V9:573) of young white musicians that played the repertoires of King Oliver, Jelly Roll Morton, Louis Armstrong and other older masters, supposedly in reproduction of their styles and sounds. Lu Watters's Yerba Buena Jazz Band of San Francisco was one of the best (Porter *et al.*, 1993:187).

Even though these bands were not very skilled technically and lacked imagination, the New Orleans revival managed to spread throughout the West and became the jazz movement that lasted the longest, but the only one that produced no music of value (Sadie, V9:573).

While jazz had been more or less diatonic up until this time, the 1940 modernist movement thrust it forward into the relatively unexplored field of chromaticism, which resulted in for-or-against groups of players and fans (Goetz, 1987, V24:645). In addition, almost every other aspect of jazz had become more flexible by the turn of the 1930's, with the result that it became something new (bebop), thereby losing the large audience it had gained and returning to its earlier minority art status. (Sadie, V9:570).

3.5 BEBOP

(Appendix D, Examples 16, 17, 18 and 19)

The first "modern" jazz style will unfold under the following headings, namely:

- a definition
- the origin of the bop
- some characteristics of bop, and
- the musicians of bop.

3.5.1 A definition

Bebop, or bop, is basically a modernist movement within the jazz genre and had a deep influence on the history of jazz (Sadie, 1980, V3:41). It originated in the United States in the early to middle 1940's as a reaction against swing. Bop was characterised by harmonic and rhythmic experimentation as well as the emphasis on the art of melodic improvisation that was neglected during the swing era (Isaacs, 1981:170). Bop confined itself deliberately to a "weird", non-mainstream audience. Boppers wanted to create an outsider culture (Middleton, 1972:19). Probably the best description of bop is that it is "a uniquely American creation... revolutionary in impact but evolutionary in essence" (Morgenstern, 1976:4).

Against this background the origin of bop can be determined.

3.5.2 The origin of bop

It cannot be determined for certain from where the name "bebop" originated. Suggestions have been made that "rebop" or "bebop" was named after the syllables sung by Dizzy Gillespie when he taught his musicians a new song; or it was named after accents made on the snare drum by a person like Kenny Clarke. Both sounds, "bebop" and "rebop", had occurred in scat singing since the 1920's. By entitling a piece "Be-Bop", Gillespie, in 1945, contributed towards fixing the term in the public mind (Porter *et al.*, 1993:189).

Various motives exist as to why the young pioneers developed bop. One reason is the dissatisfaction with the restrictions on freedom of expression that the then dominant big-band swing style imposed on the young players (Morgenstern:1). Black jazz musicians deliberately attempted to move jazz away from the basic rhythms and simple harmonics of earlier styles. They wanted something interesting and demanding to play (Gammond, 1991:47). Another possible motive is the deliberate development of a specific manner of playing that uninitiated musicians could not copy. A third possibility is the invention of a music by black musicians that could not

be stolen by Whites[27], as had happened with earlier jazz styles. However, it is quite possible that bop developed not out of such external factors as the above-mentioned, but out of the inner needs of the musicians themselves (Morgenstern, 1976:1).

To the public and even some musicians, this new music appeared to spring up full-fledged (Porter *et al.*, 1993:189) when, in 1945, it entered the jazz marketplace with new ideas falling strangely on unaccustomed ears (Morgenstern:2). This was partly because of its poorly documented beginnings (Porter *et al.*:189).

The American Federation of Musicians (the musicians' union) declared a ban on all recording in August 1942. This resulted from a long feud between the union and the major record companies and concerned compensation for recording services (Morgenstern:1/2). Except for recordings made specifically for the armed forces, no new instrumental recordings were made for nearly fourteen months. Singers remained unaffected by the ban and some, like Frank Sinatra, enjoyed even greater fame during this time (Porter *et al.*:189).

The major companies' reluctance to sign did not stop smaller, independent companies from coming into existence, thus enabling at least some early bop to be recorded. Of the important 1944 to 1948 bop records, the majority was made for small companies (Morgenstern:2).

Bop music did not just fall out of nowhere. As almost all of its leaders received their training in big bands, it is to these - especially of the late 1930's and early 1940's - that one should look to find the beginnings of bop. One should also look to small-band recording sessions of such soloists as Lester Young and Charlie Christian and to popular clubs where jamming[28] and experimentation took place (Porter *et al.*:190).

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[27] They held all the best jobs and often stole the ideas of black musicians to build their own on (Gammond, 1991:47).

[28] Jamming or "playing for one's own amusement and edification after regular working hours, had been standard practice among jazz musicians since the early 1920s and still thrived in Harlem's many after-hours spots ..." (Morgenstern, 1976:1).

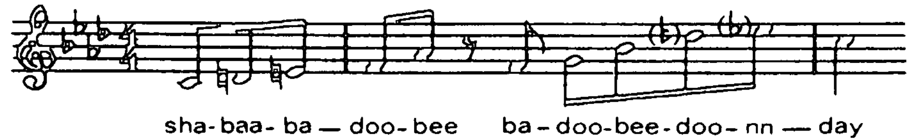
This new music's initial development took place in Kansas City, Missouri, but the largest part thereof happened at the musicians' hangouts in Harlem, New York, particularly at a nightclub called Minton's Playhouse. Although bop developed independently in the minds and instruments of different musicians, it so happened that Minton's was a focal point (Berendt, 1982:15).

With a clearer view as to the character and origin of the style, it is possible to look more closely at the aspects that characterise the music.

3.5.3 Some characteristics of bop

Some of bop's numerous innovations had already been pioneered by, for example, advanced swing players such as pianist Art Tatum and saxophonist Coleman Hawkins, the New York school of the 1920's and Bix Beiderbecke. Bop's rhythmic subdivisions, that often turned the metre into $\frac{8}{8}$ rather than $\frac{4}{4}$, could already be found in ragtime performances such as "Down Home Rag" (1913) by James Reese Europe, which, though in $\frac{2}{4}$, takes the quaver as the beat (Sadie, 1980, V9:573).

A feature of this style was "scat singing" (**Example 3.2**), the singing of nonsense syllables to an instrumental line (Vinton, 1974:374).



Example 3.2 Scat singing
(Vinton, 1974:374)

There was an increase in the expressivity of jazz improvisation (Sadie, V9:573). Favoured as schemata for melodic improvisation were complex chord sequences which were tonally ambiguous, modulated frequently, used chromatic alterations and involved ninths, elevenths, thirteenths and added tones. Melodies were more complex, more chromatic and contained asymmetrical phrases and left-out cadences (Vinton:374).

The influence of popular songs (like "How High the Moon", "I'll Remember April", *etc.*) caused harmonies to become more specific and sophisticated (Williams, 1985:1112). There developed a wider range of tempos and the tendency to play at very fast speeds. Dense, compact performances were obtained through the speed of harmonic, melodic and rhythmic motion (Sadie, 1980, V3:41).

The jazz scale was also in for a change in the sense that the "blue" fifth was commonly established (Williams:1112). It became the most important interval of bop. While, if previously used, it would have sounded "wrong", it now characterised the whole style (Berendt, 1982:15).

It was again rhythm that was the distinguishing characteristic of this music - the melodic rhythm of the soloist and the consequent percussive accents from his accompanists (Williams:1112). Rhythmically, bop phrasing was much more varied than that which had gone before it (Morgenstern, 1976:2). As phrases were asymmetrical they could begin anywhere in time (Stockton, 1998).

The bop style witnessed an important change in drumming technique. The bass drum no longer maintained the beat in either two-beat Dixieland or four-beat swing style. While the bop pulse was still $\frac{4}{4}$, instead the bass drum was given a highlighting role and together with the sticks was heard in "fills", "bombs"[29], or syncopated melodic underscoring. Only the string bass (played pizzicato) and the "ride" and "sock" cymbals maintained the true metrical structure (Vinton, 1974:374). The tension between a permanent beat on the cymbal and syncopated strokes divided between the snare drum, tom-toms and bass drum (often in close interaction with the solo line's implied polyrhythms) was explored by the drummer (Sadie, V3:41).

Double-time was often used and upbeats received more accent than downbeats[30]. Patterns of sixteenth and thirty-second notes occurred frequently.

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[29] Bombs, a feature of bop drumming and generally first attributed to drummer Kenny Clarke, are irregular accents played on the bass drum (Porter *et al.*, 1993:461).

[30] Where crotchets are divided into quavers they are counted "one-and-two-and". Accents in this case fall on the "and".

A new feature of bop rhythm was the big interest in Afro-Cuban and other hitherto exotic elements (refer pp. 267-272) (Morgenstern, 1976:3).

Bop piano technique also showed the same change. Accompaniment now meant syncopated, irregular "comping", not regular, on-the-beat chording (Vinton, 1974:374). As the bassist has become the main timekeeper, the pianist only plays irregularly accented and stimulatingly voiced chords to help the soloist. The rhythm guitar was more or less eliminated. If one was present, it was used like a bop piano as part of the rhythm section (Morgenstern:3).

Bop was played in clubs without dance floors, where fans would go to "dig", not dance. It was a non-functional music and helped to prepare the way for the change in taste occurring in the mid-1950's (Shaw, 1961:160/1). For the first time, in the bebop period, jazz was music played for its own sake. As a jazz style, bop was also the first to be based exclusively on instrumental techniques that can only be described as virtuosic.

Bop's irreverent attitude towards music found its counterpart in the new social attitudes of the day. Social changes were taking place and social and political currents of the war and post-war period were deeply affecting young musicians, especially Blacks. The waning of the big bands after the war was frequently laid before bop's door. However, many factors were responsible, such as the sagging economy, the abrupt decline of ballroom dancing, the increasing expenses for a group travelling all over the country, the rise of television, and in particular the growing popularity of singers over instrumentalists.

Unfortunately the bop style of jazz also went together with widespread drug addiction among the practitioners of the music, for example, Charlie Parker, Fats Navarro and others. Hard drugs became more popular during the war years and jazzmen were the most visible addicts. It so happened that the profession was very vulnerable: musicians worked late, had a nomadic existence and were exposed to illicit activities. In addition, the bop generation was the youngest to reach the top of the profession. It is therefore not really surprising that some jazz players fell victim to this affliction (Morgenstern:3/4).

The black musicians of the post-war period tended to have a greater degree of formal education and were instrumentally better skilled. They were also socially more conscious than jazzmen before them. Virtuoso jazz players such as Lester Young, Art Tatum and Roy Eldridge were their models and the style they developed required advanced skills from every player. These musicians saw themselves primarily as expressive musicians rather than as entertainers (Porter *et al.*, 1993:188).

3.5.4 The musicians of bop

The musicians that gathered at Minton's Playhouse numbered quite a few. Of these, the most important ones appeared to be **Dizzy Gillespie**, trumpet (refer pp. 375-380); **Charlie Parker**, alto saxophone (refer pp. 380-386); **Kenny Clarke**, drums; **Thelonious Monk**, piano; and **Charlie Christian**, guitar (Berendt, 1982:15). Other notable bop musicians included bassist **Jimmy Blanton**, pianist **Bud Powell** and drummer **Max Roach**.

Kenny "Klook" Clarke (1914-1985) was a non-conformist drummer and the most senior of the musicians who were later to become the founding fathers of bop.

Through his approach he extended the style of drummer Jo Jones (of Count Basie's band). Jones was instrumental in shifting the strict time-keeping function from the bass drum to the high hat and to a lesser extent the ride cymbal. With Clarke, the ride cymbal became the focal point of the beat. He also developed a variety of accents (explosive bursts of sound) on the bass and snare drums and tom-toms. This technique later became known as "dropping bombs" (Morgenstern, 1976:1); this and the light beat he kept on the cymbals formed the foundation of bop (Porter *et al.*:192). Kenny Clarke saw bop drumming in an essentially supportive role. These accents served as punctuation for the soloist (Larkin, 1992:89). Russell (cited in Porter *et al.*:192) is of the opinion that they needed more help from the drummer, especially as their lines were becoming longer.

Pianist Thelonious Monk (1917-1982) was an acknowledged originator of bop, primarily because of his playing at Minton's. His style appeared to both threaten and excite other progressive musicians. Monk seemed to cultivate a deliberate

awkwardness by using long pauses, thumping chords and his self-developed technique. He hád his own radically unique sense of timing that he imposed onto popular song and blues structures. Despite the awkwardness, his music still displayed a strong swing (Porter *et al.*, 1993:201). Overall it would appear that Monk was reinventing the sound of the piano.

As a child he experienced music while playing gospel piano in church and performing as part of a travelling show with a patent medicine "doctor". In the early 1940's he worked as a sideman and house pianist at Minton's (Porter *et al.*:203). By this time he already had a fine ear for unconventional harmony and was open minded about new sound ideas. Yet as a musician he had not fully developed - this only started from 1947 when he began recording with his own groups (Morgenstern, 1976:1).

His written work includes beautifully unsentimental ballads like "Ask Me Now", "Crepuscule with Nellie", the very enduring "Ruby, My Dear" and his most famous piece "Round Midnight" (Porter *et al.*:205). "Well, You Needn't" was another characteristic tune. Other masterpieces include the blues "Misterioso" (1948) and "Criss Cross" (1951) (Porter *et al.*:203/4).

Thelonious Monk's totally original technique is refined and elaborated even more in his 1950's recordings. During this time he also performed in ways unheard of before for a soloist, for example, in "The Man I Love" (Porter *et al.*:205). It was only during the 1950's that he became recognised as an excellent jazz composer[31] (Williams, 1985:1113), writing the most strongly characterised pieces since Duke Ellington.

He was a very eccentric character throughout his life. During the 1960's he was hospitalised often for depression and withdrew from performing in the 1970's, his last performances being in 1975 and 1976 at the Newport Jazz Festivals in New York (Porter *et al.*:205/6).

Charlie Christian (1916-1942) belongs to both the last generation of swing and the pioneers of bop, as he was one of the founders of modern jazz but also one who

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[31] For more information regarding pianist Thelonious Monk and in particular his compositional and improvisational style, refer to Duby (1987).

helped fashion from swing the foundations of bop's development (Berendt, 1982:16). Similar to Lester Young's and as permeated by the blues as was Charlie Parker's, Christian's influence was very important for the formation of bop (Morgenstern, 1976:3).

He began experimenting with electrical amplification as early as 1937 (Larkin, 1992:86) and although he was not the first guitarist to electrically amplify his instrument, he was one of a very few who succeeded in becoming widely recognised (refer p. 560). It was thanks to his recordings with Benny Goodman's sextet, which he joined from 1939 and with whom he received enormous fame because of the maximum public exposure, that his electric guitar concept reached a level of enduring popularity.

He became a pivotal figure in the then underground movement that was to develop into bop because of his greater interest in new musical developments. As a soloist he was a brilliant inventor and his deceptively simple, single-line solos were responsible for radicalised thinking among fellow guitarists as well as frontline soloists. His importance in the history of jazz and popular music can therefore not be easily overstated.

Sadly, Charlie Christian, unable to adjust to his fame and fortune, deteriorated in health as his lifestyle became wilder and was seriously ill with tuberculosis by 1941. He died early the following year (Larkin:87).

Bassist Jimmy Blanton (1918-1942), like Christian, had a meteoric career and deeply influenced his instrument's future role in jazz. He was the first player to exploit the string bass's solo potential. He had a great command of the instrument and a large tone; it was this that changed the instrument's role in both large and small ensembles from a purely supportive one to a more prominent role (Morgenstern:3). Blanton's work was imitated by countless other bass players (Larkin:51).

Bud Powell (1924-1966) was the perfect example of a bop pianist. He was influenced to an extent by classical music in which he, like most pianists, received his early training as well as by the piano playing of, among others, Art Tatum. Various

aspects of the latter's style were absorbed by the boppers (Porter *et al.*, 1993:198). Also a regular at Minton's, Powell came into contact with Thelonious Monk by whose harmonic innovations he was influenced, but soon developed his own style (Larkin, 1992:325). He never became as radical as Monk. With his right hand he slightly imitated the rattling force of Monk's playing. He soon realised that a busy left hand would interfere with the active lines of the walking bass.

Powell made his first recordings with trumpeter Cootie Williams's sextet and big band, which performed a rather eclectic repertoire from 1942 to 1944. He was rarely featured as a soloist, yet displayed an already distinctive style. With his short solos he inspired other pianists (Porter *et al.*:198/9).

As a leader, Bud Powell made his first records in 1947, together with drummer Max Roach and bassist Curley Russell. In 1949 his recordings (with Roach and Ray Brown) included the lyrical "Celia", a Powell original, and probably his best work, the standard "Cherokee". He performs it at breakneck speed and exploits both hands to the fullest. Other works by him include his recordings of "Ornithology" (1949) and "A Night in Tunisia" (1951); with the latter he proved himself virtually Charlie Parker's and Dizzy Gillespie's equal. Also in 1951 he recorded his own "Un Poco Loco", with Max Roach demonstrating brilliant Latin-jazz drumming.

His recordings of the 1940's and 1950's remain his most influential (Porter *et al.*:200/1). His style during this time showed a startling brilliance as well as remarkable ideas performed with technical mastery and often at fast speeds. While the flow of ideas continued, by the late 1950's (Larkin:325) his playing had become erratic because of poor health.

Along with Kenny Clarke, Max Roach (b. 1924) was responsible for establishing the practice of keeping the beat on the ride cymbal. He was one of the most influential modern drummers because of his attentiveness to pitch and space use, his carefully developed motives in his solos, his dry, sharp cymbal sound and his sharp or crisp rhythms and precise attacks (Porter *et al.*:201,258). He was a technically-gifted musician with a high standard of performance and one of the few drummers who performed and recorded solo works of greater length (Larkin:337).

He was also an important composer and natural leader. Together with trumpeter Clifford Brown, in 1954, he formed the Clifford Brown-Max Roach Quintet (Porter *et al.*,1993:258). It was one of the most musically inventive bands of the time.

Max Roach started taking a political stance in the late 1950's and actively took part in many black cultural projects. His work of this period therefore displays elements of his commitment to Civil Rights issues. One of his compositions during the second half of 1960 was "We Insist! Freedom Now Suite" (Larkin, 1992:337). It was more politically persuasive partly because of its lyrics (Porter *et al.*:261).

Through his experiments with unusual line-ups and the occasional abandonment of conventional time structures, he appears to be in line with agreeing developments in free jazz. However, he was never truly part of that movement (Larkin:337). His late 1950's recordings (when he was recovering from the death of Clifford Brown) show him to have become an important composer. During this time he also experimented with longer forms (Porter *et al.*:262).

He continued to compose and perform as well as teach and maintain his participation in black politics right through the 1980's and into the early 1990's (Larkin:337).

Other bop musicians included tenor saxophonist **Wardell Gray** and trumpeter **Fats Navarro**, both of whom made a lasting impact. Then there were trombonist **J.J. Johnson** (Porter *et al.*:213,216) and tenor saxophonist **Dexter Gordon**, the first musician to fashion a bop style of playing for the tenor saxophone (Morgenstern, 1976:3), and pianists and arranger-composers **Tadd Dameron** and **Mary Lou Williams** (Porter *et al.*:215,198). Vocalists included the very talented **Sarah Vaughan** and baritone-voiced singer **Billy Eckstine** (refer pp. 440/1 and p. 417, respectively) (Porter *et al.*:427,197).

Mary Lou Williams (1910-1981) was the pianist for Andy Kirk's band from 1929. Besides being the most celebrated soloist, she was also the arranger and composer of many of their recordings. During her career she recorded everything from boogie woogie to modern jazz. Her music was characterised by a slight swing as well as by detail such as the occasional use of a tenor saxophone lead instead of the usual alto.

By mixing the sections (placing a trumpet among the reeds) she created an unusual sound. Her work includes "Walkin' and Swingin'" (1936) and "In the Land of Oo-Bla-Dee" (Porter *et al.*, 1993:135/6,210).

She left Kirk during the 1940's, during which time she informally tutored Bud Powell and Thelonious Monk in voicings and composition. Her work took on modern characteristics (the comping left hand and dense harmonies). She created her best work, "Zodiac Suite", in 1945 (Porter *et al.*:137,198).

With his smooth, vibrato-rich voice and perfect diction, Billy Eckstine (b. 1914) had been the biggest hit in the Earl Hines band, besides the leader himself. He sang with the band from 1939 to 1943, performing ballads and, his biggest hits with Hines, blues, especially "Stormy Monday" and "Jelly, Jelly" (1940).

Eckstine had a true feeling for the new (bop) music. He left Hines in 1943 to work as a single but in 1944 formed his own big band dedicated to playing bop music (Porter *et al.*:197). As trumpeter in the band, Dizzy Gillespie was followed by Fats Navarro and later Miles Davis. The drummer was Art Blakey; the saxophonists at various times included Charlie Parker, Gene Ammons, Dexter Gordon and Leo Parker. Eckstine and Sarah Vaughan were the vocalists (Berendt, 1982:332/3). One of its most famous pieces is "Blowing the Blues Away" (1944). Eckstine regarded his band as primarily a concert band and although it played mostly dances and made vocal recordings (it existed until 1947 when Eckstine again struck out as a single), it nonetheless made an impact on bop musicians and bop music (Porter *et al.*:197).

Other notable bop big-band leaders were clarinettist **Woody Herman** and **Stan Kenton** (refer pp. 774/5 and 775/6 respectively).

A member of the Isham Jones dance band in the mid-1930's, Woody Herman, (1913-1987) formed his own band in 1936, modelling his sound on Count Basie. By the mid-1940's he led a group known as Herman's Herd. This wildly swinging group included some young modernists and played innovative scores by composer Ralph Burns. Disbanded after the war, Herman regrouped in 1947 with his Second Herd, a bop group featuring a lead alto saxophone, three tenors and a baritone (the norm

was two altos, two tenors and a baritone). The tenor and baritone saxophonists became known as the Four Brothers band (after a composition by Jimmy Giuffre). The original "brothers" were tenors Stan Getz, Zoot Sims and Herbie Steward and baritone player Serge Chaloff. This band had a fair degree of success among audiences.

A more popular big-band leader of the bop era was Stan Kenton (1911-1979). His music was termed "progressive jazz", after his twenty-piece band introduced in 1949 at Carnegie Hall (Porter *et al.*, 1993:211). After playing piano in various dance bands, he organised his own band in 1941, the Artistry in Rhythm orchestra (Larkin, 1992:238/9). Kenton succeeded in pleasing the public, especially the younger members of audiences, with his progressive, bop-influenced music and vigorous, ever larger and louder bands. These took on increasingly pompous names, such as Innovations in Modern Music (early 1950's) and The Neophonic Orchestra (mid-1960's) (Porter *et al.*:211).

He had hits as early as 1941 with "Artistry in Rhythm", in 1945 with "Tampico" (featuring singer June Christy), and in 1947 with "Peanut Vendor" which had an authentic Latin rhythm section. In need of intriguing arrangements and compositions, he hired, in the late 1940's, arrangers such as Pete Rugolo, Bill Holman and Bill Russo as well as some of the best, mostly white, soloists of the time, for example, alto saxophonists Lee Konitz and Art Pepper, trombonist Kai Winding, drummer Shelle Manne and singers Anita O'Day, Chris Connor and June Christy. At the start of the 1950's Kenton's was the top big band of the time.

Stan Kenton was influential to many innovative composers. From 1959 onward he helped pioneer the college jazz band movement (Porter *et al.*:212/3). He became deeply involved in jazz work at American universities and colleges. He and his musicians acquainted vast numbers of young students with the fundamentals of contemporary jazz, in particular big-band music, in his "Kenton Clinics".

Kenton experienced a remarkable comeback towards the end of the 1960's and in the early 1970's, playing with young, contemporary musicians. His music still had the

characteristic Kentonian power, but was more direct, simple and straightforward than in his "Artistry" and "Progressive" periods (Berendt, 1982:332).

Bop and the New Orleans revival stood in contrast to one another and appeared as extremes of antagonistic opposition to jazz fans of the time. In more recent times (actually since free jazz was generated in the 1960's), for the young listener of the present, the two poles appear to have approached each other. The 1940's jazz seems classically complete to the young listener.

When comparing bop musicians to European art's creative personalities, it is found that the latter usually lived to old age and remained creative. Bop musicians on the other hand, often died young. However, it is especially against this background that bop is deemed such a powerful and impressive music and that makes the work of the artists seem that much more admirable (Berendt:17).

Even though bop had a relatively short duration, it thoroughly succeeded in changing the course of jazz. From this time on jazz was both popular and serious music (Morgenstern, 1976:4). The name bop fell from usage when elements of the movement fell away in the general broadening and loosening of modern jazz of subsequent decades, among others, the cool jazz and hard bop of the 1950's (Gammond, 1991:47).

3.6 THE 1950's: COOL JAZZ AND HARD BOP

The "decade of the fifties" started when bop was at its height. During the 1950's the so-called "birth of the cool" took place and "hard bop" and "soul jazz" developed around the mid-1950's. During the 1950's, more than ever before, the musicians were grouped in movements and schools (Porter *et al.*, 1993:234/5). Although this period comprised many minor styles, the differences between them were more of degree than of kind (Vinton, 1974:374). Jazz orchestra repertoires were enriched by some of the most ambitious and impressive compositions written by musicians such as George Russell, Gunther Schuller, Charles Mingus, Duke Ellington and J.J. Johnson (Porter *et al.*:234/5).

Two factors signalled the end of the 1950's era: the popularisation of modal[32] jazz by Miles Davis through his 1959 recording, "Kind of Blue", and the advent of free jazz and, among others, Ornette Coleman (Porter *et al.*, 1993:234).

The following section is a discussion of the two main streams of jazz in existence during the 1950's, namely:

* cool jazz (West Coast jazz), and
* harp bop (East Coast jazz).

3.6.1 Cool jazz (West Coast jazz) (Appendix D, Examples 20, 21, 22 and 23)

This was the dominant jazz in the first part of the 1950's and will be discussed as follows, namely:

* jazz in the first half of the 1950's
* cool-jazz musicians
* Lennie Tristano and the Tristano school, and
* the third stream.

3.6.1.1 Jazz in the first half of the 1950's

"Cool"[33] jazz is the term applied to the second decade (the first being that of bop) of the more modern kind of jazz. This jazz tends to show an intellectual and introspective character where instrumental tone, phrasing and overall feeling are concerned. It stood in contrast to the emotional excitement and rhythmic drive that created the hot effect of traditional jazz (Gammond, 1991:130). It indicated a way of playing in which wind instruments adopted a light sound with almost no vibrato and where melody lines showed an asymmetrical construction and spacing (Sadie, 1980,

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[32] Modal (scales not based on the major and minor) patterns were used instead of the more conventional harmonic ones (Goetz, 1987, V24:645).

[33] Apparently originally used in West Coast jazz circles, the term "cool" quickly became a vogue word of the 1950's (Gammond, 1991:130).

V4:714). Timbre became soft, breathy and flute-like, against the previously loud, biting sonority that was rich in overtones.

Initially, the harmony, melody and rhythm of cool jazz were similar to that of bebop, only the timbres changed (Vinton, 1974:374). Subtle rhythms and harmonies as well as instruments borrowed from European classical music characterised cool jazz. It was less wild than bop, quieter and more economical (Isaacs, 1981:311).

The cool type of expression has already occurred several times in jazz history. Clarinettist Leon Roppolo of the New Orleans Rhythm Kings was one of its earliest recorded exponents. In the late 1940's attention in this regard was given to reed players such as Stan Getz and Lee Konitz; however, ensembles made even more significant contributions (Sadie, 1980, V9:573/4).

The "unrest and excitement of bop" was increasingly replaced towards the end of the 1940's by a tendency towards calm and smoothness. The playing of Miles Davis first showed up this trend. It was also noticed in the piano improvisations of John Lewis and in the post-1945 Tadd Dameron arrangements for the Dizzy Gillespie big band and for various small combinations. The late 1930's tenor saxophone solos of Lester Young with Count Basie had paved the way for the cool idea prior to the start of even the bop era. The first cool solos from the cool period were the trumpet solos of Davis in 1947 with Charlie Parker (e.g. "Chasin' the Bird") and the 1948 piano solo of John Lewis in Gillespie's "Round Midnight". The cool jazz style actually began with Miles Davis, John Lewis and Tadd Dameron (Berendt, 1982:18).

It would appear to some that the gentler side of jazz was prematurely abandoned in bebop. Innovative musicians of the next decade (1950's) used as sources the music of the more lyrical masters of the swing era, at the same time retaining those ideas of bop that they felt applied. Many saxophonists (among them Stan Getz and Warne Marsh) were fascinated by Lester Young's soft tone and pleasant long lines. A great number of these players were often white. The majority became part of the "West Coast school", also drawing on Charlie Parker's gentler side. An example of a melodic kind of improvisation, and a favourite composition, was Parker's "Yardbird Suite" (Porter *et al.*, 1993:235).

The 1948 to 1949 period Miles Davis recordings were a direct consequence of the Claude Thornhill band (of bebop) and made intense use of the latter's discoveries (Sadie, 1980, V9:574). The important "Birth of the Cool" sessions (January 1949, April 1949 and March 1950) fell into this period. They were recorded with Davis and his nonet, a band that reflected the Thornhill band's personnel and instrumentation and brought out Davis's tense lyricism. The six wind instruments were grouped in high and low pairs, namely trumpet and trombone, French horn and tuba, alto and baritone saxophone. Bop drummer Max Roach and pianist John Lewis were usually included in the three-instrument rhythm section (Porter *et al.*, 1993:238/9).

So-called "compositions for band" - similar to the type found in the 1920's in which the composer and arranger have become one (in the manner of Duke Ellington) - constituted almost the whole repertoire. While these included beautiful, improvised solos by Davis, Gerry Mulligan and Lee Konitz, they were better known for their arrangements by John Carisi, John Lewis, Gil Evans and Mulligan (Sadie, V9:574). The gravity and understated depth of these arrangements appeared to signal a new direction in jazz.

The band recorded a total of twelve arrangements, among others, the masterful blues "Israel", the slow-moving "Moon Dreams" (or "Moondreams"), "Deception", "Jeru", "Godchild" (Porter *et al.*:238/9) and "Boplicity" (Sadie, V9:574). In these pieces the rhythm is never uniformly underplayed or the soloists obscured. Instrumentation as well as the rich, thick textures merely sound a new note (Porter *et al.*:239).

In the arrangement of, for example, "Boplicity" and other works, Gil Evans (as other writers were doing) uses flattened and sharpened elevenths and thirteenths. He also lets several wind instruments move in parallel lines - a fourth or flattened fifth apart, or in thirds with accidentals so as to confuse one as to the key. This is exemplified in "Moon Dreams", a slow-moving, dreamy yet insistent piece. It uses thick harmonies that shift across one another. The coda is the most startling and innovative part of the arrangement. Because of its dissonance and voicings, it shows a great amount of tension.

These recording sessions, their mood, seriousness and sonorities of the arrangements, had an important effect on the jazz of the 1950's. The scope of jazz was widened and some composers developed to greater prominence (Porter *et al.*, 1993:241).

For a while the centre of jazz moved to Los Angeles on the West Coast where there evolved a so-called "West Coast jazz", directly connected to the Miles Davis Capitol Band (a band that recorded items for the Capitol Recording Co.). Musicians who made their living in the Hollywood studio orchestras often played it. The style-setting musicians were Jimmy Giuffre, clarinet and saxophone; Shorty Rogers, trumpet; and Shelly Manne, drums. These musicians often pushed the direct and vital jazz content into the background; instead their music contained elements of the academic European musical tradition (Berendt, 1982:19).

Even though the West Coast group included excellent improvisers such as tenor saxophonists Herb Geller, Bud Shank and pianists Elmo Hope and Hampton Hawes, they were mainly concerned with technical sophistication and freedom of expression. Consequently, a great variety of compositional procedures were used very effectively, for example, polytonality, modality, fourth-chord (quartal) harmony and counterpoint (Sadie, 1980, V9:574).

This new jazz-classicism originated from the 1930's music of Lester Young and Count Basie, played first in Kansas City and later in New York. It had black and white followers from both coasts (Berendt:19).

3.6.1.2 Cool-jazz musicians

Besides **Shorty Rogers**, **Jimmy Giuffre** and others already mentioned, there were **Quincy Jones**, **Buddy Collette**, **Ernie Wilkens**, **Al Cohn** and **Chico Hamilton** (Berendt:19). Other prominent musicians included baritone saxophonist (and freelance arranger) **Gerry Mulligan**, tenor saxophonists **Dave Pell** and **Stan Getz**, alto saxophonists **Lee Konitz** (Vinton, 1974:374) and **Art Pepper** who also played clarinet, arranger **Gil Evans** (Porter *et al.*:250), and pianists **Dave Brubeck**, **Lennie Tristano** and **John Lewis** (Vinton:374).

Gerry Mulligan (1927-1996) had a light, singing tone and special skill where phrasing was concerned; all this suggests his debt to Lester Young (Porter *et al.*, 1993:241). Originally starting out as a pianist, he switched to arranging, later to the alto saxophone and subsequently to the baritone, which, by the late 1940's, was almost his exclusive instrument.

Throughout his career he led numerous small bands of various sizes, alternated with occasional large groups, among others, his Concert Jazz Band, formed in the early 1960's and thereafter periodically revived. He worked with leaders such as Dave Brubeck and musicians such as Stan Getz, Johnny Hodges, Zoot Sims and Thelonious Monk. He also continued to arrange on a freelance basis. The reason for his widespread popularity was the pianoless quartet he formed in 1952 together with trumpeter Chet Baker.

As writer and composer, Gerry Mulligan's music of his 1950's quartets influenced his later work. In these small groups he explored the likelihood of improvising and scoring jazz in a low-key, almost subdued manner. He created complex and interesting lines that invariably retained a rich melodic approach. He helped establish the style and sound of the cool school by his 1950's compositions such as "Jeru", "Walkin' Shoes", "Soft Shoe" and "Nights At The Turntable", and arrangements for, among others, "Godchild" and "Bernie's Tune". His big-band work retained the intimate styling that was favoured in such settings (Larkin, 1992:297/8).

Pianist John Lewis (b.1920), playing sparely and with a delicate touch, uses clear melodic lines and carefully arranged motives and few sketchy left-hand chords. He appears to have a deliberately limited technique, yet manages, through his perfect timing and through the logic and continuity of his motives, to develop powerful statements (Porter *et al.*:243). Although his jazz playing started in bop, which showed throughout his career, his classical training and extensive formal musical studies showed up in some of his playing (Larkin:258).

John Lewis was one of the best composers of bop music. He had a more deliberate piano style and together with three other musicians formed the Modern Jazz Quartet (refer pp. 798/9) (Porter *et al.*:243). The group, initially the rhythm section of Dizzy

Gillespie's big band, consisted of John Lewis, piano; Kenny Clarke, drums; Ray Brown, bass; and Milt Jackson, vibraphone. Originally called the Milt Jackson Quartet, by 1952 they were performing as the Modern Jazz Quartet, with Brown replaced by Percy Heath. Three years later Connie Kay replaced Clarke in the band's last personnel change (Porter *et al.*, 1993:244).

This small group, existing from 1952 until 1974 and again from 1981, was one of the most popular jazz groups since the beginning of jazz (Porter *et al.*:243). One of John Lewis's contributions to the band's music, and in fact a famous tribute, was "Django" (recorded in 1954), a memorial to jazz guitarist Django Reinhardt (Porter *et al.*:245).

Clarinettist and in particular alto saxophonist Art Pepper (1925-1982) served his apprenticeship in the jazz world with such great names as Benny Carter and Stan Kenton and played with musicians such as Dexter Gordon, Charles Mingus and others. He stayed with Kenton until 1951, the same year that he recorded a marvellous version of "Over the Rainbow", with Shorty Rogers's West Coast group.

His drug addiction interfered with a rather good career in the 1950's and 1960's, but in 1977 he returned (Porter *et al.*:250). Pepper's early career displays a light airy tone with a rare intensity of emotion; this reflected Charlie Parker's influence and a slight Benny Carter influence. After his rehabilitation his music showed the influence of Lester Young and an awareness of John Coltrane's style (Larkin, 1992:318). Art Pepper's best work displayed an intense yet controlled, impassioned and highly individual character. According to him his masterpiece was "Patricia" (Porter *et al.*:251).

Another cool jazz player greatly influenced by Lester Young, was Stan Getz (1927-1991), who played a variety of reed instruments but finally settled on the tenor saxophone. At the age of 15 he was playing professionally (Larkin:158) and made his first recordings with trombonist Jack Teagarden's band (Porter *et al.*:251). He played for a short while with the bands of Stan Kenton, Jimmy Dorsey and Benny Goodman, but it was in 1947 with the Four Brothers band of Woody Herman that he made his mark internationally. In the early 1960's he made an important album, "Focus", and through his work with Charlie Byrd developed an interest in Latin

American and especially Brazilian musical forms. His Latin records, particularly "The Girl From Ipanema" (1964, sung by Astrud Gilberto), were very popular and helped launch the bossa nova craze (refer p. 271).

Stan Getz was one of the most highly regarded tenor saxophonists in jazz history (Larkin, 1992:158). He played very much in the cool mode during the late 1940's, with a carefully controlled tone that produced fluid, even-tempered lines. His sound was relaxed and breathy but still full (Porter *et al.*, 1993:252). This is seen in the recording (in 1948, with Woody Herman's Four Brothers band) of Ralph Burns's "Early Autumn", which displayed his light, almost vibrato-free tone and naturally song-like phrasing. Other features of his first period were the "Focus" album and the single, "Desafinado". He also made a conscious attempt to fit in with current commercial vogues by subduing the emotional content of his playing.

By the mid-1960's Getz entered a new period and experimented briefly with electronics. This was followed by the gradual development of a new and profoundly soulful ballad style. He retained his softly floating sound but gave his melodic sense much freer reign. Towards the end of his life he entered the third phase of his career. It is perhaps because of the state of his health (he died of cancer) that the emotional content of his work became more romantically inclined. His later work displayed an emotional thrust and a fierce desire to communicate with his audience (Larkin:158/9).

Showing a natural flair for the piano, Dave Brubeck (b.1920) already performed with professional jazz groups at the age of 13. He studied with French composer Milhaud before and after World War II and for a short while before the war with Arnold Schoenberg (Larkin:65). With the former he studied composition, fugue and counterpoint (Porter *et al.*:253). Around 1946 he formed his first serious jazz group, the Jazz Workshop Ensemble (Larkin:65). This eight-piece band recorded for the first time in 1948 as the Dave Brubeck Octet. Subsequently Brubeck formed a trio and in 1951 added Paul Desmond, a remarkable alto saxophonist (Porter *et al.*:253/4); this musical relationship was central to Brubeck's success (Larkin:66). His heavy-handed piano playing was strikingly contrasted by Desmond's relaxed improvisations.

Dave Brubeck's harmonic sense led him to strange dissonances. He experimented with time. As a soloist he began playing in single-note melodies then changed to block chords and finally placed one hand against the other while playing increasingly complicated rhythmic schemes. He also experimented with metre, for example, in his most popular record, "Time Out" (rec. 1959), the quartet played pieces in various metre, including Paul Desmond's great classic hit, "Take Five", with its $\frac{5}{4}$ metre (Porter *et al.*, 1993:254).

Brubeck's band remained a central attraction during the 1950's and 1960's at just about all the major international jazz festivals (Larkin, 1992:66).

Equally important, though in a different direction, was Lennie Tristano.

3.6.1.3 Lennie Tristano and the Tristano school

Many innovative Eastern players revolved around the blind pianist Leonard Joseph Tristano (1919-1978) (Porter *et al.*:246). While still very young Lennie learned to play the piano and a variety of reed instruments. Completely blind by the age of 11, he still studied and graduated in 1943. By this time he already had an established reputation as teacher and session musician. He worked with a variety of leading bop musicians from 1946 and was very well known within the jazz society (Larkin:401).

In 1951, in New York, he founded the first important jazz school, his New School of Music. His music and thinking were responsible for a theoretical foundation given to cool jazz. Lee Konitz, alto saxophone; Warne Marsh, tenor saxophone; Billy Bauer, guitar; and other Tristano school musicians were for the most part responsible for the layman's conception of cool jazz as being cold, emotionless, intellectual music (Berendt, 1982:18).

Although he shared similarities with cool, Lennie Tristano developed according to his own ideas. His style was fast and smooth, his touch subtle, with a preference for long lines and patterns brimming with crossrhythms (rhythms momentarily suggesting other metres) and sophisticated syncopation. Rhythmic variation was not obtained

from strong accents but by a process of stopping and starting at unexpected places - turning the beat around.

His teaching was based on ear training and further characterised by stress put on the melodic line, underevaluation of the rhythm section and the writing of contrapuntal lines and unison figures (Porter *et al.*, 1993:246). In the Tristano school improvisation took place with great freedom and linear improvisation was probably the most important aspect (Berendt, 1982:18).

Lennie Tristano led a sextet from 1948 that included several of his students (Lee Konitz, Warne Marsh and Billy Bauer). He usually based his own themes on standards like "How High the Moon". Other works are "Crosscurrent" (1949), "Requiem" and an excellent piano solo, "C Minor Complex" (1962). Of the few recordings that Tristano made, he often edited the tape and faded out numbers before the end. He also experimented with overdubbing in the mid-1950's, for example, in "Turkish Mambo" (Porter *et al.*:247/8).

The 1950's witnessed an attempt to blend elements from jazz and classical music. This led to a type of jazz music that became known as third stream.

3.6.1.4 The third stream

The cool movement resulted in jazz composers being pre-occupied (after the 1950's) with writing fugues, rondos and longer jazz pieces. Gershwin, Milhaud and others in some ways anticipated, in the 1920's and 1930's, this step in the direction of classical music.

On the other hand, classically-orientated composers found the rhythms and vitality of jazz fascinating. Some (e.g. Stravinsky, "Ebony Concerto", 1945, written for Woody Herman's band) showed an interest in the jazz band's sonorities; others were interested in improvisation (Porter *et al.*:255).

As more and more classical composers became acquainted with jazz during the 1950's, the label "Third Stream" was coined by one of these composers, Gunther

Schuller (cited in Porter *et al.*, 1993:255), to identify "a genre of music located about halfway between jazz and classical music". It attempted a blend between jazz and appropriate elements of Western classical music (Larkin, 1992:351).

The term has helped describe pieces by **George Russell**, **Charles Mingus**, **Gunther Schuller** and **Harold Schapero** - pieces commissioned by Branders University in 1957, such as "All About Rosie" by Russell, a powerful but short three-movement piece based on a folk tune. Schuller's statements on the genre were in fact preceded by some of Russell's earlier masterpieces, "A Bird in Igor's Yard" (1949) and "Concerto for Billy the Kid" (1956), already written in third stream before he even knew of the existence thereof. Schuller's "Transformation" (1957) perhaps best exemplifies third stream (Porter *et al.*:255/6): jazz and classical elements are presented "in succession - in peaceful coexistence - and later, in close, more competitive juxtaposition" (Schuller cited in Porter *et al.*:256).

Another opinion is held by Collier (1977:130) who states that third stream cannot compete with jazz for its "freshness", mainly because the creative impetus of third stream has been derived from the outside, that is, from straight or classical music. In the words of critic Gene Lees: "Third stream tends to impose form on jazz from without, rather than building it from within." (cited in Collier:130).

Other musicians composing in the third stream style included **J.J. Johnson**, "Poem for Brass" (1956); **Bill Russo**, "An Image of Man" (1958); and **Jimmy Giuffre**, "Mobiles" (1959) (Porter *et al.*:256).

It has often been pointed out by the experts that although the jazz centre had, in the 1950's, initially moved to the West Coast, the genuine capital of jazz was still New York where true and vital jazz was made; it may have been modern but it stood strongly in true jazz tradition. Any tension that may have existed in the evolution of jazz in the 1950's was therefore between a classicist direction and a group of young, mostly black musicians that played hard bop, a modern version of bop (Berendt, 1982:19).

3.6.2 Hard bop (East Coast jazz)
(Appendix D, Examples 24 and 25)

Not everyone approved of the softer, more relaxed West Coast or cool jazz. There appeared to have been a split between the champions (both musicians and audiences) of subtler rhythms and emphasised melody, and those that felt true jazz needed a powerful beat (Porter *et al.*, 1993:235). A generation of young musicians therefore confronted this classicism. Their music consisted of the purest bop but showed a greater degree of instrumental-technical perfection and greater knowledge of harmonic fundamentals. Hard bop was played in the second half of the 1950's and was the most dynamic jazz of that time. Something new was created in hard bop without sacrificing any vitality (Berendt, 1982:19/20).

It appears that the Eastern and later the national jazz scene was gradually dominated, since the mid-1950's, by the so-called "hard bop" and "funky" schools. Soul singer Ray Charles and gospel musician Mahalia Jackson inspired the movement and it was led by pianist Horace Silver and drummers Art Blakey and Max Roach. New priorities in rhythm were suggested by the fact that two of the leaders were drummers. Hard bop was an "aggressively rhythmical, blues-orientated extension of bop". A combination occurred of the lively and occasionally dominant beat and aggressive accents as popularised by the drummers of early bop (Porter *et al.*:257).

The modern version of bop music had as exponents a group of very able musicians who were very influential within the style they played.

3.6.2.1 Hard-bop musicians

The most representative musicians included trumpeters **Lee Morgan**, **Clifford Brown** and **Donald Byrd**; tenor saxophone players **Hank Mobley**, **Sonny Rollins** and initially **John Coltrane**; groups led by, among others, pianist **Horace Silver** and drummers **Max Roach** and **Art Blakey** (Berendt:19); bassist **Charles Mingus** (Porter *et al.*:271); and, it would seem, pianist **Bill Evans** (Berendt:231).

As a member of the new "hip" generation of New York musicians, Sonny Rollins (b.1930) quickly came into contact with the extremely demanding standards of jazz playing as well as the drugs that influenced (and sometimes completely ruled) the careers of many young 1950's musicians. During this period the black musicians showed more assertiveness and demanded social justice and respect. Some musicians, like Rollins and John Coltrane, made musical statements that demonstrated both their social activism and their musical brilliance. Rollins, like a number of black musicians of that period, wanted his music to make a political statement; he succeeded in "Freedom Suite" (1958), which he dedicated to African-American struggles.

Coleman Hawkins influenced Rollins and through his gruffly direct, unromantic tone, Rollins displayed much of Hawkins's depth but little of his warmth of tone and broad vibrato. Elements of Lester Young's and Charlie Parker's playing featured in his early style (Porter *et al.*, 1993:261,263). He combined Parker's lines with Hawkins's tremendous sound (Berendt, 1982:205). Saxophonist Dexter Gordon's adaptation of bop to the tenor instrument also influenced him.

According to Berendt (pp. 205/6) Sonny Rollins, the improviser, held an important position during the second half of the 1950's. The temperament and vitality of his improvisations contributed towards his importance and influence. Rollins as composer, was direct and clearly melodic. A number of his pieces have become jazz standards. His melodies are an extension of the swing riff style in that they usually use one motif and work off of it. He recorded three of his own tunes, "Airegin" ("Nigeria" spelled backward), "Oleo" and "Doxy" in 1954 with Miles Davis (Porter *et al.*:263). He had made his first recordings with Davis in 1951.

Rollins took the first of three temporary retirements in 1955 (to practise and cure himself of drug addiction). Returning, he joined the Clifford Brown - Max Roach Quintet and from 1956 until his second retirement in 1959 evolved into one of the most commanding and most individual improvisers in jazz (Porter *et al.*:262/3). His best recordings display a combination of fluency, thanks to Charlie Parker, as well as humour and dramatic timing, drawn from Thelonious Monk. From 1956 Sonny Rollins introduced a series of calypsos, "St. Thomas" being the most famous (Porter

et al., 1993:263/4). He was one of the first important jazz improvisers on Latin rhythms and introduced jazz to, in particular, the calypso music from Trinidad (Berendt, 1982:283). Probably his first masterpiece was "Saxophone Colossus" (1956) (Larkin, 1992:340).

On coming out of his second retirement, he displayed a much richer, more centred tone than before and used his virtuosity rather sparingly. Melodies were harmonically more daring, even occasionally suggesting bitonality, but still his music remained lyrical.

For a while during 1962 and 1963 he hired trumpeter Don Cherry and drummer Billy Higgins, associated with Ornette Coleman. In this pianoless group he attempted to understand the "free" approach of Coleman. In 1966 Sonny Rollins's strangely disjointed, but very interesting solo on "Alfie's Theme" (written for the British film *Alfie*) exemplifies his rethinking of improvisation. His obsession with the rhythms underlying a melody is displayed by the solo (Porter *et al.*:266/7). In the 1980's Rollins recorded mostly in the fusion vein, in order to be heard also by a younger audience, without compromising his sound (Berendt:206).

Drummer Art Blakey (1919-1990), also known to some as Abdullah Ibn Buhaina, was probably best known for his leadership, from 1955 to his death, of the Jazz Messengers (Porter *et al.*:268). Blakey became one of the most important leaders of the hard-bop movement. During this time the West Coast cool school's baroque-like orchestrations were contrasted by the combination in hard bop of the instrumental freedoms of bop and a surging backbeat from gospel. Tunes became longer, more epic-like and featured contrasting solos (Larkin:51).

In 1950 Blakey's lusty, hard-hitting drumming style was fully developed (Porter *et al.*:268). He had gained some experience of African drumming in the early 1950's and included aspects of African rhythm into his playing (Berendt:270). An accurate and powerful drummer, his trademark was probably the steady and forceful closing of the high-hat cymbal on beats two and four, a standard practice during the 1950's. Accompanying this beat are frequent loud bass- and snare-drum accents in triplets or other cross-rhythms and strong attacks on the ride cymbal. He also tapped on the

rim of the tom-tom or pressed his elbow on the drumhead to change its pitch (Porter *et al.*, 1993:268). These (techniques) became a musical trademark.

He encouraged brilliance and daring with his drumming (Larkin, 1992:51). Through his power his musicians were forced to develop a hard, extroverted sound that left little room for romanticism; their improvisations were thus limited and to an extent controlled.

The Jazz Messengers (refer p. 800) was started co-operatively by Art Blakey and pianist Horace Silver who left in 1956 to try and make it as a leader (Porter *et al.*:268,270). The band also included Kenny Dorham, trumpet; Hank Mobley, tenor saxophone; and Doug Watkins, bass. In 1956, with trumpeter Donald Byrd, they recorded the album "Hard Bop", which helped give their music its name. The Jazz Messengers focussed on solos, using simple arrangements (with melodies played mostly in unison or octaves). Still they developed a characteristic repertoire as Blakey encouraged his band members to write. In 1958 a slightly changed group recorded the classic hard-bop album, "Moanin'". Tenor saxophonist Wayne Shorter (he replaced Benny Golson in 1959) wrote the band's most enduring music (Porter *et al.*:268/9).

From time to time Blakey and other drummers would get together to reassert the connections between African-American, African and African-Cuban drumming. The African connection was especially reasserted by Art Blakey in "The African Beat" (1962) (Porter *et al.*:270). In it he included, among other instruments, an African talking drum, a conga, double gong, log drum and African maracas (Berendt, 1982:285).

Pianist Horace Silver (b.1928) was initially influenced by Cape Verdean (Portuguese) folk music from his parents, blues and bop (Larkin:363). Pianistically, Teddy Wilson and Art Tatum influenced him (Porter *et al.*:270).

In 1956 he put together his first own quintet (the Horace Silver Quintet), was exploring bop and became a founder of hard bop. Despite frequent changes the musicians in his line-up - trumpet, tenor saxophone, piano, bass and drums - were

always of a very high quality. During the following decades he continued to lead fine bands, tour and record extensively. A number of his pieces have become modern standards, including "Opus de Funk", "Doodlin'" (1954), "Nica's Dream" and "The Preacher" (1955) (Larkin, 1992:364). An important hard-bop session was the recording, in 1956, of "Six Pieces of Silver", a group of six pieces (Porter *et al.*, 1993:270).

As a pianist, Horace Silver displayed a powerful, thrusting quality in his music, which had an urgent rhythmic pulse (Larkin:364). As a soloist he was rarely very expansive (Porter *et al.*:271). Elements of his early musical interests have fairly regularly reappeared in his work and the incorporation of elements such as gospel and rhythm 'n blues into hard bop has ensured that his music remains accessible (Larkin:364). He contributed towards a "soul wave" in the late 1950's which got its impulse from gospel music (Berendt, 1982:142). His playing was funk- and soul-inspired yet distinctively melodic and displayed humour, vitality and lyricism.

During the late 1950's and 1960's the more serious players attempted to integrate the innovations of modern jazz with the old blues and church-like strands of the African-American experience. One of these was bassist, composer and bandleader Charles Mingus (1922-1979). An important musical influence on him was the music of Duke Ellington (Porter *et al.*:271). Other formative experiences included European classical music's strictures and the passionate music of the black church which included characteristic aspects of the blues (Larkin:284).

Charles Mingus first gained national recognition for his virtuosity as a soloist in 1950 with the Red Norvo Trio (he was the only black member of the group), a remarkable chamber group. On leaving the trio, he took part in the rehearsals and recordings of the Jazz Composer's Workshop, an informal confederation of players and composers, from 1953 to 1955, and founded his own workshop ensemble. He enjoyed the independence of these self-organised groups (Porter *et al.*:272/3). Consequently he pioneered black management and artist-led record labels, forming Decca in 1953 and the Charles Mingus label in 1964 (Larkin:284).

From early on his career Mingus was an innovative bassist. He introduced pedal points (a repeated bass note that is kept in spite of changing chords) into jazz (Porter *et al.*, 1993:272). He succeeded in developing a virtuoso bass technique and imagined the bass finger-board as similar to a piano keyboard.

It was with his own workshop that, as a composer, his originality could flourish. He was an innovator of the use of non-standard chorus structures and contrasting sections of quasi-classical composed material. He pioneered melodic bass playing and was a central figure in developing a "conversational" mode of interactive improvisation (collective improvisation) (Larkin, 1992:284/5). Both in solos and ensembles, improvisers had great freedom. He attempted to break the formal strictures of repeating twelve- and thirty-two-bar chord sequences (Sadie, 1980, V9:575). His use of tempo changes within a piece was almost unique in jazz (Porter *et al.*:274).

One of Charles Mingus's few compositions for big band was "Mingus Fingers", a bass feature one half avant-garde jazz and the other half swing. Other works include "Eclipse" (1953), which shows his leanings towards classical music, and "Blues and Roots" (1959), part of a series of recordings for small bands (Porter *et al.*:272/3).

Among the small groups that Mingus led, drummer Danny Richmond played an important role in that he kept up with the numerous tempo changes (Berendt, 1982:358). In 1960 one combo included virtuoso alto saxophonist Eric Dolphy. Dolphy was also a virtuoso on clarinet, flute, and the first jazz virtuoso on bass clarinet, but it was especially his alto saxophone playing that was so influential. Harmonically he went further than Charlie Parker and developed his own, often strange sounding rhythms (Porter *et al.*:275).

Although still touring fairly extensively, financial and psychological problems began to take their toll on Charles Mingus in the mid-1960's. Towards the end of the 1970's he was experiencing the first paralysing effects of an incurable disease, but with help still managed to complete three extended works (Porter *et al.*:277). Mingus succeeded in summing up the preoccupations of his time in such a way that racial and cultural divisions were transcended while, simultaneously, racial and social

injustices were highlighted. The emotional currents of his time were, in a way, better articulated by him than by any other contemporary jazz musician (Larkin, 1992:285).

One of the few white musicians truly accepted within hard bop, pianist Bill Evans (1929-1980) displayed a style more fragile and sensitive, completely different from that of other hard-bop pianists. He was also a very successful commercial musician (in the Bill Evans Trio) (Berendt, 1982:231).

Bill Evans only became a musician in his mid-twenties. His first commercial recordings were made in 1954 with the dance band of Jerry Wald (Porter *et al.*, 1993:337) and in 1956 he made his first, not very successful, album as a leader, namely "New Jazz Conceptions". Nonetheless, by 1958 his talent was widely recognised. Works during this time include "Concerto for Billy the Kid" (1956) and "All About Rosie" (1957), both written by George Russell; the album "Everybody Digs Bill Evans" (1958), which includes "Peace Piece"; and the album "Kind of Blue" (1959), recorded with Miles Davis, which includes the tracks "So What" and "All Blues". From early in his career Evans was open to experimental contexts, heard on, for example, "Peace Piece" and his recordings with Russell, including "Jazz in the Space Age" (1960).

After leaving the Miles Davis Quintet in 1958, to rest and practise, Bill Evans formed his own trio in 1959. His use of drums (with piano and bass) instead of a guitar (which was normal in piano trios from the 1930's) coincided with a new trend of the time and presented several advantages - it facilitated modal and free playing (Porter *et al.*:338). He recruited drummer Paul Motian and bassist Scott LaFaro, who helped create a new sound in jazz rhythm. Bill Evans succeeded in reducing (though not eliminating) the piano's dominance in the trio, which often performed pieces from the Miles Davis repertoire and displayed a unique interplay among its members (heard on LaFaro's "Jade Visions").

It was one of the most exciting small jazz groups and suffered a severe blow with LaFaro's death in 1961. During the next nineteen years Evans worked with, primarily, bassist Chuck Israels, later Eddie Gomez and, finally, Marc Johnson (Porter *et al.*:339/40).

His 1970's recordings display his active left hand which was often in "conversation" with his right hand. Towards the end of his life, Evans made use of double time lines and fast runs and had a more percussive touch. His best recordings during the 1960's include the albums "Conversations with Myself" (1963) and "Intermodulation" (1966), the latter duets with guitarist Jim Hall. He played solo recordings such as "I Loves You, Porgy" (1968), "Danny Boy" (1962), and ballads like "I Believe in You" (1962) and "Love Theme from Spartacus" (1963).

Bill Evans influenced a number of musicians with his style, harmonic explorations and voicings, among others, pianists Herbie Hancock, Chick Corea and Keith Jarrett (Porter *et al.*, 1993:341/2) and vibraphonist Gary Burton (Berendt, 1982:219).

Other jazz musicians active during the 1950's included **Thelonious Monk**, who returned to public performance in 1957, **Billy Taylor**, **Marian McPartland** and **Phineas Newborn** (Porter *et al.*:278-280). There were also self-taught pianist **Erroll Garner** and the classically-schooled **Oscar Peterson**.

Erroll Garner (1921-1977) was influenced by Earl Hines (evident in his rhythmic vigour, stumbling block chords and strongly-accented, stiff stride patterns) and seemingly by Fats Waller, as he displayed a delight in various extravagant pianistic gestures, like dynamic contrasts. He also used impressionistic harmonies. His "Concert by the Sea" (1955) was one of the best-selling 1950's jazz albums. He wrote the well-loved song "Misty".

An extraordinarily adaptable and fluid artist, although never a revolutionary, Oscar Peterson (b.1925) is probably best known for making up-tempo tunes swing in a powerful manner (Porter *et al.*:278/9). He was influenced by Art Tatum, Erroll Garner and later George Shearing. Peterson had already been heard regularly on radio in Canada (he was born in Montreal), had led his own trio (Larkin, 1992:319) and had recorded in Canada (1944 and 1945) before making his debut in America with Norman Granz's Jazz at the Philharmonic at New York's Carnegie Hall in 1949. He toured with Granz's Jazz at the Philharmonic troupes and recorded for him with numerous musicians (Porter *et al.*:279). He made vast numbers of studio and

concert recordings and his output varied greatly. "Affinity" (1963) was probably his biggest seller (Larkin, 1992:319).

He had assembled a trio (in the style of Nat King Cole) of piano, bass and guitar by 1951. In 1958 he substituted a drummer for the guitar. His most celebrated group, with drummer Ed Thigpen and bassist Ray Brown, lasted from 1959 to 1965 (Porter *et al.*, 1993:279). Oscar Peterson maintained a fairly consistent style throughout this time. He has not worked with a fixed group since 1970, often performing alone. He had a long stint with bass player Niels-Henning Ørsted Pederson from the end of the 1970's well into the 1980's (Larkin:319).

His unaccompanied solo playing has shown an increasing depth in the 1980's. He is best known for his powerful swing on up-tempo tunes (e.g. John Lewis's "The Golden Striker") and for his technical accomplishments. He has recorded ballads and Cole Porter tunes (e.g. "Oscar Peterson Plays the Cole Porter Song Book", 1959) (Porter *et al.*:279). He is one of the most highly regarded pianists in jazz, the high standard of his work bearing testimony to his dedication to jazz (Larkin:319).

A move occurs from the jazz and musicians of the 1950's (cool jazz and hard bop), to the jazz of the 1960's, namely the free or avant-garde jazz, Latin jazz and soul jazz.

3.7 THE 1960's

The three main jazz directions during this decade were, namely:

* free/avant-garde jazz
* Latin jazz, and
* soul jazz.

It was the avant-garde jazz of the 1960's and 1970's that was commonly referred to as "free" jazz (Sadie, 1980, V6:815). Free or avant-garde jazz extended already-established jazz conventions and drew on preceding jazz styles (Porter *et al.*:395).

3.7.1 Free/avant-garde jazz
(Appendix D, Examples 26 and 27)

Free jazz or the "new thing", was pioneered in the early 1960's by musicians John Coltrane, Ornette Coleman, Sun Ra and Cecil Taylor (Porter, *et al.*, 1993:394). In 1960 a recording by alto saxophonist Coleman, probably the leading figure of this style, gave rise to the name "free" jazz. His work of 1959 to 1962 exemplifies most of the wide-ranging features of this style (Sadie, 1980, V6:815). In his formulation of "free form", actually no form at all, he discarded rules of time signatures, keys, discord and resolution (Goetz, 1987, V24:645). It was a controversial type of music and, according to Porter *et al.* (p. 394), was never very popular.

Free or avant-garde jazz was claimed to be loosely linked to the Black Power movement in America, partly because a number of the exponents of free jazz expressed a radical political outlook and their music was explosively expressionistic (Sadie, V6:815). In the 1960's many Afro-American musicians in the United States saw a connection between musical freedom and a protest against racial discrimination, oppression and white domination in the marketplace (Porter *et al.*:395). Free/avant-garde jazz therefore became a mode of expression for black nationalism (Vinton, 1974:374).

Musicians wanted to present their music according to their own ideas and attempted to make their listeners more conscious politically and aesthetically. The avant-garde jazz players of the 1960's believed the coming into possession of their own feelings to be their ultimate goal. In doing so, many dispensed with bebop's conventions and loosened the inhibitions imposed on them by racism (Porter *et al.*:396).

The jazz of the 1960's will be discussed further with regard to the following, namely:

* the characteristics of free/avant-garde jazz
* free/avant-garde jazz musicians, and
* the Association for the Advancement of Creative Musicians (a non-profit group geared towards the promotion of music untouched by the commercial establishment).

3.7.1.1 The characteristics of free/avant-garde jazz

As a new musical type, free/avant-garde jazz has no stylistic norms. This new sound consists of aspects such as surprise, chance and individual and unrelated utterances by standard or non-standard instruments (Vinton, 1974:374). It made use of free invention and displayed a sensitivity and positive attitude towards ensemble improvisation.

According to Berendt (1982:21), the jazz of the 1960's displayed a number of innovations that distinguished it from the jazz of previous periods, namely:

* a breakthrough into free tonality and atonality
* the creation of new rhythmic concepts
* an interest among jazz musicians in the music of other cultures
* an increase in intensity, and
* an extension of musical sound into the realm of noise.

Firstly, as expected for some time, the **breakthrough** of jazz **into free tonality**[34] **and atonality** during the early 1960's was anticipated in 1949 in Lennie Tristano's "Intuition" and "Digression". Musicians like George Russell and Charles Mingus paved the way for it. The 1960's jazz scene was strongly affected by the power and hardness of this new music. Young, free-jazz musicians were searching for new ways of playing, as they found their music to be played according to the same unchanging patterns as the music preceding it. This old music was depleted in terms of harmonic structure, metric symmetry, playing and procedural possibilities and full of clichés and predictable formulae. Conventional tonality and traditional forms appeared exhausted.

When looking at the short history of jazz, there seems to be a much longer atonal tradition than in European music. Forerunners of jazz (hollers, country blues, *etc.*),

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[34] Free tonality in jazz is understood differently than in European concert music. Around 1965 the free jazz of the New York avant-garde featured the so-called "tonal centres": the music moves loosely in the general direction from the dominant to the tonic, but moves very freely in all other respects. Due to this spontaneous and rather non-academic development, the European term "atonality" - usually used in an exclusively academic sense and therefore drawing the contempt of many free-jazz musicians for academic music and its vocabulary - or "free tonality", has a wide range of meanings (Berendt, 1982:22).

also surviving as elements of jazz, were "free tonal", often only because the singers of that time did not know about European tonality. Therefore, harmonic freedom and atonality became the meeting ground for tradition and avant-garde. For a while the freedom of free jazz was considered to mean freedom from any musical system formed in Europe. Harmonic and tonal emancipation from the music of the "white continent" thus went hand in hand with racial, social, cultural and political emancipation. By breaking the harmonic laws - the strongest link with the European tradition - so-called "black music" became even "blacker".

Secondly, free jazz, like all new jazz styles, **created new rhythmic concepts**. Different rhythmic concepts in the history of jazz were traditionally determined by two factors: firstly, a fixed metre, generally $\frac{2}{4}$ or $\frac{4}{4}$ (until the 1950's with the emergence of the waltz and other uneven metres), carried out constantly, and secondly, accents produced by the jazz beat which do not necessarily correspond with those placed within the same metre by a classically-trained musician (Berendt, 1982:21-24). Looser, multi-layered jazz rhythms appeared (Porter *et al.*, 1993:398). Metre, beat and symmetry disintegrated. Metre and beat were in fact destroyed by free jazz. "Pulse" replaced the beat and wide arches of rhythmic tension built up with great intensity replaced the metre (Berendt:21,24).

Thirdly, during the 1960's **jazz musicians became more interested in**, and subsequently investigated, **the music of other cultures** ("world music") (Porter *et al.*:369). Jazz was opening up to all the great musical cultures of the world (among others, Japan, Arabia, Africa and India) (Berendt:21). This resulted in the introduction of new sounds and other instruments into jazz (Porter *et al.*:369).

Jazz developed within the meeting of black and white. For the first sixty years of its existence, European music had been its stimulating counterpart, a role which by the end of this time had run out. Jazz musicians therefore sought new partners in the great non-European musical cultures. Jazz musicians were especially fascinated by the Arabian and Indian cultures and music. Approximately from the time when modern jazz originated, from the mid-1940's, Islamic tendencies have existed among Afro-Americans. Many musicians converted to Islam and some even took Islamic

names, for example, drummer Art Blakey was known to some as Abdullah Ibn Buhaina and saxophonist Ed Gregory became Sahib Shihab.

This turning away from the "white religion" made the emancipation from the white man particularly effective. It was therefore natural that there would develop a growing interest in Islamic music. American musicians such as Yusef Lateef, John Coltrane, Ornette Coleman, Art Blakey, Sahib Shihab, Don Cherry and others as well as European musicians like Jean-Luc Ponty, George Gruntz and others, have expressed their fascination with Arabian music in improvisations and compositions (Berendt, 1982:24/5). Saxophonist Lateef also introduced Eastern scales into jazz recordings.

Occasionally black musicians found inspiration in African music; they absorbed and attempted to reproduce African rhythm playing. A new interest in percussion instruments was generated when the introduction of Brazilian sambas into jazz coincided with the African influence (Porter *et al.*, 1993:369). There was an even greater interest in Indian than in Arabian music (Berendt:25), with John Coltrane encouraging some jazz players to experiment with Indian music (Porter *et al.*:369). In particular it was the rhythmic wealth of Indian classical[35] music that attracted modern jazz musicians.

Fourthly, for many decades different exotic cultures have contained sounds that did not necessarily appear "musical" to the (Western) classically-trained ear. In the 1960's these sounds displayed an **increased**, almost explosive **intensity** that has actually opened up the conventional sound barriers of the instruments of a great number of free-jazz musicians.

Finally, **musical sound was extended into the realm of noise**. No physical definition is possible of the borderline between noise and sound. Music's main goal now seems to be the artistic utilisation of anything that is audible. Therefore all sounds are considered suitable for musical use (Berendt:27).

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[35] Indian classical music is not folklore music but as "classical" as the corresponding music in the European culture (Berendt, 1982:26).

While instrumentation remained basically the same as in earlier jazz, there was a considerable exploration of new timbres and the expressive range of all instruments was greatly extended (Sadie, 1980, V6:815). The musician should continually seek new sounds: he can further invent new instruments, further develop conventional instruments, or find new ways in which to use conventional instruments, for example, pianos can be played on the inside, violins can be beaten, *et cetera* (Berendt, 1982:28). Soloists and bands changed or enlarged the standard instrumentation by using new electronic devices to change or create sounds (Vinton, 1974:375).

With this new style of music there existed apprehension that it would ultimately end in chaos. However, after the initial elation over the total freedom had subsided, musicians emphasised that freedom was not the only issue. They became increasingly aware that free jazz was developing its own number of clichés, which were even emptier sounding than those of conventional jazz. Most free-jazz players (of whom the most prominent ones will be discussed shortly) therefore developed a new, more dynamic interest in the jazz tradition (Berendt:29).

3.7.1.2 Free/avant-garde jazz musicians

Of the musicians who played this free or avant-garde jazz, the most prominent appeared to be pianist and bandleader **Sun Ra**, pianist **Cecil Taylor**, saxophonist **Albert Ayler**, trumpeter **Don Cherry** and saxophonist **Archie Shepp**.

The tone setter for much of these avant-garde happenings in the 1960's was Sun Ra (b. 1914). Much of his early life remains a mystery. In 1946 and 1947 he played the piano in a band led by Fletcher Henderson and was soon leading his own groups. By the mid-1950's his group was known as the Myth-Science Solar Arkestra (Porter *et al.*, 1993:396/7). It made use of sounds (perceived as "cosmic sounds" by Sun Ra) unheard of before (Berendt:337). His big band's performances were all multi-dimensional and often featured song, dance and various compositions (Porter *et al.*:396). It eventually became very theatrical.

This orchestra included some excellent musicians, such as saxophonists John Gilmore (tenor), Marshall Allen (alto) and Pat Patrick (baritone). The group's early

sound appeared to be hard bop arranged for eccentric instrumentation, like "Call for All Demons" (1956), with two added timpani (Porter *et al.*, 1993:397). Instruments such as the oboe, bassoon, English horn, violin and cello also featured in his Arkestra. The instruments are found in ever-changing combinations (Berendt, 1982:338). By 1960 Sun Ra was using free improvisation as well as an enlarged, occasionally African-sounding rhythm section over which he allowed extended jams. Other works include "The Heliocentric Worlds of Sun Ra" (1965) and "Nothing Is" (1966) (Porter *et al.*:397/8).

Sun Ra became a prophet of the 1960's, mainly through his theatricality, his alienation and his dedication to "what remains an obscure form of higher consciousness and to celebratory good fun". The intensity of the John Coltrane school was given an alternative in his emphasis on sound (among others, that of various instruments) and his use of silence in extended pieces. Sun Ra could be regarded as primarily responsible for influencing the post-Coltrane avant-garde, for example, the music of Anthony Braxton, the Art Ensemble of Chicago and, in particular, Roscoe Mitchell.

Another equally intense alternative to John Coltrane was pianist Cecil Taylor (b. 1929) (Porter *et al.*:398). He came into contact with music from an early age, studying piano and percussion in a classical context, but even though he retained an interest in classical music of the twentieth century, his major influences came from jazz. Influences on him included drummers Sonny Greer and Chick Webb, bandleader Duke Ellington and numerous pianists, including Thelonious Monk, Dave Brubeck and Bud Powell (Larkin, 1992:387). He had an unmistakable sound, cleanly articulated lines and brilliant sonorities (Porter *et al.*:399). Because of the tremendous speed and power of his playing, he was regarded by some as the greatest piano virtuoso of the 1900's.

He led his own small ensembles by the mid-1950's (Larkin:387) and made "Jazz Advance", his first recording, in 1955 (Porter *et al.*:399). It was only in the early 1960's that Cecil Taylor moved away from references to bop piano conventions (shying away from direct references to tonality and regular time-keeping) and concentrated on his own irregular, abstract compositions.

A new approach to rhythm and excellent pianism could be heard on the twelve-bar blues, "O.P.". Taylor's new drummer, Sunny Murray, developed a style of free-jazz drumming that was unmetred and colouristic. Rather than marking time, the percussionist now accentuates freely and explores the pitches and timbres of the drum set, in this way contributing to collective improvisation. Works performed with Murray include "Pots", "Bulbs" and "Mixed", from the album "Into the Hot" (Porter *et al.*, 1993:400).

After Cecil Taylor's group broke up in the mid-1960's he worked with drummer Andrew Cyrille who pioneered so-called "conversational rhythms", rhythms that come close to speech-like patterns. "Unit Structures" and "Conquistador" are Taylor's most impressive recordings of that period. He also performed extended works with dancers (Porter *et al.*:401/2).

He became involved in education in the early 1970's and during the 1980's performed and recorded fairly regularly, among others, "Fly! Fly! Fly! Fly! Fly!" (1981), "Garden" (1982), "Embraced" with Mary Lou Williams (1978), and the eleven compact disc box set "Cecil Taylor in Berlin '88" (1989) (Larkin, 1992:388). Where previously he would occasionally perform a single piece that lasted for nearly three hours, he now began editing his solos. He continued to perform into the early 1990's, with the same speed and power that characterised his earlier music[36].

In the 1960's the most startling sound in jazz was developed by saxophonist Albert Ayler (1936-1970). He had a very loud, very hollow tone and played with a broad vibrato. Sheer emotion is expressed in his music. He was a very religious man who attempted to play music "beyond this world". Ayler had experience of the blues as well as older forms of jazz (Porter *et al.*:402-404).

An extraordinary saxophone player, Albert Ayler learned to play the saxophone at an early age. A rhythm 'n blues band provided him with his first professional experience. From 1962 he played (with Cecil Taylor) in Europe for a while. After moving to New

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[36] More information regarding the music of Cecil Taylor can be found in *The freedom principle: jazz after 1958* by John Litweiler (1984).

York City, he put together a trio with Sunny Murray and bassist Gary Peacock. The group recorded "Spiritual Unity", and "New York Eye and Ear Control" (1964) was recorded with an expanded group.

The quartet - Albert Ayler, Don Cherry, Gary Peacock and Sunny Murray - later travelled to Europe and recorded the album "Vibrations" (1964). From 1965 Ayler enlarged his repertoire by adding march music to the avant-garde folk tunes and spirituals (Porter *et al.*, 1993:403-405). According to Berendt (1982:209) he also added elements of circus music and folk dances, polkas and waltzes to his free improvisations. From 1966 to 1969 the albums he made (such as "Albert Ayler in Greenwich Village", "Love City", "New Grass" and "Music is the Healing Force of the Universe") introduced a somewhat simpler and more eclectic music. His music of this time also showed a stronger influence of mainstream jazz.

Trumpeter Don Cherry (1936-1995) appeared in groups like the New York Contemporary Five, which was styled at first on the Ornette Coleman Quartet. It would appear that the uninhibited emotion of Albert Ayler contributed towards the loosening up of Cherry's style. Avant-garde players throughout the 1960's believed Coleman when he said that as musicians they should listen to what their instruments wanted to play. Trombonists central to the avant-garde were Roswell Rudd and Grachan Moncur. (In the 1980's they were followed by George Lewis and Ray Anderson.)

Don Cherry moved to Europe in 1964. In the recordings he made there, such as "Where is Brooklyn?" (1966) and especially in "Complete Communion" (1965) and "Symphony for Improvisers" (1966), he dispensed with much of Ornette Coleman's influence, thus ensuring the originality of his music (Porter *et al.*:405/6). He had a different way of realising large-orchestral jazz, with melodiousness and charm (Berendt:173).

Towards the end of the 1960's Cherry's interests began to broaden. He recorded an extraordinary series of duets, "Mu - Part One" and "Part Two" (1969) with Ed Blackwell (Porter *et al.*:406). He became deeply involved in and made a study of the music of India, Africa (Bali), Arabia, Turkey, Tibet and China and assimilated

elements thereof into his playing (Berendt, 1982:40,173). He learned to play instruments from these different cultures, for example, an African harp and xylophone, and a variety of flutes, and discovered many points of similarities in the music he studied. In 1979 Cherry formed Codona (a group lasting until 1984 and playing a variety of music in a meditative way) with Brazilian percussionist Nana Vasconcelos and sitar player Colin Walcott. Don Cherry has recorded his own versions of black popular music and kept on investigating folk traditions.

A protégé of John Coltrane and a player with Cecil Taylor and the Coleman-influenced New York Contemporary Five, Archie Shepp (b. 1937) was from the start an eclectic figure who performed in his own style. He was a drama and literature graduate as well as an accomplished tenor saxophonist. He believed music to be a social and political force and that the pressures of the time should be reflected in the present-day music.

As a leader, his first recording was "Four for Trane" (dedicated to John Coltrane) in 1964. He was influenced by Coltrane in his use of a rhythmically alert manner to manipulate short, aggressively stated motives. He uses dramatic flair, a broad and sensuous tone and lurching rhythms in his approach to ballads. Occasionally his pieces include hurrying phrases, big silences and extreme tempo changes. Some of his pieces sound like marches while others are performed in a free manner. His writing could incorporate song and poetry (Porter *et al.*, 1993:407/8). According to Berendt (p. 128) he also wrote much of his own music.

During the 1960's and 1970's Archie Shepp was one of the most outspoken and most recorded avant-garde musicians. He was especially important for the fact that he made known the importance of re-evaluating African-American music history, its values, and demonstrating its significance (Porter *et al.*:408/9). He also succeeded in introducing elements of free playing into the traditions of Coleman Hawkins and Duke Ellington (Berendt:208).

As a performer he was less active during the 1970's and 1980's, but continued to record, often returning to mainstream jazz pieces. He also accepted a few teaching positions at universities. Together with pianist Horace Parlan he recorded a series of

duets in 1977. These include versions of spirituals, like "Steal Away to Jesus" and "Deep River", rendered in a fresh, respectful manner. He again recorded duets in 1978 with the South African pianist Abdullah Ibrahim (originally known as Dollar Brand) and in 1976 and 1979 with drummer Max Roach.

Archie Shepp was an avant-garde musician who paid tribute to a variety of African-American music, who expressed his highly developed lyricism in new ways and who was always inspiring (Porter *et al.*, 1993:409).

In addition to these musicians, there were some who were associated with an avant-garde grouping of musicians, (originally) based in Chicago. This group was known as the Association for the Advancement of Creative Musicians.

3.7.1.3 The Association for the Advancement of Creative Musicians

The Chicago avant-garde experienced a temporary vacuum in the early and mid-1960's after Sun Ra and his Arkestra's move out of Chicago in 1961. This vacuum was first filled by pianist-composer **Richard Abrams**. With his Experimental Band he played his own compositions as well as those of a number of young musicians, such as Roscoe Mitchell, Anthony Braxton, Joseph Jarman and Maurice McIntyre, who would soon play a central role in the development of avant-garde jazz (Porter *et al.*:409).

In 1965 Abrams founded the very successful, non-profit Association for the Advancement of Creative Musicians (AACM) in Chicago (Porter *et al.*:410). Musically, this grouping of musicians was very significant and had an influence on the self-identification process of black musicians (Berendt, 1982:359). This organisation reflected "an emergent need to expose and showcase original Music which, under the existing establishment (promoters, agents, *etc.*), was not receiving its just due". The organisation presented workshops and concerts, offered young musicians the chance to express themselves and offered forums where new composers could hear their own music (Porter *et al.*:410).

The great commercial success of fusion in the early 1970's resulted in free jazz and its musicians seeking an existence in Europe (Berendt, 1982:31). Therefore, in the late 1960's and early 1970's Paris became home to some of the most important AACM musicians, such as trumpeter **Lester Bowie**, saxophonists **Roscoe Mitchell** and **Joseph Jarman**, bassist **Malachi Favors** (all members of the Art Ensemble of Chicago) and multi-instrumentalist **Anthony Braxton** (Berendt:359). Other players who moved to Paris included trumpeter **Leo Smith** and violinist **Leroy Jenkins**, members of the Creative Construction Company, an AACM-based group (Porter *et al.*, 1993:412).

Of basic importance to many of these musicians was a strong awareness of form; they referred to Duke Ellington time and again. It was only in the late 1970's, after the comeback of free playing in the mid-1970's, that the AACM musicians found true recognition in America (Berendt:361,277).

Chicago musicians displayed open-mindedness about the possibilities of the violin in jazz. According to the AACM aesthetic, there was openness towards a wide range of sounds and instruments. They found bebop instrumentation, with a trumpet, saxophone and occasional trombone frontline, too restricting. The widest variety of sound was desirable, as the music was about sounds, not swing, therefore instruments such as accordions, bassoons, fifes, harmonicas, bells, harps, gongs and so forth were acceptable. Every musician played a variety of instruments. Virtuosity on each was not necessary, only the ability to evoke appropriate sounds from the instrument.

This movement's primary recording (the first in a series of records that document the AACM's music) is the Roscoe Mitchell Sextet's "Sound", recorded in 1966, with its three pieces "Ornette", "Little Suite" and "Sound". Mitchell's music had a certain strength in its ability to change mood and shape without a loss of conceptual or structural rigour. He became popular through the Art Ensemble of Chicago, an offshoot of Richard Abrams's large orchestra, in which he played first saxophone. The other musicians were Joseph Jarman on second saxophone, Lester Bowie on trumpet and Malachi Favors on bass (Porter *et al.*:410/1).

Multi-instrumentalist and composer Anthony Braxton (b. 1945) was initially influenced by saxophonists Paul Desmond and John Coltrane (Porter *et al.*, 1993:412). It was mostly through his quartets, in which the music was gradually abstracted to its limit, that he became known (Berendt, 1982:361). Later he combined a few of the extended saxophone techniques, pioneered by Coltrane, with the cool intellectuality of Desmond's music. He succeeded in developing a new, intensity-filled approach to making music. In 1966 Braxton joined the AACM and the next year formed the Creative Construction Company. In 1968 he recorded the excellent double album of solo saxophone improvisations, "For Alto" (Porter *et al.*:413). He became well known particularly with his quartets in which he applied a gradual process to abstract music to the limit (Berendt:361).

To avoid repetition as a result of unplanned free improvisation, Anthony Braxton created musical categories, series of compositions, where each series exploits a saxophone technique or compositional plan, for example, in a solo performance he may play with a certain sound or rhythm (Porter *et al.*:413). As a musician Braxton was serious and sensitive and played remarkably fresh-sounding music.

Unpopular in Paris, the members of the Creative Construction Company returned to America where Braxton was heard by Chick Corea and joined the group Circle. After they broke up in 1971, Braxton went out on his own and made a series of definitive recordings of his music in that decade, such as "New York, Fall 1974" and "For Trio" (1977) (Porter *et al.*:414/5). He was the first free-jazz musician to achieve a degree of commercial success in America in the 1970's and introduced a great number of people all over the world to jazz avant-garde music (Berendt:197).

Like the Art Ensemble, Anthony Braxton was also interested in sounds - he played a variety of horns. He found inspiration in Charles Ives, Karlheinz Stockhausen and marching bands. He still played solo concerts in the 1980's and investigated new ensembles capable of performing every possible kind of music. Braxton made a conscious attempt to create his own world of music.

Another musician using this style was the outstanding, yet relatively little-known violinist, Leroy Jenkins who was most successful during the first half of the 1970's.

During this time he was a member of the Revolutionary Ensemble (founded in 1970), a co-operative trio in the Chicago tradition. This group's instrumentation was revolutionary: violin, bass and drums (Porter *et al.*, 1993:415). For Jenkins the violin was a percussion instrument which he used without paying too much attention to the traditional rules of violin and harmony (Berendt, 1982:292). The AACM-based trio, Air, stepped into the Revolutionary Ensemble's place when the latter disbanded in 1975 (Porter *et al.*:415).

Besides avant-garde jazz, the other notable jazz manifestation during the 1960's was Latin jazz, heard in, among other types, bossa nova music.

3.7.2 Latin jazz
(Appendix D, Examples 28 and 29)

Until the bop era in the 1940's, American percussionists used rather rudimentary rhythmic patterns. In Cuba on the other hand, the African tradition was strong and popular musicians used different traditional percussion instruments to build up a variety of rhythms. Since the 1940's jazz musicians have been borrowing these (Afro-Cuban) instruments (refer pp. 660-663). The "habanera" motif was used in American ragtime from the end of the nineteenth century and in 1910 it was taken up in the blues.

When New York became the new jazz capital (around the mid-1920's), a number of Cuban musicians, like flutist **Alberto Socarrás**, joined its gay and lively musical atmosphere. Puerto Ricans were also moving to New York and together with the Cubans they established clubs and theatres where Latin rhythms could be played. However, as interest in this music was limited, many Latin musicians also learned to play American music (Leymarie, 1991:22).

In the late 1920's **Duke Ellington** was introduced to the structure of Cuban music by one of his band members, Puerto Rican valve trombonist **Juan Tizol**, who composed "Caravan" (recorded 1937) and "Perdido" for Ellington. Bandleaders like **Chick Webb** and **Cab Calloway** showed an interest in Cuban music (Leymarie:23/4). They had arrangements done by the inspired and experienced arranger, **Maurio Bauza**

(Berendt, 1982:281). One-time trumpeter with Cab Calloway, Bauza, in the late 1930's, formed the Afro-Cubans, an ensemble that successfully blended true Cuban rhythms with jazz. American drummers found their use of bongos (hand-hit drums) fascinating.

While American jazz was also tentatively entering Cuba, in the early 1940's New York remained the home base for the fusion of jazz and Cuban music, initially called "cubop" (from "Cuba" and "bebop") and later, as other rhythms were added, "Latin jazz" (Leymarie, 1991:24). Berendt (p. 280) regards Trumpeter **Dizzy Gillespie** as the great creator of Cubop. He played with Alberto Socarrás, from whom he learned Cuban rhythms, and later with Bauza who recommended the fabulous Cuban conga player and composer, **Chano Pozo** to him. The latter became a member of Gillespie's big band in 1947 and after he had come to grips with jazz phrasing, contributed towards the Latin jazz classics, "Manteca" and "Tin Tin Deo" (Leymarie:25).

In the 1950's, the most successful and best known Latin bands in New York were the bands of **Machito** and **Tito Puente**, and on the West Coast that of **Perez Prado** (Berendt:281). Made obsolete by the rise of rock 'n roll in the early 1950's, Latin big bands were gradually replaced by Latin jazz combos, like the one formed in California in 1953 by pianist George Shearing and the other great 1950's combo formed in New York by the Cuban **Mongo Santamaría**, an excellent percussionist in the Afro-Cuban tradition.

Despite its active Latin jazz scene, overall, Latin jazz was not very welcome in the Brazilian music industry. Therefore many of the best musicians moved to America where they found larger audiences. In New York, currently, intense cross-fertilisation is taking place in Latin jazz as it is not only home to Brazilian and Puerto Rican musicians, but also Argentineans, Colombians, Dominicans, Jamaicans and Panamanians (Leymarie:26/7).

Cuban jazz more or less disappeared during the late 1950's, until the 1960's when Dizzy Gillespie brought fresh Brazilian influences (the new sounds of the popular

samba and bossa nova, heard on his trip to Rio de Janeiro) to New York. He thus reanimated the Latin sound (Leymarie, 1991:25).

Latin jazz was shaped through the influence of a variety of Latin music, notably bossa nova.

3.7.2.1 Bossa nova

Meaning something like "new flair", bossa nova[37] was a gently melodic music (Porter *et al.*, 1993:366) with unexpected and refined harmonies. Its main attraction was its characteristic driving rhythm, which resulted from a slight asynchronisation between the accompaniment and the melody. This gave rise to a floating feeling as if the music was suspended between beats (Leymarie:25).

The bossa nova ostinato pattern **(a)** provided in **Example 3.3** is derived from the samba, which forms the core of bossa nova. The samba ostinato pattern given here **(b)** is in $\frac{4}{4}$ for comparison. However, they are often written in $\frac{2}{4}$[38], using halved note values.

Bossa nova was introduced to American audiences through "Black Orpheus", the exciting retelling of the Orpheus myth. This had a dynamic score by **Antonio Carlos Jobim** and **Luiz Bonfa** and included scenes that displayed the still present, powerful African element. More influential in America, yet equally important, were "Manha de Carnaval" and "Samba de Orfeu", songs by Bonfa, and "O Nosso Amor" and "Felicidade" by Jobim (Porter *et al.*:365).

The credit for the innovation of bossa nova should probably be shared among a number of musicians, in particular **Joao Gilberto**, Carlos Jobim and **Joao Donato**. The melding of Brazilian popular music and jazz improvisation was first done by guitarist **Laurindo Almeida** and not Jobim as was thought. (Almeida played with the

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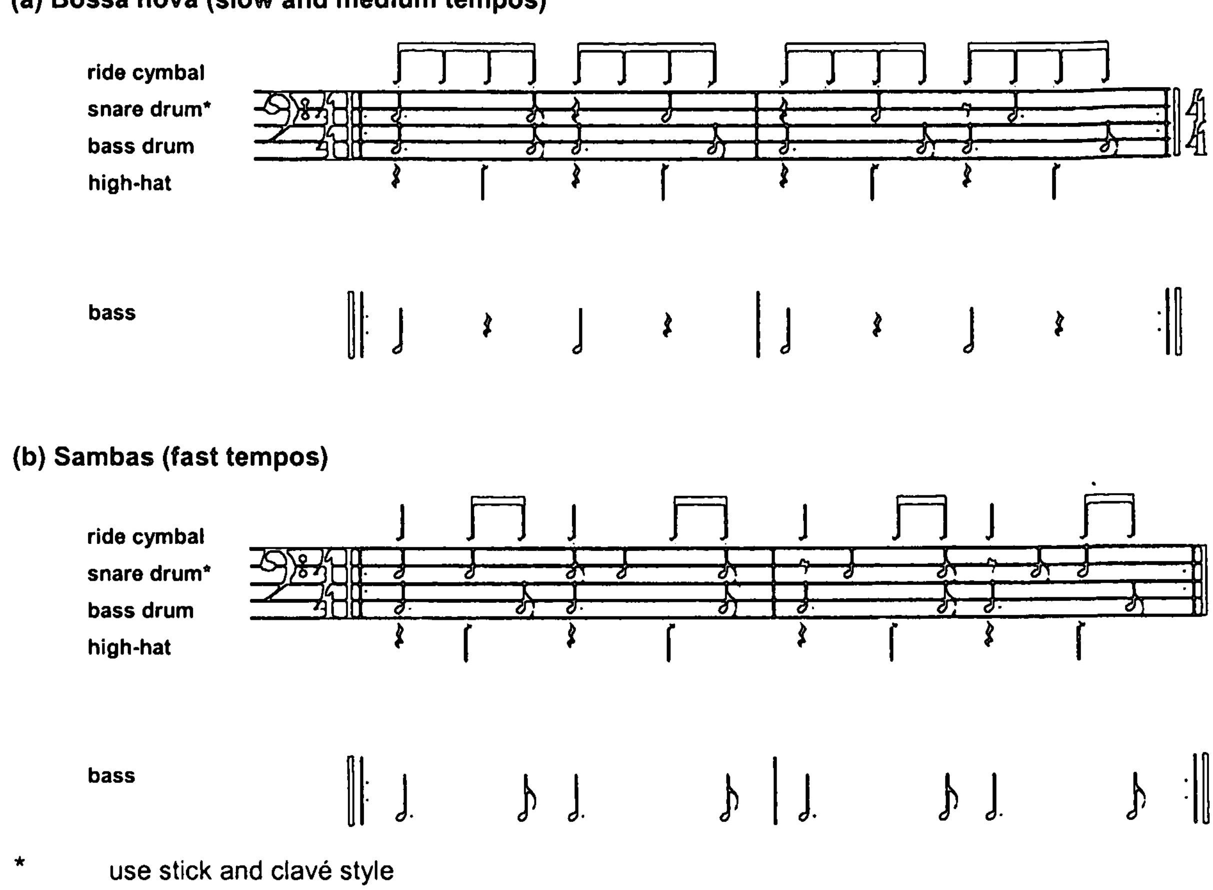
[37] Bossa nova is the seductive Brazilian variation on the samba (Porter *et al.*, 1993:356).

[38] According to Stockton (1998) this should be $\frac{2}{2}$.

Stan Kenton orchestra, 1947 to 1949, which used Brazilian music as one of its innovations, for example, on "Journey to Brazil", 1947.) (Porter *et al.*, 1993:366).

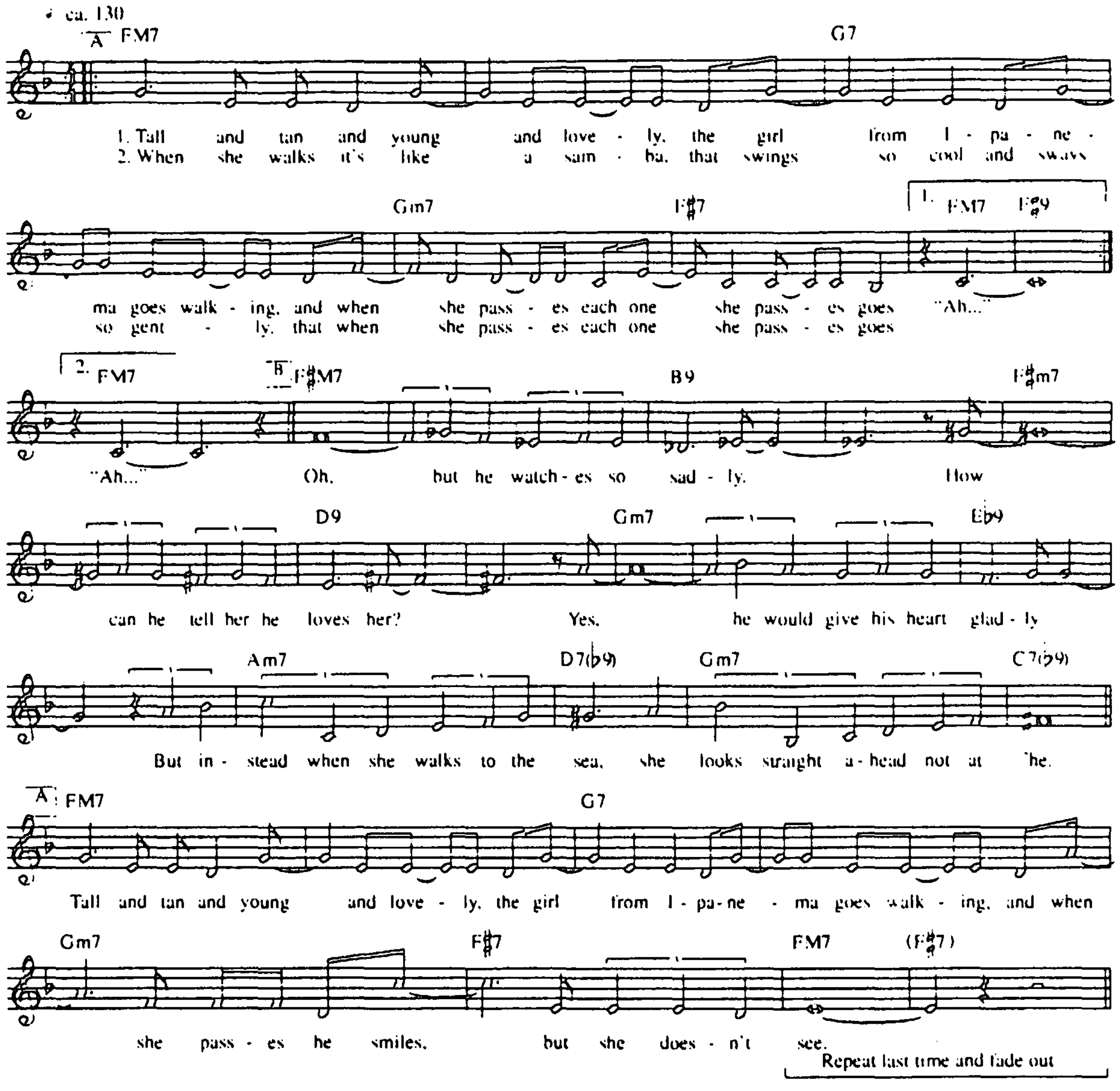


Example 3.3 Sample ostinato patterns of bossa nova and sambas (Porter *et al.*, 1993:365)

A musician who recorded Brazilian music and bossa nova songs is Laurindo Almeida, with the Brazilian album "Laurindo Almeida Featuring Bud Shank" recorded in 1954 with reed player Bud Shank, and the album "Holiday in Brazil", recorded in 1958.

In 1962 guitarist **Charlie Byrd** and saxophonist **Stan Getz** recorded the Brazilian-influenced jazz album "Jazz Samba" (Porter *et al.*:366). It includes the song "Desafinado", written by Antonio Carlos Jobim and Joao Gilberto (Berendt, 1982:284). Displayed in his samba recordings is Getz's newly-developed, more commanding lyric style, more relaxed phrasing and broader tone. As a result a new kind of lyricism and a new beat is introduced into jazz. Other similar works by Getz

include the albums "Big Band Bossa Nova" (1962) and "Getz/Gilberto" (1963), recorded with Jobim on piano and with vocals by Joao and **Astrud Gilberto**. It included the ever-popular piece, "Girl from Ipanema" (**Example 3.4**) (Porter *et al.*, 1993:367).



Example 3.4 "The Girl From Ipanema", Antonio Carlos Jobim
(Porter *et al.*, 1993:368)

Other jazz-orientated musicians who played and recorded bossa nova music during the early 1960's included **Dizzy Gillespie**, **Cannonball Adderly**, **Zoot Sims**, **Clark Terry**, **Sonny Rollins** and **Coleman Hawkins** (Porter *et al.*:368/9). The musicians of

the **Modern Jazz Quartet** also showed an interest in the samba and bossa nova (Leymarie, 1991:26).

The influence of bossa nova and its musicians touched the popular scene as well. Singer **Eydie Gorme** had a pop hit with "Blame It on the Bossa Nova". As jazz players continued to find Brazilian rhythms and particularly Antonio Carlos Jobim's compositions valuable, bossa nova remained influential past the 1960's, for example, **Sarah Vaughan** recorded the album "I Love Brazil" in 1977. Latin American musicians have, since 1962, worked together more often with their North American peers, while the latter in turn remained interested in the Latin music scene. The catalyst for all this was "Getz/Gilberto", without which a number of bossa nova and jazz works would have been impossible.

While some musicians were interested in musical freedom, others were more interested in honesty and directness. One such a musician was pianist Horace Silver whose 1950's compositions, displaying a special, influential kind of funkiness, helped launch the blues-orientated "soul jazz" (Porter *et al.*, 1993:369/70).

3.7.3 Soul jazz

During the 1960's jazz players like **Horace Silver**, **John Lewis** and others incorporated elements of (the blues and) gospel music into their jazz compositions. Throughout the 1940's and 1950's modern jazz was influenced by gospel music, as heard in singer Dinah Washington's brassy blues and ballads. It was only later in the 1950's that gospel singing, with its intense and virtuoso character, was translated into rhythm 'n blues and jazz (Porter *et al.*:370/1).

Soul was that part of American black popular music that was obtained from the blues and gospel music. Some believe modern-day soul to have originated in the late 1940's and early 1950's in groups that introduced the flavour of pure gospel music to rhythm 'n blues (Gammond, 1991:538). Put another way, soul was the influence of jazz, gospel and popular music added to the blues. The blues was growing into a wider movement and soul bridged the gap between the blues and pop - in it the development of both musical streams met and merged (Middleton, 1972:109,212).

Actual pop importance was assumed when soul became popular among white teenagers and when its influence permeated almost all popular music. This was a gradual process that reached success around 1965 and 1966, immediately after the peak of rhythm 'n blues (Middleton, 1972:211).

Within soul a very recognisable sound was achieved by the prominent and influential Tamla Motown record company, formed by Berry Gordy in 1959 and specialising in soul and black rhythm 'n blues material. The typical Motown sound is essentially that of black soul music, a jazz and gospel-orientated form of pop music that appeals strongly to many rock musicians (Gammond, 1991:539,564).

With singer-pianist **Ray Charles** (b. 1930) the soul style seemed inevitable (Porter *et al.*, 1993:371). He was known as a singer of jazz, blues, gospel as well as popular music; he combined gospel and the blues to form a new style, namely soul (Middleton:110/1).

Although blind by the age of 6, Charles played piano from an early age and by 15 already had his own group. Later, singing in a trio, he modelled his early playing and singing on the blues ballads of Charles Brown and on Nat King Cole's sophisticated piano style and soft voice. Soon after he began singing the blues with an added grit in his voice and by the early 1950's he sang in a blues-tinged gospel style (Porter *et al.*:371). Around 1953 he started developing a more characteristic style that was noisier and livelier than that of Cole (Ouellette, 1994:37). He displayed an expanding range and his performances were punctuated with dramatic yells and whoops, for example, "Drown in My Own Tears" (1955). In the same year he had a hit with "Hallelujah, I Love Her So", and from 1958 he performed with a trio of women, the Raelets.

He also recorded bebop with Milt Jackson in 1958, played saxophone, and was one of the first musicians to regularly use an electric keyboard. "What'd I Say?"(1959), his gospel and blues hit, began with an electric piano solo. "The Genius of Ray Charles" (1959) was one of his most accomplished albums, as was "Genius Hits the Road" (1960), which included his biggest hit, "Georgia on My Mind". During his early career, Ray Charles tried a variety of things, including teenybop rock 'n roll, bebop,

gospel and urban blues, and country-western music. To jazz he added a touch of soul (Porter *et al.*, 1993:372).

The greatest female soul artist, with her gospel-based, intense sound, was **Aretha Franklin** (b. 1942) (Gammond, 1991:539). Like Ray Charles, she came to soul from partly outside the blues tradition and combined various styles and influences, gradually achieving a soul style. Yet all the time the centre of her musical experience remained gospel music (Middleton, 1972:112).

According to Gammond (p. 539) Aretha's male counterpart was **Otis Redding**. In his best songs, like "My Girl", "Ole Man Trouble" and "Wonderful World", he sums up the achievement of the style, while the particular relationship of reality and hope, typical of soul, is nowhere better expressed (Middleton:217/8).

It would appear that much of soul jazz emerged naturally from the hard-bop bands of the 1950's. Jazz musicians who contributed towards soul's development by playing soul or soul-like numbers, included **Hank Mobley**, **Lee Morgan**, tenor saxophonist **Joe Henderson**, trumpeter **Freddy Hubbard** and saxophonist **Eddie Harris**. Players like pianist **Bobby Timmons**, **Cannonball Adderley** and his cornet-playing brother **Nat** also had success during this time. The Adderleys' greatest soul success was with their pianist Joe Zawinul's piece, "Mercy, Mercy, Mercy" (1966).

After being pushed aside by bebop, a number of mainstream jazz saxophonists had luck with the rhythm 'n blues in the 1950's and soul in the 1960's. They found that by playing dance numbers - catchy melodies and rocking mid-tempo blues - they could be commercially successful. From the 1950's on, some very successful saxophonists worked in the field of blues-based popular jazz. In the 1960's there were **Arnet Cobb**, **Ben Webster**, **Gene Ammons** (who recorded with organ groups) and tenor saxophonist **Stanley Turrentine** (sideman with Jimmy Smith and Shirley Scott, both Hammond-organ players) (Porter *et al.*:372-374).

Up until now, jazz styles could more or less be divided according to decades in time, with a particular style matched with a specific decade. However, with the arrival of the 1970's, this principle was no longer of use.

3.8 THE 1970's

During the 1970's jazz became diversified until at least five distinct directions were noticeable. According to Berendt (1982:31/2) these were, namely:

* fusion or jazz rock. Jazz improvisation was combined with rock electronics and rhythms.
* a tendency towards European romanticist chamber music. Aspects considered essential to jazz (like power, hardness, intensity, ecstasy, *etc.*) were not used any more. Solos and duos appeared in great numbers, often without rhythm sections. Jazz was being "beautified", or "aestheticized".
* the mainstream of jazz. This kept on flowing, mainly untouched by various trends and fads. The jazz tradition was carried through from Louis Armstrong and New Orleans, through swing, to the 1970's and Miles Davis, the guiding musician during the first half of the 1970's, and John Coltrane, the leader during the second half of the decade.
* the music of the new free/avant-garde jazz generation. Free jazz had not died with the advent of fusion music, it had merely gone "underground". In 1973 and 1974 free playing, based in the Association for the Advancement of Creative Musicians (AACM), made its comeback. Led by AACM players, free-jazz musicians grew increasingly prominent during the 1970's. This music was no longer called "jazz" by the AACM musicians, but "Great Black Music". AACM musician Anthony Braxton was the first free-jazz musician to achieve some commercial success in the 1970's.
* the rise of a "world musician". This new kind of musician developed gradually and went beyond jazz and rock, integrating jazz and rock as well as various musical cultures.

These trends frequently interconnect and overlap. Free jazz interacts with modern European concert music, traditional jazz elements, the elements of exotic musical cultures, conventional musical structure and tonality, European romanticism, blues, and rock.

Berendt (pp. 32/3) holds the opinion that free jazz, despite its freedom, never developed into chaos. Freedom was only necessary for jazz musicians to freely use

all the elements that were previously out of the question. It was a liberation process. For example, playing with free tonality did not cause all harmony to suddenly be abandoned. Freedom was merely a liberation from the "automatic, machinelike functioning of conventional school harmony". The freedom of the 1960's jazz was structured and melodicised by the jazz of the 1970's.

In the late 1960's and 1970's rock music and not jazz was the music of the day. The 1970's was a period of enormous slump for jazz (Porter *et al.*, 1993:376). Its commercial hold on the young was fast weakening, especially because it now adhered to bebop's and modernism's more intellectual tendencies (Gammond, 1991:295).

Jazz was certainly not an entertainment music anymore and as a result lost a large part of its following, at a time when that of rock 'n roll was increasing (Sadie, 1980, V9:577). Young musicians found inspiration in the energy of rock and its ability to reach a mass audience was very appealing. By experimenting with electronic instruments and the rock beat, some musicians were merely searching for commercial success (Porter *et al.*:376/7). A fusion of sorts was therefore inevitable as jazz, in an attempt to reassert its hold, borrowed superficial elements from rock to boost its popularity.

This section therefore lends itself to a discussion of the principal directions that jazz followed during the 1970's. These were, namely:

- fusion (jazz-rock fusion)
- a trend towards European romanticist chamber music
- the continuation of mainstream jazz[39]
- the continuation of free/avant-garde jazz, and
- the emergence of a world musician.

[39] Mainstream jazz has already been discussed to a great extent throughout this chapter and will not be dealt with again. For information regarding mainstream jazz as performed in the 1970's, refer to the sections on Miles Davis (pp. 387-396) and John Coltrane (pp. 396-404). As free/avant-garde jazz continued in much the same way than it did in the previous decade (refer pp. 254-267), it will not be discussed again.

3.8.1 Fusion (jazz-rock fusion)
(Appendix D, Examples 30, 31, 32 and 33)

The fusion of styles began within Miles Davis's band from 1964 onward and was further developed by, among others, Herbie Hancock, Don Ellis, Keith Jarrett, Tom Scott and Bob Moses (Gammond, 1991:295). Other early examples of fusion include the work of electric guitarist Larry Coryell, who in 1967 played with vibraphonist Gary Burton. Through Coryell, experienced in rock music, Burton appears to have moved closer to the blues and rock. In 1969 the group The Fourth Way also started recording something like fusion (Porter *et al.*,1993:381). To the average person the 1970's was primarily the period of fusion, or jazz-rock fusion music. In Great Britain the fusion movement had already begun in 1963 (and was initially much stronger there than in the United States), but ended earlier, in 1969 (Berendt, 1982:33).

The movement was led and made acceptable by the Miles Davis albums "Filles de Kilimanjaro" (1968), "In a Silent Way" (1969) and, in particular, "Bitches Brew" (1970) (Gammond:295). Davis was the first to integrate jazz and rock in a musically satisfactory and balanced way - he was the real jazz-rock catalyst (Berendt:33). By 1972 the new jazz was on the scene in full strength and the best elements of the rock age had flown into this new music (Gammond:295). Sometimes called "electronic jazz", this music indicated that aspects of rock could be used more complexly, sensitively and inventively (Sadie, 1980, V9:577).

Fusion experienced its peak of activity during the years 1969 to 1975. Despite jazz's continued contact with electronics, natural fusion had ceased by 1980 (Gammond:295).

Berendt (p. 34) indicates that jazz shows a rock influence in four essential aspects, namely in:

* the electronisation of instruments
* rhythm
* a new approach towards the solo, and
* a stronger emphasis on collective improvisation, arrangement and composition.

With regard to the first aspect, the **electronisation of instruments**[40], it is obvious that jazz musicians were fascinated by the new sounds, instruments (Porter *et al.*, 1993:378) and accessories available. These included, for example, electronic keyboards, electric pianos and organs; electronically amplified instruments like guitars, saxophones and drums; instruments (varitones and multividers) for automatic harmonisation of melodic lines and for octave duplication; various types of synthesisers; and two-finger-board guitars that combined the possibilities of guitar and bass, or of six-string and twelve-string guitar (Berendt, 1982:34). Electronic instruments also kept on improving, for example, the electronic keyboard became computerised (digital) (Porter *et al.*:378).

Recording technology has become more important. The modern-day recording studio is regarded as an "instrument"; the same value is attributed to both the studio and the instruments played by the musicians (Berendt:34).

Electrification of the music was not exactly new to jazz (Sadie, 1980, V9:577); all styles witnessed players experimenting with electronic instruments (Porter *et al.*:378). As early as 1938 Charlie Christian played the electric guitar in Benny Goodman's sextet (Berendt:35), although he experimented with electrical amplification as early as 1937 (Larkin, 1992:86).

The electronic organ became widely known in jazz after 1956 (Berendt:35). In the 1950's the electric bass, electric keyboard (Porter *et al.*:378) and electric piano were used. From concert music comes the synthesiser, developed and tested since 1957. In the 1960's musicians experimented with electronically amplified horns (for example, the Lyricon, Electronic Valve Instrument and Electronic Wind Instrument, refer p. 656), varitones and multividers. (Berendt:35). Electronic instruments were only a matter of interest to these musicians, but they took a central position in fusion (Porter *et al.*:378).

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[40] Electric and electronic instruments and their use in jazz will be discussed in the chapter on jazz instruments (Chapter 6).

The electronisation of conventional instruments (electric amplification and electronic manipulation) was pioneered by black musicians. The development of "purely" electronic sounds first took place in the studio of electronic (avant-garde) concert music. These sounds were merely popularised by the rock scene (Berendt, 1982:35). It would appear that the more modern times demanded the introduction of electronics to music.

Where the second aspect, namely **rhythm**, is concerned, it is noted that the jazz-rock combination of the 1960's displayed certain inadequacies. These resulted from the fact that the undifferentiated character of the conventional rock rhythms of popular groups made these rhythms of very little interest to today's highly sensitised jazz. In the 1960's some drummers were already playing rhythms that were very complex and intense. The leading drummers in this field in the 1970's were Billy Cobham (of the first Mahavishnu Orchestra) and Alphonse Mouzon (of the first Weather Report).

With regard to the third aspect, a **new approach towards the solo**, it would seem that while the solo improvisations of individual musicians remained the most important characteristic of jazz in all its periods, in the 1960's the validity of the solo principle (the practice of individual improvisation) began to be questioned by free-jazz musicians. A large number of them felt that the practice of improvisation (where only the best individual performance was important) corresponded too clearly with the principle of the capitalist system.

This led to the final aspect of rock influence on jazz, namely a **stronger emphasis on collective improvisation, arrangement and composition**. This concept, pioneered by bassist Charles Mingus in whose groups free collective improvisation had already taken place in the late 1950's, became the characteristic for a whole musical development from the 1960's onward (Berendt:36/7). The influence of electronic music on musicians like Frank Zappa and groups like Weather Report ("I Sing the Body Electric", 1972) and the Mahavishnu Orchestra ("Birds of Fire", 1972) resulted in the various instrumental parts or voices being given equal strength, in this way insuring that the effect of collective improvisation is both intensified and made more complex (Sadie, 1980, V9:577).

Jazz-rock and fusion music experienced a much greater interest from record companies than any of the previous jazz styles. This interest was purely business orientated and gave rise to the production of large numbers of jazz-rock fusion records. Fusion music had lost its musical impetus - the music was not played for the sake of the music anymore and many jazz-rock musicians experienced a lack in their music. Therefore, during the second part of the 1970's in particular, numerous jazz-rock musicians moved back to playing acoustic music in concerts and recording sessions.

Despite a certain continuing polarity between free jazz and rock, since early in the decade more and more groups began creating a new combination of jazz, rock and other elements. The integration of rock elements into jazz went along very smoothly as rock has drawn most of its elements from jazz, especially from spirituals, blues, gospel songs and rhythm 'n blues, the popular music of the black ghetto. Blues guitarist B.B. King, from whom virtually all the elements in the music of recent rock guitarists (e.g. Eric Clapton) originated, played a big role in this development (Berendt, 1982:37-39).

Besides jazz musicians already mentioned, numerous other musicians were also involved in fusion. They will be discussed shortly.

3.8.1.1 Fusion artists

After **James Brown**, **Miles Davis** (refer pp. 387-396) was the most influential musician where fusion was concerned (Porter *et al.*, 1993:381). He was the jazz-rock catalyst with his albums and because many future fusion leaders passed through his groups (Berendt:33), for example, bassist **Miroslav Vitous**, drummer **Tony Williams**, saxophonist **Wayne Shorter**, keyboardists **Chick Corea**, **Herbie Hancock** and **Joe Zawinul**, and guitarist **John McLaughlin**. It would appear that the most significant fusion artists, besides Miles Davis, were McLaughlin, Hancock, Corea, Zawinul and **Pat Metheny** (Porter *et al.*:381). Others included **Stu Goldberg**, **Jan Hammer**, **Jasper van t'Hof**, **Joachim Kühn** and **Wolfgang Dauner** (Berendt:237).

Englishman John McLaughlin (b. 1942) was a self-taught guitarist who was influenced by Django Reinhardt and Tal Farlow and had experience of the blues, bop, free jazz and fusion music, as well as electric and acoustic music. Even the music of India was not strange to him. His music always displayed his spirituality (Berendt, 1982:104,254). The British jazz and rock scene was also known to him. In 1969 he immigrated to America and was soon recording with Miles Davis. The latter's music was given something new through McLaughlin's use of electronic distortion and extreme dissonance, his fluent rock-orientated style and his extroverted and virtuosic approach to modal pieces and blues.

Together with organist Larry Young, McLaughlin was, for a short time, a member of the Tony Williams band, Lifetime. It disbanded in 1971 after proving not too popular among either rock or jazz fans.

In 1971 John McLaughlin formed the very influential fusion group, the Mahavishnu Orchestra, which consisted of drummer Billy Cobham, violinist Jerry Goodman, bass guitarist Rick Laird, keyboardist Jan Hammer and himself (Porter *et al.*, 1993:381/2). The records made by the band were "Inner Mounting Flame" and "Birds of Fire" (Berendt:110). The latter is typical of the band and of fusion. In it one finds carefully worked-out, arranged compositions and free-flowing improvisational passages, alternated with precise ensemble effects. The first Mahavishnu Orchestra disbanded in 1975 - this signalled the end of the first, and probably the best, period of jazz-rock fusion (Porter *et al.*:382). McLaughlin was also involved in the Indian group Shakti and in other Mahavishnu groups (Berendt:366).

Herbie Hancock (b. 1940) had a mainstream jazz background and his music therefore became more experimental before he eventually became involved in fusion (Portert *et al.*:383). He became known through his connection to the Miles Davis Quintet in the 1960's (Berendt:235). After "Mwandishi" (1970) and "Crossings" (1971), the first recordings by his own sextet, he began experimenting with different types of synthesisers and keyboards. According to him, he was partly led to fusion by his practise of Nichiren Shoshu Buddhism (Porter *et al.*:383).

Other works by him include "Chameleon" and the albums "Headhunters" (1973) and "Flood". Hancock was intrigued and impressed by the techniques and tricks he learned in the studio. The recording process was actually incorporated into the composition of the music. Together with Joe Zawinul of Weather Report, Hancock was responsible for a new era for jazz-fusion keyboardists.

During the 1970's and 1980's Herbie Hancock made both acoustic and mechanical recordings (Porter *et al.*, 1993:384/5). During the latter part of the 1970's, he undertook a few concert tours with his acoustic group V.S.O.P. and performed with Chick Corea on two (acoustic) grand pianos (Berendt, 1982:235/6). According to Porter *et al.* (p. 385) this occasional return to an "acoustic" jazz concert was common for musicians of his background.

Chick Corea (b. 1941) believed to have "musical fun with no barriers of musical style or type of audience" (cited in Porter *et al.*:385). This was in effect true of all fusion bandleaders. His background in Latin and Spanish music and jazz was very influential. He often used elaborate arrangements and appealing melodies. His orchestral writings displayed a grand effect.

Chick Corea entered fusion in 1971 after leaving the avant-garde group Circle. Later he established his own group, the first Return to Forever group, which ensured his success. In a later, larger group, Corea re-established the use of horns (not French horns) in fusion and brought his Latin-influenced style back into use. His music of the 1970's and 1980's combined a musical sophistication with a very attractive, light lyricism (Porter *et al.*:385/6). He stayed in contact with acoustic music (instruments) throughout this time, for example, in his performance with Herbie Hancock in the late 1970's (Berendt:38).

A native of Vienna, pianist Joe Zawinul (b. 1932) studied music at the city's conservatory before immigrating to America in 1959 (Porter *et al.*:387). He toured with Maynard Ferguson and later with Dinah Washington, but it was his collaboration with Cannonball Adderly, from 1961, that really established his success and his reputation as a fresh and inventive fusion player (Larkin, 1992:443). During this time

he also wrote the soul-jazz hit, "Mercy, Mercy, Mercy" and began developing a funky, electrified keyboard style.

In the 1970's he developed into an excellent electric piano and synthesiser player, displayed in the long-lasting, extremely influential fusion group Weather Report, founded in 1970 by himself and saxophonist Wayne Shorter (Porter *et al.*, 1993:387). Even though the band experienced some personnel changes throughout the years - the rhythm players kept on changing - they only disbanded in 1985 (Berendt, 1982:364). By successfully improvising on his synthesisers, Joe Zawinul could easily alter the band's pieces in terms of texture and mood (Porter *et al.*:388).

While experienced jazz players started the first fusion groups, later groups were formed by musicians who did not have as much experience of mainstream jazz, but who still played jazz extremely well. By the 1980's, however, groups without jazz backgrounds often played fusion. The compositional skills and lyricism imparted to the music by Weather Report, and the funk of Herbie Hancock had given way to an extroverted music, with much show and based on formulae.

One fusion player of this time who had a jazz background was guitarist Pat Metheny (b. 1954), who learned from and/or played with jazz players like Jim Hall and Gary Burton. In 1975 he made "Bright Size Life", his first album as a leader. He remained an improvising jazz guitarist while making full use of the typical electric guitar sounds. After this Metheny alternated solo and small-group albums with albums recorded by his fusion quartet. Records by this group include "Watercolors" (1977) and "American Garage". After the latter, the group's music became more spontaneous and looser.

Pat Metheny showed a definite interest in electronically altered sounds and synthesisers and also in Brazilian music which, by the late 1980's, featured prominently in his music (Porter *et al.*:390/1). His smooth, jazz-rock sounds were successful all over the world (Berendt:255). Metheny usually included acoustic jazz when touring, for example, in "80/81" (1980) (Porter *et al.*:391). In the mid-1980's he successfully toured with a number of musicians. Their sound was a combination of fusion and free jazz.

Ornette Coleman was already pioneering this sound with his electric group, Prime Time. Although not very popular, it contributed towards the development of avant-garde fusion, as played by the bands of, for example, bassist **Jamaaladeen Tacuma**, drummer **Ronald Shannon Jackson**, guitarist **James "Blood" Ulmer** and others (Porter *et al.*, 1993:392). According to Berendt (1982:367) this music (also known as "free funk" or "new-wave" rock, refer p. 290) would appear to have resulted from the covert coming-together of traditional jazz, free jazz and new-wave rock music (Porter *et al.*:393).

Besides fusion, another direction that jazz and jazz musicians took in the 1970's was towards European romanticist chamber music and unaccompanied solo and duo performances.

3.8.2 A trend towards European romanticist chamber music

The increasing trend towards collective improvisation was heard in different modern jazz styles: in contemporary mainstream, free jazz as well as in fusion jazz. However, a countertrend, initiated by vibraharpist **Gary Burton**, developed towards a solo without conventional rhythm-section accompaniment.

These unaccompanied solo or duo performances were plentiful since the latter part of the 1960's from jazzmen like **Archie Shepp**, **Anthony Braxton**, **Leo Smith**, **George Lewis**, **McCoy Tyner**, **Chick Corea**, **Cecil Taylor**, **Oscar Peterson**, **John McLaughlin**, **Larry Coryell** and many others. Musicians from Europe included **Gunter Hampel**, **Albert Mangelsdorff**, **Alexander von Schlippenbach**, **Derek Bailey** and others; and in Japan **Masahiko Satoh**, *et cetera* (Berendt:39). The jazz-based chamber ensemble **Oregon** (refer pp. 810/1) must also be included here (Kernfeld, 1991, V2:271).

Unaccompanied jazz solos were nothing new. By playing unaccompanied solos, great musicians like Louis Armstrong (in 1928), Coleman Hawkins (1947) and especially ragtime masters such as James P. Johnson, Fats Walter, Art Tatum and others had paved the way for a tendency that, since the early 1970's, reflected the jazz musician's (and modern man's) isolation and social alienation, contrary to the

collective spirit. Europe played a large role in this move towards an unaccompanied solo performance. It was a romantic tendency away from electronic amplification's loudness and more towards a personalised (intimate) and sensitised manner of expression (Berendt, 1982:39).

The last direction to be discussed has to do with the emergence of a new, "world musician" who used jazz as the basis for a new style of music that integrates many cultures.

3.8.3 The emergence of a world musician

Gradually a new type of musician was emerging, one who remained in touch with jazz, but used it only as a starting point or separate component when integrating elements from various musical cultures into his music[41]. These musicians preferred elements from the music of India and Brazil, but also from Japan, China, Bali, Arabia, some African cultures, *et cetera*, and sometimes from European concert music (Berendt:40).

It would appear that this merging of (modern) jazz with foreign elements had already taken place in 1968 in "Shock treatment" by Don Ellis, in which his big electronic band uses Indian rhythmic procedures. Other examples include **Chick Corea**'s "Return to Forever" (1972) with its Yoruban and Brazilian elements, and **Carla Bley**'s "Escalator over the Hill" that includes many jazz styles, Western art-music techniques, folksongs and different kinds of 1960's pop music (Sadie, 1980, V9:577/8). **Don Cherry** is another example of this new type of musician. Others included clarinettist **Tony Scott** and flutist **Paul Horn**.

The number of so-called "world musicians" increased during the 1970's with younger artists such as **Stephen Micus**, the American sitar and tabla player **Colin Walcott** and the members of guitarist Ralph Towner's group **Oregon** (Berendt:40/1).

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[41] This was not really that new a concept as some jazz musicians had already seriously investigated other (non-European) musical cultures in the 1960's (and even earlier) (refer pp. 257/8).

It would appear that, in the decades up to and including the 1970's, jazz, in its numerous styles and expressions, was either accepted or not by fans, critics and the public of the day (depending upon their particular interest or lack thereof in this "new" music). However, it seems that not much was really done on executive level (government level) to formally promote the music genre (namely jazz) or its integration into the educational system in order to ensure its continuation and increase its acceptance.

It has been mentioned that jazz, on occasion, followed a somewhat covert ("undercover") existence. The same appears to be the case in the way in which governmental structures and education departments regarded jazz. They recognised the existence of the music and some educational institutions taught it, but there was no real need to expend energy in order to make it available to every man, woman and child. This preconception changed during the next decade.

The 1980's witnessed jazz reach a new level of recognition. Besides getting a tremendous amount of media attention, the American government also gave it (official) recognition: in 1987 jazz was recognised as "a rare and valuable national American treasure to which we [the government] should devote our attention, support and resources to make certain it is preserved, understood, and promulgated". This new, improved attitude was brought about by many different factors such as the rising respectability of jazz that once again made it fashionable, the baby boom generation's changing tastes as it became more mature, and the success of fusion (Porter *et al.*, 1993:442).

3.9 JAZZ SINCE 1980

During the 1980's it appeared to critics and historians that a jazz renaissance was beginning to take place, especially when considering trumpeter Wynton Marsalis's extraordinary ascension to international fame. Here was a renaissance towards the past. Musicians (like Wynton and Branford Marsalis, saxophonists Antonio Hart and Donald Harrison, trumpeters Roy Hargrove, Terence Blanchord and Philip Harper, and pianists Marcus Roberts and Stephen Scott) were investigating the music of especially bebop and the repertoire of the various Miles Davis groups as well as the

music of swing and Dixieland (Porter *et al.*, 1993:442). It would appear that jazz had become "conservative" in its nature (Berendt, 1982:43) on the one hand, yet also expanded on the other, as will soon be seen.

This period of time will be discussed under the following headings, namely:

* prevailing trends during the 1980's and 1990's, and
* additional developments.

3.9.1 Prevailing trends during the 1980's and 1990's

Many jazz styles coexisted during the 1980's. Trends which were mentioned in connection with the 1970's (and even trends that existed in the 1960's and continued in the 1970's) were carried over into the 1980's and early to mid-1990's (Berendt:41).

The bands of Count Basie, Duke Ellington and Woody Herman carried on the big-band legacy (even though their leaders were dead). At the same time medium-sized bands in the hands of younger, innovative arrangers like Bill Kirchner and Bob Belden struggled to stay alive. Occasionally a big band would be assembled in avant-garde style.

In the 1980's "old time" masters such as **Dizzy Gillespie**, **McCoy Tyner**, **Sonny Rollins**, **Miles Davis** and **Ornette Coleman** were still going strong. New stars, like **Najee** and **Kenny G**, appeared annually, but their work contained no real jazz content.

The best-selling type of jazz was still fusion (Porter *et al.*:443). For example, jazz-rock albums of the 1970's and 1980's very often sold in excess of a hundred thousand copies, while "regular" jazz instrumentals generally sold fewer than ten to twenty thousand copies.

Several possible reasons for the popularity of jazz-rock fusion music exist. Firstly, rock had already been popular for more than fifteen years when fusion emerged. Listeners probably found fusion's use of rock-associated accompaniment rhythms and electric instruments more familiar and easier to listen to. Secondly, dancers

more than likely found the increased prominence of drums more inviting. Thirdly, chord progressions used in jazz-rock were relatively simple. Finally, jazz-rock made extensive use of repetition for a single accompaniment pattern (Gridley, 1992:174/5).

Commercially successful fusion bands of the 1980's and 1990's include the Yellowjackets and Spyro Gyra. They displayed only a small interest in jazz and regarded arrangements as more important than improvisation. This balance, apparently central to jazz and mostly supported by Weather Report, was not maintained by many more modern groups (Porter *et al.*, 1993:393). Interested in commercial results, Spyro Gyra's fusion is not always easily separated from disco and commercial pop trends (Berendt, 1982:367). Despite the talent contained within new groups, the (fusion) bands of Miles Davis and Ornette Coleman still remain the best sources of musical ideas and musicians.

Joe Zawinul's fusion work remains fascinating, as does that of the Europeans **Palle Mikkelborg** and **Terje Rypdal**. Many great jazzmen, such as **Herbie Hancock**, **Chick Corea** and **Pat Metheny**, primarily active in fusion, made a point of touring as acoustic jazz musicians more or less once a year (Porter *et al.*:393,443).

According to Gridley (pp. 172/3) there also exists a sub-category of jazz-rock fusion music known as "fuzak", characterised during the 1980's by radio stations as "light jazz and soft rock". Mostly a refined style of funk music with a more pronounced rhythm, it makes use of saxophones, guitars, drums and electric instruments and employs jazz improvisation, yet it lacks intensity and is consistently smooth. It is in effect "background music with a beat". Jazz musicians who play this music include **Grover Washington** and **Chuck Mangione**. Kenny G's saxophone improvisations from the mid-1980's also fall into this category.

Besides the presence of trends already mentioned, according to Berendt (pp. 41/2) the end of the 1970's/beginning of the 1980's witnessed the emergence of three further, prevailing trends, namely the:

* return of swing
* comeback of bebop (as mentioned in an earlier paragraph), and
* rise of "free funk".

With regard to the first tendency, the **return of swing**, a whole generation of young musicians[42] played music reminiscent of the great musicians of the swing age. They included trumpeter **Warren Vaché**, guitarist **Cal Collins**, and the most successful of them all, tenor saxophonist **Scott Hamilton**. Classic swing recordings were also reissued and were very popular.

The second tendency was the even wider **comeback of bebop** than of swing. This was initiated late in 1976 by tenor saxophonist Dexter Gordon. At the start of the 1980's this bop revival had become very widespread.

After the original bop decade of the 1940's and the hard bop of the late 1950's, the 1980's contained the third bebop wave in the history of jazz. In the early part of the decade this new bop included everything that has happened since hard bop's incorporation of the cool-jazz experience. Though not alive anymore, Charles Mingus and John Coltrane appeared to be the omnipresent musicians in the new bop wave. Other musicians created a type of "free bop" by incorporating their free-jazz experience into their bop style, for example, saxophonist **Julius Hemphill**, **Dewey Redman**, **Arthur Blythe** and **Oliver Lake** and drummer **Barry Altschul** (Berendt, 1982:41).

Amazingly, a whole generation of young Americans were playing bebop in a musically perfect way, for example, at the turn of the 1970's to the 1980's, they played and recorded many of Charlie Parker's scores at speeds even exceeding the original. The "classical" Max Roach-Clifford Brown Quintet, that started the development towards hard bop during the 1950's, was particularly interesting: it influenced the combo jazz of a number of young players. Musical tributes were paid to musicians like Thelonious Monk. A few record companies have even specialised in bebop.

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[42] According to Berendt (1982:43/4) the young, contemporary generation of jazz musicians have broken up styles, in other words, they do not belong to or perform within a single style or way of playing anymore. They have instead created a union of those elements which had previously formed the different styles and ways of playing. Yet even though they play, for example, bop or swing, the music sounds contemporary.

After living in (self-imposed) exile and obscurity for many years, some bop players returned to the New York scene in the early 1980's. They included some of the great jazz exiles, or "Americans in Europe", musicians who had left America, mostly in the early 1960's[43] (Berendt, 1982:42). Trumpeter **Art Farmer** (Austria), bassist **Red Mitchell** (Sweden), pianist **Mal Waldron** (Germany) and tenor player **Johnny Griffin** (the Netherlands), are some of the players who still live in Europe but work in America fairly regularly (Moody, 1993:156). Other jazz musicians (trombonists **Jay Jay Johnson** and **Bob Brookmeyer**) came out of seclusion, or terminated their "inner exile" (trumpeter **Woody Shaw**) during the 1980's.

The third tendency prevalent during this time was the **rise of "free funk"**. It had jazz-rock as a model and combined free horn improvisations with sounds and rhythms from the funk and new-wave scenes of popular music. Guitarist **James "Blood" Ulmer** was the leader of free funk, or as he called it, "no-wave music". His music showed the influence of Ornette Coleman (in whose band he played) as well as the simple directness, aggressiveness and volume of new-wave rock. Trombonist **Joe Bowie**'s group Defunct, alto player **Luther Thomas**'s Dizzazz and drummer **Ronald Shannon Jackson**'s Decoding Society were also heading in the direction of new-wave rock (Berendt:42/3).

Notwithstanding these prevailing trends, a number of other "developments" became noticeable in this decade (or, rather, the developments gained more prominence during the 1980's when compared with previous decades).

3.9.2 Additional developments

A number of aspects exist which indicate the position of jazz in the 1980's and 1990's. Due to the proliferation of names and music and a degree of eclecticism,

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[43] The reasons jazz musicians went into exile are varied, though most may be attributed to racism, politics and differing cultural views. Europe does not have a heritage of slavery and Europeans did not regard black musicians as descendants of slaves. Neither did Europe have a segregated musicians' union and black artists were not denied hotel rooms while having to play for white audiences. White musicians also battled racism: they played black music and this was not an acceptable thing to do in American society. In Europe the arts (all arts) are an enjoyed and acceptable part of life. It would seem that the European cultural climate lent itself to much greater artistic expression (Moody, 1993:170/1). For more information on the jazz exiles, refer to McCarthy (1974a:305-314) and Moody (1993).

lines have become somewhat blurred, making it difficult to determine where one aspect ends and the next begins (Stockton, 1999). Porter *et al.* (1993:444-447) identify some aspects or "developments". They are, namely:

* a stronger presence and "marketing" of acoustic jazz
* a stronger presence of jazz on the educational front
* the existence of leading jazz countries other than America
* a greater awareness of Eastern European jazz musicians
* an increase in female jazz musicians
* the increased involvement of classical musicians in acoustic jazz and, connected to this,
* a willingness among traditionally classical musicians to perform jazz live and on record
* an increase in repertoire groups, and finally
* the existence of a prominent international element in contemporary jazz.

Other developments[44], indicated by Moody (1993:157-163), are, namely:

* an increase in jazz films
* corporate and national support for jazz
* a stronger presence of jazz on the educational front
* the greater sound tolerance of audiences
* a youthful renaissance of mainstream jazz
* the relatively low production costs of jazz records
* the exposure of jazz on television and radio, and
* the role of printed matter.

All these aspects will now be discussed briefly. Aspects that overlap, as the case is with regard to acoustic and mainstream jazz and jazz in the educational system, will be discussed in combination.

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[44] These "developments" are intended as reasons for the return of jazz musicians from exile. However, they are just as suitable for the context in which they are presented, namely as aspects that indicate the degree of development of jazz during the 1980's and 1990's, the music's position in the world and its positive future.

With regard to the **stronger presence and "marketing" of acoustic jazz** and the **youthful renaissance of mainstream jazz** it can be said that trumpeter **Wynton Marsalis** is a powerful advocate for acoustic jazz. One of the best known of all jazz artists, he was the first ever to win Grammy awards for being both a fine jazz improviser and a phenomenal classical virtuoso. He modelled his early jazz albums on the 1950's Miles Davis band, but by 1989 he played blues and Dixieland as well (Porter *et al.*, 1993:444). He was also the leader of the mainstream renaissance (Moody, 1993:161).

Saxophonist **Branford Marsalis** was also a very good jazz player of this period, one with respect for the jazz tradition (Porter *et al.*:444). Another musician active during this time was clarinettist **Eddie Daniels**. He played mainstream jazz in a contemporary bop style (Berendt, 1982:188) *and* enjoyed a fine reputation as a classical performer (Stockton, 1998).

Where the **stronger presence of jazz on the educational front** is concerned, jazz education has experienced a fair amount of success in the 1980's. This in turn has helped pave the way for further growth into the 1990's.

According to Kuzmich (1989:42) Lee Bash provided four significant accomplishments in jazz education in the 1980's. Firstly, through the success of jazz education and because jazz education had become an important force in education, a degree of credibility was established between jazz educators and professional jazz musicians. As Berg (1991:22) states, the dividing line between jazz teachers and jazz performers appeared to be dissolving.

Secondly, research journals and studies began to give more space to jazz research. Thirdly, jazz education involved all the grades, from kindergarten to grade 12. Learners could receive (jazz) instruction in general music, big-band and combo work, vocal jazz and string instruments. Finally, during the 1980's there were more improvisers with a sound understanding of scales, chords, riffs, *et cetera* (Kuzmich:42/3).

Although institutionalised jazz education (in America) had existed on a small scale since late 1940, it was only later that any real interest began to develop. In response to the burgeoning interest in jazz of young people all over America[45], high school and college music departments started adding jazz programmes to their curricula (Porter *et al.*, 1993:444). In 1989 more than one hundred American colleges and universities were offering degrees in jazz studies (Kuzmich, 1989:42).

Schools are increasingly adding jazz history courses to their curricula and more and more high schools have jazz ensembles. Colleges often sponsor big bands. Jazz masters such as David Baker, Max Roach, Jackie McLean and others are used in jazz studies programmes at American universities (refer p. 234) (Moody, 1993:161).

Porter *et al.* (p. 445) believe that Boston's Berklee College of music, founded forty years ago, has the best-known jazz educational programme with students from across the globe. Numerous colleges and universities all over the world run jazz programmes, with varying degrees of success. An example of an excellent programme is found at the University of North Texas in America (Stockton, 1998). Berg (1991:20) is of the opinion that other outstanding programmes include those offered by the Universities of Miami, North Florida and Northern Colorado, the Manhattan School of Music and the New England Conservatory.

When considering the **existence of leading jazz countries other than America**, Japan comes to mind first, especially when taking into account the production of performers, recordings, reissues, discographies and so forth (Porter *et al.*:445). According to Moody (p. 163) the reverence for jazz is greater only in Europe. Musicians such as Mal Waldron, Phil Woods and Art Farmer agree on Japan being the "jazzman's paradise" (Moody:165). Other leading jazz communities are found in Western European countries like France, England, Germany and the Scandinavian countries (Porter *et al.*:445). In this regard Moody (p. 169) gives an interesting quote

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[45] Despite the American government's promise to the contrary, government help for jazz appears to be limited - which is probably also the case in most other countries. Jazz does not feature enough in the (American) public school system (Porter *et al.*, 1993:447). This is probably a result of the continuing erosion of the public school system, which relegates arts (music) to a point low on the list of priorities (Berg, 1991:22).

by Dizzy Gillespie who said that "foreign countries have beaten us [Americans] to the punch in exploiting a music so fully that we originally created".

In the (late) 1980's and 1990's there was a **greater awareness of Eastern European jazz musicians.** Although relatively few in numbers and previously little known in the United States and elsewhere because of travel restrictions, these players (who have emerged since at least the 1930's) were nevertheless famous in their own countries. They include the Russian trumpeter **Valery Ponamerov** (he later immigrated to New York), the outstanding Polish alto saxophonist **Zbigniew Namyslowski** and the well-known avant-garde group, the **Ganelin Trio**.

The 1980's also witnessed a considerable **increase in female jazz musicians**[46]. They are now a more integral part of the jazz community and can play in a variety of groups without fear of sexual discrimination. Most women jazz musicians are vocalists and/or pianists. Many are composers as well (Porter *et al.*, 1993:445).

Examples include **Toshiko Akiyoshi** (pianist, composer, arranger and bandleader), **Geri Allen** (pianist, teacher, composer, club, concert and recording artist), **Carla Bley** (pianist, keyboardist, composer, arranger and founder of a record distribution company), soprano saxophonist and composer **Jane Ira Bloom** and **Joanne Brackeen**, pianist, composer and group leader.

Others are drummer, composer and leader **Terri Lyne Carrington**, pianist **Barbara Carroll**, the Brazilian-born **Eliane Elias** (keyboardist, group leader, recording artist, occasional singer and award winner), electric bassist **Carol Kaye** and the legendary trombonist, arranger and group leader **Melba Liston**. **Marian McPartland** (pianist, composer, concert artist and award winner), the Canadian-born pianist and composer **Renee Rosnes**, composer and arranger **Maria Schneider**, pianist, organist and teacher **Shirley Scott** and of course, composer, arranger and teacher **Mary Lou Williams** make up another group of prominent female jazz musicians.

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[46] More information on female jazz musicians is available in the more comprehensive works by Gourse (1995), Kernfeld (1991, V1 and V2), Placksin (1985) and Unterbrink (1983). Female jazz vocalists are dealt with in Chapter 5 (refer pp. 423-454).

Women jazz artists are also gaining more prominence on the big-band scene. All-women big bands include **Diva** and **Maiden Voyage** (Gourse, 1995:211-263).

There is an **increased involvement of classical musicians in acoustic jazz** (Porter *et al.*, 1993:445). Even if they have never played jazz before, classical musicians now try their hand at it. This movement was begun by flutist **Jean Pierre Rampal** when, in 1975, he released fellow Frenchman Claude Bolling's "Suite for Jazz Flute and Piano", featuring the composer's jazz piano.

There appears to be a **willingness among traditionally classical musicians to perform jazz live and on record**. Examples include virtuoso violinists **Yehudi Menuhin** and **Itzhak Perlman**, and well-known clarinet soloist in contemporary classical circles, **Richard Stoltzman**. Due to a lack of experience their jazz playing is, however, not always on a high level (Porter *et al.*:446).

Another classical musician who plays jazz is the pianist **Friedrich Gulda**, a master of the European tradition of free-jazz playing. Like many jazz players of the time, he incorporates his own (European) tradition into his playing while at the same time receiving inspiration from and being influenced by contemporary American jazz players (Berendt, 1982:235). With notable recordings in both classical music and jazz (Porter *et al.*:387), Gulda succeeded in convincingly integrating fugue and sonata structures into modern jazz. Nevertheless, the jazz feeling in his work is limited and he is regarded more as a "classical" pianist who is "equally successful" playing jazz than as a true jazz pianist (Berendt:235).

Reference should be made to the great **increase in repertoire groups** in the 1980's. This ideal already gained shape and developed during the 1930's due to a need for recreated recordings of the past (the writing and improvising of older groups). Three, four decades later the music of some of the great musicians became the speciality of small groups. Where big bands are concerned, the repertoire idea was and is prominent in educational settings, among the multitude of high school and college bands (Porter *et al.*:447,446).

In the mid-1970's professional big bands were organised to preserve and extend "through new commissions, the repertory of masterpieces written for the jazz big band since the 1920's". They did not last long and their function has been taken over by a number of regional bands. The repertoire movement is regarded as appealing to a broad audience as well as being educational.

There **exists a prominent international element in contemporary jazz** among the new generation of jazz musicians, with each one drawing on his or her own culture for their playing. There is a strong probability that the jazz of the future will continue to gain sustenance from the music of European composers and improvisers, and draw on the rhythmic variety of Indian, Arabian, African, Afro-Cuban or other Latin music (Porter *et al.*, 1993:447/8).

During the 1980's there appeared to be an **increase in jazz films**. The film *'Round Midnight*, featuring saxophonist Dexter Gordon, not only focussed on life in exile, but portrayed jazz in a totally new light and with authenticity as the guiding force. This film, in which Gordon portrays a character composite of Lester Young and Bud Powell, fairly accurately depicts the jazz scene of Paris in the 1960's. Other examples include the Clint Eastwood film, *Bird* (1989), about the life of Charlie Parker, *Let's Get Lost* by Bruce Weber on the life of trumpeter Chet Baker, and *Straight, No Chaser*, by Charlotte Zwerin and Bruce Ricker, depicting the life of Thelonious Monk (Moody, 1993:157-159). The Cotton Club in Harlem, New York, received attention in the 1985 film *The Cotton Club* (Crowther and Pinfold, 1986:79).

Another, more recent, release was the 1996 Robert Altman movie *Kansas City*, which tells the story of life in Kansas City in the mid-1930's. The action, which takes place in the Hey Hey Club, revolves around gangsters, politicians and two women caught in a crossfire. Many top modern-day jazz musicians play the roles of old stars such as Mary Lou Williams, Ben Webster, Count Basie, Coleman Hawkins and Lester Young. The story is supported by good jazz playing (Willis, 1996:64).

Where **corporate and national support for jazz** is concerned, an example was set when a cigarette company financed pianist Gene Harris's all-star band on a recording and world tour (Moody:159). Over the years Yamaha has made a sustained effort to

support (and finance) numerous jazz educational projects (Berg, 1991:22). Other examples of corporate and national support include a grant received by drummer Max Roach, the passing of legislation by a Michigan congressman that will make jazz a national treasure (refer p. 286), and the unveiling, by Yves Saint Laurent, of a fragrance called "Jazz" (Moody, 1993:159).

When considering the **greater sound tolerance of audiences**, it should be noted that modern-day audiences are being exposed to a greater extent to the more sophisticated harmonies of jazz. This is as a result of their listening to jazz-orientated groups such as Spyro Gyra. In this way they expand their listening tastes and become more receptive towards new sounds.

The **production costs of jazz records are relatively low** when compared with that of rock music. Record companies concerned with jazz productions are experiencing a profitable period. Jazz recordings are more easily available and at a reasonable price; as a result more people can afford and listen to the music.

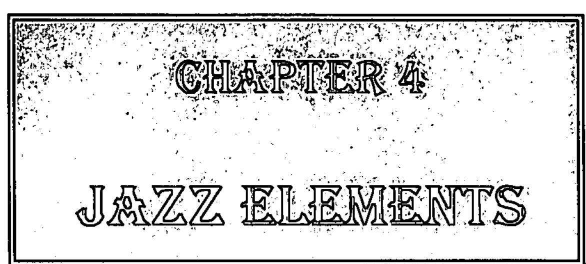
With regard to the **exposure of jazz on television and radio**, all that can be said is that jazz features more prominently on television than it did in previous years (the 1970's and early 1980's). However, the exposure jazz receives on European television is much greater than what it gets on American television. The exposure it receives on radio is even smaller. While some stations make a point of presenting jazz on a regular basis, many commercial radio stations seldom present jazz music (Moody:161/2). Again, European broadcasters appear to feature jazz more regularly and more comprehensively than their American counterparts.

Finally, where the **role of printed matter** is concerned, new and important biographies of prominent jazz figures have been published, even though the publishing industry appears to be wary about accepting jazz books for publication. Some books have gone out of print. Magazines which were once devoted only to jazz (for example, *Down Beat*), have switched to rock or other music. Some top jazz publications are based in countries such as Japan and not America (Moody:163). Magazines such as *Jazziz* and *Jazz International* are based in Britain (Stockton, 1998).

3.10 CONCLUSION

Chapter 3 dealt with the various styles, stages and ways of playing jazz went through during the course of its existence, from its inception around the turn of the century to where it stands today. It grew and developed, recognising yet not succumbing to varying degrees of popularity, from the New Orleans tradition, through Chicago and Dixieland, swing, bebop, cool jazz and hard bop, free/avant-garde jazz, Latin jazz and soul jazz, to the variety of trends or directions of jazz (or the continuation of older trends) in the 1970's, 1980's and beyond, for example, fusion, mainstream, free funk, *et cetera*. Each style has been discussed more or less in terms of its structure and/or characteristics, and prominent musicians (who do not warrant their own sections).

Throughout its history, in whichever style or splinter style jazz was manifested, it was characterised by certain aspects. These could be said to be the "building blocks" of jazz, without which it would have been just another music and not the unique, meaningful genre it is. In the way in which Berendt (1982:371/2) indicates the relationship and interaction between the three characteristics (swing, improvisation and sound and phrasing) which distinguish jazz from European music, so these building blocks or elements central to jazz interact with each other in varying degrees in the different styles. These elements need to be discussed, which they are, in detail, in Chapter 4.



4.1 INTRODUCTION

Jazz elements are those aspects that contributed towards shaping jazz music throughout its history. These elements will now be discussed, in the following (non-specific) order, namely:

* sound and phrasing
* improvisation
* the arrangement
* gospel music
* the blues
* jazz harmony
* form
* jazz melody, and
* jazz rhythm and swing.

4.2 SOUND AND PHRASING

Jazz sound and phrasing came into being as the black way of playing European melodies on European musical instruments (Berendt, 1982:119).

Jazz is distinguished from traditionally European music by its sound. Where a classically-trained musician in, for example, the string section of a symphony orchestra would strive to conform to a commonly-accepted conception of sound, this is of no great importance to a jazz musician. He has his own sound, which is more inclined towards emotionality and expression, and not so much based on the orthodox concepts of aesthetics. In European music aesthetics appears to be more important than expression. In jazz the reverse is true.

The non-standardised sound of the great jazz improvisers clearly reflected the self of the musician. Jazz sounds are hard and direct. Instrumental sounds are expressive and eruptive. A jazz player is at all times conscious of what he plays; he senses and feels it and knows and understands the music (Berendt, 1982:117).

The shaping of *sound* is more marked in older forms of jazz. Jazz *phrasing*, an element often absent in earlier times, has been added to the more recent forms. The emphasis in the history of jazz is thus shifted from sound to phrasing (until the advent of free jazz where, to an extent, some free-jazz players shifted the emphasis back from phrasing to sound). Sound and phrasing play such an important role in jazz that a jazz musician could transform a European concert piece, were he to play it, into "jazz", even when playing his part note for note; more or less in the manner in which a classical piece could be ragged (refer p. 136).

Jazz sound and phrasing are regarded as the most Negroid elements in jazz, leading back to the plantation shouts of the Southern Negroes. This and the element of swing appear to be the only predominantly Negroid elements in jazz (Berendt:118/9). Sargeant (1964:55) adds polyrhythm to these elements.

Although not predominantly Negro related, a nonetheless indispensable and integral part of jazz music is improvisation.

4.3 IMPROVISATION

In stating the widespread truism "there is improvisation in jazz", people (in particular laymen who know little or nothing about jazz) could naturally conclude that jazz *must* contain improvisation for it to be real jazz (Berendt:121).

The supposition that improvisation is a prerequisite for music in order for it to be regarded as jazz is not completely correct. Improvisation is not something that is added or used because there is a law that stipulates it. Yet at the same time it is correct to say that jazz usually contains improvisation, in however large or small an amount. Throughout the history of jazz it has been an integral part of jazz music, occurring spontaneously and being used as such by jazz musicians who often

expressed their personalities in the improvised sections. Improvisation is used in jazz because it is right for the type of music.

It is with the same techniques as employed in old European music[1] that the jazz musician has practised improvisation during the entire history of jazz: with the aid of harmonic structures. The jazz musician is given a harmonic structure on which to improvise (Berendt, 1982:120). The basic elements in this given framework, namely harmony, melody, rhythm as well as the element of mood, provide him with ideas. It is important to keep in mind the possibility that at any time during the course of jazz history one (or more than one) element can be stressed or concentrated on more than another, or it can be left out completely in favour of another element (Collier, 1977:84).

In the following paragraphs reference will be made to improvisation during the styles of jazz in terms of the role and merit of the following elements (in no specific order), namely:

* harmony
* melody
* rhythm, and
* mood.

Soloists during the swing era were more concerned with **harmony**, in the shape of chords. Although occasionally acknowledging the given melody, soloists used the notes of chords to create their own melodies, thus building their improvisation (Collier:84).

In most instances jazz improvisation is based on a song (in other words, a chord sequence or chord progression). This is usually a thirty-two-bar standard (popular) song form (AABA-form: an eight-bar main theme, A; repetition for eight bars, A; new

[1] Any parallels which may exist between the improvisation techniques of the old music and those of jazz developed unconsciously (early jazz musicians did not consciously take over the techniques used by, for example, Johann Sebastian Bach and other early European musicians). It happened as a result of a related (though not the same) basic musical feeling (Berendt, 1982:121).

eight-bar idea called the "bridge", B; and, finally, reiteration of the original eight bars, A), or a twelve-bar blues form[2] (refer pp. 313/4).

New melodic lines are placed over the given harmonies of the blues or the song. This is done through embellishment or slight alterations to the songs or blues, called "paraphrasing" by jazz critic André Hodeir, or, alternatively, the jazz musician can add new melodic lines above the given harmonies, called the "chorus-phrase" by Hodeir. (In modern terms it is referred to as "linear phrasing".) While the older forms of jazz had as their main improvisatory device the "decorative" (embellishing) paraphrase, the main improvisatory device of modern jazz is the chorus- or linear-phrase (which creates new melodic lines) (Berendt, 1982:121/2).

Collier (1977:85) calls attention to the importance, in bebop, of the chord sequence - chords had to be good to play on - while melodies appeared to be used as "launching pads" only. A greater number of passing harmonies were present and in greater variety (Sadie, 1980, V9:573). Harmonies could be extended by means of chords added to the sequence and by the use of the upper extensions of the chords in the soloists' improvisation.

On the opposite side of the chord-sequence-supreme principle, stood the **melody** and the melodic improvisations of, for instance, Thelonious Monk (refer pp. 228/9), who strongly featured the melody in his solos, and Sonny Rollins.

During the 1950's reaction set in against the extreme harmonic complexity of the music. This reaction can be heard, for example, in the work of Ornette Coleman and Miles Davis (Collier:85). Coleman on the one hand, concentrated on melody and **rhythm** while more or less ignoring or abandoning harmony (Sadie, V9:576). This resulted in a style which, in its use of vocalised sounds, displayed echoes of early blues but contained a complexity of rhythms played against the steady basic pulse. Davis on the other hand, was concerned with improvising on a scale or mode rather than a chord progression, in this way simplifying harmonic structures.

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[2] Additional sources for improvisation include Collier (1977:81-91), Edison (1978), Goddard (1994), Haerle (1978), Kernfeld (1991, V1:554-563) and Peters (1989).

Although not in the foreground during the styles so far mentioned, the element of **mood** (of the original song and of its development by the jazz musician) has nonetheless been present. It would appear, however, that during the 1960's and 1970's mood predominated, occasionally resulting in any preconceived harmony, melody and rhythm being done away with. Despite the lack of a preconceived (harmonic) framework, musicians depended upon each other for stimulation of ideas when improvising together spontaneously.

In jazz these "styles" of improvising (that is, by means of harmony, melody, rhythm and mood) all co-exist (Collier, 1977:85). It seems that it is only the personal approach of the player that separates jazz improvising from improvising in other music. The straight improviser, for example, is mostly subordinate to the composer who provides him with clearly defined limits within which to work. His range of sounds is smaller, "cleaner" (more orthodox) and much more impersonal than a jazz musician's. The different styles of improvising in jazz appear to have only one common factor that connects them, and this is that they are all expressions of the player's individuality.

From the discussion so far it is possible to deduce, according to Collier (p. 86), namely that improvisation:

* most frequently uses a chord sequence or chord progression
* often uses vocalised, highly personal sounds (the Afro-American heritage of jazz, in particular its vocalised sounds and blue notes, are used by jazz improvisers)
* generally occurs over a steady basic (rhythmic) pulse
* occasionally uses a framework of scale(s) or modes
* can utilise mood as its framework, and
* is always personal, an individual expression.

It is at this stage that the relationship between improviser and composer, and the relationship between these two "identities" and that of interpreter should be explained.

4.3.1 The relationship between improviser and composer

In contrast to European music (a composed music) where anyone with instrumental, technical and conceptual skills can make infinite reproductions of it, in jazz, despite an imitator's technical and intellectual superiority, it is only the musician who originally produced the music that can reproduce it[3]. A jazz improvisation is an improviser's personal expression and that of his musical, spiritual and emotional situation.

This implies that the concept "improvisation" is in fact inaccurate. When creating a chorus[4], a jazz musician is at the same time improviser, composer and interpreter. These three aspects must be evident in all jazz, even arranged jazz, whereas in European music the quality of the music will not be affected if they are separated. For example, other musicians were considered better interpreters of Ludwig van Beethoven's music than he himself. In jazz Miles Davis was the best interpreter of his own music, despite not being the most outstanding musician in his formative years where technique was concerned (Berendt, 1982:123).

If an improvised jazz chorus is copied by someone other than its creator, it could lose its authenticity and become untrue. (Another jazz player cannot play from the same experience or situation as that from which the original player improvised.) Of extreme importance to jazz improvising is this relationship between the music that is heard and the musician who created it.

When therefore referring to jazz improvisation, it is the identity of improviser, composer and interpreter that is meant. The arranger is also called on to fulfil this improviser-composer-interpreter identity. The arranger's writing should be based on his experience as an improvising-composing interpreter (Berendt:124/5).

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[3] When something is created through improvisation and is repeated after having proved to be of value, it also belongs to improvisation. This once-improvised concept is important. What improvising has created is linked to the musician who first created it. It loses its character if it is separated from him, notated and then given to another musician to play (Berendt, 1982:123).

[4] This is an improvisation made on the harmonies of a theme in the corresponding number of bars (Berendt:122).

The necessity for arrangements that are written out (decided on) in advance and thoroughly rehearsed arose with the development of the large jazz band. The arranger therefore assumed importance and so ushered in a new phase in jazz music (around 1929) (Chase, 1955:483).

4.4 THE ARRANGEMENT

It is important that the term "arrangement" be clearly defined. To many people it means something that has been written out in advance (Berendt, 1982:126) - a written framework. As the framework need not always be written down, a better term would probably be "organising". The musicians involved can work out the organising "on the spot" and memorise it. Or they can do it immediately before or during a performance if they are skilled enough[5] (Collier, 1977:105). Regardless of whether it has been written down in advance, the moment something is agreed upon in advance, arrangement[6] starts (Berendt:126).

It is believed by many people that a contradiction exists between improvisation and arrangement and that "the more arrangement, the less improvisation" there is. Another opinion was/is held by the jazz musician who, throughout the history of jazz, regards the arrangement as an aid to improvisation and not as an impairment to improvisatory freedom. (It enables him to know what the musicians playing with him are doing, thus providing him with even more possibilities for free and unlimited improvised solo playing.) Arrangements have been demanded by a number of prominent improvisers, notably Louis Armstrong.

[5] A simple example is found in the wind groups of jazz where the length and order of the solos between the theme (played in unison at the beginning and end) are determined spontaneously. A more advanced example is the so-called "head arrangement", a common practice in big bands of the swing era (since the 1930's) (Collier, 1977:105), for example, those of Fletcher Henderson, Count Basie and Woody Herman's first "Herd" of the 1940's. Only the first twenty-four or thirty-two bars of a piece would be established, the rest was up to the musician's improvisatory capabilities (Berendt, 1982:126). One player would start a repetitive phrase or riff. He would be joined by other players in the section (trumpets, trombones or saxophones) until eventually three separate levels of riffs were going on. Simple chord progressions were used and riffs easily fit over each chord change (Collier:105).

[6] More information on arranging may be found in Charlton and De Vries (1982), Collier (pp. 105-113) and Kernfeld (1991, V1:32-39).

Arrangement has existed since the formative years of jazz. Early jazz players like King Oliver, Jelly Roll Morton, Clarence Williams and Armstrong moved through improvisation to arrangement: "set, repeatable turns of ensemble playing", and once proved effective, these "turns" remained. Many good New Orleans and early Dixieland bands (e.g. the Hot Seven, Original Dixieland Jazz Band and Memphis Five) as well as later groups placed great value on arrangements (Berendt, 1982:125/6).

Early composer-arrangers included **Fletcher Henderson, Don Redman, Duke Ellington** (refer pp. 350-361) as well as Fletcher Henderson's brother **Horace, Jimmy Mundy, Alex Hill, Fred Norman, Sy Oliver, Edgar Melvin Sampson, Mary Lou Williams** (refer pp. 232/3) and many others (Southern, 1971:395).

Before continuing, it is necessary to refer to Fletcher Henderson and Don Redman in their capacities as arrangers.

Fletcher Henderson was an early jazz musician who, like Jelly Roll Morton, made use of arrangements and did some arranging himself (Harris, 1953:170). After Don Redman had left his band, Henderson did the arrangements for his band himself. His writing was simpler, more dependent upon solos and riffs and with a subtle power that fit the swing era's mood (Porter *et al.*, 1993:120). He attempted to produce music that satisfied his own musical tendencies while at the same time satisfied the listeners. In quantity Henderson's work was little more than most of the other bands of the time, but it was of better quality and had more polish. Not only were his arrangements neater, they were not too complicated for musicians to play or for the average audience to follow (Harris:170).

Fletcher Henderson's contribution to orchestral jazz was (for him and his band members) to show that careful preparation and spontaneity were agreeable in jazz and that improvisation could flourish within the context of written scores. On the other hand, orchestral consistency in terms of style and intention played a less important role. His musical value lies in the work of the large number of improvising soloists in his band, for example, Louis Armstrong, Tommy Ladnier, Roy Eldridge, Benny Carter, Coleman Hawkins and others (Sadie, 1980, V9:566).

The development of a coherent jazz style is usually credited to Don Redman, one-time chief arranger for Fletcher Henderson's band (Sadie, 1980, V9:565). Redman followed the same school of thought in that he provided a glossy, arranged background for a limited amount of solo work. He was a very good arranger and showed an ambitious side when supported by players such as Benny Carter, Joe Smith, Sidney de Paris and occasionally Fats Waller, Coleman Hawkins and Lonnie Johnson. Redman played with Fletcher Henderson from 1925 to 1926, after which time he joined the McKinney Cotton Pickers band (Harris, 1953:171).

In his work for Fletcher Henderson, Redman contributed antiphonal duet writing between the brass and reed sections (e.g. "Houston Blues", 1924). This simple, effective procedure was later commonplace in swing music. Groups such as Paul Whiteman's had already anticipated this device (e.g. "Anytime, Any Place, Anywhere", 1920). It is obvious therefore that Don Redman played a significant role in the establishment of the basic scoring method for large jazz groups (Sadie, V9:565).

Returning to the arrangement: it is clear that the arranger must be a jazz musician as well as a jazz improviser for the arrangement to fulfil its task - he has to develop out of jazz, so to speak, in order to work with it. When speaking of the jazz arrangement, it is necessary that improvisation be mentioned as well, because despite the progressive development of arrangement in jazz history, improvisation has not faded into the background. Both have developed equally. It would appear that the music of such musicians as Charlie Parker, Miles Davis, John Coltrane and Albert Ayler and other free-jazz players display a greater freedom of improvisation[7] than that of, for example, King Oliver, Louis Armstrong or Bix Beiderbecke at the height of traditional jazz (Berendt, 1982:126/7).

It is therefore only a small step from jazz arranger to jazz composer, as will be shown in the following section.

[7] Several masters of the same title would often be recorded until musicians and recording director are satisfied. On several recorded versions of a given piece of music by early musicians like Bix Beiderbecke or Louis Armstrong, the solos would vary yet still be comparable in structure and line. Charlie Parker's versions of a given piece would differ so dramatically that it would seem like a new piece being created each time (Berendt, 1982:127).

4.4.1 The relationship between arranger and composer

As a result of improvisation's importance in jazz, the music contains arrangements but no completely "composed through" compositions[8]. As European music is composed music with almost no improvisation, the term "jazz composer" becomes a paradox. However, the jazz composer can leave room for jazz improvisation despite structuring his music according to the European tradition. What is structured according to the European tradition can also be written in a jazz manner (Berendt, 1982:127).

With men such as Louis Armstrong and Sidney Bechet the soloist had become all-important. The more complex and subtle the soloists' lines became, both tonally and rhythmically, the less susceptible they were to collective improvisation. The growth of the soloist led to the introduction of the composer-arranger[9] or semi-composer. Although "freed", the soloist still had to be controlled in the interest of the ensemble as a whole.

The earliest manifestation of this process in jazz can be found in Jelly Roll Morton's band pieces, recorded with his Red Hot Peppers, from 1926 to 1928 (Mellers, 1964:109/10). With each participant demonstrating his own creativity, the character of the jazz band was such that performances appeared to be uneven in quality and divided in aim. Morton, in counteracting this, not only retained the immediacy of improvisation but at the same time made it submit to a well-planned structural symmetry, so that soloist and band enhanced each other (Sadie, 1980, V9:566/7). Despite strict control over his soloists, his music, displaying freshness and spontaneity, was undoubtedly jazz yet at the same time composition with development taking place within and between sections (Collier, 1977:129/30).

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[8] According to Collier (1977:129) the material that provides the framework for improvisation in jazz is dividable into two sections of unequal size. The larger section is that of the theme (and possible arrangement of that theme) where the soloist is all-important. The smaller is that of composition. The soloist holds an equal or subordinate position and the theme has been developed in some way. Most jazz musicians are concerned with the successful joining of these two elements.

[9] Band pieces were composed in the sense that themes and formal proportions were predetermined, and re-composed in the sense that each player made anew the material during the performance (Mellers, 1964:110). The composer-arranger's talent lay in his writing the music so as to fit in with the bands' and individual soloists' styles (Southern, 1971:395).

According to Berendt (1982:128) the term "jazz composer" has been revitalised since the 1950's by such musicians as Jimmy Giuffre, John Lewis, Ralph Burns, Charles Mingus, Carla Bley and Chick Corea. However, the only jazz musician to be on a level equal to that of the great jazz improvisers (Louis Armstrong, Lester Young, Coleman Hawkins, Charlie Parker, Miles Davis, John Coltrane, *etc.*), is Duke Ellington, jazz "composer" since the mid-1920's. All worthwhile developments in jazz composition seem to have developed from his music. Both the soloist and the form are carefully controlled. All his work displays a sense of continuity and development (Collier, 1977:130).

A different kind of composer, one who merely writes twelve-bar blues or thirty-two-bar songs and supplies his players and himself with materials for improvisation, has existed in jazz since its beginnings. This tendency is noticeable in the music of the early players of jazz such as Jelly Roll Morton, through the 1920's and 1930's and, for example, Fats Waller, the 1940's and Thelonious Monk, and on to later jazz players such as Miles Davis, Sonny Rollins, John Coltrane, Herbie Hancock, Archie Shepp, Muhal Richard Abrams and numerous other well-known improvisers of modern jazz.

There is a direct relationship between this kind of composing and the process of improvisation, without touching on the arrangement (Berendt:128). The roles of the jazz soloist and composer must complement one another and be interlocking - clearly demonstrated by the best work of Duke Ellington - and never be opposing or alternating (Sadie, 1980, V9:598).

The integration of soloists into the fabric of the composer's design is the biggest problem facing jazz composition. If the piece is free enough for the performers to contribute to the composition, then it is very likely that their solos will fulfil the requirements of the composer. However, it is up to the soloist to subordinate himself to the piece even more if this piece is a showcase for the composer's thoughts. This is demonstrated extremely well by Miles Davis (in "Saeta", from the album "Sketches of Spain") who is free enough to play his best while subordinating himself to the demands of the composer (Collier:130/1).

This gives rise to the question about the relationship between the individual and the collective which, in turn, brings to mind the relationship between the arrangement and improvisation, with the arrangement being ordered and free of improvisation. The gaining of importance and scope by the arrangement has led to improvisation doing the same and, finally, also composition (after the freeing of improvisation). Dave Brubeck provided an apt summary on the question of individual and group in jazz: "Jazz is about the only form of art existing today in which there is freedom of the individual without the loss of group contact." (Berendt, 1982:128/9).

A further point of discussion is the role gospel music played in structuring jazz.

4.5 GOSPEL MUSIC

Known as the religious songs of the Blacks, gospel songs are the more modern forms of the spirituals, being much more swinging, jazz-like and alive than the old spirituals (Berendt:140). Especially in Northern American black communities, gospel songs have more or less replaced spirituals (Sadie, 1980, V7:554).

Gospel music (and spirituals) is the religious variation of the more secular blues (Berendt:140), a "religious type of folk or popular music" with a performing style which is similar to that of popular and secular folk genres (Sadie, V7:554). Modern gospel songs appear to be composed pieces through and through, and are marketed as sheet music. It is rare not to find gospel music being used freely in church services, normally as a basis from which interpretation and individual activity can develop.

Mahalia Jackson undoubtedly has been (and will remain) the most important gospel singer so far. It was her recording of "Move On Up a Little Higher" (1945) that made her famous. She made the white world sit up and take notice of gospel music, familiarising them to an extent with the art of gospel singing. She was the only gospel artist heard by the white public; gospel music at the time was still the so-called "underground" and (among other people) little-known art form of black

Americans. Nevertheless, it was a flourishing and powerful art form[10] (Berendt, 1982:140/1).

Falsetto singing (which pushes the male tenor or baritone voice into range of the female soprano) has been practised very successfully by male gospel singers and preachers[11]. African natives of the male sex have practised this method of singing for centuries as a sign of manhood. From spirituals and gospel songs it infiltrated the blues and, much later, modern jazz (e.g. used by Leon Thomas) and contemporary rock and soul music. It also comes to mind when listening to the "falsetto" playing of the post-Coltrane tenor saxophonists.

Although gospel songs occasionally feature a mambo, waltz, hillbilly and cowboy or boogie woogie rhythm, they are mostly characterised by a steady, full jazz beat (Berendt:142). Besides stylistic links between blues and gospel music (Sadie, 1980, V7:556), the content of gospel songs (like that of the blues) may include everything found in everyday life, for example, telephones, railroads, elections and so forth.

Like spirituals, gospel songs should not be regarded as belonging to history. They have developed alongside of jazz and have grown only more vital and more effective. Since the 1950's gospel music (and later soul) have entered other areas of black music, initially jazz (Berendt:142). Black gospel music influenced and was influenced by black secular styles, initially the blues and later rhythm 'n blues. Gospel music also became associated with popular music (which, in the 1970's, led to rock-gospel shows like "Jesus Christ, Superstar") (Sadie, V7:558).

[10] There exist a vast number of gospel artists, small groups and larger choirs (of which only a few can be mentioned); according to Berendt (1982:141) gospel groups total more than jazz groups. The most important gospel singers include female singers: Inez Andrews, Marion Williams, Clara Ward, Mary Knight and Sister Rosetta Tharpe (Sadie, 1980, V7:557). Male singers include Jessy Dixon, Alex Bradford, Isaac Douglas and James Cleveland. Important female gospel groups include the Davis Sisters, the Roberta Martin Singers and the Barrett Sisters. Outstanding male gospel groups include the Brooklyn All Stars, the Gospelaires, the Mighty Clouds of Joy and the Fairfield Four. The best gospel choirs include the Gospel Singers Ensemble, the Garden State Choir, the Staple Singers, the Edwin Hawkins Singers (Berendt:141) and the Ward Singers, who influenced many other choirs (Sadie, V7:557).

[11] Sadie (V7:554-558) does not mention falsetto singing in relation to gospel music; this does not mean that it was not used. Apparently, since the 1950's full-voiced singing was expected, expressed in the guttural or artificially rasping style. Preachers and male street evangelists especially made use of this style while female singers often exploited vocal range extremes (Sadie, V7:557).

In the latter part of the 1950's musicians (singers) such as Ray Charles and jazz musicians Horace Silver and Milt Jackson initiated a "soul wave" that received its strongest impulse from gospel music. Since the 1960's soul[12] has become associated with popular music too. It is unimaginable for the successful rock and soul singers of the 1960's and 1970's (Otis Redding, Aretha Franklin, Little Richard, James Brown and many others) to exist without their gospel background (Berendt, 1982:142).

Gospel and jazz singing are also related in the respect that numerous outstanding female jazz singers started their careers by singing in church, for example, Sarah Vaughan, Dinah Washington as well as Aretha Franklin. Sister Rosetta Tharpe had also sung in church before gaining recognition in the jazz world with the swing bands of Cab Calloway and Lucky Millinder. She later returned to gospel singing (Berendt:143).

Even stronger than gospel music's influence on jazz, was the influence on the structural development of jazz by the blues.

4.6 THE BLUES

A discussion of whether "the blues is essential to the jazz idiom", resulted in critic Leonard Feather's apt summary (cited in Berendt:129): "I think what it all boils down to is that the blues is the essence of jazz, and merely having a feeling for blues means having a feeling for jazz. In other words, the chords or the notes of the chords which are essential for blues are the notes that are essential for jazz - the flat third, flat seventh, etc."

Collier (1977:92) believes that the blues (refer pp. 89-130) is in essence an atmosphere, a "something" that cannot be clearly defined and that has become an integral part of jazz. At the same time it is a sequence of chords, or a form, that is frequently found in jazz and pop music. It is also a folk music closely linked to jazz yet independent of it, and one of the factors that gave rise to jazz.

[12] According to Berendt (1982:142) soul is merely secularised gospel music.

The blues had vocal beginnings in the hollers and field songs sung by the Negro slaves on plantations. Wandering Negro minstrels (some of them blind), travelling from town to town, were the first blues singers in America. Singing the blues while accompanying themselves on the guitar was their only means of existence. Through blues singers like Muddy Waters and Big Bill Broonzy this "country blues" enjoyed a renaissance in the 1960's in England. The resulting "rhythm 'n blues" popularity in turn initiated new interest in the blues in America (Collier, 1977:92).

This discussion will unfold further with regard to the following, namely:

* blues lyrics
* form (or structure)
* blues harmony, and
* "blue" notes,

and the influence these aspects had on jazz.

In the first place, **blues lyrics** were very personal. Songs were mostly about trouble, for example, poverty and hardship, sex, the absence or loss of a lover, drink, natural disasters, *et cetera*. On the other hand, they could also be full of life with a hidden humour.

In the second place, the concept of **form** was initially applied rather loosely by the first country blues singers. Three phrases were used, often of varied length. The twelve-bar structure became a standard feature with the establishment of the blues as an instrumental form in early jazz (Collier:92/3). From the earliest blues right through to the modern, more complex blues improvisations, the twelve-bar chord structure has remained virtually consistent (Berendt, 1982:130).

This twelve-bar blues stanza is made up of three phrases of four bars each. The first four bars form a "statement" that is repeated (over different harmonies) over the next four bars. The final four bars represent a "conclusion" drawn from the previous eight bars. The three four-bar phrases are normally only filled up to the beginning of the third, seventh and eleventh bars. The remaining one-and-a-half bars of each phrase are filled with a short, cadenza-like bit of improvisation (the so-called "break"). The

classic blues break forms the germ cell of jazz improvisation as such (Berendt, 1982:132).

This three-line approach was particularly noticeable during the classic blues period. Part of the entertainment of the time was female singers singing the blues. Jazz musicians such as Louis Armstrong often accompanied them and improvised between the phrases. Early blues singers improvised on their guitars during the break (Collier, 1977:92/3).

Blues of eight and sixteen bars, however, do exist and even more complicated blues are also known, for example, "St Louis Blues" is 12 12 16 bars and "Beale Street Blues" is 12 12 8 bars long. A number of contemporary musicians perform blues with an odd number of bars (in a way returning to the original informality of country blues).

In the third place, the hymns sung by the slaves gave rise to **blues harmony**. The blues strophe is based on the most fundamental chords, namely the tonic, dominant and subdominant. In the key of C, the basic blues harmonic scheme would be the following:

1	2	3	4
C	**C**	**C**	**C** or **C7**
5	6	7	8
F	**F**	**C**	**C**
9	10	11	12
G7	**G7**	**C**	**C**

(Collier:93).

A basic harmonic scheme provided by Berendt (p. 130) is slightly altered. Bars five and six are built on **F7**.

Infinite variation is possible - such as this typical harmonic structure of a blues in the bop period - without destroying the character of the music:

1	2	3	4
C^{6}_{9}	**F-7**	**E-7 D-7**	**$C^{\#}$-7 $F^{\#}$7**
5	6	7	8
F	**F-7 B^{b}7**	**E-7 A7**	**E^{b}-7 A^{b}7**
9	10	11	12
D-7	**A^{b}-6**	**E-7 E^{b}-7**	**D-7 G7**
(**G** in bass)			

(Collier, 1977:93).

However, influenced by Miles Davis's experiments with modal jazz, contemporary jazz has often found its way back to the basic chord sequence which was occasionally outlined by a repetitive bass pattern (**Example 4.1**) (Collier:94).

Example 4.1 A repetitive bass pattern
(Collier, 1977:94)

Finally, the special fascination of blues melodies and blues improvisations that are built on the twelve-bar chord structure, is derived from the so-called **"blue notes"**, namely the third and seventh steps of the standard European scale (Berendt, 1982:130/1).

The concept of blue notes is believed to have originated as a result of the difficulties experienced by the slaves, who were familiar with West African pentatonicism (which lacked the third and seventh scale steps), in adapting their musical thoughts and actions to European diatonicism (Sadie, 1980, V2:812). These notes therefore had to be flattened for them to be a part of the early Afro-American's musical feeling, thus

becoming blue notes (Berendt, 1982:131). This is probably the most likely theory, although others do exist[13].

Blue notes do not have a fixed pitch or intonation but are varied according to the feeling and instinct of the player. Sargeant (1964:161) places blue-note intonation as somewhere between flat (as indicated) and natural. The player would then stay within this compass, moving up and down it as he sees fit. Sadie (1980, V2:812) is of the opinion that intonation can easily vary to more than a semitone below true pitch.

Virtually all jazz accompaniments and a large number of jazz melodies or tunes featured this unique blues tonality (Sargeant, 1985:1106). It not only played an influential role in jazz harmony and intonation (Sadie, V2:812), but gave jazz much of its melodic originality (Hodeir, 1956:44).

When the flattened fifth note was introduced by bop musicians in the 1940's, it also became a "blue" note, equal in value and importance to the third- and seventh-step blue notes.

As often happens in a blues piece, a traditionally tonic or dominant chord can fall under a blue note. Frictional sounds now develop between the minor third in the treble and the major third in the bass (**Example 4.2**) (Berendt:131).

In **Example 4.2** every other note in the melodic line is a blue note. Each blue note resolves into a "normal" note, usually a half tone lower than the blue note. As a result the cadence shows itself to be merely a sequence of tension and relaxation,

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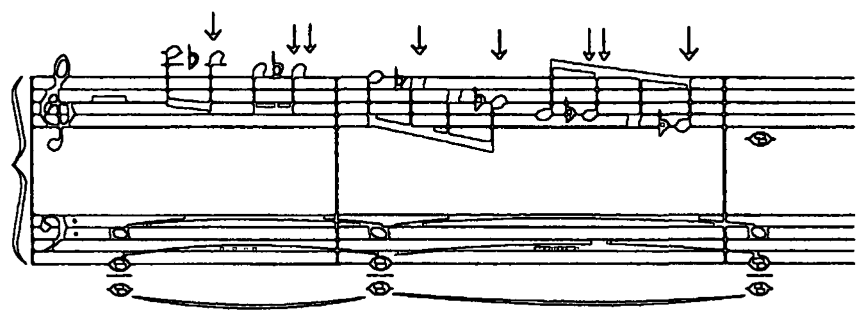
[13] If early research done by Richard Allen Waterman is correct, another theory for the existence of the blue notes could be the following. Waterman has stated that the African scale had a diatonic character and included the third and seventh steps. These steps were occasionally noted to be of variable or wavering intonation (to have slight deviations of pitch) (Chase, 1955:72). Now, the blues scale (and blue notes) probably did originate as a result of the early Negroes' attempts at adapting their conception and experience of West African music and sound to the European conception of music and sounds. But, according to Waterman's research, it would appear that the concept or idea of blue notes, insofar as their wavering or varying intonation is concerned, was familiar to the West Africans. Therefore, if only in principle, this could have been remembered by the early Afro-Americans in the same way that African music and songs and musical elements were remembered (in principle) in the minds of the slaves after having been brought to America (Sadie, 1980, V19:448).

repeated a number of times (refer pp. 318, 329/30, 336). This brings to mind and clarifies the tendency in jazz whereby tension is created and immediately dissolved, after which new tension is created and again dissolved. In contrast to European music, in jazz the time span of these tensions is fairly narrow.



↓ traditional blue notes at the third and seventh steps

↓↓ blue notes originating in the flattened fifth

Example 4.2 A typical blues melodic line
(Berendt, 1982:131)

The blues display a strong tendency towards descending melodic lines (this is basically because of the resolution of a blue note onto a note one half tone lower). Many jazz improvisations, both within and outside of the blues influence, use this type of melodic line (**Example 4.2**), either as it is or in a similar form. This indicates that irrespective of whether an actual blues tune is involved or not, blues elements have permeated just about every aspect of jazz (Berendt, 1982:131/2).

Despite being regarded as a revolutionary art development of the twentieth century, jazz does not project this newness in all its aspects or elements. It is noticed in its rhythmic and sound development, but not really in its harmonic (and melodic) development. The blue notes would appear to be the only novelty in jazz harmony (Berendt:143). It is the intention now to discover what the element of jazz harmony is all about.

4.7 JAZZ HARMONY

This section will unfold along the following appropriate lines, namely:

* jazz harmony over the years
* the European and/or Negro character of jazz harmony
* scales commonly used in jazz, and
* important influences on jazz harmony.

4.7.1 Jazz harmony over the years

With the exception of blue notes, the jazz prior to and apart from free jazz, or in short "conventional" jazz, shares a harmonic language with popular entertainment and dance music. The harmonies not only of ragtime, Dixieland and New Orleans jazz, but also of marches, waltzes and polkas are all based on tonic, subdominant and dominant chords. In the 1920's whole-tone effects and Debussy-like chords were added to jazz by Bix Beiderbecke, while in the 1930's sevenths were "enriched" with ninths, or even elevenths, and the sixth was added to the major triad. Since the 1940's the basic harmonies of a piece and passing chords alternated, or "alternations" completely replaced basic harmony.

Parallels exist in, and there is a certain amount of synchronisation between, the development of jazz harmonies (from ragtime and New Orleans jazz to bop and cool jazz) and similar (corresponding) developments in the harmonies of popular music (from the polka to the movie music of Hollywood) (Berendt, 1982:143/4). In this respect André Hodeir is of the opinion that pop music has influenced jazz and he maintains that the harmonic language of jazz is "largely borrowed" from European music.

In the same manner that melodies formed the basis for variations in traditional jazz, harmonies formed the basis for variations in bop and cool jazz. As jazz developed, there was an increasing tendency and concentration of jazz-like tension-building and tension-dissolving elements; this was already noticeable in bop. In the early stages of bop many people regarded its different harmonic vocabulary as "atonal", meaning the music has no tonal centre of gravity (no relationship to a tonal centre). This,

however, was not the case in the forms of modern jazz that prevailed before free music (and even then only in rare instances). Harmonic centres of gravity were not lacking, the listeners were merely unaccustomed to listening for them (Berendt, 1982:145).

Like the parallels existing in the development of jazz harmonies and those of popular music, the development of harmonies in jazz runs a parallel course to similar harmonic developments in modern concert music. This brings to mind the favoured bop interval, the flattened fifth, and the similarities between it and the tritone, which is of significance in the modern concert music of, for example, Béla Bartók, Paul Hindemith, Darius Milhaud, Igor Stravinsky and others.

Hindemith believes the tritone to be indifferent to the harmonic base. Jazz musicians share this belief that the flattened fifth stands in a neutral, almost indifferent relationship to tonality. The great popularity of the tritone in modern jazz is a result of this "indifference". The tritone of modern symphonic music together with the blue notes and flattened fifths of jazz therefore point towards the loosening and broadening (freeing) of tonality (Berendt:146).

The dissolution of orthodox tonality was first noticeable in the 1950's in the work of musicians such as Charles Mingus, Lennie Tristano and George Russell. Together with Jimmy Giuffre they, and others, paved the way for the sudden harmonic freedom of free jazz, the first outstanding representatives of which were Cecil Taylor and Ornette Coleman. The laws of conventional functional harmonies were rejected at long last. Yet, in a large number of even the freest recordings, so-called "tonal centres" were still important to music and musicians, even though they were often merely crucial centres of gravity for the musician to keep his direction.

Since the 1950's and the improvisations created by Miles Davis and John Coltrane, the ever-changing chords of a harmonic structure could no longer decide the harmony. If a chord corresponded to the scale (the "mode"), it was allowed (this is the basis of "modal jazz" as employed by Davis and Coltrane). Besides allowing harmonic freedom, this way of playing also prevented arbitrariness. Through modal playing a move was initiated towards free harmonisation common in many African

musical cultures, and away from strict European harmonies; Africanisation of the music occurs.

In the 1970's the freedom of free jazz was combined with the harmonic possibilities of previous jazz styles. In terms of harmonies, the new aspects it gained were grounded in the power and virtuosity with which harmonies from different sources were dealt with. For example, pianist Keith Jarrett's playing may include Debussy-like whole-tone harmonies, blues chords, exotic elements, romantic elements as well as a variety of harmonic possibilities of conventional jazz, all existing side by side and held together by modality (Berendt, 1982:147).

The next point of discussion is the European and/or Negro character of jazz harmony as such, as well as aspects thereof, like its blues scale.

4.7.2 The European and/or Negro character of jazz harmony

Sargeant (1964:190) holds the opinion that jazz harmony is basically a European structural principle. If there are any Afro-American elements present in jazz harmonisation, they would be the result of the effect of black melodic habit and black taste, all based on a European harmonic structure. The early Afro-American's system of harmonisation would therefore appear to be a characteristic, but simplified version (or dialect) of the European system (Sargeant:191).

A strong European influence can be detected in the scalar aspects of jazz melody, although some features undoubtedly originated with the early Afro-American. With its slight deviations of pitch, blues intonation is definitely Afro-American (Sargeant:147-149). Wavering intonation had on occasion been found in the third and seventh steps of the African scale, as remarked by Richard A. Waterman (Chase, 1955:72). Because of its frequency, pentatonicism is also regarded as an Afro-American musical characteristic, even though it may possibly have been borrowed (refer p. 23). As in the case of pentatonicism, the frequency of appearance in Negro music ensures the identification of other scalar constructions with the Negro idiom (Sargeant:149).

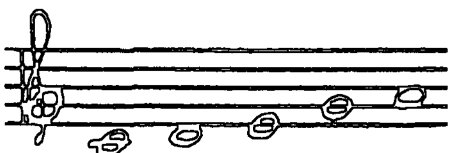
The scalar constructions used in jazz constitute the content of the next point of discussion.

4.7.3 Scales commonly used in jazz

There exist a number of scales that are common in both Afro-American music in general and in jazz (Sargeant, 1964:151). They are, namely the:

* pentatonic scale
* major scale
* minor scale, and
* blues scale.

According to Sargeant (1985:1108) two scales are most commonly found in the American Negro's music, including jazz: firstly, the **pentatonic scale** and secondly, the common **major scale** with various Negroid alterations. The pentatonic[14] scale has a generally major character and is made up of a root, major second, major third, perfect fifth and major sixth (**Example 4.3**).



Example 4.3 The pentatonic scale
(Sargeant, 1964:151)

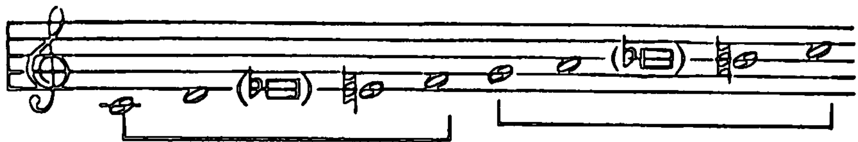
The third scale used in jazz is the **minor scale** which, as in spirituals, enjoys lesser usage, this according to Sargeant (p. 1108).

Finally, in addition to the aforementioned scales, another distinct and characteristic scale appears to be a more truly Afro-American contribution to jazz and jazz

[14] Differentiation between Afro-American and other music cannot be made solely on the basis of the pentatonic scale. Very likely indigenous to every continent, it is universally possibly the most used scale of all (Sargeant, 1964:152). It occurs in, for example, Tin Pan Alley tunes, American popular songs of purely Anglo-Celtic origin, native African music and primitive and folk music all over the world (Sargeant, 1985:1108).

harmony. Already implicated in the inflections of early Afro-American speech and traceable through early nineteenth-century spirituals, this scale's influence on jazz began soon after the advent of the blues. It is only natural, therefore, that it would be called the **blues scale** (refer pp. 124/5).

The blues scale[15] is present in virtually all improvisation. The harmonic and melodic structure of jazz has been greatly influenced by it. Sargeant (1985:1108) believes that the blues scale[16] is made up of two similar tetrachords that are positionally similar to the tetrachords of an ordinary major scale (**Example 4.4**).



The blue third and seventh are indicated by a flat (♭) and a rectangular notehead.

Example 4.4 The blues scale
(Sargeant, 1985:1108)

Example 4.4 shows two tetrachords, each of which contains three fixed tones with fixed intonation (the first, second and fourth), and one variable tone (the third) which is subject to slight changes in intonation. A whole tone separates the first two tones of each tetrachord, the fourth tone is a perfect fourth above the first tone, and a major second separates the two tetrachords.

The two variable tones (one from each tetrachord) have a dual character. They may appear as either the normal third and seventh of a major scale, or they may take on a special "blue" quality. Their intonation is usually somewhere between flat (as indicated) and natural, but may alter slightly as the player moves up and down within

[15] The blues scale is the Negro's own unique product and it is because of his influence that it is used in American popular music. It has not originally been used by white musicians and for centuries no similar scalar constructions were used in European music (Sargeant, 1964:188/9).

[16] A different blues scale with a flattened fifth (common since the 1940's and considered as more authentic by contemporary jazz musicians) also exists, namely C-E^{b}-F-(F$^{\#}$)(G^{b})-G-B^{b}-C (Stockton, 1996).

the confines of this range, producing a distinctly wavering intonation (Sargeant, 1964:161).

The final point of discussion should feature the important musical aspects that greatly influenced jazz harmony.

4.7.4 Important influences on jazz harmony

Sargeant (pp. 197/8) is of the opinion that jazz was influenced at ground level by two important musical aspects, namely:

* the blues scale (already discussed), and
* barbershop harmony (a close chromatic harmony).

Favoured for many decades by rural American guitar players and part-song writers (Sargeant, 1985:1109), **barbershop harmony** was generally associated with American cowboy and hillbilly music, types of Negro music and theatrical "male quartets".

In barbershop harmony (related to "instrumental" harmony, where it is called "sectional harmony") voices perform in close harmony. Movement frequently takes place in chromatic half-steps, and seventh and ninth chords and triads (in particular seventh and ninth chords of "dominant" formation) are very common. Influences on the music type seem uncertain, but it would appear that the structural character of accompanying instruments such as the guitar and banjo indirectly gave rise to barbershop's chromatic peculiarities (Sargeant, 1964:198/9).

Jazz harmonisation technique was greatly enhanced by barbershop harmony. Among accompanists it boosted the popularity of seventh and ninth chords and encouraged the frequent use of parallel movement. Chromatically, individual voice progression became even smoother. The method whereby music moved from dominant seventh to dominant seventh, or ninth through related key cycles (without modulation being involved) was adopted from barbershop harmony. Jazz composers have also taken over the preference of barbershop for seventh chords over simple triads (Sargeant:200,202).

The typical barbershop harmonic sequence (**Example 4.5**) has been included in the accompaniments of vast numbers of sheet music and improvisations (Sargeant, 1985:1109).

Example 4.5 A typical barbershop harmonic sequence
(Sargeant, 1985:1109)

In conclusion it should be mentioned that jazz harmonisation is, apart from a degree of freedom of variation in ornamental pianistic figures, highly standardised. Harmonically, most jazz conforms to the simpler basic habits of jazz accompaniment. Harmonic substructures with a strong blues influence go hand in hand with well-developed melodies and rhythms.

The early Afro-American has influenced (traditionally European) progressional harmony in his own unique way and, to a greater or lesser degree, this influence has been felt in every single style of jazz (Sargeant, 1964:209/10).

The next jazz element under discussion is the formal structure of jazz which, when compared with Western musical form, is of a rather elementary nature.

4.8 FORM

Jazz musical form is of a simple cyclical variety (Sargeant:210). A theme (taken from some popular melody, or improvised) is presented, on which a series of melodic and rhythmic variations are performed. Throughout the variations the basic harmonic structure of the theme remains the same; the harmonic phrase is merely repeated again and again. The usual structure is a simple theme and variation type, namely $A+A^{I}+A^{II}+A^{III}$.

Some common variants found within this formula are now mentioned. A "verse" (or introductory stanza) and a "chorus" (constituting the main melody) form the component parts of popular Tin Pan Alley songs. Where phrase construction is concerned, these parts usually correspond to European song-form principles. The verse and variations on it usually appear less in semi-improvisatory jazz performance than the chorus and its variations. Apparently anything can precede or follow anything else. On occasion the chorus alone may serve as theme for the variations, while the verse may be omitted completely. Phrases are normally constructed in four-, eight- or sixteen-measure units. With a traditional ensemble the same key, with modulation only in rare instances, is used during the entire improvisation (Sargeant, 1964:245/6).

It is primarily the lack of creative development in jazz harmony that caused the conventional formal layout of traditional jazz to lack variety or complexity. While the melodic and rhythmic aspects of jazz were made interesting by improvisatory variation, jazz harmony (though only until free jazz in the early 1960's) remained relatively simple and unimaginative, a feature it shared with most folk music. The unique twelve-bar blues structure was the only contribution of jazz to musical form (Sargeant:247/8).

Like jazz harmony and jazz form, jazz melody has remained fairly traditional (at least until the 1960's and the start of free jazz); despite developments taking place within the genre, it sported a simple nature. Jazz melody then is the next point of discussion.

4.9 JAZZ MELODY

With the exception of melodies containing blue notes, jazz melody practically did not exist in the early forms of jazz. In a way these melodies showed a likeness to march music and circus music melodies and to late nineteenth-century piano and drawing-room music. The increasing importance of jazz phrasing led to the development of jazz melodies in terms of this phrasing, to the extent that the melodic flow itself was finally changed and shaped by it. This resulted in the rise of so-called "jazz melody" (Berendt, 1982:148).

Jazz melody displays a certain character, and characteristics, that came about and developed during the course of jazz history. The following discussion will therefore be with regard to, namely:

* the character of jazz melody (which deals largely with the preference for implication or subtleties over overt statement), and
* untying jazz improvisation from the theme.

The latter includes the principle of tension and relaxation as expressed in jazz melody.

4.9.1 The character of jazz melody

Jazz has a number of unique characteristics, one of which derives from the instrumental conception of jazz. According to jazz critic André Hodeir (cited in Berendt, 1982:149): "Composers in the European tradition conceive a phrase by itself and then make it fit the requirements of a given instrument. The jazz improviser creates only in terms of the instrument he plays. In extreme instances of assimilation, the instrument becomes in some way a part of him..."

Since the musician and his instrument are just about "projected into" the melody (that is, made part of the melody), there is a much closer connection between a jazz melody and aspects such as vibrato, attack, rhythmic placement and accentuation[17], so much so that the melody may be rendered meaningless without these aspects. Jazz melody ceases to exist and loses its meaning when its ties to the instrument on which it is played and to the creating musician who plays it are severed. Jazz improvisations can therefore not be satisfactorily notated[18]. Notation becomes meaningless because the subtleties upon which everything depends (e.g.

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[17] For more information on accentuation see Sargeant (1964), Chapter 5.

[18] This brings to mind the concept of the blue notes with their wavering intonation that is difficult to notate correctly. An answer of a compromise of sorts has been reached in the use of a (blues) scale with a flattened third and seventh to enable musical notation to express the precise intonations of blue notes. Striking the flat and natural simultaneously (the dissonant minor second) was the piano's way of compromising; it thereby eliminated or at least reduced its limitations in order to successfully produce or sound blue notes. For notational convenience the flat third is normally indicated enharmonically as the sharp second. Backed by the popularity gained among pianists it spread to all kinds of jazz (Sargeant, 1964:170/1).

accentuation, attack, phrasing, expression and conception) cannot be expressed in notation.

As jazz developed, a method was developed by improvisers whereby subtleties could be projected into jazz. Around the end of the 1940's and the beginning of the 1950's the oppressively dotted quarter-and-eighth-notes (frequently found in the jazz of the 1920's) fell from use and made the melody flow more smoothly; this aided and accentuated jazz melody's flowing character.

A new way of improvisation, developed by jazz musicians Lee Konitz, Miles Davis and Lennie Tristano, shows eighth note following eighth note with almost no punctuation involved. While these lines certainly look very "European" and "symphonic" when transcribed, when played by good modern jazz players they unfold into the true essence of "concentrated jazzness". True jazz character can now be found in the subtlety of conception and not as before in the "crude, external punctuation and syncopation of notes". Aspects within the jazz melody are implied or subtly referred to by the music, rather than prominently or overtly displayed[19]. This explains the saying by jazz musicians: "Jazz isn't *what* you do, it's *how* you do it."

As a result of development that took place within these previously mentioned refinements (the very important differentiations in phrasing, vibrato, attack, accentuation, *etc.*), the chances were greater for the beat (the rhythm section) to be incorporated into the melody line. This led to the more frequent appearance of unaccompanied solos displaying just as much true jazz feeling (Berendt, 1982:149). Coleman Hawkins's "Picasso" (1947), the first piece recorded wholly without rhythm accompaniment, ultimately led to musicians like Sonny Rollins and Albert Mangelsdorff playing unaccompanied, swinging cadenzas and improvisations (popular during the 1970's).

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[19] This phenomenon reminds one of the Negro spirituals (refer p. 54) where scenes or events are alluded to rather than openly described. Also of the African language and music (refer p. 60) where subjects or notes are approached in a roundabout way.

It would therefore appear that, starting in the mid-1950's, the primary concern of jazz improvisers was creating an atmosphere of true jazz intensity; they did this by playing long, flowing lines without any intruding external effects.

Free-jazz musicians fall in either one of two groups, namely those who emphasised sound rather than phrasing, and those who retained the elements of post-Lester Young and Charlie Parker jazz phrasing as well as a joyful intensity of African origin (Berendt, 1982:150).

While this section dealt mainly with allusion and implication, the second and shortly to be discussed aspect of jazz melody, the untying of jazz improvisation from the theme, deals with more concrete situations and aspects.

4.9.2 Untying jazz improvisation from the theme

There was a steady decline during the history of jazz in the importance of the thematic or harmonic material on which musicians improvised. Similarly, while important in older jazz, the ornamentation and embellishment of the theme decreased. The melody of a theme was affected to such an extent by the increasing freedom of improvisation, that it was hardly of any significance and often unrecognisable at the start. Since the 1950's improvisations took place on the harmonies of a theme rather than on the actual theme, in particular in fast pieces (Berendt:150).

This process of separating improvisation from the theme is best clarified in the following manner. An actual theme exists which has its own set of harmonies. Above these harmonies a musician(s) places a new theme, or a riff, which is usually closer to his liking or jazz conception. This figure is introduced by one or more soloists. Developed from the harmonies or chord changes of the original theme, the new theme forms the basis of an improvisation. Alternated harmonies can in turn be based on this improvisation. Although this process can lead to countless riffs, improvisations and alternations, the player should in all cases be aware of the relationship to the original theme.

Over the years differentiation took place in the art of inventing new melodic lines from given harmonies. Improvisation in older jazz would often mean merely the breaking up of harmonies. However, notes were now placed horizontally in melodies where previously they had formed the basic (vertical) harmonic chords. A much stronger, interconnective feeling among modern jazz melodies is present. Interpretation of the chord is no longer necessary, but a contrasting independent melodic line has to be placed against the chord. The result is a certain degree of tension between the vertical (harmonic) and horizontal (melodic) lines (Berendt, 1982:151/2).

It is in this process of separating jazz improvisation from the theme, making improvisation independent of it, that the first example of the tension between jazz harmony and melody is given. It is therefore necessary to formally mention the principle of tension and relaxation in jazz melody.

4.9.2.1 The principle of tension and relaxation in jazz melody

Free playing aside, the structure of the jazz melody is derived from the twelve-bar blues form or the thirty-two-bar AABA popular song form, or, in modern jazz, from an additional number of irregular forms.

Jazz musicians tend to cross over formal sections. It would appear that they shortened or lengthened sections according to their own wishes, or in order to stop other musicians from "stealing" their ideas. Predetermined by the chord structure, the form, however, was not jeopardised and thus remained unchanged. Tension is again created, this time between the given (retained) form and the free line moving above it, as a result of musicians not following the bar structure. This tendency - playing across structural sections and then unexpectedly displacing them - contributed towards the modern jazz preference for longer melodic lines (Berendt:152).

The natural structuring of tension and relaxation existed independently of the structuring of blues choruses, eight-bar sections and thirty-two-bar strophes. (Free-jazz musicians often preferred the "natural form" to predetermined structures.) A

free group improvising collectively can create their own form by "breathing", which includes moments of intensity, followed by moments of quiet and relaxation. The jazz of the 1970's and 1980's profited greatly from this. So-called "breathed" forms (independent of twelve-, sixteen- or thirty-two-bar structures) are even created by younger musicians working with conventional, functional tonality. Predetermined and breathed structures are also increasingly combined.

Apparently the Kansas City riff-style jazz of the 1930's paved the way for this. While the riff (a strong, heavily accentuated and rhythmic phrase) creates tension, the improvised melodic line creates relaxation. The solos of guitarist Charlie Christian are sequences of riffs and swinging melodic lines. There was constant opposition between new riff elements, which created tension, and new melodic lines, which supplied relaxation. Numerous jazz musicians (of the 1940's/swing period) adopted Christian's highly influential manner of improvising.

Every (organic) musical art features the concept of tension and relaxation. In jazz this aspect is projected into the old African call-and-response principle. In Christian's improvisations the riffs are equated to the "calls" and the free-swinging lines to the "responses". This means that a conversation is held between the improvising soloist and himself (and not between the lead singer and the answering chorus of listeners, as in African or early Afro-American music). It is, however, possible for other musicians (more than one) to play the call of the riff during the response of the soloist (the improvisation). Call and response are now sounded simultaneously, not one following the other; this creates a strong intensity (Berendt, 1982:153/4).

The principle of tension and relaxation as discussed above not only figures in jazz melody, but also forms an integral part of jazz rhythm and swing, the next, and final, point of discussion under jazz elements. It is in jazz rhythm in particular, that the developments that have taken place in jazz can best be seen.

4.10 JAZZ RHYTHM AND SWING

Every instrumental jazz group, regardless of its size, is made up of two components, namely a melody section or the frontline, and a rhythm section, which is sometimes

referred to as the backrow (occasionally also as the backline). Instruments like the trumpet, trombone, clarinet and saxophones belong to the frontline while, insofar as they do not perform in a solo capacity, instruments such as the piano, guitar, bass and drums form the rhythm section.

Tension exists between the melody and rhythm sections. Tension is also present within each separate group, occasionally to such an extent that the functions of the two sections get mixed up. For example, in modern jazz traditional "rhythm instruments" can take over the melody part while melody instruments play the part of the rhythm instruments. The resultant multi-layered rhythm appears to correspond to the polyphony found in, for example, J.S. Bach's music (Berendt, 1982:154).

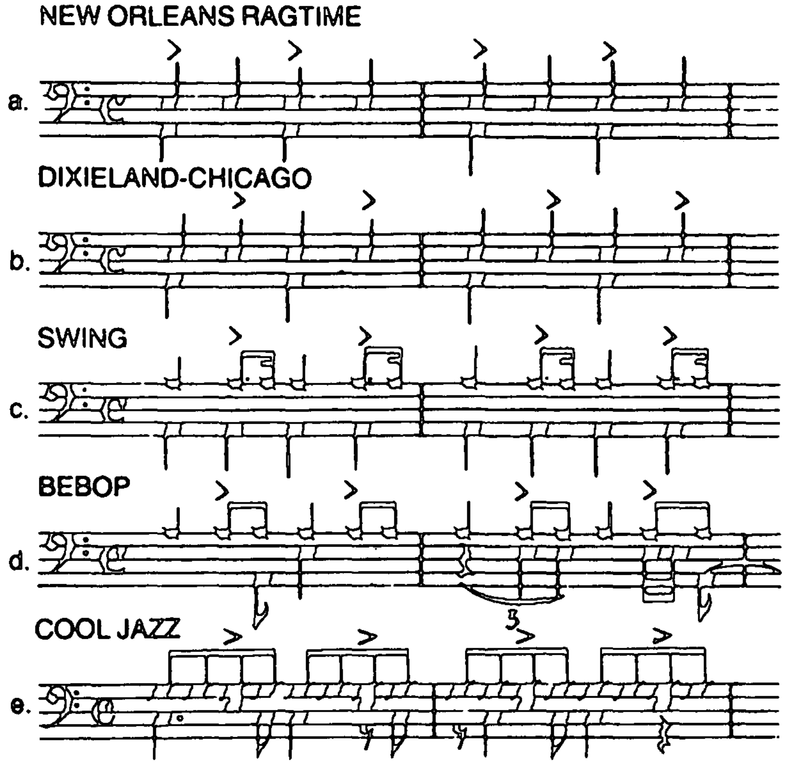
This discussion will now be continued with regard to the following, namely:

* the basic rhythmic formulae of jazz over the years
* the African influence on jazz rhythm
* swing, and
* syncopation.

4.10.1 The basic rhythmic formulae of jazz over the years

In jazz the beat is the foundation upon which rhythms are anchored, a regularly accented (metrical) basic rhythm. This fundamental rhythm (which is also the organising principle) is responsible for the ordering of musical happenings. The drummer usually maintains the basic rhythm, but in modern jazz it is the bassist's steady $\frac{4}{4}$ beat that keeps it going.

Certain basic or standard rhythms are present in all jazz styles. In **Example 4.6** the drum parts are represented. The lower row of notes is performed on the bass drum, while the notes on the upper row are played on the snare drum (the centre row in the cool-jazz example). The cymbal plays the notes that are crossed. The bass drum carries the basic beat in New Orleans and ragtime music, Dixieland-Chicago and swing style, while the cymbal is responsible for it in bebop and cool jazz (Berendt:155).



> indicates rhythmic accents

Example 4.6 Basic rhythms found in jazz styles
(Berendt, 1982:155)

In **Example 4.6a**, that of New Orleans and ragtime, the so-called "strong" beats (beats one and three) are rhythmically emphasised, as in march music. Rhythmically, from here on, jazz now becomes increasingly complex and intense. The accent is shifted to beats two and four in Dixieland and Chicago jazz (**Example 4.6b**) as well as in New Orleans jazz as played in Chicago in the 1920's. (Beats one and three remain the strong beats.) This gave rise to the unique, "floating" rhythmic atmosphere (that characterised swing).

Insofar as the carrier of the basic beat, namely the bass drum, is given two beats per measure, both New Orleans and Dixieland rhythms can be regarded as two-beat rhythms. (Exceptions do occur.) Founded on four beats to the bar, swing (**Example 4.6c**) tends to emphasise beats two and four.

Where jazz rhythm, until this point, had been performed with a staccato beat (with its concomitant punctuation, namely the cymbal beat in the swing example), in the bebop style (**Example 4.6d**) this changed as legato (often phrased like a triplet) replaced staccato to a large extent. With the cymbal sounding steadily, the rhythm became a continuous sound. The drummer emphasises the basic rhythm by executing a variety of rhythmic accents on his other instruments, mainly on the bass and snare drums.

The rhythm of cool jazz appears to combine rhythmic features of bebop and swing. In the rhythm sample of cool jazz (**Example 4.6e**), the two-beat rhythm is hinted at by the snare drum. The basic rhythm is accented by the bass drum which "encircles" it.

There exists no notable basic formula for free jazz. "Pulse" replaced the beat; the former is a percussive and pulsating, extremely fast and nervous activity that causes single, lonestanding beats to become indistinguishable. Melodic parts are often characterised by a moderate to medium tempo. Drumming on the other hand, is a frenzied, multi-layered sounding of all the drummer's instruments. Tension is thus created in yet another way.

A large number of rhythmic formulae, developed throughout the history of jazz, are used by free-jazz drummers as well as a variety of new rhythms taken from Arabian, African and Indian music and European concert music. African elements are often emphasised by musicians for whom the freedom of free jazz has social, racial and political implications, aside from liberating them from conventional harmonies (Berendt, 1982:155-157).

It would sometimes appear as if free jazz was no longer capable of nurturing the element of swing (refer pp. 335/6) and that it had therefore ceased to exist within free jazz. However, it is only a specific metric symmetry that has ceased to exist. Phrasing has been used successfully by a few contemporary musicians to produce swing (including it in the melodic line). They now regard the kind of swing that depends upon the symmetry of a steady, basic beat as out of date and rather too obvious.

The use of elements from earlier forms of jazz was regarded as a must for the jazz of the 1970's and 1980's. Elements of rock were also included.

On the opposite side of the triplet or "ternary" rhythms of conventional jazz forms, are the "binary" rhythms of jazz-rock or fusion music. Steady eighth notes form the basis of jazz-rock rhythms, while in conventional jazz rhythms this function is performed by the triplet structure (ternary rhythm feeling). Despite this, many contemporary jazz groups still shape their rhythm after bebop models as found in early modern jazz. These models are common in the jazz of more recent times, even where there is virtually no contact with bop in terms of melody, harmony and sound (Berendt, 1982:157).

As seen from the discussion above, the structure of jazz has experienced change at various times during its development. This changing structure was influenced and shaped by a variety of factors and contains elements of different origin. Various influences can therefore be observed, one of which is the strong African influence.

4.10.2 The African influence on jazz rhythm

It would appear that before free jazz, bop was the jazz style closest to Africa where rhythm was concerned. Rhythmic structures with elements indicative of old African practices were preferred above the simple New Orleans and Dixieland march-like metres (Berendt:158).

The African influence gained ground among jazz drummers (other instrumentalists as well though not to such an extent), especially since free jazz, when more African elements found their way into jazz. This was probably as a result of jazz musicians' greater sociological and political awareness. This "Africanisation" of jazz rhythms was observed in the work of drummers like Rashied Ali and Sunny Murray. Jazz musicians such as Art Blakey and others visited Africa to gain insight into African rhythms and then transferred these experiences into their playing. Jazz rhythm sections often include percussionists (e.g. the conga drummer Chano Pozo) who are exponents of Africanising rhythms (Berendt:27,158).

An important ingredient of jazz rhythm, namely the rhythmic device known as polyrhythm (refer pp. 337-339), is the early Afro-American's own unique contribution to jazz. It is known to be found in a musical language where Blacks form an important (and substantial) part of the population. It is also found in the literature of the spiritual (Sargeant, 1964:127,109). By implication this could mean that it is something that has survived from the days of slavery and before, that is, an African musical ingredient that has found its way (in a slightly altered form perhaps) into jazz rhythm.

This is one important ingredient of jazz rhythm. An even more important ingredient and the pivotal factor of the swing style, is the element known as swing.

4.10.3 Swing

It would appear that the element of swing is what distinguishes jazz from European music. Where European music is concerned, it is possible to play the required parts if one is sufficiently musical and has been educated in music. However, with jazz these prerequisites are not enough. While it is certainly easy enough to play the notes, the decisive part, namely the element of swing, cannot be taught (Berendt, 1982:158/9).

True swing can hardly be defined. It is a special "something", like the blues a feeling, in this case a feeling for time, that is either part of a musician and his music, or not.

Also in this regard, the jazz musician should not depend upon the drummer for him to swing. He should merely work with the drummer to enhance even further the nature and qualities of swing. As Nat Hentoff states: "The ability to swing must first be contained within each musician." (cited in Berendt:160).

Swing became more far-reaching and concentrated as jazz developed. It is also responsible for the unique form of precision characteristic of jazz. Musicians can move away from the central beat structure, do their own thing, and return to the beat, the whole band meeting exactly on the beat because that was when they all felt the

note was due. This brings to mind the same principle as expressed in West African music (refer pp. 23/4).

The principle of tension and relaxation, in the form of multiple layers of rhythm and the tension between them (in other words, the displacement of rhythmic accents) are all part of swing. While in European music this displacement is called "syncopation", the term cannot be used effectively in jazz as syncopation is only possible when a note's syncopated displacement is something irregular, and in jazz it is something infinitely regular, an integral part of the music (Berendt, 1982:159/60).

In the context of rhythm and metre the Swiss musicologist Jan Slawe states: "The main concept of jazz theory is 'formation of conflict'; originally, these formations of conflict were rhythmic in nature, existing in the antagonism between simultaineously [sic] executed, different segments of music-filled time." Later he adds: "The fundamental nature of swing is expressed in the rhythmic basis of the music as a whole ... in particular, swing postulates a regularity of time in order to simultaneously be able to negate it. The particular nature of swing is the creation of rhythmic conflicts between the fundamental rhythm and the rhythm of the melody; this is the musical-technical cornerstone of jazz." (cited in Berendt:160).

Swing manifests itself in jazz rhythm. Another jazz feature that does the same, is syncopation.

4.10.4 Syncopation

Jazz, as part of the Afro-American musical dialect, has a characteristic structure, the foundation of which is the interplay or interaction between two simultaneous rhythmic currents. The first is the fundamental rhythm and the second is a rhythm that syncopates against the first. The fundamental rhythm is a regular (metrical) basic pulse that coincides with the beats of $\frac{2}{4}$ or $\frac{4}{4}$ time. However, it is not the object of this section. The second rhythmic current, namely syncopation, is responsible for the unique jazz features of rhythmic dislocation and phraseological distortion (Sargeant, 1985:1107).

Jazz syncopation can be divided into two related types, namely:

* simple syncopation, and
* polyrhythm (or "secondary rag").

The first type of syncopation, **simple syncopation**, can be traced to European sources (Sargeant, 1964:55). It is the simple displacement of normal accents and is used in various ways, uncommon or totally unknown in European music. The jazz musician makes use of both melodic contours and rhythmic beats to syncopate. His syncopation is a basic and continuous structural ingredient of his music, not just an ornamental device that is used only on occasion (Sargeant, 1985:1107).

Syncopation is created by two processes: firstly, by establishing a normal or regular rhythm, and secondly, by creating an abnormal deviation from this rhythm. A normal rhythmic pulse experiences an upset when a weak beat is stressed instead of the following strong beat. A quarter note followed by a half note in a normal bar of $\frac{4}{4}$ time is the most elementary example of syncopation[20].

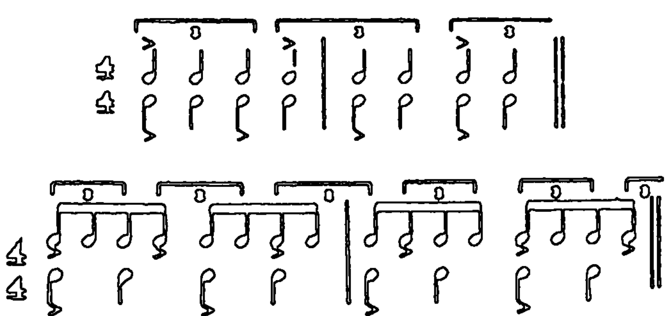
The processes for creating syncopation may occur in one of two ways, namely either simultaneously in the interaction between two different rhythmic voices, or within a single rhythmic voice where the deviation follows only after the normal rhythm has been fixed in the memory. In the first case the syncopated voice is placed against a regularly pulsating background and contrast is therefore achieved from the start: . In the second case the beat is first established and then deviated from so that the logical continuation of the pulse is broken: (Sargeant, 1964:55-57).

The second type of syncopation, **polyrhythm**, is an important ingredient of jazz rhythm, a distinguishing trait in fact, and a true Afro-American contribution to the music (Sargeant:55). In this cyclical variety syncopation is experienced when the fundamental pulse is temporarily opposed by a totally independent rhythm. A fundamental ingredient of both ragtime and jazz, it occurs in some form or another in

[20] Where in $\frac{4}{4}$ time the first and third beats of the bar are normally stressed ( ), the stresses or accents are now shifted to beats one and two ( ). With the second beat stressed, the regular pulse is destroyed and syncopation occurs. It is possible to extend this example of simple syncopation to include counter rhythms ( ) (Sargeant, 1964:56).

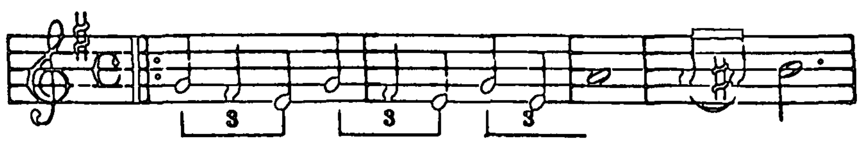
almost all Afro-American musical improvisation. Again, it is the displacement of accents or stresses from strong to weak beats that causes the syncopated feeling.

In polyrhythm rhythmic cycles of three beats are superimposed on a basic rhythm of two or four beats (known as a "hemiola") (**Example 4.7a**). The value of these beats remains equal (Sargeant, 1985:1107)



Example 4.7a A hemiola (three beats superimposed on a rhythm of two or four) (Sargeant, 1964:59)

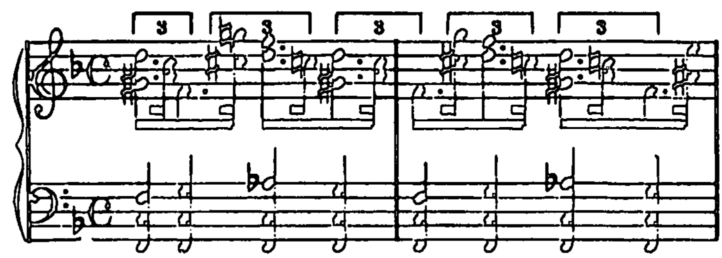
A simple example of this concept is found in the Tin Pan Alley song, "I Can't Give You Anything But Love, Baby" (**Example 4.7b**) (Sargeant:1107).



└3┘ indicates a three-note group

Example 4.7b "I Can't Give You Anything But Love, Baby" (Sargeant, 1985:1107)

Zez Confrey's "Kitten on the Keys" (**Example 4.7c**) contains a more complicated example (Sargeant:1107).



[3] indicates a three-note group

Example 4.7c Zez Confrey, "Kitten on the Keys"
(Sargeant, 1985:1108)

"Dancing in the Dark" (**Example 4.7d**) contains a more subtle example of the three-over-four superimposition (Sargeant, 1985:1108).

[3] indicates a three-note group

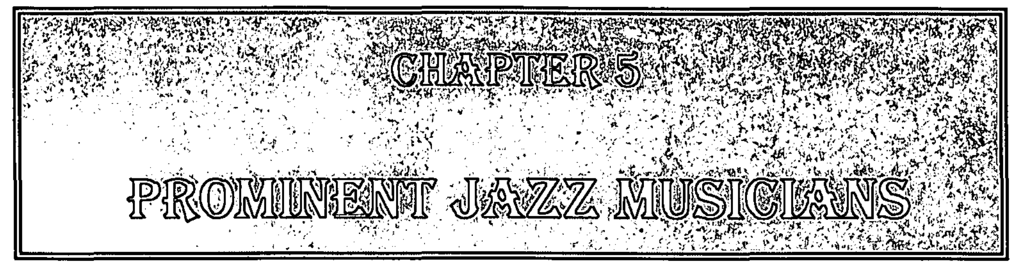
Example 4.7d "Dancing in the Dark"
(Sargeant, 1985:1108)

4.11 CONCLUSION

This chapter discussed the different components or elements that constitute jazz, from its distinguishing sound and phrasing, improvisation, arrangement, the influence

of gospel music on its structure, and the role the blues played, to jazz harmony, form, melody, and rhythm and swing.

In the same manner in which rhythm forms a central aspect of jazz and developed and changed throughout its history, the other elements discussed, both individually and collectively, also shaped the structure of jazz. This structure has grown and developed through different styles of jazz (the latter were discussed in Chapter 2), presented to its listening audience by jazz musicians of varying skill and influence. Occasionally a musician would remain in the style in which he/she started, but for the most part jazz players grew in their handling of the music. Within each style a number of jazz musicians were important stylists. However, only one or two musicians, more or less representative of a style, stood out above the rest as the most profoundly influential of jazz musicians. They will be dealt with in Chapter 5.



5.1 INTRODUCTION

Jazz is probably the music that depends the most upon the individual. Besides requiring an individual interpretation of melody, jazz also demands "individual articulation of emotion, and individual interpretation of musical sound". Also: "No jazz player is supposed to sound like any other player" (Williams, 1971:10), a statement that is confirmed when considering the music and characteristic sound of a selected number of musicians. They can be divided into two groups, namely:

* jazz instrumentalists, and
* jazz vocalists.

5.2 JAZZ INSTRUMENTALISTS

Jazz instrumentalists to be discussed are the following, namely:

* Louis Armstrong
* Duke Ellington
* Coleman Hawkins
* Lester Young
* Art Tatum
* Roy Eldridge
* Dizzy Gillespie
* Charlie Parker
* Miles Davis
* John Coltrane, and
* Ornette Coleman.

While they constitute only a small part of the vast number of jazz musicians, these players, arguably the greatest names in the history of jazz, have been selected for the profound influence they had on jazz music and other jazz musicians. They will each be discussed with regard to an introduction of sorts, their life and music (and the influence they had on jazz and jazz musicians), and a few concluding remarks.

5.2.1 Louis Armstrong (Appendix A, Transparency 1)[1,2,3]

5.2.1.1 General

As one of the most influential musicians in the history of jazz, Louis Armstrong's importance in jazz cannot be easily overestimated (Larkin, 1992:16); it is therefore acceptable for him to be called the music's first genius.

Armstrong became the dominant force in jazz soon after 1924 (when he emerged from King Oliver's band). He demonstrated to the world what swing was and what jazz could still become (Porter *et al.*, 1993:57). He established the importance of the improvising soloist (Goetz, 1987, V24:642). The development of jazz from a collectively improvised music (an ensemble music) to a soloist's art was made inevitable by his Hot Five and Hot Seven recordings during the mid- to late 1920's (Porter *et al.*:57). Through these recordings he summarised all that had gone before and gave the jazz world a variety of melodic effects that enriched the jazz tradition and remained relevant ever after (Goetz, V24:642). His excellent tone and vibrato remained effective into his 60's. Through his playing he extended the technique and range of the trumpet.

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[1] Transparencies referred to in this chapter are borrowed from Abé (1988:8/9,134,137,144,205,259), Fordham (1993:122,190), Porter *et al.* (1993:164) and Tirro (1977:297).

[2] As an alternative to their (ultimately) being used as transparencies (in cases where an overhead projector is out of order or unavailable), these transparency masters could (despite being in black and white) also be used as pictures that could be shown to the learners.

[3] In Appendix A Transparency 1, Transparency 2 and so forth will be indicated as T1, T2, *et cetera*.

Armstrong was also a great jazz singer who sang ballads (e.g. "Sweet Lorraine", 1957) and novelty numbers (e.g. "You Rascal You", 1931) equally well (Porter *et al.*, 1993:57).

Armstrong was an exceptional musician as well as a tremendously popular entertainer, one of the first to be welcomed in the upper social levels of white society (Larkin, 1992:16). His appeal stretched across the jazz spectrum from fellow musicians to the general public (Collier, 1977:13). He never believed in separating his trumpet playing from his singing, or his music making from his entertaining (Porter *et al.*:58).

5.2.1.2 The life and music of Louis Armstrong

Louis Daniel Armstrong (1901-1971) was born and raised in and around the Storyville district of New Orleans. He grew up in great poverty and received very little formal education (Larkin:16). He was given the nickname "Satchelmouth", later shortened to "Satchmo", because of his wide mouth.

Armstrong heard music from early in his life (Porter *et al.*:59). He heard blues and ragtime (Collier:6), samples of early jazz and often followed marching bands in parades. To earn extra money he sang tenor in an informal vocal quartet on street corners. He began playing an instrument in 1913 when he was sent to the Coloured Waif's Home for firing a pistol on New Year's Eve (Porter *et al.*:59). He joined the home's band as a singer and was later given a cornet on which he was soon very competent. He displayed a definite affinity for music and also understood harmony fairly well (Larkin:16).

After his release (1914) Armstrong worked at a variety of jobs (Porter *et al.*:60) and for a few years played in some New Orleans bands where, gradually, he developed his technical skill and style of playing (Larkin:16). One of these was the Kid Ory band, which he joined in 1917 and where he enjoyed a fair amount of success (Porter *et al.*:60).

While in the home's band Armstrong had come into contact with music different from that of the newly-emerging jazz style. They played formal brass-band music, which required musicians to play with precision and an ornate bravura style. Armstrong combined this concept of music with the ideals of jazz, thus developing a musical style that was much more flamboyant and personalised than the ensemble playing of the New Orleans jazz bands. It was therefore natural that he attracted the attention of jazz masters like King Oliver who subsequently became his musical coach and occasional employer (Larkin, 1992:16).

In 1922 Louis Armstrong got his first big break when King Oliver sent for him to join his Creole Jazz Band in Chicago (Porter *et al.*, 1993:60). Together they made musical history for two years until Armstrong's marriage to Lillian Hardin, the band's pianist. At her urging Armstrong quit the band and set out on his own. He soon headed for New York where, in 1924, he joined the orchestra of Fletcher Henderson (Larkin:17), at the time the best band in the East (Porter *et al.*:61).

Louis Armstrong introduced a special quality of solo playing, unheard of before in jazz, to Fletcher Henderson's band (Larkin:17). His solos surpassed those of other band members by far. While other soloists remained close to the basic chord tones and pulse, Armstrong's solos displayed a special kind of exuberance and a certain freedom, a sense of space (Collier, 1977:9). He soloed frequently while with the band, for example, on "Sugarfoot Stomp" (1925), "Alabamy Bound" (1925), "Wild Man Blues" (1927), "Mandy, Make Up Your Mind" (1924) and "Everybody Loves My Baby" (1924). In a recording of the latter Armstrong's voice first appeared on record. His solo on the Don Redman arranged novelty piece, "Go 'Long Mule" (1924), part of his first recordings with the band, swing strongly despite being based on a somewhat restricted choice of notes.

As Armstrong's playing developed, the band (initially influenced more by ragtime, vaudeville and black Broadway than by jazz styles) soon developed a more

appealing and more modern sound[4]; it appeared to become more liberated with a definitive swing to its music.

While with Henderson, Armstrong regularly recorded with small groups organised to support singers. He thus accompanied Ma Rainey, Bessie Smith and Alberta Hunter and played anything from serious blues to foolish vaudeville numbers (Porter *et al.*, 1993:61-63). Porter *et al.* (pp. 64/5) are of the opinion that his best recordings with a blues singer were made with Smith (refer pp. 117/8). In her he found a vocalist with a power similar to his own. Their recordings include "St. Louis Blues" (1925) with Armstrong's trumpet sounding like an extra voice, "Reckless Blues", "Sobbin' Hearted Blues", "Cold in Hand Blues" and "Careless Love", the latter with Smith and trombonist Charlie Green.

Armstrong left Fletcher Henderson's band towards the end of 1925 and returned to Chicago where he joined his wife's band and later the big dance bands of Carroll Dickerson and Erskine Tate. From the end of 1925 he recorded extensively and for the first time under his own name. During this time he started the important series of records known as the Hot Fives and Hot Sevens, depending upon the size of the recording group. While the eleven Hot Seven numbers were all recorded in May 1927, the numerous Hot Five numbers were created from 1925 to 1928 (Porter *et al.*:63,65).

With these recordings the real possibilities of jazz were shown; it was not regarded as purely entertainment music anymore, but as an art. He laid the foundations of jazz as we know it (the "improvised solo statement on previously presented material"). The personality and emotions of an individual can be expressed through jazz while, at the same time, valid music can be created. Besides increasing the tonal possibilities of the trumpet (in fact of all jazz instruments) by incorporating a variety of vibratos, growls, shakes, glissandos and gradations of tone into his playing, he also increased its range. However, the content of his solos (that is, his choice of

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[4] Don Redman (1900-1964) was instrumental in this development (refer p. 307). He was one of the first arrangers to jazz up the big-band medium. He set the reed and brass sections of the band in opposition, left space for jazz solos and learned to write passage-work in the style required by jazz solos (Porter *et al.*, 1993:61).

notes and his placement thereof) was his main contribution to jazz and made him a major soloist (Collier, 1977:10).

The repertoire of these recordings included traditional twelve-bar blues, vaudeville novelties (e.g. "That's When I'll Come Back to You") and some originals by Armstrong and other members of the band. The first Hot Five session was recorded with Armstrong on cornet, Lillian Hardin Armstrong on piano, Johnny Dodds on clarinet, Kid Ory on trombone and Johnny St. Cyr on banjo (Porter *et al.*, 1993:66).

Two aspects are revealed when listening to the Hot Fives chronologically. The first is the development of Louis Armstrong's style. While having a sunny, happy-go-lucky character at the start, it deepens emotionally as it continues, until the climactic moments in the very sad "West End Blues"[5] (1928) and "Tight Like This" (1928) (Collier:27), both with Earl Hines at the piano (Porter *et al.*:69).

The second aspect is the emergence of Armstrong as a soloist. Initially he primarily played the cornet lead in a classic New Orleans ensemble. As it became obvious that he was the main draw and the group merely in a supporting role, he was increasingly brought forward both as instrumental soloist and singer. From this moment on not the ensemble but the jazz solo mattered. Recordings showcased Armstrong and eventually he dominated the group completely (Collier:27,29).

By the time of his 1928 recordings (with Earl Hines, piano and Zutty Singleton, drums) Louis Armstrong had switched from cornet to trumpet[6]. Ensemble work, arranged by Don Redman and in keeping with the trends of the late 1920's, was fully rehearsed beforehand and contained solos in featured spots only. The band's sound had changed, as had that of Armstrong, which became brighter (Porter *et al.*:69). He made his major contribution to jazz in the 1928 recordings (Sadie, 1980, V9:568).

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[5] An even more celebrated recording than "Muggles" and "Tight Like This" and probably the best known and most celebrated of Louis Armstrong's recordings of this period is "West End Blues", a masterpiece of construction (Collier, 1992:28). Written by King Oliver, it became a test piece and challenge for future jazz musicians (Porter *et al.*, 1993:69/70).

[6] The instruments played by the jazz musicians discussed in this chapter as well as other instruments used to play jazz (including the role of the instruments in jazz), will be discussed in Chapter 6.

The first Hot Seven session was recorded with Armstrong and Lil Hardin Armstrong, Johnny Dodds, Johnny St. Cyr, John Thomas on trombone, Pete Briggs on tuba and drummer Baby Dodds. Their recordings include "Willie the Weeper", "Wild Man Blues", not really a blues, and "Potato Head Blues", not a blues either. Armstrong's solo over stoptime accompaniment is a highlight (Porter *et al.*, 1993:67/8).

In 1929 he made what was more or less his last small-band recording for almost two decades (Porter *et al.*:71).

Due to the great commercial success of his records (e.g. "West End Blues"), Louis Armstrong's reputation was firmly established by the late 1920's, at least in the black ghettos and in Europe, as white American audiences had not yet had sufficient opportunity to hear him play (Collier, 1977: 11,20). However, charges of deliberate commercialism were increasingly made against him (Collier:12). His becoming a world figure led to conflict with other black Americans who believed he should have done more for his fellow Blacks (Larkin, 1992:18) and often accused him of exploiting Afro-American racial characteristics for entertainment purposes (Collier:12). Armstrong was also criticised for his stage mannerisms and his behaviour in general.

During the 1930's he often played with well-known bands yet equally often travelled on his own, now and again fronting available house bands. He visited Europe for the first time in 1932 to 1933 (Larkin:18,17). He recorded regularly during this time but with less satisfying results than in the 1920's. Highlights of the 1930's include the vocal choruses on "When You're Smiling" and "After You've Gone" (Porter *et al.*:71).

After 1935 Armstrong's musical career was managed by Joe Glaser. When Armstrong's big band failed (around the end of World War II), Glaser formed a new, smaller band and marketed it under the name of Louis Armstrong and his All Stars. This smaller format suited Armstrong to perfection and remained the basis for his music for the rest of his life (Larkin:17). The first group of personnel, from 1947 through 1951, included Jack Teagarden, Earl Hines, clarinettist Barney Bigard and drummer Sid Catlett, all stars in their own right. Significant in the dissemination of jazz as well as a highlight in Armstrong's career in later years, was a series of world

tours he undertook with his All Stars (Porter *et al.*, 1993:71/2). On these tours he concentrated more on singing and less on trumpet playing (Collier, 1977:12).

Louis Armstrong was a remarkable vocalist. His throaty, gravelly voice was perfect for jazz singing (Larkin, 1992:18). As Crowther and Pinfold (1986:44) state, "his is the first true and complete jazz voice". He used his voice instrumentally, in the same way as he would his trumpet, letting it move smoothly through the chord progressions. While it has been observed that he sang as he played (Porter *et al.*:71), it would appear that he played as he sang and created a new concept with both his playing and vocalising (Crowther and Pinfold:44). He combined an improvisatory freedom with perfect timing, unique rhythmic phrasing and a lazy-sounding manner of delivery, thus making songs appear "just right".

Armstrong was one of the first jazz musicians to sing "scat" (the singing of nonsense syllables; the "improvisation of wordless vocal sounds in place of the formal lyrics") and he did it with intelligence and skill (Larkin:18). In "Heebie Jeebies" (1926), the Hot Five's first important recording and Armstrong's first vocal recording to attract attention (Collier, 1992:27), he performed scat singing for the first time, although he used to scat as a youngster with his friends (Porter *et al.*:66/7). It featured a rough but joyous scat vocal and was a rather successful and influential recording. Another noteworthy scat vocal, performed in an exciting and adventurous manner, is heard in his recording of "Hotter Than That" (1927) (Crowther and Pinfold:45).

Through his singing, songs were given added warmth and texture and a measure of understanding (Larkin:18). He was one of the first singers to apply the concept of jazz improvisation and jazz phrasing to hit parade material (Collier, 1977:13). His singing, besides always being entertaining, influenced many other singers, like Ella Fitzgerald, Bing Crosby and Frank Sinatra (Porter *et al.*:71), and indirectly through Crosby and Sinatra some contemporary popular singers (Collier:13). Like his trumpet playing, his singing produced large numbers of copyists, such as white New Orleanians Wingy Manone and Louis Prima, Roy Eldridge and Hot Lips Page as well as Henry "Red" Allen (Crowther and Pinfold:47).

Besides the two examples already mentioned, he can also be heard singing on "Big Butter And Egg Man", "Body And Soul" (of which he rearranged the phrasing), Fats Waller's "Ain't Misbehavin'", "Baby It's Cold Outside" as well as popular songs such as "I Hate To Leave You Now" and "When Your Lover Has Gone". Big popular successes include "Blueberry Hill" in the 1940's, "Mack The Knife"[7] in the 1950's and the following decade "Hello Dolly" and "It's A Wonderful World" (Crowther and Pinfold, 1986:45-47). The last three are among his records that achieved hit parade status (Collier, 1977:12).

It was his sense of showmanship and stage presence combined with his unique vocal quality and elegant phrasing that made him the outstanding entertainer he was (Crowther and Pinfold:46). It was the combination, in his later years, of being an extraordinary singer and entertainer as well as a trumpet star that made Armstrong a world figure (Larkin, 1992:18).

Armstrong continued to sing and play well into his 60's (Porter *et al.*, 1993:72) and toured until shortly before his death (Larkin:18). His later recordings include "Sweet Lorraine" (a ballad) and "Just in Time" (both 1957) with Oscar Peterson, "Solitude" and "It Don't Mean a Thing" (both 1961) with Duke Ellington, "Mahogany Hall Stomp", "Atlanta Blues" (1954) and "Chantez-les-bas" (1954) (Porter *et al.*:72).

5.2.1.3 Concluding remarks

Many considered the early 1940's as the time when Louis Armstrong's jazz style underwent major changes and when his ability and importance declined. Jazz trumpet style was changing as the influence of musicians like Charlie Parker and Dizzy Gillespie was felt. Although the Armstrong influence never completely disappeared, from 1930 on, his style had lost much of its sparkle (Larkin:18).

Louis Armstrong was regarded as the leading jazz musician of the 1920's (Porter *et al.*:73). He pioneered a number of stylistic developments, which influenced most

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[7] According to Barber (1990:47/8) the tune of "Mack The Knife" was borrowed from a German opera!, "The Three Penny Opera", which in turn is a revised version (by Bertolt Brecht and Kurt Weil) of an eighteenth-century English opera, "The Beggar's Opera", by Johann Pepusch and John Gay.

trumpet players after him. From the early 1920's onward he influenced jazz and jazz musicians to a great extent and changed the way performers regarded their instruments and the way they played them. He changed the direction of jazz and became famous quite unconsciously, and did so before he was 30. It is perhaps for this reason that he slacked off and lived off his past successes (Collier, 1977:12).

However, nobody has been able to match his virtuosity or display such a total commitment to jazz. He displayed a "simple and highly communicable *joie de vivre*" (Larkin, 1992:18) that few could imitate (Porter *et al.*, 1993:73). He made jazz "right". Through him emotional expression and musical technique were brought together (Berendt, 1982:50). Basically, Louis Armstrong symbolised jazz (Porter *et al.*:73).

Another musician whose achievements were remarkable, not only quantity wise, but also where quality was concerned - in their richness and influence and importance to American music - was Duke Ellington.

5.2.2 Duke Ellington
(Appendix A, Transparency 2)

5.2.2.1 General

The history of the big band (refer pp. 705, 716) and that of Duke Ellington go hand in hand. He directly or indirectly influenced every significant big band (Berendt:62). Ellington was the first man to make truly personal use of, for exclusively jazz purpose, the large ensemble. The essence of his achievement lay in the combination of Fletcher Henderson's means of preserving improvisation within scores and Jelly Roll Morton's integration of solo and ensemble (Sadie, 1980, V9:569). Ellington produced music of extraordinary diversity by working within the conventional big-band framework of five reeds, four trumpets, three trombones, bass, drums and piano (Larkin:134).

Although an excellent and very effective pianist, Ellington's main "instrument" was his band[8]. He was a masterful orchestrator who, as he worked, always kept in mind the strengths and weaknesses of his individual musicians (Porter *et al.*, 1993:96). According to arranger Billy Strayhorn (cited in Stearns, 1970:16) "[e]ach member of his [Ellington's] band is to him a distinctive tone color [sic] and set of emotions, which he mixes with others equally distinctive to produce a third thing which I like to call the Ellington effect." He continues (p. 184): "I have often seen him exchange parts in the middle of a piece, because the man and the part weren't the same character." Yet Ellington himself remained the ultimate source of his own music, it was an integral part of him and no one has been able to reproduce the spirit of his music or the quality of his sound (Porter *et al.*:115).

He believed in a carefully thought out, constant and consistent flow of distinctive ideas, all perfectly realised (Porter *et al.*:97). He tolerated, but did not like collective improvisation and instead aimed at individual expression. His music is characterised by sophistication, cleverness and mechanical smoothness - a trend that has become more and more accentuated during the course of his career (Chase, 1955:484).

5.2.2.2 The life and music of Duke Ellington

Edward Kennedy "Duke" Ellington (1899-1974) was born into a relatively well-off, musical and deeply religious family. He took piano lessons as a child but preferred a career in sign painting (Larkin, 1992:131/2). It was only in his teens that he became seriously interested in music (Porter *et al.*:98). His early compositions showed the influence of the stride piano style (Collier, 1977:19). He had come into contact with Harlem's stride pianists and was greatly influenced by the playing of James P. Johnson, Luckey Roberts, Fats Waller and Willie "The Lion" Smith (Southern, 1971:386).

One of his first musical jobs was to play "mood music" (improvising music to suit a specific moment) for a travelling fortune-teller and magician. He composed his first

[8] In keeping this section from becoming too extensive, the extent to which Duke Ellington's role and importance with regard to big-band jazz has been discussed here is sufficient. For more information in this regard refer to McCarthy (1974a: pp. 327-346) and Collier (1987).

compositions ("Soda Fountain Rag" and "What You Gonna Do When The Bed Breaks Down?") in 1914. At 18 he led his first bands in the Washington area and by 1919, in being pianist, composer and bandleader, the essential Ellington was formed (Larkin, 1992:132).

Duke Ellington visited New York in 1923 (for the second time - his first trip there in 1922 was a financial failure) as a member of a band, the Washingtonians, led by banjo player Elmer Snowdon. In 1924 Snowdon was ousted and Ellington took over the lead. Slowly but surely the character of Ellington and his band was developing (Porter *et al.*, 1993:99). Between 1923 and 1927 the original band (alto saxophonist Otto Hardwick, drummer Sonny Greer, trumpeter Artie Whetsol and Snowdon) was gradually enlarged to a ten-piece orchestra by the addition of Bubber Miley, trumpet; Joe "Tricky Sam" Nanton, trombone; Harry Carney, baritone saxophone; Rudy Jackson, clarinet and tenor saxophone; Wellman Braud, double bass; and Fred Guy, banjo (Kernfeld, 1991, V1:330). This was his first significant orchestra (Berendt, 1982:63).

Aside from his piano lessons, Ellington had had little formal musical training and was therefore a largely self-taught composer and arranger. He taught himself harmony on the piano and through experimentation with his band acquired the rudiments of orchestration (Kernfeld, V1:331). Initially he had a somewhat conventional approach to his music, although this soon changed (Porter *et al.*:99).

Jazz arrangements for orchestra were rudimentary in the early and mid-1920's and served only the simplest functions of dance music. Thus a new diversified, elaborate concept of arranging was developed by Ellington (along with Fletcher Henderson, Don Redman and John Nesbitt) that incorporated the essence of the current "hot" style of solo improvisation. With their extraordinary technical and expressive qualities, his two principal brass players, Bubber Miley and Tricky Sam Nanton, influenced and aided him to a great extent in this (Kernfeld, V1:332). All his sidemen were excellent soloists in their own right and greatly enhanced the band's sound (Southern, 1971:387).

With Miley's help the band was transformed into an "intriguing jazz band" that played elegant arrangements in which "primitive" sounds[9] were featured (Porter *et al.*, 1993:100). Porter *et al.* (p. 101) propose Miley as the one responsible for originating the key melodic phrases in the first distinctive recordings of the band, namely "East St. Louis Toodle-Oo" and "Black and Tan Fantasy", both recorded repeatedly in 1926 and 1927.

Another person who contributed towards the success of Duke Ellington and his band, was the astute agent and promoter, Irving Mills, who became Ellington's manager[10]. He is said to have been the reason behind Ellington's success, both commercially and musically (Harris, 1953:174). Collier (1987:68) agrees on this point and states that without Mills (or someone like him) Ellington's music might not have come into existence to the extent that it did, or, at least, would have been different.

By 1927 Ellington and his band had established themselves at several New York nightclubs as well as in East Coast states (Larkin, 1992:131).

Ellington got his first big break at the end of 1927 when he successfully auditioned for a residency at Harlem's Cotton Club[11]. He stayed there for the best part of five years (from 1927 to 1931) and gained nationwide fame thanks to the regular radio broadcasts from the Club (Porter *et al.*:102). His popularity was strengthened by the tours and recording sessions he undertook during his period of residency (Larkin:131). He preserved the germ cell of his Cotton Club orchestra well into the 1950's. In twenty years there were only six or seven significant personnel changes to his band, where other leaders often had changes every few months (Berendt,

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[9] An identifying characteristic of Duke Ellington's band was the growling trumpet sound and later, when Tricky Sam Nanton was added, also the growling trombone sound (Porter *et al.*, 1993:100). Both Bubber Miley and Nanton were experts in this so-called "growl and plunger style" (Kernfeld, 1991, V1:332), or "jungle style". The expressive growl sounds performed by the trumpet and trombone reminded one of voices moaning in a jungle night (Berendt, 1982:61/2).

[10] In America of the 1920's and 1930's it was essential for a black musician to have a tough white manager as safeguard if he wanted to prosper, or even survive (Larkin, 1992:132). Black musicians probably resented turning their careers over to white (and mostly Jewish) managers. If they wanted to stay ahead in the music business and not be at the mercy of the gangsters who ran most, if not all, of the clubs, they did not have much of a choice (Collier, 1987:65/6).

[11] The Cotton Club employed black performers and had an exclusively white clientele looking for "dusky exotic pleasures". In Duke Ellington the audience got what it wanted, namely music coloured with jungle sounds and in every tempo for showgirls to dance to (Larkin:133).

1982:61). During this time he replaced two musicians and enlarged his group to twelve musicians by the addition of another trumpeter and saxophonist (Kernfeld, 1991, V1:330).

Kernfeld (V1:331) is of the opinion that Duke Ellington's stay at the Cotton Club[12] was a formative period. According to Gunther Schuller he could now develop his inherent talent and imagination properly (Porter *et al.*, 1993:104) by experimenting (writing and playing) in a variety of musical categories, for example, all types of dance numbers, production and jungle-style numbers, popular songs, "pure" instrumental jazz compositions and so-called "blue" or "mood" pieces (Kernfeld, V1:331), of which "Solitude" is the most famous example.

Besides jungle and mood styles, Ellington was also identified with two other styles: "concerto style" and "standard style". The latter came directly from Fletcher Henderson and initially did not contribute much that was new. Concerto style consisted of Ellington's attempts to create larger forms and his real small concerti for different soloists in his orchestra (e.g. "Concerto for Cootie") (Berendt:62).

It was during this period that Ellington developed such an extraordinary symbiotic relationship with his band (Kernfeld, V1:133). He regarded his musicians as separate sound identities, which he often placed in unusual relationships to one another (Porter *et al.*:96). In this way he experimented with the tonal effects, timbral colourings and contrasts and unusual voicings that characterised his style and became known as the so-called "Ellington effect" (Kernfeld, V1:331). He relied on each individual musician with his particular style and timbre to produce these unique

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[12] A little should perhaps be said about this and other clubs, but first something about the feelings of white Americans towards the Blacks in their midst. It is said that the Whites have always felt both attracted to and repelled by the Blacks around them and as a result (or, perhaps, despite this) have shown curiosity about them and their folkways. The desire to know resulted in, for example, slave owners watching their slaves sing and dance, in minstrel shows, and (later) in Whites making clandestine visits to black areas to partake in the amusements offered by brothels, honky-tonks and wine-barrel rooms. Cities often had tenderloin districts where illicit drugs, drink, sex and erotic entertainment could be had. When, by the mid-1920's, black entertainment had become the "in" thing, (more) clubs were opened, usually in black neighbourhoods where police enforcement was understood to be lax. Most clubs drew black and white customers but some catered expressly for Whites - they usually had the money to spend and were looking for a less inhibited atmosphere than could be found in their cabarets or saloons. Gangsters owned most of these "white trade" clubs, some of which had black managers. The Cotton Club was probably the most famous of them all (Collier, 1987:75-77).

textures. His band therefore had a unique sound (Porter *et al.*, 1993:115). Ellington used it to express his creativity and it came to represent the ideal big swinging band (Southern, 1971:387).

By 1930 the band had proved a success and Ellington was regarded as a major composer. From 1930 he made a series of distinguished recordings of which the most famous is probably the haunting "Mood Indigo" (1930) (Porter *et al.*:104). It contains an excellent early example of the Ellington effect. In it the traditional roles of the three frontline instruments (trumpet, trombone and clarinet) in New Orleans collective improvisation are inverted.

Other innovations of Ellington include his use of the voice (singing without text) as a jazz instrument, namely Adelaide Hall's voice in "Creole Love Call" (1927), the addition of Juan Tizol's valve trombone as a forth voice to an ensemble of three saxophones, and the use of the special baritone saxophone timbre of Harry Carney (Kernfeld, 1991, V1:331/2), thus creating a place for the baritone in jazz. There is evidence of the "flattened fifth", the characteristic bop interval, in some Ellington pieces of the late 1920's. Ellington paved the way for Cuban jazz, today known as Latin jazz, with his recording of "Caravan" (1937), written by his Puerto Rican trombonist Juan Tizol.

In 1938 he was the first to use the so-called "echo chambers" in recording, with Johnny Hodges's solo on "Empty Ballroom Blues" (Berendt, 1982:62). He was also responsible for inventing the instrumental jazz ballad (or mood pieces, e.g. "Creole Love Call" and "Mood Indigo") as well as the three-trombone choir which he began using in the 1930's (Porter *et al.*:97). The history of the jazz bass had very close ties with the Ellington orchestra. From "Hot and Bothered" (1928) with bassist Wellman Braud (the first recording with amplified bass), there is a straight-line development to the playing of Oscar Pettiford and especially Jimmy Blanton - a member of the Ellington band around 1940 - and as such made the bass the instrument it is in jazz today (Berendt:62/3).

Duke Ellington's most creative period stretched from 1932 to 1942 (Kernfeld, V1:330). By 1932 he had assembled a very distinguished big band with reed players

Johnny Hodges, Harry Carney and Barney Bigard; trombonists Tricky Sam Nanton, Juan Tizol and Lawrence Brown; and trumpeters Arthur Whetsol, Freddie Jenkins and Cootie Williams. Ellington (piano), guitarist Freddie Guy, bassist Wellman Braud and drummer Sonny Greer formed the rhythm section. Also in 1932 the full band accompanied singer Ivie (sometimes spelled Ivy) Anderson[13] with a recording the title of which became central to the big-band movement, namely "It Don't Mean a Thing (If It Ain't Got That Swing)" (Porter *et al.*, 1993:103/4).

The first attempts at extended compositions (longer than the conventional three minutes) took place in the 1930's with "Creole Rhapsody" (1931) (Larkin, 1992:133). In 1935, a year after his mother's death, his first suite, the four-part "Reminiscing in Tempo", was recorded. In 1937 there followed the more successful two-part "Diminuendo in Blue and Crescendo in Blue". Some of his numerous other significant recordings of the 1930's include "Sophisticated Lady" (1933), "Daybreak Express" (1933) and his versions of "Bugle Call Rag" (1932 and 1933). He also made vocals, pop recordings and recorded pieces that celebrated the latest dances (Porter *et al.*:105). Many of his songs, like "In A Sentimental Mood" (1935) and "Solitude" (1934), have become hits of that period and are still popular today (Collier, 1977:19).

By the end of the 1930's, the Ellington band was playing with power and polish and Ellington was manipulating his players' sound with great skill. He experienced a particularly productive period from 1939 to 1941 (Porter *et al.*:109,105). With the addition of Jimmy Blanton on double bass and Ben Webster as tenor saxophonist (Kernfeld, 1991, V1:330), his band had grown to the standard sixteen musicians (Porter *et al.*:105). This was his second important orchestra, and the one with which modern big-band jazz begins. Its best-known piece is "Ko Ko" (Berendt, 1982:63).

A vital addition to the band (in 1939) was Billy Strayhorn who was hired first as lyricist, then as composer-arranger (Porter *et al.*:107). On occasion he performed as second pianist (Kernfeld, V1:330). He became more and more important as a co-composer to Ellington, but one with his own musical identity. This can be heard in

[13] According to Crowther and Pinfold (1986:110) Ivie Anderson was the best singer to perform Duke Ellington's songs. He appears generally to have had remarkably unsatisfactory taste in singers.

"Chelsea Bridge" (1941) (Porter *et al.*, 1993:108). He contributed many other significant pieces to the band's repertoire, such as "Lush Life" and "Take the A Train", the Ellington orchestra's theme song (Berendt, 1982:64). Where Ellington's piano playing is percussive, Strayhorn's is graceful and his writing is light-hearted, elusive and subtle.

Though widely admired, Ellington's and Strayhorn's advanced ideas were emulated by only a few musicians in the 1930's. However, by the late 1940's Ellington's influence was widespread and could be observed in the work of Charles Mingus, Gerry Mulligan and Gil Evans; also more recently in the writings of Thad Jones and Toshiko Akiyoshi (Porter *et al.*:108/9).

Duke Ellington was one of the first musicians to be interested in composition and musical form in jazz as something separate from tune writing, improvisation and arranging (Kernfeld, 1991, V1:334). His arrangements show variety and lively insights without ever sounding dull (Porter *et al.*:105).

According to Kernfeld (V1:332) it is generally accepted that Ellington was the most important composer in jazz history. From 1925 to 1945 he was the only jazz musician who composed on a level on which later jazz compositions were written (Berendt:63). He composed about two thousand pieces, including numerous three-minute instrumental pieces and popular songs (Kernfeld, V1:332). Many of these became popular standards, like "In A Sentimental Mood", "Sophisticated Lady", "Don't Get Around Much Anymore" and "I'm Beginning To See The Light" (Larkin, 1992:133). Other types include a number of musical comedies, large-scale suites, many film scores and an incomplete and unperformed opera, "Boola". He combined his exceptional talents as a bandleader with his flair for orchestration, in this way maintaining a permanent orchestral vehicle (Kernfeld, V1:334).

Several short pieces were created during the late 1930's and early 1940's, notably the masterpieces "Cotton Tail" (1940), "Ko-Ko" (1940) and "Concerto for Cootie" (1940) (Kernfeld, V1:330). "Ko-Ko" is a mid-tempo instrumental piece without a singable melody and very dissonant at times. It is powerfully evocative and has a slightly menacing atmosphere. "Concerto for Cootie" is a solo piece for Cootie

Williams to which lyrics were later added and it was transformed into a popular hit, "Do Nothin' Till You Hear From Me". Several of Ellington's songs started out as instrumental pieces (Porter *et al.*, 1993:109/10).

Duke Ellington's pianistic talents are generally underrated or even neglected (Kernfeld, 1991, V1:332). His piano playing was becoming increasingly distinctive by the mid-1930's (Porter *et al.*:104/5). He performed as soloist with his orchestra only rarely. Nevertheless, individually he contributed a great deal towards the overall Ellington effect. He saw himself primarily as an accompanist and a catalyst - he provided the band, or the soloists, with ideas and rhythmic energy. His rich and resonant piano tone could inspire and energise the whole orchestra. "Clothed Woman" (1947), a strongly atonal piece, is an excellent example of his work as pianist-composer; another earlier example is "Piano Method for Blues" (1943).

It would appear that Duke Ellington had reached his peak of creativity in the late 1930's and early 1940's and that his best work was done in the miniature forms as dictated by the three-minute, ten-inch disc (Kernfeld, V1:332,334). Collier (1987:4) agrees on this point, stating that Ellington only reached musical maturity when he was in his 40's, a relatively old age for a jazz musician.

From 1943 to 1950 he performed at annual Carnegie Hall concerts, where he performed his large-form works. The best known is the lengthy, three-movement piece, "Black, Brown and Beige" (1943), subtitled "A Tone Parallel to the History of the Negro in America". It was created in the spirit of work songs, blues and spirituals (Southern, 1971:482). The piece appears not to have been a great success. It was not coherent in musical terms and was too rambling, with little or no thematic connection. However, some of the shorter pieces that make up the larger work are quite good (Collier:221/2).

During the mid-1940's there was a decline in the previous stability of personnel and as a result of the constant changes of band members, Ellington's writing began to suffer (Kernfeld, V1:330). Other reasons for this included the recording ban of the early 1940's, the increasingly commercial tendency of some record companies and Ellington's growing interest in his longer pieces. All this kept him from creating his

shorter, three-minute compositions that had formed the basis of his work (Collier, 1987:224). After the mid-1940's his creativity declined greatly. Many of the extended compositions of his later period showed signs of diminished originality and hasty work, often caused by the incessant touring (Kernfeld, 1991, V1:334). The band became significantly less popular, even though the quality of their music remained high (Larkin, 1992:132).

The orchestra was enlarged yet again in the mid-1940's to eighteen members by 1946 (Kernfeld, V1:330). Some extraordinary musicians were added: bassist Oscar Pettiford, alto saxophonist Russell Procope and tenor saxophonist (and clarinettist) Jimmy Hamilton who replaced Barney Bigard. Excellent musicians added in the early 1950's were tenor saxist Paul Gonsalves, trumpeter Clark Terry and drummer Louis Bellson. The famous reed section of Hodges, Carney, Hamilton, Procope and Gonsalves remained intact until 1968 (Porter *et al.*, 1993:111). Other soloists added during this time were trumpeter and violinist Ray Nance and trumpeter Shorty Baker (Kernfeld, V1:330/1).

After appearing at the Newport Jazz Festival of 1956 (playing "Diminuendo and Crescendo in Blue") the band's popularity was restored. They again toured very successfully until the early 1970's (Larkin:133). Ellington's success at the Festival had stimulated him and as a result many new masterpieces came into being, such as the Shakespearean suite "Such Sweet Thunder" (1957) (Berendt, 1982:63), a collaboration with Billy Strayhorn (Larkin:134). He composed several suites, his first full-length film score, namely "Anatomy of a Murder" (1959), as well as his first incidental music in 1960 (Kernfeld, V1:331). Musicals include "My People" (1963) (Collier, 1977:23).

Other masterpieces in the latter part of his life include his reworking of Peter Ilich Tchaikovsky's "Nutcracker Suite" (1960), another Strayhorn collaboration (Larkin:134), the "Far East Suite" (1964), the suite "The Afro-Eurasian Eclipse" (1971) (Porter *et al.*:115), Duke Ellington's "70th Birthday Concert" (1969) and his "New Orleans Suite" (1970) (Berendt:64). He kept busy with longer pieces for much of the rest of his life.

His own pianism was now also increasingly featured, for example, in "Money Jungle", a 1962 trio recording (Porter *et al.*, 1993:111,115). He also recorded with younger musicians such as John Coltrane, Charles Mingus and Max Roach (Kernfeld, 1991, V1:331).

It has been suggested that the death of Billy Strayhorn (1967) caused new creative powers to come to the fore in Ellington. In terms of the number of concerts and tours by the orchestra and particularly in terms of composition, the period after Strayhorn's death contained one of the most fruitful and richest periods in Ellington's career (Berendt, 1982:64).

In the 1960's and early 1970's Ellington received several awards and honours, notably two doctorates (1963 and 1967), the Presidential Medal of Honour (1969) and he became the first jazz musician to be named a member of the Royal Academy of Music in Stockholm (1971).

Duke Ellington wrote and performed mostly liturgical music during the last decade of his life (Kernfeld, V1:331). The most important projects were his Sacred Concerts, of which only three were completed and performed. The Second Sacred Concert (performed in 1968; the first was performed in 1965, the third in 1973) is the larger and more important work. The overall theme of the second concert is freedom and the range of styles used is very impressive (Porter *et al.*:112/3). These concerts were influential to the movement for making the music of worship services more relevant to the times (Southern, 1971:485).

Ellington directed his band until his death in 1974, after which time it was taken over by his son Mercer Ellington (Kernfeld, V1:331).

5.2.2.3 Concluding remarks

Duke Ellington was regarded by many as unique; a man who had something special about him and whose character and talent seem to have been one and the same thing (Collier, 1987:3). Ellington's great and continuing contribution to jazz was a broad musical spectrum that created a range of mood. He created musical pictures,

impressionistic studies in the jazz tradition that were many years ahead of their time (Stearns, 1970:184/5).

Perhaps not on quite the same level as Duke Ellington, but nonetheless a musician who was an important jazz instrumentalist in his own right at the time, was tenorist Coleman Hawkins.

5.2.3 Coleman Hawkins
(Appendix A, Transparency 3)

5.2.3.1 General

Called "the father of the tenor saxophone" (Berendt, 1982:66), Coleman Hawkins was the first jazz musician to "invent" this instrument as a serious means of expression (Larkin, 1992:193). Although some jazz players were already using the tenor instrument, it was not acknowledged as a jazz "horn", but fell into the category of strange noise makers, like the bass saxophone and euphonium (Berendt:66).

5.2.3.2 The life and music of Coleman Hawkins

Coleman Randolph "Bean" Hawkins (1901-1969) started playing tenor saxophone at the age of 9 (having previously played piano and cello). He soon reached a reasonable degree of proficiency and later studied music for three years at Washburn College. In 1921 he toured with Mamie Smith's Jazz Hounds (Larkin:193). He played blues and jazz in the conventional style of that time and occasionally played with the young Chicago-style jazzmen; he was one of the few black musicians to do so (Berendt:66).

In 1924 he joined Fletcher Henderson's big band where he stayed for about a decade (Larkin:193). He was the first important tenor saxophone soloist (Berendt:66).

At the time when Hawkins joined Henderson, the saxophone was still regarded as a novelty instrument and he played, as did other saxophonists of the early 1920's,

namely by clicking with his tongue, producing a percussive sound. While with the band he developed a very influential, big-toned legato style (Porter *et al.*, 1993:121). He transformed the tenor instrument into the vehicle for the extraordinary and powerful legato solos that formed the essence of swing. This development is traced by the three excellent sides, namely "St Louis Shuffle" (1927), "Sugar Foot Stomp" (1931) and "Hocus Pocus" (1934) (Larkin, 1992:193). For a while in the early 1930's he moved away from his use of a hard, chugging swing and experimented with an off-the-beat, floating approach to rhythm (Porter *et al.*:124).

Coleman Hawkins left Fletcher Henderson in 1934 and travelled to Europe where he recorded with Jack Hylton in England (in 1934) (Larkin:193), with Django Reinhardt in the same year (Porter *et al.*:172) and in 1935 with the Ramblers Dance Orchestra in Holland. To Hawkins (and to Benny Carter with whom he also played in Europe) (Larkin:193), Europe was racially more congenial than America and he consequently developed his style abroad (Porter *et al.*:172/3). He returned to the United States when war broke out in 1939 (Larkin:193) and subsequently entered one of the most productive periods of his career (Goetz, 1987, V24:173).

His first famous recorded solo was featured in "Stampede" (1926) with Fletcher Henderson. Other works include "One Hour" (1929) (Berendt, 1982:67) - one of the earliest recordings by a racially mixed group and one on which the approaching maturity of the tenor saxophone in jazz is heard (Goetz, V24:643) - and "Talk of the Town" (1934), also with Henderson. This appeared to be the first important solo ballad interpretation in jazz history. The European recordings include "I Wanna Go Back to Harlem", with the Dutch Ramblers, and "Stardust" with guitarist Django Reinhardt.

Probably the biggest success of his career was the record "Body and Soul" (1939), recorded after his return to the United States, which became a world-wide hit (Berendt:67) and made him a national figure (Larkin:193). The restless solo shows to perfection his bubbling energy and harmonic mastery, the intricate development of rhythmic motifs and his use of double time (Porter *et al.*:173). He was also a master of timbre, volume and range (Kernfeld, 1992e:172).

These records as well as all his other work show him to be the master of the chorus. It has been said that a Hawkins solo is the classic example of how a solo statement can be developed from a phrase. Only one jazz musician, namely Lester Young, can be compared to him in this respect (Berendt, 1982:67).

Coleman Hawkins toured with his own sixteen-piece band in 1940. In 1943 he made some small-group recordings, "How Deep Is The Ocean", "Stumpy" and the strongly swinging "Voodte" (Larkin, 1992:193). In the 1940's Hawkins frequently recorded as a soloist (Porter *et al.*, 1993:175). An example is the recording of "The Man I Love" (1943), a classic of swing combo playing. The nature of the accompaniment is well-suited to his florid style of solo playing. The piece is in double time but while the harmonies move along at their normal rate, the tempo is twice as fast (Kernfeld, 1992e:173). In the mid-1940's he also became the first jazz musician to record unaccompanied saxophone improvisations (Porter *et al.*:175). "Picasso" (1947) is such an example. It is based on the harmonies of "Body and Soul".

With the start of modern jazz in the 1940's, Hawkins was the first "traditional" jazz musician to play with the young bebop musicians; he was conversant with what they were doing harmonically (Berendt:67,66). He led a bebop recording session in 1944, which featured jazzmen like Dizzy Gillespie and Max Roach. He formed a sextet with Thelonious Monk in 1943, spent the best part of 1944 and 1945 (with a band) on the West Coast and travelled to Europe again in 1950 and 1954.

Although Hawkins's sound was made unfashionable in the 1950's (by the popularity of Stan Getz's interpretation of Lester Young), as a player he remained important and continued to make a significant contribution to jazz. "The Hawk Flies High" (1957) features him in a mainstream setting which shows that he still had something to contribute to jazz.

He kept on playing during the 1960's, recording with tenor star Sonny Rollins, and playing with, among others, Duke Ellington, Bud Powell and Eric Dolphy (Larkin:194). He continued to play and even appeared in concerts and on television until shortly before his death (1969) (Berendt:70).

5.2.3.3 Concluding remarks

Hawkins had a hard and dramatic style and displayed rhythmic straightforwardness and drive and complex harmony (Porter *et al.*, 1993:173). His work showed a deep, passionate tone and included ingeniously related arpeggio sequences and, more importantly, an identifiable sense of form (Goetz, 1987, V24:643). To Hawkins chord progressions were more important than actual melodic lines and each chord in a given progression was well-articulated (Porter *et al.*:178). It was agreed by tenor saxophonists of the later, very different, free-jazz style (e.g. Pharoah Sanders, Archie Shepp, Albert Ayler, *etc.*) that it was Hawkins who initiated the expanding inflections of tenor sound that they were concentrating on (Berendt, 1982:70).

Coleman Hawkins designates one great era in jazz, Lester Young the other. Both tenor players and both more or less equally important in the jazz phase he represents, they showed the extent of being and meaning in jazz. Hawkins was an extroverted rhapsodist with a large tone. His slow pieces were very expressive, his fast numbers strong and powerful. He was always extremely communicative in his music.

Opposed to Hawkins is the introverted lyricist, Lester Young (Berendt:66). While Hawkins may have remained the master of the tenor instrument for some, Young became more influential where the younger generation was concerned (Porter *et al.*:175). He displayed a soft, supple tone, "tender abandon" in slow pieces and was "friendly and obliging" in fast works. His music was always rather reserved in feeling (Berendt:66).

5.2.4 Lester Young
(Appendix A, Transparency 4)

5.2.4.1 General

The sound of modern jazz was, until the later 1960's with the greater prominence of the guitar and electronic instruments, "tenorised". This was brought about by tenor saxophonist Lester Young. The tenor saxophone is played more often by important

musicians than any other instrument and they were all influenced to some extent by Young (Berendt, 1982:65), the most influential tenor player of the new generation (Porter *et al.*, 1993:175).

5.2.4.2 The life and music of Lester Young

Born into a musical family, Lester Willis "Pres" (or "Prez", for president) Young (1909-1959) was taught several instruments by his father, among others, drums that he played in the family's band (Larkin, 1992:441). His early musical experiences came from playing in this band; it was also here that he taught himself to read music (Porter *et al.*:175). For a while he switched to the alto and later to the baritone saxophone and eventually settled on the tenor after he had left the family group at the age of 18 (Berendt:68).

Young played with various bands from then on, including that of Art Bronson, the Original Blue Devils (in 1930), King Oliver (1932 and 1933), Bennie Moten (1933, the year he also settled in Kansas City), Count Basie and Fletcher Henderson, both in 1934, and Andy Kirk (Larkin:441). His stint with Henderson did not work out and he soon left to rejoin Basie more or less from 1936 (Porter *et al.*:175), with whom he toured, recorded and took part in broadcasting (Larkin:441).

He made his first recordings with Count Basie in 1936 (Porter *et al.*:175). Especially two works, "Shoe Shine Swing" (also known as "Shoe Shine Boy") and "Lady Be Good", are rarely equalled masterpieces (Larkin:442). His solos on these pieces, regarded as some of his finest solos, were quickly memorised by young players (Porter *et al.*175). Many other outstanding solos were recorded, for example, with the full Basie band on "Taxi War Dance", "Every Tub" and "Honeysuckle Rose" (Larkin:442). Another piece that features Young in top form is "Jumpin' at the Woodside" (1938).

Coleman Hawkins's conception of the instrument was given its first significant alternative in the tunefully melodic approach and soft vibratoless sound used by Lester Young. The latter was an imaginative improviser who, in propelling the rhythm forward, let the lines of his rather complex, asymmetrical melodies flow

fluently through conventional phrase divisions. He also occasionally simplified his melodies by starting on a downbeat or changing the timbre of a note (Kernfeld, 1992a:103).

Other noteworthy solos were recorded with smaller groups, on "Dickie's Dream" and "Lester Leaps In" (1939) (Larkin, 1992:442). The latter is one of his most famous compositions; his playing on it became another favourite of the younger generation of saxophone players (Porter *et al.*, 1993:176/7). Young's great intellectual talent is clearly shown through his solos on all of these recordings, which also display profound emotion. Other excellent recordings with a small band are those made (in 1940) under the leadership of Benny Goodman (Larkin:442).

Lester Young attempted, when improvising on a melody, to convey the lyrics of the melody directly to the listener without the aid of words. As a result, some of his most beautiful solos were recorded as accompanist to singer Billie Holiday, the personification of swing singing. His accompaniment set the standard for accompaniments to singing in jazz with, for example, "Me, Myself and I", "Time on My Hands", "Without Your Love" (Berendt, 1982:68), "When You're Smiling" (1938), "Foolin' Myself", "This Year's Kisses" and "Mean To Me". These two musicians shared an empathetic understanding that was often displayed in the work they did together (Larkin:442).

After leaving Count Basie (about 1940), Young unsuccessfully led his own band for a short while, joined his brother's more successful group and played with other musicians like Nat King Cole and Red Callender. He again made some excellent recordings after briefly rejoining Basie (in 1943) and in 1944 was filmed in the award-winning, classic jazz short, *Jammin' the Blues*.

While clean articulation, a fresh, original tone and precise rhythms characterised Young's work in the 1930's, in the 1940's, as heard in "After Theater Jump" (1944), his tone was heavier and his music displayed a slower approach to rhythm. The appeal of his work in the 1940's lies in its emotional depth and more frequent melodic surprises. In his solos his use of motives and the succession of melodies (emphasising the melodic line) are more important (Porter *et al.*:177/8).

Musically still growing, Lester Young was conscripted into the United States army in December 1944 and dishonourably discharged a year later. As a private, sensitive and rather eccentric person, he was not cut out for the discipline of military life. He spent part of his service in hospital and part in an army prison for possession of barbiturates and marijuana.

When he resumed his career he was more popular than ever. His first recordings on leaving the army were "D.B. Blues" and "These Foolish Things" (Porter *et al.*, 1993:179). His playing had changed by this time. His music had matured and moved on as he as person had. His earlier music was imitated by most other tenor players in jazz (Larkin, 1992:442). This underlined his enormous artistic success (Berendt, 1982:69). During this time he joined Norman Granz's concert unit, Jazz at the Philharmonic, with which he stayed for some years. He also led small groups, toured America and travelled to Europe (Larkin:441).

His recordings of the 1950's were not all as good as those of previous years. However, the record "Jazz Giants of 1956" with Teddy Wilson, Roy Eldridge, Jo Jones and other great swing musicians, showed that he still had his earlier musical power (Berendt:69).

Young had suffered from poor health since the mid-1940's onward (produced by, in part his alcoholism) and experienced a swift physical decline late in the latter part of the following decade. Yet he continued to make concert and festival appearances, record and was featured on the television show *The Sound Of Jazz* in 1957. His already bad health was further worsened by his drinking problem, until his death in 1959 (Larkin:441).

5.2.4.3 Concluding remarks

Lester Young was a moody, withdrawn figure who preferred his own company. This set him apart from most other jazz musicians. Young's importance in the development of jazz cannot be overestimated. He helped create the musical atmosphere in which bebop could flourish. The fundamentals of most of bop's and

post-bop's developments[14] stem from Young's concern for melody and his preference for smooth, flowing lines, heard particularly in his solos (Larkin, 1992:142/3).

It is believed that he gave rise to cool jazz (of the 1950's, in some of his 1939 and even 1936 recordings), long before bebop - the jazz of the 1940's - even existed (Berendt, 1982:65). After Coleman Hawkins had changed perceptions as well as the role of the tenor saxophone, many imitators tried to imitate his rich and resonant sound. With his dry, light tone, Young formed a striking contrast to Hawkins. Many people disliked his sound, but others, especially younger musicians, heard in his work a distinctive and revolutionary new approach to jazz (Larkin:442). He turned jazz musicians already playing the tenor saxophone into new directions, inspiring players such as Stan Getz, Zoot Sims and others. The influence of his playing can be heard in the work of many cool-jazz players (Williams, 1974a:294).

Throughout his life, right until the end, Lester Young retained his marvellous sound. He regarded Frankie Trumbauer as his idol and his sonority was based on that of Trumbauer and Bud Freeman (Berendt:70). He was largely responsible for the place the tenor saxophone holds in jazz, having inspired many young jazzmen to take up the instrument. Since Young's death, few jazz musicians have had the impact that he had (Larkin:443).

An equally influential musician on a number of young experimentalists (of the bop generation) as well as an outstanding pianist with his own unique style, was Art Tatum.

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[14] According to Berendt (1982:70) the counterplay of the ideas of Lester Young and Charlie Parker was the breeding ground for modern jazz as a whole, even as far as free jazz. First there was Young; then Parker's influence became dominant. However, in the 1950's many musicians copied the "cool" style of Young, until the rise of hard bop when Charlie Parker's influence was again stronger.

5.2.5 Art Tatum
(Appendix A, Transparency 5)

5.2.5.1 General

An extraordinary musician, Art Tatum was, according to Morgenstern (1976:2), technically and harmonically the most advanced of all pianists and one who profoundly influenced the young experimentalists of Charlie Parker's and Dizzy Gillespie's generation. In turn Tatum influenced musicians like Nat King Cole, Fats Waller and bop pianists such as Oscar Peterson, Bud Powell, Tommy Flannagan and Hank Jones (Porter *et al.*, 1993:163). Berendt (1982:227) is of the opinion that Art Tatum forms the heart of everything created during the course of jazz piano history up to the mid-1930's, with the addition of a hitherto unheard of pianistic virtuosity.

5.2.5.2 The life and music of Art Tatum

Born into a musical family, Arthur Tatum, Jr. (1909-1956), despite being virtually blind, learned to read music and formally studied classical piano. He was playing professionally while still in his teens. In the 1930's Tatum performed mostly as a soloist or played on radio or in small groups working in clubs. He became accompanist to singer Adelaide Hall in 1932 and in 1933 made his first issued solo recordings. He played club dates for a few years and toured America and Britain (Larkin, 1992:386). Around 1937 Tatum already had an established reputation among jazz musicians.

Tatum formed a trio (in 1943) with guitarist Tiny Grimes and bassist Slam Stewart which became very popular (Porter *et al.*:165). He performed widely throughout North America in the 1940's (Larkin:386).

Tatum was capable of playing "gorgeous, expressive" blues, despite it being said that his elaborate style was unsuited to the music. Examples of his blues include recordings with singer Joe Turner, "Lonesome Graveyard" (1941), in which he was

fairly experimental, his version of W.C. Handy's "Aunt Hagar's Blues" (1949) and "Trio Blues" (1956) (Porter *et al.*, 1993:165/6).

In the 1950's Norman Granz recorded Tatum extensively, both as soloist ("The Solo Masterpieces") and with small groups ("The Group Masterpieces") which included musicians such as Benny Carter, Roy Eldridge, Buddy de Franco, Lionel Hampton and Ben Webster (Larkin, 1992:386). As a soloist Tatum recorded almost two hundred songs (Porter *et al.*:166).

Few of Art Tatum's successors could match, and none could surpass, the standards set by him with his improvisations on themes from the classics, jazz and especially from the realm of popular song (Larkin:386). He appeared fond of adapting and improvising on nineteenth-century salon pieces, for example, Antonin Dvorák's "Humoresque" and Jules Massenet's "Elegie". Songs he improvised on include "Sweet Lorraine", "Indiana" and "Get Happy", all recorded in 1940. These pieces also display the influence that stride (and among other things, the playing of Earl Hines) had on Tatum's music and way of playing (Kernfeld, 1992c:75). It is particularly obvious in his powerful left-hand figures; he retained both feeling and swing, never sacrificing these for effect.

This quoting of Tatum from other melodies, coupled with his rhythmic and melodic experiments (discussed shortly), later developed into a stylistic device (Larkin:386). This eventually grew into the jazzy cocktail piano style inspired by Tatum (Kernfeld:75).

In altering some pieces and producing variations on their melodies, Art Tatum often gave in to his fondness for altering the tempo of and reharmonising chord progressions (Kernfeld:74/5). He liked to use rubato introductions and often abandoned the beat by introducing breathtaking, careening runs (Porter *et al.*:164). These were usually interspersed with striking single notes and occasionally also unexpected chords (Larkin:386). His use of flexibly slow rhapsodic passages, interrupted by swoops up and down the keyboard contributed towards the cocktail piano style mentioned earlier. He also favoured the sensation of speed as separated from tempo, such as in "Emaline", where he rushes through the melody. (Some free-

jazz musicians later developed this concept of rhythmic "energy" freed from the beat.)

He occasionally emphasised pitches which did not agree with the accompanying harmonies (a concept of playing "outside"; it only came to attention in jazz improvisation in the late 1950's and early 1960's, chiefly through the work of Eric Dolphy). Examples are heard on "Indiana" and "Emaline" (Kernfeld, 1992c:75). His busy style is exemplified in "Tiger Rag" (1940), one of his greatest display pieces (Porter *et al.*, 1993:165).

Art Tatum therefore developed a unique solo style, apparently preferring unaccompanied solo playing to combo or big ensemble playing (even though he recorded with a combo) (Berendt, 1982:227). According to Porter *et al.* (p. 166) he also enjoyed accompanying singers and instrumentalists. He was thoroughly conversant with the limits and possibilities of the orthodox keyboard, having spent hours exploring and practising (Larkin, 1992:386).

5.2.5.3 Concluding remarks

Although a major figure in jazz piano, Art Tatum appears to stand separately from the developing thrust of jazz. He is therefore often overlooked as one who profoundly affected the course of the music and influenced many musicians (e.g. Herbie Hancock, Bud Powell and even Charlie Parker and John Coltrane) with his creativity and exploration of unusual chord sequences and harmonic complexities (Larkin:387). Berendt (p. 227) suggests that his influence could be felt into the 1970's and even the 1980's. His music was always fresh and vital and remained in a process of development throughout his career (Larkin:386).

One of the swing era's most celebrated trumpet players, Roy Eldridge, nicknamed "Little Jazz", in some ways did for the trumpet what Art Tatum did for the piano (Porter *et al.*:167,169).

5.2.6 Roy Eldridge
(Appendix A, Transparency 6)

5.2.6.1 General

Roy Eldridge was part of an era of great soloists and according to Berendt (1982:16,168) is both part of the "last" generation of swing and one of the emerging bop path finders or experimentalists. He places Eldridge mid-way between trumpeters Louis Armstrong and Dizzy Gillespie. Larkin (1992:131) disagrees with this scenario, chiefly because of the implication that Eldridge was a proto-bop trumpeter (which apparently he was not), and the omission from jazz trumpet history of Henry "Red" Allen (with whom the so-called Gillespie tradition of "modern" trumpeting began) (Berendt:168).

Nevertheless, Eldridge was without a doubt the outstanding trumpet stylist of the 1940's. His playing was aggressive and he displayed an easy command over both low and high registers. His fellow musicians invariably succumbed to his verve and enthusiasm and thus contributed their best efforts (Larkin:131). He was influenced by musicians such as Red Nichols and Coleman Hawkins (Porter *et al.*, 1993:167) and in turn influenced such players as Dizzy Gillespie, whose model he was (Berendt:72).

5.2.6.2 The life and music of Roy Eldridge

David Roy "Little Jazz" Eldridge (1911-1989) led his first band at the age of 16 (McCarthy, 1974a:280). He did time with a number of bands (including that of Speed Webb, 1929) before moving to New York in 1930, where he did a lot of jamming in after-hours clubs (Porter *et al.*:167). He again joined a few bands, including that of Teddy Hill and one that he co-led with his brother Joe (Larkin:130). Also those of Charlie Johnson (early 1930's), Elmer Snowden (occasionally from 1930 to 1932) and McKinney's Cotton Pickers (1934) (McCarthy:43,47,77).

He first became successful after joining Fletcher Henderson's orchestra in 1935 (Porter *et al.*:167). Recordings made by the band (around 1936) - apparently

Henderson's last really outstanding band (it recorded the commercial hit, "Christopher Columbus") - feature superb solos by Eldridge, for example, on "Blue Lou", "You Can Depend on Me" and "Tangled Nerves" (McCarthy, 1974a:73/4). He left Henderson in the late 1930's to tour with his own group (Larkin, 1992:130).

Eldridge's playing can be described as gripping, powerful and concentrated (Berendt, 1982:118). He specialised in a rushed intensity. He played fast-moving solos and believed that his music should portray himself, not some other musician. His varied phrases were always linked (Porter *et al.*, 1993:168). According to Berendt (p. 168) this can be traced back to Red Allen who had begun the shift in emphasis from sonority to phrasing - Eldridge's playing would therefore have been more flowing, legato rather than staccato, with connected phrases.

This consistently inventive musician was not put off by fast lines and difficult leaps; he negotiated them with ease, often setting them against dramatic high climaxes and rhythmically charged repeated notes (Kernfeld, 1992e:177). Eldridge's choruses with his own band on "After You've Gone" (1937) display this speed, orderliness, confidence and intensity. Other works of his include his opening solo on Teddy Wilson's recording of "What Shall I Say?" (1939), showing his more lyrical side, and solos on "I Surrender Dear".

Roy Eldridge experienced his greatest fame, from 1941, as a featured soloist with the band of Gene Krupa (Porter *et al.*:168/9). They toured extensively throughout America and made numerous recordings, among others, solo features on "Rockin' Chair", a remake of "After You've Gone" and the popular "Let Me Off Uptown", where he teamed up with singer Anita O'Day (Larkin:130). While with Krupa Eldridge was also featured on "Green Eyes" and "Skylark" (McCarthy:247/8).

Eldridge left the Gene Krupa band in 1943. From 1944 to 1945 he played with Artie Shaw, in 1949 again with Krupa and in 1950 with Benny Goodman. In between he led his own band (Porter *et al.*:169). This varied in size from a sextet to a big band. A few titles recorded with the big band (1944) display his fine ballad playing, for example, "I Can't Get Started", "Body and Soul" and "Twilight Time" (McCarthy:280).

In the late 1940's he had joined Norman Granz's Jazz at the Philharmonic, and continued this association into the next decade. He also spent some time in Europe (Larkin, 1992:131). He again led a small group in which he (like most jazz musicians) specialised during the 1950's. His style was changing somewhat in that he extended his high range and brought down his speed. Examples of his work during the 1950's include choruses of blues on Billie Holiday's "Fine and Mellow" (1957) (Porter *et al.*, 1993:169) and the recording of "Jazz Giants of 1956" with Lester Young, Teddy Wilson and others (Berendt, 1982:69).

During this time, as the new generation of trumpeters, like Dizzy Gillespie, developed new ideas, Eldridge began to doubt his place in jazz. As a result, he decided to remain within the mainstream of jazz. After settling back into a swing-based groove in the late 1950's, and remaining there, Eldridge really displayed his mastery of his instrument and of the form.

During the 1960's Roy Eldridge played with great musicians such as Ella Fitzgerald, Coleman Hawkins, Count Basie and he co-led a band with Richie Kamuca (Larkin:131). In the following decade he played Dixieland jazz as part of a house band at Jimmy Ryan's in New York. At the end of his career Eldridge was thus participating in a style which he had helped supplant (Porter *et al.*:169). This lasted into the late 1970's. In 1980 Eldridge suffered a stroke and did not play again (Larkin:131).

5.2.6.3 Concluding remarks

As seen, Roy Eldridge remained within the mainstream of jazz. Even though he might have been as successful in and important to bop, he remained in the style in which he became popular, seemingly preferring the admiration and respect of fans and musicians to new horizons. But he was fully aware of the changes taking place regarding the emerging bop style, and he experimented with them. Yet he never lost the spirit and aggression, even towards the end of his career, that was part of him and characterised his playing (Larkin:131).

Roy Eldridge left the development of a new, bop trumpet style to Dizzy Gillespie, a master trumpeter with exceptional talent and influence, and (like Eldridge) another important figure in the established lineage of jazz trumpet players.

5.2.7 Dizzy Gillespie
(Appendix A, Transparency 7)

5.2.7.1 General

McCarthy (1974a:224) believes that Dizzy Gillespie came to symbolise the bop revolution. Although the first bop big band was formed by singer Billy Eckstine in 1944, it was Gillespie who (from 1946) made the groundbreaking big-band bop recordings (Kernfeld, 1992a:136).

Gardner (1992:233) regards this important teacher and outstanding instrumentalist as the first modern big-band leader[15]. With his band, Gillespie "showed that it was possible to advance while retaining the impulse of the swing era, experiment and communicate strongly without for the most part just pandering to the crowd". He appears to have had an attraction to big bands which can probably be explained by his roots which stood firmly in swing (McCarthy:225). As the British jazz critic, Alun Mogan, said: "Dizzy is, by nature, a compulsive big band leader." (cited in McCarthy:225). Berendt (1982:76) confirms his preference for working with big bands.

This big-band master of bop modelled his style on the fiery playing and instrumental achievements of Roy Eldridge as well as on the stylistic contributions of fellow bop pioneers. He also influenced numerous musicians, such as trumpeter Miles Davis (Berendt:169/70), and was admired by, among others, trombonist J.J. Johnson (Gardner:266).

[15] According to Kernfeld (1992a:136) it was mainly Billy Eckstine's romantic ballads that were featured on studio recordings of the group and not much real bop music.

5.2.7.2 The life and music of Dizzy Gillespie

John Birks "Dizzy" Gillespie (b. 1917) settled on the trumpet as his main instrument after playing around with several instruments as a child. He also studied the piano informally and became exceptionally well-versed in chord changes (Porter *et al.*, 1993:192). While listening to Teddy Hill's band in the mid-1930's, Gillespie first heard trumpeter Roy Eldridge whom he made his idol (Morgenstern, 1976:1). In 1937 Gillespie also replaced Eldridge after the latter left. He toured Europe and made his first solo recording, the Eldridge-influenced chorus on "King Porter Stomp" (1937), with the Hill band.

Gillespie joined the big band of Cab Calloway towards the end of 1939 (Porter *et al.*:192). He was heavily featured as a soloist in the band, soloing on pieces such as "Lonesome Nights", "Limehouse Blues", "King Porter Stomp" and "Cupid's Nightmare" (all 1940) (McCarthy, 1974a:213/4).

During his two years with the Calloway band he gradually began developing his distinctive style of playing. This differs from the style of Louis Armstrong and even Roy Eldridge; it is brimming with pauses in unexpected places, fast runs and held dissonant notes that finally resolve. His unexpected leaps in pitch, his radical dynamic shifts and his manner of moving from simple melodic statements to rapid strings of triplets all contribute towards dramatising his style. He has a more nasal tone than many other swing trumpeters, but an extraordinary harmonic and rhythmic imagination (Porter *et al.*:193). During this time he also began experimenting with new ways of phrasing (Larkin, 1992:161) and with emphasising the flattened fifth (Porter *et al.*:193). This was a favourite of bop musicians and had become a cliché by the late 1940's.

Dizzy Gillespie increasingly evolved into a big-band musician. After being fired from the Cab Calloway band[16] in 1941, he played with the bands of Benny Carter, Charlie

[16] Apparently Dizzy Gillespie liked to play practical jokes. When someone threw a spitball at the bandleader while on stage, Cab Calloway assumed it was Dizzy. Later an argument ensued in which Cab was nicked by a knife Gillespie had been carrying (Berendt, 1982:73/4).

Barnett, Lucky Millinder (1942), Les Hite (1942), Earl Hines (1943), Duke Ellington and singer Billy Eckstine[17] (1944) (Berendt, 1982:75).

Gillespie had met Charlie Parker for the first time while touring with the Cab Calloway band (Larkin, 1992:161). Later they played together at Minton's Playhouse and became inseparable for a while. They both played in the Earl Hines band in 1943 and with Billy Eckstine's band in 1944; it was also the year they co-led a combo and made their first joint recording (Berendt:75).

It was with this small group that Gillespie did his most influential work (Larkin:161). He made a lot of his well-known early bop recordings with a quintet or sextet (McCarthy, 1974a:225). In 1945 they recorded, among others, Dizzy's "Shaw 'nuff" and "Salt Peanuts" and Tadd Dameron's "Hot House". The first two are both up-tempo performances with intricate lines. "Salt Peanuts" became a test piece for young boppers. On "Hot House" Gillespie and Parker are featured, separately or together, from start to finish. Most young jazz instrumentalists regarded their solos as model structures (Gardner, 1992:237). All three pieces begin with unison lines that would later become standard in bop and a lot of modern jazz. It would appear that, at least in written sources, textural and harmonic emphasis heard in swing arrangements were replaced by speed of execution and precision (Porter *et al.*, 1993:208).

Both Dizzy Gillespie and Charlie Parker were interested in expanding jazz harmony. They believed much could be done with basic jazz patterns such as the blues or the thirty-two-bar sequence known as "rhythm changes", named after "I Got Rhythm" by George Gershwin, the chord structure of which became a popular base for improvisation (Morgenstern, 1976:2).

While Gillespie gives Parker the credit for first developing the modern solo ideas (for actually playing the new music), Gillespie should get the credit for his writing, which placed his new harmonic ideas within reach of other musicians (Porter *et al.*:194).

[17] The Billy Eckstine band included many of the prominent bop or modernist players of the time, for example, trumpeters Miles Davis, Kenny Dorham, Dizzy Gillespie and Fats Navarro, alto saxophonist Charlie Parker, tenor saxophonists Dexter Gordon and Gene Ammons, baritone saxophonist Cecil Payne, drummer Art Blakey and bassist Tommy Potter (McCarthy, 1974a:222).

He had begun doing arrangements in 1939 (Berendt, 1982:74). He wrote what was probably his best-known piece, "A Night in Tunisia", in 1941 and 1942 while with Benny Carter (Porter *et al.*, 1993:194). In 1944 it was recorded in a vocal version[18] by Sarah Vaughan, but under a different title, namely "Interlude" (Gardner, 1992:239).

In 1945 Gillespie formed his first own big band (Berendt:76). It was commercially unsuccessful and failed after an ill-considered Southern tour (Morgenstern, 1976:4). From 1946 to 1950 he was more successful and led a large band[19] almost steadily. They toured Europe in 1948, his Paris concert having long-lasting effects on European jazz (Berendt:76). It was the rhythm section of this 1946 to 1950 band (Milt Jackson, vibraphone; John Lewis, piano; and Kenny Clarke, drums) that developed into the Modern Jazz Quartet, the most consistently productive and longest-running small group in jazz history (Morgenstern:4).

The band recorded a number of tunes, among others, works by the composer and arranger Tadd Dameron, for example, "Our Delight" (1946), "Cool Breeze" and "Stay on it" (both 1947), all of which display a characteristic cheeriness and tunefulness. These are Gillespie's most swing-orientated recordings (Kernfeld, 1992a:137). While Gillespie solos in the bop manner on "Our Delight", the section and ensemble work of the piece are more indicative of the swing era (McCarthy, 1974a:225). Other recordings by the Gillespie band include the high-speed, technically difficult yet conceptually simplistic "Things to Come" (1946) as well as "Two Bass Hit" (1947) (Kernfeld:136/7). The former was probably the band's most exciting show piece (Porter *et al.*:210).

Jazz musicians were showing an increasing interest in Latin-American music and particularly its rhythms during the late 1940's (McCarthy:225). After hearing Afro-

[18] When mentioning vocal performances, notice should be taken of the fact that Dizzy Gillespie was himself a good bop singer (refer p. 417). He sang as he played. His choice of scat syllables and his ideas were up to date and fairly popular. Examples of this type of (scat) singing include the bop blues vocal theme on "Oop-pop-a-da" and the riff theme on "Ool-ya-koo" (both 1947), both sung with Kenny Hagood (Kernfeld, 1992a:137/8).

[19] Dizzy Gillespie dismissed the guitar from the big band - this innovation apparently came out of bop combos. Instead he employed Milt Jackson's vibraphone, which was used strictly as a solo melody instrument and not in an accompanying role (Kernfeld:136).

Cuban music and experiencing it while playing in the Cuban orchestra of Machito, Gillespie immediately set about bringing authentic conga rhythms into jazz.

He remained fascinated by Latin and Afro-Cuban rhythms and subsequently hired the Cuban conga drummer Chano Pozo in 1947. That same year Pozo was given a prominent solo role throughout what was probably the band's most innovative piece, namely "Cubano Be, Cubano Bop". Written by George Russell, it displays the merging of jazz and Afro-Cuban music. With "Manteca" (1947), written with Pozo and the biggest hit with his big band, Gillespie finally succeeded in enriching jazz rhythmically through the "outside influence" of Afro-Cuban drumming (Porter *et al.*, 1993:195,210).

Gillespie was one of the pioneers of United States-based Latin jazz (Larkin, 1992:161). He had brought together swing, bop and Latin music, thus creating an Afro-Cuban jazz style (Kernfeld, 1992a:136). Through his success with this music, other jazz musicians were made aware of the rhythmic possibilities of Cuban music with its characteristic and interesting beat. Therefore, from this time on, Latin-influenced jazz (and jazz-influenced Latin music) became a significant part of jazz (Porter *et al.*:195).

Dizzy Gillespie's career continued throughout the next four decades. In 1956 he fronted a big band organised by arranger Quincy Jones. They toured the Middle and Far East as well as South America and stayed together until early in 1958. Though efficient and with competent soloists, this group lacked individuality when compared with his earlier group. Gillespie has since only fronted big bands for recording dates or special concerts. During the (early) 1960's he worked with small groups (McCarthy, 1974a:225/6). He recorded again (for example, "Desafinado" and "Chega de Saudade", both in 1962) and performed with his quintet and in a Carnegie Hall concert (Porter *et al.*:368). In 1973 he was part of a reunion band fronted by Cab Calloway for the Newport Festival in New York (McCarthy:214).

In the 1990's he was still performing (Larkin:162). Gillespie succeeded in carrying the bop idiom through all subsequent styles and ways of playing, without losing anything of himself (Berendt, 1982:79).

5.2.7.3 Concluding remarks

Where the development of the jazz trumpet is concerned, Dizzy Gillespie's name ranks second only to that of Louis Armstrong. Where the development of jazz is concerned, Gillespie is one of the few major innovators who so profoundly reshaped the music that, consciously or not, everything that follows has to be measured by referring to these musicians' achievements.

Like Armstrong (from 1922), Gillespie in 1940 created a new trumpet style that affected trumpeters and all other jazz musicians (Larkin, 1992:62). As Berendt (1982:170) maintains, all modern trumpeters stem from Gillespie, just as all traditional jazz trumpeters stem from Armstrong. The trumpet's vital role in jazz was also re-affirmed by him after the 1930's when the saxophone had begun its rise to prominence as the instrument for change (Larkin:162).

A contemporary of Dizzy Gillespie and an equally influential jazz musician was Charlie Parker. Friends, gossips and fellow musicians called Charlie Parker "sensitive, aggressive, fascinating, generous, irresponsible and finally self-destructive, a potent genius ... a man with a talent for making himself loved but with whom no one could afford to be friends". With his larger-than-life image he was one of the greatest legends of jazz (Porter *et al.*, 1993:218).

5.2.8 Charlie Parker
(Appendix A, Transparency 8)

5.2.8.1 General

Charlie Parker led a very controversial life. He had a longstanding heroin addiction that led to an irresponsible attitude where money was concerned. Despite this there exists little doubt about the excellence of his music. He displayed an extraordinary technique, speed and flexibility as well as a distinctive tone that was unlike that of other alto saxophone players before him. He was a very innovative player yet still played soulfully (Porter *et al.*:219/20). He changed the face of jazz and shaped the course that twentieth-century music was to take (Larkin:311).

He has influenced and/or inspired many jazz musicians, in particular Miles Davis (Gardner, 1992:233); also singers Sheila Jordan and Betty Carter (Crowther and Pinfold, 1986:197/8), trombonist J.J. Johnson and even pianist Lennie Tristano, who apparently idolised him (Gardner:239,266,283).

5.2.8.2 The life and music of Charlie Parker

Charles Christopher "Bird" Parker (1920-1955) began playing alto saxophone in 1933, having previously played baritone and alto horns (smaller relatives of the tuba) in his high school band and for a while tuba and clarinet (Porter *et al.*, 1993:221). He had little formal music instruction and initially did not show much aptitude for music (Morgenstern, 1976:2). In 1935 he dropped out of high school and devoted all his time to the instrument (Porter *et al.*:221).

Suffering two humiliating experiences, in 1935 and again in 1937, when he performed with veteran jazzmen without actually being ready for it, motivated him to practise even harder. He gained the necessary experience while playing in the bands of Tommy Douglas (1936 to 1937) and saxophonist Buster Smith (with whom he played for the best part of 1937 and 1938) (Larkin, 1992:312). He was influenced by both of them as well as by a little-known guitarist, Biddy Fleet. In 1937 he toured with George E. Lee and received lessons in chord changes (Porter *et al.*:222). He did brief stints with the band of Harlan Leonard in 1938 and 1939 and was a sideman with Noble Sissle during the late 1930's, although no recordings exist of this association (McCarthy, 1974a:149,298).

His first big professional break came with the Jay McShann band with which he played from 1937, at first only sitting in occasionally and later performing on a semi-permanent basis. When not with McShann he was, for the most part, playing with Buster Smith or jamming at clubs (Porter *et al.*:222). This was a typical Kansas City riff and blues band. The blues was Parker's real tradition and schooling (Berendt, 1982:72). During this time he was nicknamed "Yardbird", later shortened to "Bird"[20]

[20] According to Porter *et al.* (1993:222) Parker one night insisted on rescuing a chicken, which he called a "yardbird", that had been run over by the McShann band's car. Larkin (1992:311) maintains it was his preference for fried chicken that got him his nickname.

(Porter *et al.*, 1993:222).

In 1939 Charlie Parker became aware of the world of altered chords (Morgenstern, 1976:2). He had been bored with using the stereotyped, conventional chord changes of the time and was sure that there must be some other way of playing. As he was working over "Cherokee", he found that he could produce the sounds he had been "hearing" and imagining by playing the "higher" extensions of chords (partials) (ninths, elevenths, thirteenths) of appropriate chords as a melody line and using appropriately related chord changes (Berendt, 1982:74).

With this new knowledge Parker rejoined Jay McShann early in 1940 (Morgenstern:2). He made his first formal recording with McShann in 1941 (Larkin, 1992:312), namely "Confessin' the Blues" (Berendt:72). Some informal recordings had been made in a radio studio in 1940. While with the band Parker also played in many jam sessions and continued to do so, especially at Minton's Playhouse in New York, after he left McShann in 1942 (Porter *et al.*:222,224).

With McShann, Parker's short solo on "Hootie Blues" (1941, an informal blues) made musicians across the country take notice of him. While his melodic and lyrical approach to the blues approximated that of Lester Young (who originally inspired him), he was far beyond Young where rhythm was concerned. A speech-like looseness was characteristic of Parker's solo (Porter *et al.*:223). Other interesting early works (in which he took new liberties with chords) include his good solos on "Sepian Bounce", "Lonely Boy Blues" (1942) and "Jumpin' Blues" (1942) (Larkin:312).

Parker worked for short periods with the big bands of Earl Hines (1942 and 1943) and Billy Eckstine (1944). However, due to the recording ban he never recorded while with Hines (Porter *et al.*:225). In both Hines's and Eckstine's bands he played with Dizzy Gillespie. They played together again at Minton's Playhouse, where Parker was a regular player. In 1944 they co-led a combo and that same year recorded together for the first time (Berendt:75). It was at Minton's that, together with drummers Kenny Clarke and Max Roach, guitarist Charlie Christian and pianist

Thelonious Monk, Parker is said to have pioneered the bebop style (Porter *et al.*, 1993:225).

Charlie Parker recorded for the first time in a smaller setting when he joined Tiny Grimes's small combo in 1944 (Larkin, 1992:312). They recorded, among other pieces, "Tiny's Tempo" and "Red Cross".

In 1945 he recorded a number of durable masterpieces[21]. He recorded some classics when Dizzy Gillespie joined his band, and at the end of the year took part in what was probably the most important recording session of bop (Porter *et al.*:225/6). Recordings of the time include the blues "Billie's Bounce", with its melodically complex theme, as well as the slower, more classical blues "Now's the Time". Then there is "Thriving on a Riff", which was Parker's version of "I Got Rhythm" and which he later re-titled "Anthropology". (Gillespie recorded it under that name in 1946.) "Meandering" was an interpretation of "Embraceable You", one of Parker's favourite ballads.

Finally, there is the everlasting and extremely fast "Koko", which is rooted in the chord changes of "Cherokee" (Gardner, 1992:246/7). What is most impressive about this piece - which is not to be confused with Duke Ellington's "Ko-Ko". - is not the speed as such, but the fact that Parker could create significant ideas at such a high speed in his solo (Porter *et al.*:227). Other recordings made with a small group (in 1946) include "Moose the Mooche", "Yardbird Suite", "Ornithology" and Gillespie's "Night in Tunisia" (Gardner:248/9).

Thus the Charlie Parker Quintet became very important to modern jazz. It set the standard for both the music and the format of the combos playing the music (Berendt, 1982:352). Other significant bop pieces recorded by the quintet include "Chasin' the Bird" with Miles Davis, and "Cool Blues".

[21] According to Berendt (1982:85) Charlie Parker's most important recordings were made during a period of only six years: from 1945 (the Dizzy Gillespie session with "Groovin' High" and Parker's first own session with, among others, "Now's the Time") to 1951 (the Norman Granz session with Miles Davis when "K.C. Blues" was recorded).

The alto saxophone of Charlie Parker became the most expressive voice of bop. In bebop's quintet format, Parker found the instrumentation that was most suited to him, namely trumpet, saxophone and three rhythm instruments. This was the smallest instrumentation in which "form" could be created. This was accomplished by having a unison statement of the theme - performed by trumpet and saxophone over the new legato rhythm - at the beginning and end of the piece, while at the same time ensuring complete improvisatory freedom for the remainder. This freedom of improvisation[22] was not known in traditional jazz. Parker had become the "basic improviser".

Parker was very concerned with the fluency of the lines that he played (Berendt, 1982:76/7). According to Harrison (1974b:278) freedom from the traditional four-bar unit was a central feature of his melodic style. He used a new way of phrasing, which was characterised by variety and subtlety (Porter *et al.*, 1993:218). Different ideas (such as "angular, flowing, harsh and elegant") were made to complement one another (Harrison:278). As mentioned, Parker often performed at an incredibly fast speed. He had also made complex chord progressions (complex harmonies) his speciality, thereby extending the previous harmonic language of jazz (Porter *et al.*:218).

Together with Dizzy Gillespie and a few others he was one of the first bop musicians to use flattened fifths (Berendt:146). The division of the beat was the basis of the rhythmic qualities of his work. He played his accents on weak beats, strong beats and often in between beats, effectively dividing the bar into eight parts (Harrison:278).

In 1946 he played for producer Norman Granz in his Jazz at the Philharmonic series and he and Lester Young made their only recordings together (Porter *et al.*:228). That same year he suffered his first major breakdown during a series of recordings

[22] It would appear that Louis Armstrong and Charlie Parker stood in much the same relation to their respective generations. While the real potential of the solo was first demonstrated in the work of Armstrong, it was Parker who introduced the (jazz) public to the idea of assimilating complex techniques into improvisation. He also proved the validity of the blues to modern jazz. Both Armstrong and Parker directed and shaped the rest of their respective generations (Harrison, 1974b:284/5).

(Berendt, 1982:77). He had previously suffered some erratic behaviour due to his heroin addiction[23], and his heroin-related health problems developed to a point after the recording of "Loverman" (or "Lover Man"). He was arrested for starting a fire in his hotel room and spent six months in a rehabilitation centre (Larkin, 1992:312). When he emerged in 1947 he recorded, among others, "Relaxin' at Camarillo". To function without his heroin he began drinking heavily.

Later in 1947 he reformed his quintet, which at the time included up and coming jazz musicians such as trumpeter Miles Davis, drummer Max Roach, pianist Duke Jordan and bassist Tommy Potter. They stayed together for more or less eighteen months. This was certainly Parker's best working band and with it he made numerous excellent recordings, for example, "Embraceable You" (1947) and "Parker's Mood" (1948).

Parker recorded for Norman Granz, who wanted to introduce him to a larger audience, from the end of 1948 onward. Granz featured the soloist in a variety of contexts: a standard jazz big band, Machito's Afro-Cuban jazz orchestra, jam sessions as well as sessions with vocals and strings. Masterpieces from this time include "Just Friends", "Now's the Time", "Confirmation" and "Funky Blues" (Porter *et al.*, 1993:228-230). For Parker this was the fulfilment of a life-long wish to record with strings (Berendt:78). He was, however, accused by some of his fans of becoming commercial (Porter *et al.*:220).

In 1949 he toured overseas for the first time when he played at the International Jazz Festival in Paris, where he was a great success. Later that year he toured with a quintet and at the beginning of 1950 played with his own quintet, which by that time included an oboe as well as a small string section. He toured Sweden at the end of 1950 and two years later appeared with Dizzy Gillespie on television (Porter *et al.*:232).

In the early 1950's he arrived at a new stage in his development. Even more virtuosic than in the previous decade, he appeared to be laying the groundwork for

[23] Parker was already addicted to heroin in 1936, at the age of 16 (Porter *et al.*, 1993:222), although it would appear that he had begun using it even earlier (Morgenstern, 1976:2).

the new generation of jazz musicians. On "A Night at Birdland" (1950) his sound was smoother and much more legato. Parker's playing now suggested various new directions. He also showed a definite interest in the work of Igor Stravinsky, Paul Hindemith and other twentieth-century composers.

Towards the end of his life (1953 and 1954) he performed only occasionally and mainly with pickup groups. His last public appearance in 1955 (at Birdland, the club named after him) was disastrous. His health, which always was precarious, declined sharply. He had trouble breathing and suffered from ulcers and cirrhosis of the liver (Porter *et al.*, 1993:230-233). He died at the age of 34, almost 35, but, according to the doctors who performed the autopsy, he might as well have been 55 (Porter *et al.*:218).

5.2.8.3 Concluding remarks

The influence of Charlie Parker was immense (Larkin, 1992:312). He influenced numerous musicians and even touched the world of dance and pop music to a certain extent (Berendt, 1982:79/80). All the important alto saxophonists of the 1970's were shaped directly by Parker, for example, Ornette Coleman, Lee Konitz, Sonny Stitt, Charlie Mariano, Anthony Braxton, Cannonball Adderley and others. Despite Dizzy Gillespie's longevity and brilliance, it was Parker's music that reached the furthest. Through his death the end of the bebop era was signalled (Morgenstern, 1976:4).

The next important jazz musician to be discussed, and one who undoubtedly brought about a new and interesting era in jazz trumpet playing, is Miles Davis, an intelligent, ambitious and intense musician with a string of impressive accomplishments to his name.

5.2.9 Miles Davis

(Appendix A, Transparency 9)

5.2.9.1 General

The trend towards "calm and smoothness", in contrast to bebop's "unrest and excitement", first became apparent towards the end of the 1940's in the trumpet playing of Miles Davis. Starting out by imitating the "nervous" style of Dizzy Gillespie, Davis soon found his own, new style, which eventually developed into a more relaxed and "cool" manner of blowing. He is generally regarded as the founder and chief representative of cool-jazz trumpeting, the second phase of modern jazz trumpeting. The cool conception found its most representative expression in the Miles Davis Capitol Band recordings of 1948 (discussed shortly) (Berendt, 1982:18,170).

He used a clear, pure tone that was virtually vibratoless and full of softness. Sometimes referred to as "moody", his sound displays sadness and resignation as well as a degree of personal protest (Berendt:80). As mentioned, he was probably the most talented protégé of Gillespie and Charlie Parker (Gardner, 1992:233). During his teenage years he idolised trumpeter Clark Terry (Carr, 1984:15). Thelonious Monk also had a far-reaching influence on him (Porter *et al.*, 1993:283). With his playing he inspired many jazz musicians as diverse as jazz singer Norma Winstone (Crowther and Pinfold, 1986:194) and jazz guitarist John McLaughlin (Berendt:105). He was even copied by other groups with regard to the sound of and instrumentation used in his nonet (Gardner:293).

5.2.9.2 The life and music of Miles Davis

Born into a reasonably well-off, semi-musical middle-class family, Miles Dewey Davis III (1926-1991) began playing trumpet at the age of 13. Davis later also played the fluegelhorn and keyboards and displayed skill at composing. This led to him being given the reputation of the greatest leader and catalyst in the history of jazz (Larkin, 1992:113).

He played in his high school band and in 1941 began working professionally when he joined Eddie Randall's Blue Devils, a small rhythm and blues band that brought him local recognition (Porter *et al.*, 1993:283). Carr (1984:18) regards him as very lucky at the time because he was receiving regular trumpet lessons (from his teacher Elwood Buchanan) that enabled him to read music and, through the band, was gaining experience of St. Louis's thriving musical life, while at the same time learning to improvise.

A big influence on him was undoubtedly when he was allowed to sit in on Billy Eckstine's big band in 1944 and heard Dizzy Gillespie and Charlie Parker play. He studied at the Juilliard School of Music in New York in 1944. Between 1945 and 1949 he played with Parker fairly steadily. On recordings made with Parker (in 1947) his distinctive voice as a trumpet player began to emerge (Porter *et al.*:283). By 1948 Miles Davis had played and/or recorded with many jazz giants, notably Coleman Hawkins, Dizzy Gillespie, Benny Carter, John Lewis and Gerry Mulligan (Larkin, 1992:113).

It was Miles Davis's meeting with arranger Gil Evans that resulted in the Miles Davis Capitol Band of 1948. Its appearances at the Royal Roost were not particularly well received and as a working unit it lasted only about two weeks. The instrumentation consisted of a trumpet, trombone, two saxophones, French horn, tuba, piano, bass and drums (Berendt, 1982:81). Its personnel[24] and instrumentation clearly reflected the Claude Thornhill band (Porter *et al.*:238). According to Evans (cited in Berendt:81) "this was the smallest number of instruments that could get the sound and still express all the harmonies the Thornhill band used". Miles wanted that type of sound. Evans (who also arranged for Thornhill) in collaboration with Davis created the individual sound of the band and translated Davis's sound into orchestral terms (Berendt:81).

Davis's innovative style of playing became refined. It was now based not so much on the hurried action of the great bop musicians as on understatement (Larkin:113).

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[24] Personnel varied with the different recording dates. Musicians present on all three sessions were Miles Davis, alto saxophonist Lee Konitz, baritone saxophonist Gerry Mulligan and tuba player Bill Barber (Gardner, 1992:280).

He was developing an outstanding and highly individual solo style, partly by working within his technical limitations (Williams, 1974a:296).

This nonet was recorded by Capitol (hence its name) in 1949 (twice) and 1950[25], totalling a dozen arrangements by Gerry Mulligan, John Lewis, Gil Evans, Johnny Carisi and apparently Davis himself. These formed the renowned "Birth of the Cool" album (Porter *et al.*, 1993:238/9). Despite the variety of ideas and concepts and different styles of the arrangers, there is a unity, a oneness of feeling among the pieces (Gardner, 1992:280).

The jazz of the 1950's was particularly (though not always clearly) influenced by these sessions: their mood, sobriety as well as the sonorities of the arrangements had a great impact on the music. The sessions certainly widened the scope of jazz (Porter *et al.*:241). These new possibilities were later examined in other contexts by leading individuals from the nonet (Gardner:280). The texture of sound that became a model for the whole evolution of cool jazz was created with "Boplicity" (1949) and "Moon Dreams" (1950), two significant compositions by Gil Evans (Berendt, 1982:81).

Davis became addicted to heroin during the early 1950's and consequently experienced a period of relative inactivity that lasted until 1954 (Larkin, 1992:112) when he cured himself by force of will. He recorded less frequently and played inconsistently. His recordings of that time (1951 and 1952) include "Ezzthetic", "Bluing", "Dig" and "It's Only a Paper Moon".

In 1954 he recorded "Walkin'" and "Blue 'n' Boogie" with a newly-assembled group. This album changed his life and his career (Porter *et al.*:284/5). About "Walkin'" Davis (cited in Porter *et al.*:285/6) said: "I wanted to take the music back to the fire and improvisations of bebop. ... But also, I wanted to take the music forward into a more funky kind of blues." The continuity and liveliness of his solo displayed the new level he had reached. At a later recording session (1954) - "Bag's Groove", "The Man I Love" and "Swing Spring" - Davis's phrases were even more developed. He

[25] Although recorded in 1949 and 1950, it was only in 1957 that all the tracks (except the vocal "Darn that Dream") were reissued on one album, entitled "Birth of the Cool" (Carr, 1984:56).

used mild, walking tempos and displayed a full tone. All this demonstrated his rich, matured sound (Porter *et al.*, 1993:286/7).

After his successful performance at the 1955 Newport Jazz Festival and as a result of his recordings of the previous year, Miles Davis's career was buoyed. Until this time he had made his best recordings in quartets, with only a rhythm section to accompany him, but from the mid-1950's he began leading quintets. These are of crucial importance.

The first quintet, consisting of Davis, trumpet; John Coltrane, tenor saxophone; Red Garland, piano; Paul Chambers, bass; and Philly Joe Jones, drums, was especially significant. It set standards for all modern jazz quintets between 1956 and 1970 in general (Berendt, 1982:82). In this group Davis formed a unique blend when he skilfully merged his cool perception with hard bop's heat (Gardner, 1992:312). It lasted from 1955 to 1957, after which Davis formed a new group, a sextet, adding alto saxophonist Julian "Cannonball" Adderley.

Recorded works from this time include the album "Round About Midnight", on which he played, among others, Gil Evans's arrangement of Thelonious Monk's "'Round Midnight" (1956), and "My Funny Valentine" (1956) (Porter *et al.*:288/9) as well as a series of collections, "Cookin'", "Relaxin'", "Workin'" and "Steamin'" (Larkin, 1992:113).

Miles Davis's way of playing the muted trumpet was also an important factor in his popularity. It appears as if he were "breathing" into the microphone. His solos on Monk's "Round Midnight" and "All of You", from the same album, are done in this manner. His muted work indicates that there is no definite attack. His sound begins and ends as if out of nowhere (Berendt:83). It seems to have helped express his sparse ideas as well as his calm (Gardner:312).

In 1957 Davis successfully recorded with a large orchestra for which Gil Evans did the arrangements. The band had no saxophone section but in addition to the trumpets and trombones there were French horns, a tuba, alto saxophone, clarinet, bass clarinet and a flute. One of its pieces was "Miles Ahead". Two other Evans-

Davis collaborations are both excellent works. The one album is Evans's adaptation (without vocal parts) of selections from the Gershwin opera, "Porgy and Bess" (1958), the other is "Sketches of Spain" (1959). By incorporating Spanish, flamenco-conscious compositions in the latter, Davis contributed towards the opening up of jazz to world music (Berendt, 1982:81/2). This work also demonstrates the new freedom in his playing, which was noticeable during the late 1950's (Porter *et al.*, 1993:290).

This fertile period witnessed the birth of two other landmark albums, namely "Milestones" and "Kind of Blue" (Larkin, 1992:113). The latter (1959), with another very influential band and pianist Bill Evans, indicates how the recently discovered freedom for the first time in jazz becomes a group-integrating force, leading to a hitherto unknown lyricism and sensitivity (Berendt:82). Together the tracks produce a homogeneous, if, perhaps, slightly subdued mood (Carr, 1984:137). "So What" has been the most influential track and the clear, concise solo of Davis is one of the most celebrated in jazz. Many young players memorised it and in 1986 it was set to words.

A new approach to jazz was signalled by the very influential "Kind of Blue" album (Porter *et al.*:292,294). This approach eventually became known as modal jazz[26] (or modal playing). (More about this later.) The track "Flamenco Sketches" contributed towards John Coltrane's modal albums and, later, towards jazz-rock, with its extended improvisations on chordally static patterns (Kernfeld, 1992b:366,368).

Miles Davis is regarded as the most important creative musician of the 1950's. Through the simplicity of his playing the intimate quality of his sound can be heard. He has developed simplicity with refinement and sophistication. As improviser Davis always kept in mind the arrangement and composition. Since the middle of the decade, in trying to keep his playing simple, Davis tended to free his improvisations from the underlying structure of chord changes.

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[26] Kernfeld (1992b:266) regards modal jazz as having one (and for its time) profound idea, namely the slowing of "harmonic rhythm". This means a slower chord change rate. Miles Davis wanted an environment in which he could create tuneful melodies. He therefore simply slowed down the harmony for much of the album, giving rise to modal jazz.

His solo work is based on "scales" (Berendt, 1982:82/3). He used any chords that corresponded to the scale or "mode" (Berendt:147). This method of improvisation based on scales ("modal" improvisation) was made standard practice for the whole world by Davis and John Coltrane, a member of the Davis Quintet, in this way developing towards the total freedom of free jazz (Berendt:83/4).

At the beginning of the 1960's Davis was still the leading jazz innovator. Throughout the decade he continued playing in a sparse style and allowed his musicians a fair amount of freedom and range. He began building up what was probably his finest quintet, and which in 1964 consisted of himself on trumpet, tenor saxophonist Wayne Shorter, bassist Ron Carter, drummer Tony Williams and pianist Herbie Hancock (Larkin, 1992:114). Davis was probably the most conservative member of his own group.

From 1967 on Davis's own playing had changed (Porter *et al.*, 1993:295). He often chose tradition above avant-garde. In aiming at "controlled freedom" he was opposed to many extreme avant-garde musicians of the 1960's (Berendt:84/5). He used a broad repertoire of expressive effects and was looser in his playing (Porter *et al.*:296). Works recorded include "E.S.P." (1965), "Miles Smiles" (1966) and "Nefertiti" (1967) (Larkin:114). On "E.S.P." a more chromatic style is used on fast numbers.

By the end of the 1960's rock was commercially getting the advantage over jazz. While some jazz musicians ignored this new pop music, it interested Davis who (finding the free jazz of Ornette Coleman, John Coltrane and Cecil Taylor unpalatable) gradually began making the transition towards rock within his own music (Porter *et al.*:296). Another reason for his change of direction was pressure from his record company to broaden into rock, as they were not making money on jazz sales at the time because of the momentous rise of rock and the subsequent rise in its record sales (Carr, 1984:186-189).

In Davis's "Stuff", from the album "Miles in the Sky" (1968), there was a definite pop (rock) beat and Herbie Hancock played electric piano. Davis was developing a unique approach to what would later be called fusion (Porter *et al.*:296). As Carr

(1984:201) states: this album was transitional in that it referred back to the concepts portrayed in the previous two albums, *and* pointed the way forward to changed instrumental roles and new criteria. With the recording of the album "Filles de Kilimanjaro" (1968), Davis had gradually electrified his various groups and moved boldly towards rock.

"In a Silent Way" (1969) and "Bitches Brew" (1969) were two major albums of this period and unconsciously invented jazz-rock and, later, fusion[27] (Larkin, 1992:114). Besides borrowing heavily from rock music, "In a Silent Way" reflects the interest Davis had for the sustained "grooves" present in soul music. The album is characterised by its haunting, dream-like mood and trance-like atmosphere. This is a result of the combination of floating textures and rhythmic figures, produced by the keyboardists and rhythm section respectively. Playing is generally restrained, few preset harmonic progressions are present and none of fusion's complexity is found in the arrangements (Gilbert, 1992:420/1). Davis had again come up with something new.

It would seem that "Bitches Brew" starts where "In a Silent Way" left off. This album is "altogether more complex, more abstract, freer and yet funkier" than "In a Silent Way". It appears that Davis was "trying to get further out (more abstract) and yet more basic (funkier) at the same time" (Tony Williams cited in Carr:225). There is an altogether broader artistic and emotional scope than on the earlier album, together with a more ominous note to the music (Carr:226/7).

Miles Davis's choice and number of instruments as well as his choice of musicians were again crucial to the character (or identity) and success of the music. He added to his quintet eight players, namely two more drummers, a percussionist, bass guitarist, bass clarinettist, guitarist and two electric keyboardists. The introduction of a bass clarinet contributed much towards the particular flavour of the album (Carr:225/6).

[27] Gilbert (1992:422) does not agree on the point that Miles Davis created fusion. He was certainly a focal point for the new movement, but he appears to have been merely a platform for future leaders of the idiom. Apparently many of these players had already been investigating non-jazz music, such as rock, before joining Davis.

Since the "Bitches Brew" album, Davis's music can be aptly described as "electric jazz", in other words, jazz incorporating electric sounds. His groups now included, among others, saxophonist Wayne Shorter, electric guitarist John McLaughlin and pianists such as Chick Corea, Larry Young, Herbie Hancock (whom Corea later replaced) and Joe Zawinul, playing electric instruments. He was also influenced by rock musicians like Jimi Hendrix and Sly Stone. His music became more and more percussive after "In a Silent Way", particularly after hiring the African-orientated percussionist, Mtume. He had also begun using a wa-wa pedal connected to an amplified trumpet.

Davis was now reaching a youthful mass audience, having been accepted by (a large number of) rock fans - both albums had from the start been marketed as rock records and appeared in the charts (Berendt, 1982:86). "Bitches Brew" soon became a best-selling album and included rock- and soul-influenced rhythms as well as open-ended improvisations (Porter *et al.*, 1993:297). According to Berendt (p. 88) his work after this did not quite measure up to the standards set by these two albums.

When taking into account what has been said about Miles Davis's musical development so far, it would appear that he has moved through basically four different stylistic phases (interconnections and overlaps included). In the opinion of Berendt (p. 86) they are, namely:

* bebop - playing with Charlie Parker from 1945 to 1948
* cool jazz - from the launching of the Miles Davis Capitol Band in 1948 to his big-band recordings in 1957 and 1958 with Gil Evans
* hard bop - from 1955 and the success of the first Davis Quintet with John Coltrane at the Newport Jazz Festival, *via* the many subsequent Davis quintets, to 1968 (this period witnessed an increasing tendency towards modal improvisation), and
* electric - from "In a Silent Way" and "Bitches Brew" (both 1969).

In the early 1970's, while having the same kind of leadership position at that stage as Louis Armstrong and Charlie Parker had had earlier (Berendt:87), Davis became

alienated from mainstream jazz purists by his continuous involvement with rock music (Larkin, 1992:114).

He appeared to be at the height of his popularity in 1975 (Porter *et al.*, 1993:298). However, that same year, after a number of personal upheavals (which included a car crash and drug problem), Miles Davis retired. He became seriously ill and it was believed that he would never play again (Larkin:114).

Davis nevertheless returned in 1981 with appearances at the Boston and New York jazz festivals. He was making excellent music and his trumpet playing was better than ever (Berendt, 1982:88). He made, among others, the album "The Man With the Horn" (in 1981) and assembled a new band which included John Scofield and Bill Evans (Larkin:114). They recorded more thoroughly rehearsed, pop-style arrangements with a popular song included every now and again.

Recordings of the 1980's include "Star People" (1982) (Porter *et al.*:298), the predominantly funk-based "You're Under Arrest" (1985) (Larkin:114), the disco album "Tutu" (1986) and "Siesta" (1987). Cyndi Lauper's "Time After Time" was the popular tune he performed most often in the 1980's, recording it in 1985 (Porter *et al.*:298/9).

During his last years Davis toured the world and continued to make recordings. He died in 1991 after suffering a stroke and falling ill again.

5.2.9.3 Concluding remarks

Miles Davis influenced rock to a considerable extent, and his influence on jazz is even greater (Larkin:114). He has changed the course of jazz three times. Three times during his career he moved from "quiet, melodious, impressionistic music to more aggressive, vital, gripping sounds". The first time was from the Capitol Band of the late 1940's to the second half of the 1950's and hard bop; the second time during the developing phase stretching from "Kind of Blue" in 1959 to the late pre-electric ("acoustic") quintet recordings; and lastly from the "Silent Way" (1969) recording to the mid-1970's and "Funky Miles". His actual sound remains the "sound of

loneliness, sadness and resignation". In it he made his most beautiful as well as most revolutionary records.

Despite Davis's influence during the 1950's, 1960's and early 1970's, the jazz of the 1960's and probably most of the jazz of the 1970's as well, was dominated by the two great personalities of John Coltrane and Ornette Coleman (Berendt, 1982:89/90).

5.2.10 John Coltrane
(Appendix A, Transparency 10)

5.2.10.1 General

Moving from a relatively obscure sideman in the Miles Davis Quintet to being probably the most influential modern jazz player by the time of his death in 1967, few jazz musicians could equal the far reaching and varied effect John Coltrane has had on the jazz genre. Not only a master of blues and ballads, he was also regarded as a father figure of the avant-garde. He displayed extraordinary control over his instruments and combined emotion and discipline within his solos with the greatest ease. Through his music his continuous growth and development as a musician could be seen.

The repertoire of numerous jazz groups was influenced by the spiritual element in his music, yet few of them were able to imitate his exceptional power and discipline (Porter *et al.*, 1993:300). Porter *et al.* (p. 301) further describe Coltrane as a player who used the whole range of the saxophone and produced a large, bright, piercing sound by using an open[28] mouthpiece. His tone in the higher register displayed a certain amount of tension that was not always popular. While his playing could at times be wild or aggressive, his slow pieces were characterised by a glowing, serene and peaceful quality.

[28] It had a large opening and required lots of breath to play (Porter *et al.*, 1993:301).

He never saw himself as an entertainer but rather as an investigator, an explorer who was determining how far his music could take him. He was widely travelled, performed regularly and recorded frequently. His music allowed audiences to grow with him but he never allowed it to be changed unnecessarily by them or by critics (Porter *et al.*, 1993:302).

5.2.10.2 The life and music of John Coltrane

John William "Trane" Coltrane (1926-1967) was undoubtedly the most widely imitated and most revolutionary saxophonist after Charlie Parker. He was not only an excellent tenor and soprano saxophonist, but also an acclaimed bandleader and composer.

Coltrane played the $E^{\flat}$ alto horn and clarinet before switching to the alto saxophone more or less at the age of 15 (Kernfeld, 1991, V1:235). After finishing high school he enrolled in the Ornstein School of Music in Philadelphia where he won scholarships for composition as well as performance (Larkin, 1992:100). During this time (around 1945) he first heard Charlie Parker perform and was greatly impressed by his playing. In the mid-1940's service in a Navy band in Hawaii interrupted his studies, which he later resumed at a time when bebop was in vogue.

For a while he worked with local rhythm and blues bands before joining the sextet of Eddie "Cleanhead" Vinson (from about 1947 to 1948), where he had to switch to tenor saxophone (Porter *et al.*:303). During that time he became addicted to heroin. This, and later alcoholism, disrupted his career throughout the 1950's (Kernfeld, V1:235).

He played with other good bands, such as Dizzy Gillespie's big band (from 1949 to 1951) with which he made his first professional recordings in 1949, as well as the bands of Earl Bostic (1952), Johnny Hodges (1953 and 1954) and Jimmy Smith (1955). By 1954 he had experienced a variety of music and his own music was characterised by technical brilliance, an increasing harmonic ingenuity and a down-home bluesiness. Early influences on him include Lester Young, Coleman Hawkins, Dexter Gordon, Wardell Gray and, later, Sonny Stitt (Porter *et al.*:303/4).

In 1955 he joined the Miles Davis Quintet where his solo on "Round about Midnight" made him famous (Berendt, 1982:91). He was, however, fired from the quintet in 1957 because of his unreliability.

Shortly after his dismissal he kicked the drug habit completely and began working harder than ever on his music (in "A Love Supreme", 1964, he celebrated this victory and the religious experience associated with it) (Porter *et al.*, 1993:305). Although it was generally acknowledged that Coltrane had excellent ideas, his tone was found to be raw (crude) and shocking after critics had been used to the cool school for so long (Larkin, 1992:100).

John Coltrane achieved harmonic freedom only after a struggle. This slow development began with the Miles Davis Quintet and Coltrane's first attempts at modality in 1956, and spanned the decade to "Ascension" in 1965. The first important phase in his career was this first encounter with Davis and modality. Improvisation on constantly changing chords was no longer necessary as the latter no longer determined the harmony; instead, improvisation took place on a scale (or mode) that formed the basis of the whole melodic activity. This was the first step into freedom (Berendt:92).

Along with Sonny Rollins he was now New York's most important hard-bop player. During 1957 he appeared on twenty-one important recordings (Larkin:100). These included his first recordings as a leader (the album "Coltrane") and some with pianist Thelonious Monk with whom he enjoyed a fruitful, if brief, association. In Monk's quartet (in which he played during the second half of 1957) he experienced complete freedom. Thus began the next important phase in Coltrane's career (Porter *et al.*:305).

This year also saw the recording of what was, according to Gardner (1992:320/1), Coltrane's best recording in a hard-bop setting, namely the album "Blue Train", recorded with a sextet of his own choosing. His improvisations on this recording seem to display a new awareness of form. On "Moment's Notice" he gives an outstanding solo performance.

It was a more confident Coltrane who rejoined Miles Davis at the beginning of 1958, where he further experimented with modal playing in "Kind of Blue" (1959) (Porter *et al.*, 1993:306). This approach featured prominently in his most famous recordings with his quartet during the early 1960's (Kernfeld, 1992b:367). He stayed with him until early in 1960 when he left to form his own group (Larkin, 1992:101). During this time he also played (and occasionally recorded) with other groups, such as those of Cannonball Adderley, Bill Evans, Philly Joe Jones and with his own quartet (Kernfeld, 1991, V1:235).

In the 1950's the success of John Coltrane's performances depended to a great extent upon their tempo. While his ballad playing was mature (he was a great romantic interpreter of ballads, as can be heard on "I'm Old Fashioned" from "Blue Train", 1957, "When My Lady Sleeps" from "Coltrane", 1957, and "Naima", 1959) and often imaginative at moderate tempos, his fast bop solos very often appeared rather shallow. However, the creation of beautiful sounds was his main consideration.

The elaboration and exploration of the full implications of the chord progressions (harmonic ideas) of bop was one of Coltrane's main objectives; he succeeded with this at moderate speeds but not often at fast speeds. He used only a small collection of formulae to improvise fast bop melodies from. These formulae he placed in predictable relationships to the beat, like in the early solos on "Salt Peanuts" and "Tune-up" (both 1956). This study culminated in "Giant Steps" (1959) (Kernfeld, V1:236).

Along with "Kind of Blue", "Giant Steps" (which was recorded with his own quartet) was his other very significant recording of 1959. It appears to have been Coltrane's last recording in the true bebop style (Porter *et al.*:306/7). According to Larkin (p. 101) it referred to elements in both bebop and hard bop and implied the end of hard bop. It was his "harmonic testing ground" for what was to follow (Gardner, 1992:321).

More important as an improviser, John Coltrane did compose a number of pieces that have become jazz standards (such as "Moment's Notice" and "Lazy Bird" from

"Blue Train", "Giant Steps", "Naima", named after his first wife, "Equinox" and "Impressions"). He used mostly his own compositions when recording as a leader from 1959 to 1967.

He explored two alternative directions in the late 1950's. On the one hand, through his expanding technique, he could now play what critic Ira Gitler called "sheets of sounds", namely interlocking flurries of notes heard, for example, in the extremely fast sixteenth note runs in "Ah-leu-cha" (1958) (Kernfeld, 1991, V1:236). Many of his late 1950's recordings (such as "Moment's Notice") exemplify this way of playing. These sheets of sounds had an immediate rhythmic effect, which turned out to be as important as the harmonic effect (Berendt, 1982:93).

On the other hand, he began exploring true motivic development and as a result tended to abandon all formulae. For the first time Coltrane systematically varied motifs throughout a solo on Miles Davis's "So What", from the "Kind of Blue" album. This process became more prominent in his most famous recordings, such as "Equinox" and "My Favorite Things" (1960), "Teo" and "Impressions" (1961), "Crescent" (1964) and the album "A Love Supreme" (1964). (These are the recordings referred to in the paragraph, p. 399, dealing with Coltrane's second time in the Davis band.)

The John Coltrane Quartet made its debut in New York in 1960 (Kernfeld, V1:236/7). After first trying out a few musicians, Coltrane - with occasional additions or substitutions - settled on pianist McCoy Tyner (with Coltrane from 1960 to 1965), drummer Elvin Jones (1960 to 1966) - both extremely important to the group - and (in 1962) bassist Jimmy Garrison. Occasionally he added a second bassist. This "classic" group[29] stayed together until the big change in 1965 when Coltrane needed a "free" pianist, whom he found in his wife Alice McLeod Coltrane, and a "free" drummer, Rashied Ali.

[29] Berendt (1982:357) maintains that jazz groups as recent as those in the 1980's still regarded this quartet, characterised by a special "togetherness", themes of lasting value and high standards of interplay and improvisation, as their model.

From 1960 onward, Coltrane began concentrating more on melody (Berendt, 1982:94,93). While consolidating his new way in which to organise melody, he began searching for new sonorities. He extended the upper range and tone-colour of his instrument by using "false" fingerings. This same search led him to begin experimenting with the soprano saxophone (in 1960), thus rescuing it from oblivion (Kernfeld, 1991, V1:237). He first recorded on it in mid-1960 and had his first hit (with a large audience) on soprano with his version of "My Favorite Things" (1960) from *The Sound of Music*, the musical by Richard Rodgers and Oscar Hammerstein (Porter *et al.*, 1993:311). He played it with a nasal sound and (by rewriting it slightly) gave it an Indian and Arabian flavour (Berendt:94).

The music of other cultures held a certain fascination for Coltrane, especially Middle Eastern, Indian and African music (Porter *et al.*:312). These influences can be heard in, for example, "Olé Coltrane" and "India" (both 1961) and "Africa Brass" (1961). The latter was influenced by Arabian music as well (Berendt:94). In studying the music of other cultures he was not so much looking for new tone-colours and so forth; instead his spiritual belief, his deepening religious fervour was reflected by these studies. He regarded his music as an extension of his religious beliefs (Porter *et al.*:313).

In the early 1960's he also developed a kind of slow, meditative rubato melody that was based on black spiritual preaching. Examples of this may be found in "Alabama" (1963) and "A Love Supreme" (1964), while later examples include those found in "Reverend King" (1966) and the album "Expression" (1967) (Kernfeld, V1:237).

According to Berendt (p. 94) "A Love Supreme" is "a singular, great prayer of hymnic intensity". One of the most beautiful recordings by the quartet, this devotional[30] suite in four movements was John Coltrane's most popular album - it was a worldwide hit -

[30] "A Love Supreme" itself and the time it appeared corresponds to repeated efforts during the 1960's by musicians such as Lalo Shifrin, Mary Lou Williams, Duke Ellington and Michael Garrick, to combine jazz and religion (using an explicitly religious programme). The spiritual inspiration for "A Love Supreme" dates from 1957, when Coltrane experienced a "spiritual awakening" (a strengthening of his religious convictions), which helped him overcome his drug addiction and alcoholism (Kernfeld, 1992b:379).

and is regarded by some as his best. It features a remarkable combination of rhythmically powerful improvisations and broad, ballad-like lines; basically a combination of intensity and serenity (Porter *et al.*, 1993:313). The piece was recorded at a time when he was moving from hard bop to free jazz and in his playing with the quartet elements of both styles as well as a droning approach to accompaniment (derived from the modal jazz of Miles Davis) were consolidated (Kernfeld, 1992b:379).

In the mid-1960's Coltrane developed rapidly (Porter *et al.*:315). His music between 1961 and 1967 became the basis for modern jazz (Larkin, 1992:101). His expansion of individual sonority led to an expansion of group texture (Kernfeld, 1991, V1:237). He began using thicker textures in his music, both in rhythm and melody (Porter *et al.*:315).

By the beginning of 1965 Coltrane had, personally and musically, joined the New York avant-garde (Berendt, 1982:95). That year, with an enlarged group of eleven, he recorded "Ascension", one of his most extraordinary works (and probably influenced by "Free Jazz", the 1960 double quartet record by Ornette Coleman) (Porter *et al.*:315). His first tonally "free" record (Berendt:95), it featured a hitherto unknown sustained density of dissonant sound and moved him to the forefront of experimental jazz (Kernfeld, V1:237).

"Ascension" had an extraordinarily emotional impact on listeners at the time; this is still one of its most apparent features. Yet despite this intensity, the piece has a definite musical organisation and contains thoroughly traditional elements (Jost, 1992:394). Coltrane used his regular quartet and added two trumpeters, two alto saxophonists, two tenor saxophonists and a bassist.

His music of this time also became wilder, as can be heard on "Live in Seattle" (1965) (Porter *et al.*:315). His ensembles now focussed on maintaining extraordinary levels of intensity by using a variety of frequencies, tone-colours and occasionally, accents.

The final stage in his musical evolution is exemplified by the albums "Om", "Meditations" (1965, in which he again took up a religious topic) and later versions of "Naima" and "My Favorite Things" (1966). As the final developmental stage continued, he used increasingly radical styles. While this attracted audiences, from the mid-1960's his search for new sound led to frequent personnel changes (Kernfeld, 1991, V1:237,236). By this time saxophonist Pharoah Sanders had joined the group, and drummer Rashied Ali and pianist Alice Coltrane had replaced Elvin Jones and McCoy Tyner, respectively (Porter *et al.*, 1993:315,317).

In 1966 Coltrane toured with his quintet to Japan. Early in 1967 he made his last recordings, namely an album of duets with Rashied Ali as well as the quartet album "Expression". They display a new-found clarity and a well-earned serenity. These recordings feature his rich, open tone and increased use of vibrato. This suggests a move towards more contained and controlled music. He died (of liver cancer) before he could develop this tendency more fully (Porter *et al.*:318).

5.2.10.3 Concluding remarks

John Coltrane[31] had a peaceful demeanour and passionate religious convictions. He was obsessive in striving for a musical ideal and selflessly and energetically supported young avant-garde musicians[32]. This gave him an almost saintly reputation (in his final years and after his death) among fellow musicians and listeners.

He had a tremendous impact on his contemporaries. His sound was imitated by scores of tenor saxophonists but only a few came close to his technical mastery (Kernfeld, V1:236/7). Among non-saxophonists he influenced jazz musicians such as pianist McCoy Tyner (Berendt, 1982:237) and singer Leon Thomas (Crowther and Pinfold, 1986:190). After he died almost every young tenor player learned his solos and copied his tone.

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[31] For a more detailed discussion of John Coltrane and his music, refer to Thomas (1975).

[32] On records he occasionally used his name and what it implied to help little-known, free-jazz musicians of a younger generation gain the awareness of a larger audience (Berendt, 1982:95).

Through Coltrane the range and sounds of the saxophone were extended (Porter *et al.*, 1993:318/9). The potential of the now omnipresent soprano saxophone as modern jazz instrument was recognised and demonstrated. He reached a wide audience - his popularity also extended to younger listeners who favoured rock music - through the sale of many recordings in his final years, thus succeeding in establishing avant-garde jazz as a popular music, albeit only temporarily (Kernfeld, 1991, V1:237).

After his death, Coltrane's music became even more effective[33]. Developments everywhere were triggered, from rock through to jazz, in the most diverse of transitional stages. A "John Coltrane classicism" developed in the 1970's and 1980's. Coltrane's music (especially "Love Supreme") is responsible for the hymn-like element that is found in the entire contemporary jazz and rock scene. Posthumously John Coltrane became the most intensively influential musician on the jazz scene after the Miles Davis influence had subsided in the mid-1970's (Berendt, 1982:103).

Like Louis Armstrong, Charlie Parker and John Coltrane, Ornette Coleman also influenced the direction jazz was to take.

5.2.11 Ornette Coleman
(Appendix A, Transparency 11)

5.2.11.1 General

Ornette Coleman's playing was firmly rooted in both the bebop tradition of Charlie Parker and in rhythm and blues (Larkin, 1992:96) - he had played bop and blues at the beginning of his professional career (Porter *et al.*:321). He freed the music from its three-decade obsession with chords and set the jazz melody free (Larkin:96). His new ideas proved rather unsettling at first. When soloing he did not follow chord

[33] While John Coltrane's music may have been more effective, according to Larkin (1992:101) it appears not to have been as much in the foreground during the 1970's, 1980's and (early) 1990's. In the 1970's there was fusion and its high commercial value, while in the 1980's jazz revival Coltrane's hard-bop period came under the spotlight. Only two groups carried the spirit of his music into the 1990's: Rashied Ali's Phalanx and Reggie Workman's Ensemble.

progressions, but where the melody was concerned he did whatever he felt was right. As a result, his rhythms danced around happily in contrast to John Coltrane's, which were projected straight at the listener. Furthermore, every aspect of jazz - whether it was harmony, rhythm, structure or tone - was re-evaluated by Coleman and his quartet and put back together again in a completely new way (Porter *et al.*, 1993:320/1).

His is also an intensely personal music (and manner of playing, a "human vocalised" sound) - from the heart - yet it means to communicate. His ideas, and personality, were made to count, and ultimately his music seemed to fit his personality (Porter *et al.*:335,322).

5.2.11.2 The life and music of Ornette Coleman

Born into a poor family, Ornette Coleman (b. 1930) never took formal music lessons. He took up alto saxophone at the age of 14 and began playing tenor in his high school band (more or less 1946). He was well acquainted with black folk music (having heard it in his neighbourhood) as well as other kinds of indigenous music; he listened to soul blues and played with blues singers and youngsters he knew. He mostly played rhythm and blues, the urban blues style developing at the time (Porter *et al.*:323).

He was a member of various rhythm and blues, blues and other (carnival) bands (Larkin, 1992:97), worked at a number of non-musical jobs and in 1950 joined Pee Wee Crayton's rhythm and blues band, travelling with them to Los Angeles. His earlier work therefore seems to have been in a more traditional vein (Kernfeld, 1991, V1:229).

During this time Coleman also began developing his own ideas of what he thought his music should sound like. Over the next few years he tried to work out these ideas in the rhythm and blues bands with which he was playing at the time (Porter *et al.*:323/4). It is difficult placing his music (with its rather specific kind of sound, harmonies and instrumental technique) within the conventional framework of the blues, rhythm and blues and jazz, in spite of the fact that he related most to these

types of music in terms of inclination, style, expression and origins (Berendt, 1982:91). Audiences and musicians greeted his attempts to introduce his more personal and innovative ideas with some hostility[34].

He settled in Los Angeles in 1954 where he worked as an elevator operator, among other things, and at the same time studied (on his own) the theory of music. Scorned by prominent musicians when he attended jam sessions, he nevertheless found musicians interested in his kind of thinking and music (Porter *et al.*, 1993:324). One of these was Don Cherry, with whom he recorded in 1958 and 1959 (Jost, 1992:387).

It was during the mid-1950's that the Ornette Coleman Quartet was formed with Coleman on tenor saxophone, cornettist Don Cherry, bassist Charlie Haden and drummer Billy Higgins. These musicians were excellently suited to Coleman's music. They got their first break when they got a recording contract in 1958 (Porter *et al.*:324/5).

Almost from the start the Ornette Coleman Quartet became a centre of controversy, praised by some listeners (and musicians) and denounced by others. This negative inclination or attitude can probably be traced back to two happenings earlier in his life.

In the first place, as a beginner saxophone player he did not realise that the tuned note on the instrument differed from the one written down in instruction books. After realising his mistake he began looking at harmony and pitch in a totally different way. This ultimately led to a style based on freely moving melody that remained unhindered by repetitive harmonic substructure. This process culminated in

[34] The negative attitude of audiences and jazz musicians towards Ornette Coleman's revolutionary ideas basically stems from his decision not to recognise a predetermined harmonic framework as the basis for improvisation and as a formal element. (This concept was regarded as a "quasi-axiomatic prerequisite of late 1950s jazz".) It was mainly the *lack* of the features mentioned above that jazz audiences (with their fast listening habits) and musicians (with their "ingrained" knowledge) found difficult to come to terms with (Jost, 1992:387).

Coleman's theory of "harmolodics"[35]. In the second place, while in Pee Wee Crayton's band, Coleman played very badly, apparently not because he could not play the blues convincingly but because at the time he did not want to (Larkin, 1992:96/7).

Recordings of this time include the group's first albums, namely "Something Else: The Music of Ornette Coleman" (1958), which was recorded with a conventional rhythm section, and "Tomorrow is the Question!" (more or less 1959), recorded with a pianoless group (Porter *et al.*, 1993:325). Other albums, made with his own rhythm section, are "The Shape of Jazz to Come" (1959) (which includes the tracks "Congeniality" as well as one of Coleman's most admired compositions, the striking "Lonely Woman") and "Change of the Century" (1959). The latter two are highly influential but at the same time controversial albums that reveal Coleman's style and sound, already fully formed and freed from most jazz conventions (Kernfeld, 1991, V1:229).

His pieces on "The Shape of Jazz to Come" display a deep unity of theme and improvisation that is more emotional than formal in nature. As heard on the boppish[36] "Chronology" and in the lamenting character of "Lonely Woman", the emotional content of Coleman's improvisations was often determined by the expressive character of the themes.

"Congeniality" features an interesting relationship between composition and improvisation. This is a truly free jazz theme (Jost, 1992:387). The same piece

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[35] It is particularly Ornette Coleman's music from the late 1950's to the mid-1970's that has been based on this harmolodic system. Although difficult to understand, two aspects seem to stand out. Firstly, a peculiar, natural voice is characteristic to every instrument; it should therefore only be played in the appropriate range, regardless of conventional notions of key. Secondly, a democracy of instruments exists, which breaks down the distinction between leader and sidemen, soloist and accompanist, frontline instruments and rhythm section (Larkin, 1992:97). As the name "harmolodic" suggests, only the melodic line can establish each harmony. According to Coleman the rules of a music must be based within the instrument and the tune themselves and not on harmonic principles that are applied from the outside (Berendt, 1982:92). This harmolodic system has been quite influential, as heard in the music of Ronald Shannon Jackson, James "Blood" Ulmer and the Decoding Society (Larkin:97).

[36] Coleman may have tended towards free jazz, but he did not intend denying his debt to bop. His music and playing were influenced and shaped by Charlie Parker and he referred to him in pieces such as "The Legend of Bebop", "Bird Food" and "Word for Bird" (1985) (Porter *et al.*, 1993:327).

demonstrates Coleman's tendency to create pieces that forced his musicians in a different direction than that of bop riffs (Porter *et al.*, 1993:327). His themes and improvisations reflect a blues character and reveal a mixture of complexity and simplicity. Improvisations are not "disorderly" as audiences of the time thought (Jost, 1992:387). As Berendt (1982:92) indicates, the year (1959) had been regarded within the jazz world as a turning point, the year that Ornette Coleman initiated a new style.

Nevertheless, however free Coleman's music was at this stage, he had not yet completely broken away from the universally common mould of composed ensembles and improvised solos (the dominating soloist and accompanying sidemen) to establish, on full scale, free collective improvisation. The bassist and drummer still had to mark the beat; the former had only been relieved of playing chord progressions.

All this changed in 1960 with the recording of the highly revolutionary "Free Jazz", a collective improvisation for double quartet (Jost:388). Together with his own quartet, in which drummer Ed Blackwell had replaced Billy Higgins, Coleman employed the quartet of reed player Eric Dolphy, with trumpeter Freddie Hubbard, bassist Scott LaFaro and drummer Billy Higgins (Porter *et al.*:328). According to Gunther Schuller (cited in Porter *et al.*:329) this, original, issue (the longer second take of two) is "undoubtedly the single most important influence on avant-garde jazz in the ensuing decade".

The formal framework of the piece is structured on an alteration of collective improvisations and solos. Preset or written material is used (generally to end a section or a solo), but this is kept to the minimum. The general focus is on spontaneous, free creation. A predetermined tempo and tonal centre is adhered to from start to finish and the musicians all have allotted roles to play - for musical coherence, the players have to be ready and quick to interact (Jost:394,388). The piece contains many interwoven lines and parts as well as a lot of motivic connections, which create a polyphonic web of interactions. Improvisers contribute ideas (orderly statements) and weave their way through the ideas and suggestions of - or paraphrases of their own ideas by - other players. The level of expression,

however, remains basically the same throughout the entire piece (Jost, 1992:395,389).

Around this time Coleman also attended the Lennox School of Jazz where he was noticed by, among others, John Lewis and Gunther Schuller, both of whom were teachers at the school. They got him interested in a number of third stream works (Larkin, 1992:97).

Ornette Coleman worked less in 1962 and then usually with a trio including bassist David Izenzon and drummer Charles Moffett (Porter *et al.*, 1993:329). According to Porter *et al.* (pp. 330/1) it was with the trio that he became interested in writing symphonies and works for string quartets. This career as a self-taught composer for classically-orientated groups culminated in the twenty-one-movement suite for symphony orchestra, "Skies of America" (1971, performed in 1972 on a tour to Europe). Other works of this type include "Sounds and Forms for Wind Quintet" (1965) and "Saints And Soldiers" (1967) (Larkin:97).

Dissatisfied with his own playing, his groups and musicians and the music business in general, Coleman had also gone into a temporary semi-retirement in 1962 (Porter *et al.*:330). It was during this time that he taught himself trumpet and violin (which he played in an unorthodox, idiosyncratic manner), composed and developed his music further (Berendt, 1982:96). After re-entering the public scene, he introduced these instruments on his first, very successful tour of Europe in 1965 (Porter *et al.*:220/1). In the mid-1960's he also began writing film scores, such as "Chappaque Suite" (1965).

Towards the end of the 1960's a personnel change took place and the trio eventually became a quartet (*ca.* 1967) (Larkin:97). Tenorman Dewey Redman and bassist Charlie Haden had joined Coleman the previous year, while the drummer could be Ed Blackwell, Elvin Jones or Coleman's son Denardo. Their music sounded like that of a futuristic rhythm and blues band. The record "Science Fiction" (1971) suggested new directions. Featuring Coleman's wild trumpet and violin in mad statements over a rock and roll beat, "Rock My Clock" (from the album) best predicts his new direction (Porter *et al.*:331/2).

While John Coltrane's dominance of saxophone styles had spread, Ornette Coleman's influence had waned slightly by the early 1970's. Coleman's playing lost some of its rhythmic vitality and emotional intensity that characterised his earlier work as he now increasingly began using more abstract and mechanical compositional techniques. He revitalised and "popularised" his ensemble performances after a visit to Morocco in 1972 (where he heard Moroccan bands perform) as well as after being influenced (especially rhythmically) by some popular funk, rock and fusion styles (Kernfeld, 1991, V1:229). This direction can clearly be seen in Prime Time, Coleman's very powerful electric band, which, according to Larkin (1992:97), continued into the 1990's.

Assembled over a number of years, this band first recorded in 1975, as a quintet (Coleman plus a pair of electric guitars, an electric bass guitar and a drummer). It soon became a sextet when a second drummer was added. In the 1980's it performed and recorded as a septet and included pairs of guitars, bassists (bass guitarists) and drummers, all amplified (Kernfeld, V1:230). They played at volumes that brought out the overtones of each instrument.

With Prime Time Coleman wanted more than mere dance music, he needed a group that could produce an orchestra's complex lines without losing the popular appeal of the blues and, more specifically, rhythm and blues[37]. This group had to sound bigger, suggest more tonalities and rhythms to the soloist yet also contribute towards ending his isolation as an "avant-garde" figure (Porter *et al.*, 1993:333,332). Their repertoire is based on the various styles that influenced him. His own style (a basic mixture of modal, atonal and microtonal music and blues), however, remains unchanged (Kernfeld, V1:230).

With Prime Time the principles behind "Free Jazz" were extended and there was a

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[37] For Ornette Coleman the blues has always held a special significance. His rhythm and blues background was still very important to him. He was then (in the mid-1970's) relating more to the music of the black ghettos he had heard as a child, than to contemporary rock music. His "Dancing in Your Head" and "Body Meta" (both 1976) motivated the development of the so-called "free funk", "no wave" and "punk jazz" of the early 1980's, of which he seems to be called the "true father". This music includes many of his musical elements and he also influenced the main musicians of this style, guitarist James Blood Ulmer and drummer Ronald Shannon Jackson (Berendt, 1982:98).

reshaping of the group's sound around a danceable beat. The band, dominated by Coleman's horn, appears to constantly form and reform itself around his solos; it has the "physical immediacy of rock and roll without betraying the intellectual content of his earlier music". They recorded, among others, "Of Human Feelings" (1979) (Porter *et al.*, 1993:333/4).

In the 1980's Coleman did not perform in public very often (Kernfeld, 1991, V1:230). He recorded (the album "Song X") and toured with guitarist Pat Metheny (who had been interested in his music for a long time) in 1985 and 1986, respectively. Through this successful association Coleman and his compositions were introduced to a new audience; this brought him a greater deal of attention.

In 1987 he showed that he had not abandoned acoustic music completely. In "In All Languages" he recorded alternate versions of the same tunes, first with his acoustic quartet and then with Prime Time. Tracks on the album include the danceable blues riff, "Feet Music", "Latin Genetics" with its Mexican-style theme, and "Space Church (Continuous Service)" (Porter *et al.*:334/5). Coleman also wrote a piece for the combined band and called it "DNA meets $E=mc^2$". According to him, it described the forces of the two bands, namely natural and atomic, acoustic and electric (Porter *et al.*:329).

Two "Ornette Coleman Celebration" concerts also took place in 1987 (at Carnegie Hall). Works performed include "The Sacred Mind of Johnny Dolphin" (1984) for chamber ensemble, "Time Design" ("Prime Design/Time Design"?) (*ca.* 1983) for amplified string quartet and electric drum set, and "Trinity" (1986) for solo violin (Kernfeld, V1:230).

5.2.11.3 Concluding remarks

Ornette Coleman's music must be conceived as, in essence, ensemble music. It was founded on traditional roots and its great freedom, flexibility and unpredictability (in rhythm, form and tonality) result from its use of spontaneous collective interplay at certain levels (Kernfeld, V1:230).

His intonation forms another aspect of his playing (Williams, 1985:1113). Using a hard, powerful tone, Coleman sometimes bends the pitches of notes (Porter *et al.*, 1993:322), deliberately playing whole phrases, or episodes, sharp or flat. In this way the vocally inflected "blue" notes are raised from being only occasional effects within a melody to first melodic principles (Williams:1113). The music had to suit the emotional demands of the moment. He wanted the human voice in his playing and therefore adjusted his pitches accordingly, heard, for example, in his compositions, "Sadness" and "Lonely Woman" (Porter *et al.*:322/3).

The avant-garde community saw Coleman's playing as an alternative to John Coltrane's more intense music (Porter *et al.*:335). Although regarded by many as the father of free jazz (together with Cecil Taylor he was the first outstanding representative of the music), Coleman's music was never as centred on pure sound or as abstract as that of, for example, the Association for the Advancement of Creative Musicians (Larkin, 1992:97). He believed in "playing himself" and insisted that within the context of his music, his musicians should play themselves too, fully express themselves. As a result, self-expression (and personality - putting your stamp on the music) became all-important in Coleman's groups (Porter *et al.*:321/2).

While Ornette Coleman's influence on jazz may as yet be indefinable, it is clear that he opened new, wider musical vistas for jazz (Kernfeld, 1991, V1:231). With its space and freedom, his music played a crucial role where the development of much 1960's and 1970's jazz was concerned (Porter *et al.*:335).

Thus far, only prominent instrumental jazz musicians have been discussed. However, numerous (male and female) jazz singers existed (and still exist), many of whom were as influential among fellow singers as previously discussed instrumentalists were among other jazz players. The more significant of these jazz vocalists will now be discussed.

5.3 JAZZ VOCALISTS

Jazz is derived from vocal sources. It is therefore natural that the sound of the human voice would be imitated by horn-blowers on their instruments; this explains

the characteristic sounds of jazz. Jazz today, however, is (almost) exclusively an instrumental music. Its criteria and standards, even jazz singing standards, are instrument-based. The voice is handled (made to sound) "like an instrument". European "classical" criteria can therefore not be applied to jazz singing. Because of this paradox (all jazz developing from vocal music while instrumental music forms the basis of jazz singing), it is possible to explain the fact that a number of the best male jazz vocalists are also instrumentalists, notably Louis Armstrong (Berendt, 1982:301).

A considerable exchange of ideas and music has always existed between male and female singers as well as between black and white singers; even though it would appear that every jazz singer learned from Armstrong and Bessie Smith, albeit only indirectly (Porter *et al.*, 1993:437).

Authentic jazz singing undoubtedly began with Louis Armstrong. Yet for him to have led the way, numerous others first had to prepare this road. By "others" are meant the many singers of work songs, spirituals, shouts, minstrel songs, blues and so forth who gave rise to jazz singing. As these music genres have already been discussed at length in Chapter 2, neither they nor their relevant musicians need to be featured again. However, some male and female singers of the blues[38] will be mentioned briefly - as an introduction to jazz singing - as they form the backbone of all male and female singing, in the same way that the blues forms the backbone of jazz (Berendt:6).

The large number of jazz vocalists will be discussed under the following headings, namely:

- male jazz vocalists, and
- female jazz vocalists.

[38] For a better overall understanding of jazz singing, and because blues and jazz are so much part of each other and of the whole tradition of black American music, both male and female blues singers are mentioned. They are dealt with briefly and more or less chronologically. Because of the vast quantity of blues singers, only the important and/or influential singers' names are given. For more information on blues singing and singers refer back to pp. 95-101, 109-113 and 116-121.

5.3.1 Male jazz vocalists

Male vocalists will be discussed with regard to, namely the:

* male blues line, and
* male song line.

5.3.1.1 The male blues line

According to Berendt (1982:302) the so-called "blues line" of male singing forms the backbone of all male jazz singing. The first well-known representatives of the blues were probably Blind Lemon Jefferson and Huddie Ledbetter, better known as Leadbelly. Other good early blues singers included Charlie Patton, Blind Blake, Peg Leg Howell and Lonnie Johnson (Crowther and Pinfold, 1986:56/6).

With time, more and more blues singers migrated North and West to the bigger cities. The blues line therefore continued *via* Robert Johnson to Son House, Big Bill Broonzy and John Lee Hooker (Berendt:302), as well as such musicians as Leroy Carr and Sonny Boy Williamson (Crowther and Pinfold:72,74). It also included the more boogie woogie-orientated singers like Big Joe Turner, "Champion" Jack Dupree, Roosevelt Sykes, Memphis Slim (Peter Chatman) and Otis Spann (Berendt:304).

On another, more modern level (that included rhythm and blues music) stood singers such as Louis Jordan, Joe Turner, Wynonie Harris, Amos Milburn, Bull Moose Jackson, Lowell Fulson and one of the most successful and influential singer-guitarists of authentic latter-day blues, namely B.B. King (Crowther and Pinfold:157,159,165).

Then there were a large number of blues singers who experienced (either personally, or posthumously through record sales) the renewal of interest in the blues during the 1950's and 1960's, and the subsequent blues revival that has persisted through into recent times (Crowther and Pinfold:180). They were, among others, Lonnie Johnson, Big Bill Broonzy, Sonny Terry and Brownie McGhee; also Muddy Waters (McKinly Morganfield), Howlin' Wolf (Chester Burnet), Aaron "T-Bone" Walker and

Lightnin' Hopkins (Crowther and Pinfold, 1986:162-164). In this regard Crowther and Pinfold (pp. 183/4) also mention Memphis Slim and Champion Jack Dupree.

During the 1960's (and since) there emerged a new generation of blues singers: Junior Wells, Albert Collins, Otis Rush, Taj Mahal, Otis Spann and others. Finally, the 1960's witnessed (rhythm and) blues-related soul singers, from Ray Charles, Otis Redding and James Brown to Marvin Gaye and the very versatile Stevie Wonder (Berendt, 1982:303,308).

There exists a continuous, intensive interrelationship between this backbone of jazz singing, the blues line, and what could be called the "song line".

5.3.1.2 The male song line

The male song line is best illustrated by **Louis Armstrong**, the first and most important representative thereof (refer pp. 348/9). Even though his music could rarely be called blues, it remains related to it in many ways. Not only an outstanding instrumentalist but also an exceptional singer, Armstrong's singing, as previously mentioned, is a perfect example of the instrumental conception that underlies all jazz singing.

This conception is particularly noticeable in vocalists who are also instrumentalists. Instrumentalists who sang included the much underrated trumpeter **Hot Lips Page** and trombonist **Jack Teagarden** (Berendt:304/5). Influenced by blues singers, Teagarden (1905-1964), with his lazy vocal charm, formed the link between the blues and Bing Crosby's popular singing style. He recorded, among other things, humorous and spirited vocal duets with Louis Armstrong, whose voice he complemented perfectly. His singing can be heard on, for example, "That's A Serious Thing" (1929), "Nobody's Sweetheart Now" (1935) and "Rockin' Chair" (Crowther and Pinfold:71).

In a more modern vein there was clarinettist **Woody Herman** with his tasteful and musicianly sophistication, though not to the extent of black vocalists. Other instrumentalists and singers, all at least adequate in their stylistic areas, were

drummers **Grady Tate** and **Jimmy Rich**, tenor saxophonists **Zoot Sims** and **George Adams**, guitarist **George Benson** and trumpeters **Chet Baker** and **Clark Terry** (Berendt, 1982:305).

As the borderline between the blues and jazz has always been rather fluid, some singers could be said to belong to both the blues and jazz worlds (Berendt:303/4). In the 1940's many of the best, newly-emerging male jazz singers had a background in blues. Even earlier, jazz singers were strongly rooted in the blues (Porter *et al.*, 1993:437). An example is **Jimmy Rushing**, founder of the vocal swing tradition of the 1930's.

A member of Count Basie's band in the 1930's and 1940's, Jimmy Rushing (1903-1972) was an excellent blues singer of swing style (Berendt:304). His high tenor voice with its slightly nasal sound was surprisingly attractive and gave his voice a plaintive quality. Not truly an out-and-out blues singer (he never considered himself as such), Rushing merely let everything he sang be coloured with the qualities of the blues. While with the Basie band, his voice was regarded as an important instrumental addition to the group. Successes with the group include "Evenin'", "Good Morning Blues" and "Goin' To Chicago" - the last two he co-composed. He later made excellent recordings with small ensembles (Crowther and Pinfold, 1986:95/6).

Other singers of a similar nature were **Joe Turner** who, with his powerful voice, provided the Kansas City blues sound (Porter *et al.*:437), **Jimmy Witherspoon**, **Big Miller** (he also sings in the Kansas City style) and **Joe Williams**. The latter followed Jimmy Rushing in Count Basie's band in the mid-1950's (Berendt:304).

A truly remarkable artist, Joe Williams (b. 1918) only became known after he had joined Basie's band. Works with Basie include "Every Day I Have the Blues" (Porter *et al.*:438), "Shake Rattle And Roll" and "Cherry Red" (Crowther and Pinfold:105). He is best known for his blues, in which he uses a broad vibrato to end his phrases and, his trademark, bent notes in order to achieve a half-spoken sound. He sings ballads as well, for example, "There's a Small Hotel" (1961). Notwithstanding the tonal richness of his warm, resonant baritone voice, his lyrics always remain

beautifully clear. Williams has been one of the most celebrated male jazz singers since the 1950's, as can be heard on, for example, "Night Time is the Right Time" (1966), which was recorded with the Thad Jones-Mel Lewis group (Porter *et al.*, 1993:438).

Male jazz singers got a breakthrough in the 1940's in the form of **Billy Eckstine** (b. 1914) (Porter *et al.*:437). Berendt (1982:306) regards him as the greatest singer since Louis Armstrong and Jimmy Rushing, and one who belonged to the bop circle of Dizzy Gillespie and Charlie Parker. Also an occasional trumpet and valve trombone player and a bop big-band leader (refer p. 233), Eckstine was best known for his fine singing (Porter *et al.*:197). In 1949 and 1950 he was America's most popular vocalist, but his popularity seems to have declined from 1951 (Kernfeld, 1991, V1:322).

He applied the smoothly rounded tones of his vibrant, vibrato-laden baritone voice and his perfect diction to both ballads and blues. The latter include hits such as "Stormy Monday" and "Jelly, Jelly" (1940) (where he related bop to the blues), recorded with the Earl Hines band (Porter *et al.*:197). Later he occasionally toured with all-star jazz groups (Kernfeld, V1:323).

Other bebop vocalists included **Joe Carroll** with his hard, rough-toned voice and exuberant swing, as well as the harsh- and gravelly-voiced **Babs Gonzales** who had a well-developed sense of harmony and timing. Two other singers, namely **Oscar Brown, Jr.** and **Mose Allison**, appear to have been jazz influenced yet entertainment orientated, rather than true jazz singers (Crowther and Pinfold, 1986:123,125). Then there were **Earl Coleman**, **Kenneth "Pancho" Hagood** and **Dizzy Gillespie** (refer p. 378) with his high-pitched, mobile, slightly Oriental-sounding voice. Other singers of the time included **Johnny Hartman**, **Bill Henderson**, **Mark Murphy** and **Jackie Paris**. The latter carried bop singing into cool jazz (Berendt:306).

The four last mentioned singers (Hartman, Henderson, Murphy and Paris), together with, among others, **Matt Dennis**, **Nat King Cole** and **Mel Tormé**, are what Crowther and Pinfold (pp. 150,152) would call "song stylists". Also known as the "jazz-

influenced solo singer", these vocalists emerged during the second half of the 1940's in particular. Their origins are, however, in the swing era. These were the (big-band) singers with whom both the jazz loving *and* the non-jazz public could comfortably identify. Many of them achieved fame and some a reasonable degree of fortune as a result.

Mostly they came about as a result of the bop revolution. As a rather esoteric style, the music was not much favoured by ordinary fans. Another reason was the decline in big bands, partly as a result of the recording ban during the early 1940's. The ban was advantageous to the singers, as it did not apply to them; this placed them in great demand for performances and recordings. Many of the singers were strongly jazz-influenced, some were even true jazz singers[39] (Crowther and Pinfold, 1986:125-127).

Before continuing with another aspect regarding bop (namely vocalese), note should be taken of the (jazz) musicians who, starting somewhere close to or within jazz, have gone over into commercial music. They included such singers as the crooner **Bing Crosby**, **Frankie Laine**, **Perry Como**, Matt Dennis, Nat King Cole, Mel Tormé as well as **Frank Sinatra**.

According to Berendt (1982:305) Nat King Cole (1917-1965) seems to have been a very good jazz vocalist during the time that the piano, and not his voice, remained his main instrument. During the 1940's he became commercially more successful with his pure-toned, light, urbane singing of sophisticated novelties and ballads than with his piano playing. As a result, he gradually moved away from the jazz world (Porter *et al.*, 1993:438).

It was also during the early 1940's that Cole made some of his most influential jazz recordings (among others, "Indiana", "Body and Soul", "I can't get started" and "Tea for Two", all in 1942), in a session with Lester Young and Red Callender. Despite his reverting to popular singing, Nat King Cole will always warrant a place in the history of jazz piano. He took Count Basie's sparse, rhythmic left-hand style and the

[39] This situation is representative of female jazz singers as well. They include Ella Fitzgerald, Sarah Vaughan, Anita O'Day, Peggy Lee and many more.

complicated right-hand style initiated by Earl Hines and developed them further. He influenced a number of jazz pianists, for example, Oscar Peterson, Erroll Garner and Bill Evans (Kernfeld, 1991, V1:227).

Another commercially-orientated and very popular singer who, like Nat King Cole, has influenced numerous singers (jazz and otherwise) since the 1940's, was Frank Sinatra (1915-1998).

Despite being backed by jazz bands for many years (those of Harry James in 1939 and Tommy Dorsey from 1940 to 1942), he is not always considered a jazz singer, perhaps because he did not scat and rarely appeared with improvising musicians (Porter *et al.*, 1993:438). He did record with Count Basie (1962 to 1966) and Duke Ellington (1967) (Kernfeld, 1991, V2:454). Best known therefore as a popular singer, Sinatra's best singing (e.g. "Polka Dots and Moonbeams" with Dorsey) is, nevertheless, steeped in the vocal jazz tradition (Porter *et al.*:438). Although improvisation did not feature strongly in his singing, he remained highly respected among jazz musicians, especially for his subtle and relaxed sense of swing (Kernfeld, V2:454).

Considered as musically outstanding, Mel Tormé (b. 1925) initially tries to combine jazz and commercial music (Berendt, 1982:305). He began his prominent professional career in the early 1940's, after studying drums and piano, and incorporates bebop and cool jazz into his music (Porter *et al.*:439). It is his remarkable versatility - he could sing swing pieces with big bands, popular songs in jazz arrangements that involved scat singing, and sentimental ballads equally well - that led to his reputation as one of the best jazz and popular singers of his generation (Kernfeld, V2:541). On all his songs he displays an excellent sense of pitch, diction and control, and his vocal sound is aptly described by his nickname, "The Velvet Fog".

Equally popular with musicians and audiences, Mel Tormé is more strongly jazz-orientated than Frank Sinatra and never loses sight of his jazz roots. His best-known songs include "Mountain Greenery" and "A Christmas Song" (Crowther and Pinfold, 1986:150). In the 1970's and 1980's he settled into jazz and performed annually

(with, among others, pianist George Shearing) at the Kool (later JVC) Jazz Festival in New York.

A singer with whom Mel Tormé shares not only his husky, earthy voice but also his genuine interest in jazz, is **Tony Bennett** (b. 1926). They both brought a degree of "musical intelligence" to singing. Bennett made some popular singles throughout the 1950's, performed with jazz musicians (such as Count Basie, Duke Ellington and Woody Herman) and later recorded with Stan Getz (1964) and Bill Evans (1975 and 1977).

As referred to earlier, there exists another aspect of bop singing, namely vocalese. This technique was initiated in 1938 with the use of nonsense syllables (scat singing) and jive lyrics by **Leo Watson** (he wanted to imitate wind players). Although not a true bop musician himself, he influenced bop musicians of the next generation, such as Babs Gonzales and **Eddie Jefferson**.

Eddie Jefferson (1918-1979) was generally regarded as the first singer to equip recorded jazz solos with lyrics (Porter *et al.*, 1993:439). He did this on the famous improvisation on "Body and Soul" by Coleman Hawkins (Kernfeld, 1991, V1:611). This bebop method of singing instrumental lines - solos originally played by jazz instrumentalists - using words (not the same as scat where nonsense syllables are used), is called vocalese. Jefferson was followed by **King Pleasure** (1922-1981) who had a hit in 1952 with Jefferson's adaptation of the tenor saxophone solo in James Moody's "Moody's Mood for Love" (1949) (Porter *et al.*:439). He popularised vocalese and thus established a trend for this style (Kernfeld, 1991, V2:321).

This vocalese trend led to the formation of one of the most successful late 1950's vocal groups, namely the trio **Lambert, Hendricks and Ross** (Porter *et al.*:439). **Dave Lambert, Jon Hendricks** and **Annie Ross** attracted a great deal of attention with their first hit (more or less in 1957), which consisted of vocal renditions of classic Count Basie recordings (made using overdubbing). After that they vocalised the whole modern jazz spectrum with their spirited, entertaining vocal ensemble style (Berendt, 1982:307).

Ross left in the early 1960's and was replaced by Yolande Bavan. The trio broke up in the mid-1960's. Their occasionally inaccurate intonation was made up for by their effective arrangements performed with swing and exuberance (Kernfeld, 1991, V2:6). The vocalese tradition was kept alive by Eddie Jefferson and Jon Hendricks (Berendt, 1982:307). The latter took it into the 1990's (Porter *et al.*, 1993:440).

Because of the strong influence of Brazilian music on modern jazz, it would seem right to include some Brazilian singers of jazz, starting with **Antonio Carlos Jobim** and **João Gilberto** (Berendt:307). The latter's voice is recorded on, among other pieces, "Girl from Ipanema", from the album "Getz/Gilberto" (1963) (Porter *et al.*:367). Younger singers include, in particular, **Milton Nascimento**, also **Edu Lôbo**, **Gilberto Gill** and **Caetano Veloso** (Berendt:307).

Male jazz singing has been carried into the avant-garde by, among others, the dramatic **Joe Lee Wilson**, gospel singer **David Peaston** and **Leon Thomas**.

Making his debut in 1961 with Count Basie, Leon Thomas (b. 1937) made his biggest impact in the late 1960's while recording and performing with Pharoah Sanders. Thomas, who changed his forename to Leone in 1976, was a virtuoso artist who performed and recorded both as a leader and as a sideman (Kernfeld, V2:533).

With his pleasant baritone voice he created a unique style through the use of idiosyncratic syllables and articulation, which he combined with a unique type of yodelling (a fluttering from the back of the throat) (Porter *et al.*:440). The "idiosyncratic syllables and articulation" is merely his use of (or glottal approach to) advanced scat singing based on vocalese. This strongly blues-orientated jazz singer was influenced by Joe Carroll and John Coltrane (Crowther and Pinfold, 1986:190). He combines the blues tradition with the music of the post-Coltrane period. Like most of the blues generation, Thomas also had a strong feeling of political awareness.

Other contemporary vocalists include the previously mentioned Mark Murphy as well as **Bob Dorough**, **Lou Rawls** who developed soul music in a unique way, **Gill**

Scott-Heron, **Ben Sidran** who created a kind of "speech-song" in the fusion vein, and **Tony Middleton** (Berendt, 1982:304,307).

A fairly recent and very successful pianist-vocalist is **Harry Connick, Jr.** who built his career out of imitating Frank Sinatra. But probably the two most successful and most popular jazz vocalists of the 1980's were **Al Jarreau** and **Bobby McFerrin** (Porter *et al.*, 1993:440/1).

Al Jarreau (b. 1940) adapted his style, which he had drawn from the bop style of Dave Lambert and Jon Hendricks and extended, to a fusion of jazz and soul music. His nasal, vibratoless voice is extremely versatile. Besides excellent intonation, Jarreau commands a large repertoire of expressive sounds (e.g. gasps, groans, tongue-clicks, *etc.*) and a very wide range (Kernfeld, 1991, V1:578). By manipulating his throat, he could produce the sounds of an entire orchestra, for example, trumpets, flutes, saxophones, drums, basses and congas (Berendt:308). On "Take Five" (1977) he creates exotic percussive effects (Porter *et al.*:440).

His highly sophisticated form of vocalese singing displays influences from many areas of jazz, also external influences. He writes a lot of his own material and is accessible to a wide audience (including young people accustomed to popular music) (Crowther and Pinfold, 1986:195). Although some recordings, in particular his own compositions, tend to the commercial, Al Jarreau's live performances (e.g. "Take Five" from the album "Look to the Rainbow") show why he is rated among the top jazz (and scat) performers of his generation (Kernfeld, V1:578).

Bobby McFerrin (b. 1950) began concentrating on improvised singing in the late 1970's and from 1983 onward worked mostly as a soloist (Kernfeld, 1991, V2:62). He uses bop singing techniques (wide skips, rapid note sequences and instrumental sounds) and scat syllables with which he improvises his own solos (Porter *et al.*:440/1). After 1983 his improvised solos usually explored attack, timbre and resonance within an already established framework of repetitive rhythmic patterns, harmonies and metres. His songs may each include a wide variety of vocal styles (Kernfeld, V2:62).

McFerrin can sustain whole performances (performing several parts of a multi-part texture, for example, solo voice, bass and percussion) as an unaccompanied solo vocalist through his active (chattering), innovative and technically skilled style (Porter *et al.*, 1993:441). With his remarkable range and accuracy of pitch, he displays an agile yet solid control in the different registers and makes use of a variety of grunts, swoops, popping noises and so forth (Kernfeld, 1991, V2:62). His hit, "Don't Worry, Be Happy", led to frequent appearances on television (Porter *et al.*:441).

Male singers, and more specifically great male jazz singers, have by no means been plentiful. They still are not. That is, except for the blues singers where males tend to outnumber females. Overall, where mere numbers are concerned, female jazz vocalists have the upper hand, except perhaps in bop singing (Crowther and Pinfold, 1986:123).

5.3.2 Female jazz vocalists

Female vocalists will be discussed with regard to, namely the:

* female blues line, and
* female song line.

5.3.2.1 The female blues line

As with the men, there is also a "blues line" of female singing, which began later than that of the men. As no women folk blues singers are known, the female blues line began when the blues moved into the cities in the early 1920's. In other words, it began with the great period of classic blues.

The blues line proper appears to start with Ma Rainey (Berendt, 1982:308/9), although other singers such as Mamie Smith, Lucille Hegamin and Trixie Smith recorded the blues before her (Crowther and Pinfold:29/30). Ma Rainey was followed by Bessie Smith, Clara Smith (who was the closest in quality to Bessie), Ida Cox, Victoria Spivey, Sippie Wallace, Bertha "Chippie" Hill, Alberta Hunter and others, all of whom continued the classic blues tradition (Crowther and Pinfold:33-41).

The classic blues heritage was also carried on into the later, more "modern" rhythm and blues by, for example, Willie Mae "Big Mama" Thornton (Berendt, 1982:309). Other female rhythm 'n blues exponents included Helen Humes whose work showed, albeit only for a short period, a strong influence of the blues and jazz content of rhythm 'n blues. Then there were Savannah Churchhill, Ruth Brown, Etta James, Ella Johnson, LaVerne Baker and Wynona Carr (Crowther and Pinfold, 1986:159,166).

The blues experienced a period of renewed interest, more or less during the 1950's, which led to a full-blown blues revival that is still present today. Some singers (those who were already dead or could not sing anymore) remained a part of the revival through their record sales, such as Bessie Smith, while others were active participants (Crowther and Pinfold:180). They included, among others, Alberta Hunter who still made very expressive recordings at the age of 83, Dinah Washington, Betty Carter and Helen Humes, both of whom also sang jazz, Ruth Brown and LaVerne Baker who sang blues in addition to rhythm 'n blues (Berendt:314) as well as Victoria Spivey, Bertha "Chippie" Hill and Sippie Wallace (Crowther and Pinfold:39,181).

Many young blues singers emerged during the 1960's (and later), guaranteeing the continuation of the blues tradition. They included Carrie Smith, Jeanne Carroll and Etta Jones (Crowther and Pinfold:184/5).

Where rhythm and blues would seem to have been a more male dominated area, gospel music was definitely more strongly female orientated (Crowther and Pinfold:176).

Black spiritual and gospel music became a prominent factor during the 1960's. Singers included the impressive and well-known Mahalia Jackson, the much revered Clara Ward, Marion Williams, Dorothy Love Coates, Bessie Griffin (Berendt:315) as well as Sister Rosetta Tharpe. The latter ventured into jazz early in her career. The work of Odetta Gordon is a blend of elements of the blues and sacred music, while Etta James preferred performing gospel-style songs (Crowther and Pinfold:172,175,167).

When gospel moved into the realm of popular music, blending with rhythm and blues, soul emerged. Very popular during the 1960's and into the 1970's (and later), its practitioners included, among others, the highly successful Aretha Franklin. A number of singers also regarded soul as an important ingredient of their music: Nina Simone, Amanda Ambrose, Natalie Cole, Tina Turner and Diana Ross (Crowther and Pinfold, 1986:178).

As with the men, the female blues line of singing was interconnected with the song line which emerged as a result of the changing musical climate of the late 1920's: the accent was being shifted away from the blues and more towards the song.

5.3.2.2 The female song line

The female jazz vocalists sang (and sing) mostly the melodies of well-known American popular composers (Gershwin, Cole Porter, Irving Berlin and Jerome Kern), ballads and pop tunes of "commercial music" and from the "hit parade". To these they gave the typical jazz inflection and phrasing. As the singers are dependent upon the lyrics and the songs themselves must remain recognisable, improvisation virtually does not exist. However, improvisation of a kind is possible through the manner in which the singer paraphrases, transposes and juxtaposes in his way of phrasing and alteration of harmonies (Berendt, 1982:309).

The female song line of singing will unfold in the following manner, namely with regard to:

* female jazz singing up to and including the big-band era
* the bebop singers
* the song stylists
* singers associated with the mainstream of contemporary jazz
* free/avant-garde jazz singing
* the Brazilian influence
* fusion singing, and
* the younger generation.

5.3.2.2.1 Female jazz singing up to and including the big-band era

According to Crowther and Pinfold (1986:50) three voices stand out among the 1920's jazz singers: Bessie Smith, Louis Armstrong and **Ethel Waters**. Smith (refer pp. 117/8), who set the standard for all subsequent blues singers, and Armstrong who "created" jazz singing, have already been discussed. It is Ethel who must be regarded as the most influential of them all.

Berendt (1982:309) also regards Ethel Waters as well as **Ivie Anderson** and **Mildred Bailey** as the first important female singers with regard to the shifting musical climate and the early song line.

Ethel Waters (1896-1977) effectively transcended the boundaries of American popular song and demonstrated the possibilities for jazz in, and its adaptability to, popular (commercial) song (Crowther and Pinfold:50,52). Starting out in vaudeville, she later became popular and gained a substantial following as a fine blues singer (Crowther and Pinfold:49).

Her own style, according to Crowther and Pinfold (p. 52), developed from both black and white traditions. In turn she inspired and/or influenced numerous black singers with her sophisticated, lilting voice, as well as aspiring white jazz singers who identified with her sophistication. This little remembered artist remained separate from the blues and jazz idioms, yet enhanced her singing style by absorbing important elements from both traditions. She influenced singers such as the early Connee Boswell, Mildred Bailey and Lee Wiley; also Adelaide Hall, Billie Holiday, Ella Fitzgerald and many more.

Ethel was accompanied regularly in recording sessions by established as well as younger jazz musicians, notably Fletcher Henderson, Coleman Hawkins and Duke Ellington (Kernfeld, 1991, V2:599); also by white accompanists such as Benny Carter and Tommy Dorsey. Her recordings soon established her name internationally.

Though she sang blues and jazz, Ethel Waters more often than not sang popular songs of the time that were usually characterised by a certain humour and

brightness. While her phrasing would occasionally become very stylised, her diction remained exceptional. In the 1930's it was this phrasing and the quality of her conversational delivery that made her so popular among jazz musicians (Crowther and Pinfold, 1986:50,52/3). She seems to have had an inborn talent for projecting the situation and character of every song she sang (Kernfeld, 1991, V2:600).

Her wide-ranging talent later contributed towards her popularity on the (Broadway) stage, especially with white audiences (Crowther and Pinfold:49). From the time of her first appearances on stage in the late 1930's, it would appear that the public regarded her more as an actress than a singer (Kernfeld, V2:599/600). Her works include "Sweet Man", "Heebie Jeebies" (1926), "Stormy Weather" (*ca.* 1933), "Miss Otis Regrets" as well as "You Can't Stop Me From Loving You" (Crowther and Pinfold:53).

During the 1920's and 1930's many black artists, of which many were female, travelled to Europe and further where they were welcomed and performed with no apparent regard for their colour. Not all of them were true, sole jazz performers, but they all developed a jazz-influenced, -inflected style. Among these singers were **Velaida Snow**, a highly gifted artist (she sang, danced and played the trumpet fairly well) who worked in Europe, China and Denmark and **Una Mae Carlisle** who had a warm (husky), sensual voice and was very successful in England, Germany and France (Crowther and Pinfold:75/6,78).

Probably the most influential and best known of these singers was **Adelaide Hall** (b. *ca.* 1904). She became known while with the Duke Ellington Orchestra, where Ellington hired her in an attempt to use (convey) the human voice as an instrument[40]. They recorded "Creole Love Call" (1927), with Adelaide's well-known expressive, wordless singing (Berendt, 1982:62). She later recorded as a leader, was accompanied by and recorded with various jazz musicians (e.g. Art Tatum, Joe Turner and Fats Waller), toured and even sang in her own series on radio (Kernfeld, 1991, V1:472). Adelaide later moved to England.

[40] This instrumental conception with regard to the voice (the "voice as instrument") has already been mentioned (refer pp. 412/3, 415/6) and will be recalled later.

With her light, flexible voice, Adelaide Hall invariably portrays the slow, meaningful ballad - on which she was most comfortable - with sensitivity and skill. She can successfully project the feeling of a lyric. Her music is characterised by a warmth and sophistication that form a perfect balance for her style (Crowther and Pinfold, 1986:76).

The 1930's also saw an increase in the number of white jazz singers, mainly as a result of the tremendous amount of work that was made available by radio and on records.

A female counterpart of Bing Crosby who, like him, touched the fringes of jazz, was **Connee Boswell** (1907-1976). She was conversant with the jazz sounds of New Orleans (being born and raised there) and showed an early interest in the blues (Crowther and Pinfold:65,67). Connee and her two sisters formed the vocal trio, the Boswell Sisters, which created and specialised in a form of intricately arranged close-harmony singing. During the early 1930's they achieved international fame (Kernfeld, 1991, V1:140). They performed polyrhythmic harmonies used by the New Orleans jazz bands.

Connee appeared to be most at ease when singing in the two-beat format of Dixieland. She gained her distinctive sound from using, rather extensively, the sustained vowel sound: a lyric, or a phrase or verse, would be started with "oohs" and "aahs". This may be heard on "Trust In Me" and "That Old Feeling", recorded in 1937 with Ben Pollack's band, as well as on a 1950's album with a re-formed version of the Original Memphis Five (Crowther and Pinfold:67/8). She was a favourite with jazz enthusiasts, especially because of her rhythmic phrasing, sense of timing and expressive voice. She sang a wide range of material and could lend warmth and subtlety to just about any performance (Kernfeld, V1:140).

She also sang duets with Bing Crosby, for example, "Basin Street Blues" and "That's A Plenty"; these displayed considerable swing and suited her free, swinging phrasing. Connee Boswell influenced many later and already established singers, such as Mildred Bailey, Ruth Etting (Crowther and Pinfold:68) and even Ella Fitzgerald (Kernfeld, V1:140).

Suffering similar difficulties to those of the singers who left America, struggling to find acceptance among the general public, was Mildred Bailey (1907-1951) (Crowther and Pinfold, 1986:85). Being part American-Indian in origin, Mildred, with her mastery of phrasing and great sensitivity, became a very successful singer of the swing period (Berendt, 1982:309). Also a skilled scat singer, Kernfeld (1991, V1:53) believes that she was the first white singer to successfully assimilate the improvisatory fervour, enunciation, embellishments, jazzy phrasing and, ultimately, the swinging rhythm of her black contemporaries (e.g. Billy Holiday, Ethel Waters, *etc.*).

Mildred recorded with, among others, the Paul Whiteman Orchestra and the Casa Loma Orchestra as well as with some small groups that included top jazz musicians of the time (Crowther and Pinfold:85). It was with Red Norvo (to whom she was married), Teddy Wilson and Mary Lou Williams that she made what were probably her best recordings. She had a hit with her rendition of Hoagy Carmichael's "Rockin' Chair" (Berendt:309), in particular the 1937 version, backed by Red Norvo and his Orchestra. Other works include "Thanks For The Memory", "Heaven Help This Heart Of Mine" and a sensitive version of Duke Ellington's "I Let A Song Go Out Of My Heart".

Despite her small and rather plaintive voice (which was nevertheless surprisingly pure and sweet), she could give meaning or shape to just about any nuance of a lyric or melody. She was also able to swing without ever losing sight of the original melody. Mildred Bailey always displayed an innate sense of good taste and style in her work. This made her a popular and highly respected performer among jazz musicians and fellow singers (Crowther and Pinfold:86,85).

Another good white singer of the period and one who was also part American-Indian, was **Lee Wiley** (1915-1975). She regularly worked with (Chicago) jazz musicians and made a number of fine recordings during the late 1930's and 1940's. In particular the years 1939 and 1940 saw her best and most successful records made, notably "How Long Has This Been Going On?", "My One and Only" and "Sweet and Lowdown" (Crowther and Pinfold:87/8). She recorded some songs by Porter,

Gershwin and others and was accompanied on these recording sessions by small jazz groups.

She was associated with Eddie Condon for a number of years, performing and recording with his group. She recorded periodically throughout the next few decades and into the 1970's, producing some fine albums, such as "Night in Manhattan" (Kernfeld, 1991, V2:620). Other works include "I've Got A Crush On You" (1939) as well as "Stormy Weather" and "Down With Love" (both 1945).

Lee Wiley's voice may be described as a rich contralto, having a warm (husky) tone and intimate quality. Its low-key sensuality and wistful charm spoke directly to each individual listener. This, together with her phrasing ability, led her to be well-respected among fellow musicians (Crowther and Pinfold, 1986:88). Her voice, which she occasionally used in a higher head register, also displayed a pronounced vibrato that made it more expressive. She was one of the first white singers to use the stylistic advances (made by Ethel Waters) as foundation for her work (Kernfeld, V2:620).

Creating a lighter, somewhat more flexible style by adapting elements of Louis Armstrong, Bessie Smith and Ethel Waters, **Billie Holiday** (1915-1959) without a doubt transformed jazz singing (Porter *et al.*, 1993:181). This contemporary of Mildred Bailey and Lee Wiley retained her popularity and her status as one of the best, even after her death (Crowther and Pinfold:89). Despite a difficult childhood, she became a "successful song star", but narcotics forced her "all the way downhill again".

She recorded for the first time in 1933 with Benny Goodman and between 1935 and 1939 made a series of small-group recordings with Teddy Wilson (and other great jazz soloists of the time). She made some of her most beautiful recordings (she made 350 records) in the 1930's with Wilson and Lester Young (Berendt, 1982:310,309). These include "What a Little Moonlight Can Do" (1935), "Miss Brown to You", and her first hit, "I cried for You" (1936), the blues "Billie's Blues" (1936) as well as "Back in Your Own Backyard" and "I Can't Get Started" (both 1938), recorded with Young (Porter *et al.*:181/2). During this time she also worked with Count Basie

(1937) and Artie Shaw (1938), where she was one of the first black singers to perform with a white orchestra (Kernfeld, 1991, V1:533).

Her singing featured the same elasticity that Lester Young had in his tenor saxophone playing. She was the first jazz artist in whose music (already as early as her first recording, "Your Mother's Son-in-law", 1933) the saxophone's influence as a sound- and style-setting instrument could be heard (Berendt, 1982:310). Billie had a particular empathy with Young. There existed an extraordinary degree of interaction between them, an equal partnership of vocal and instrumental obligato. Other collaborations include "When You're Smiling" and "This Year's Kisses" (Crowther and Pinfold, 1986:90). According to Kernfeld (V1:533), Billie Holiday can be regarded as a complete jazz musician in addition to being a singer, mainly due to the fact that her performances were phrased in the same way a jazz instrumental soloist's would be.

With her sophistication, charm and urban elegance, Billie is a songstress of understatement. Despite her small (light), yet sensitive and very supple voice, some of her songs became musical protests against racial discrimination, for example, "Strange Fruit" (1939) (Berendt:310), a song about lynchings in the South. It placed jazz singing on an entirely new level (Porter *et al.*, 1993:183). Crowther and Pinfold (p. 92) suggest that this song paved the way for a popular following and made her famous.

Billie also realised that a singer had to sing differently when using a microphone than when not using one. She therefore "microphonized" her voice in order to humanise it. In this way the subtleties which had hitherto been unknown in all (jazz) singing (they could not have been made audible and were thus unnecessary) were made more significant (Berendt:310).

Kernfeld (V1:522) places her most important recordings as those made, with groups, between 1936 and 1944. She sang mostly popular love songs. Good recordings include "God Bless the Child" (1941), "Gloomy Sunday" (1941), "Don't Explain" (1944) and one of her most famous recordings, the blues "Fine and Mellow" (1959) (Porter *et al.*:183). She was definitely a master of blues singing, even if she rarely

sang blues (Crowther and Pinfold, 1986:89). It would appear that many of her best recordings mirror the disruptions of her life (drugs, alcohol, emotional distress); yet in her later recordings power as well as pathos are suggested (Porter *et al.*, 1993:183). It was this pathos and poignancy in her voice that contributed towards her attraction for audiences (Kernfeld, 1991, V1:533).

According to Berendt (1982:311) Billie Holiday forms the centre of female jazz singing. She was virtually the inventor of modern jazz, and singers (e.g. Carmen McRae and Betty Carter) as well as instrumentalists (e.g. Miles Davis) have been influenced by her lyricism (Porter *et al.*:183).

As can be seen, many of the singers discussed were active during the swing or big-band era. They were the band singers. This was the time when every big band had a vocalist, a so-called "girl" or "boy" singer. Bands who could afford them had both (Porter *et al.*:423).

Other band singers, not all of whom were in the same class as Billie Holiday, included **June Richmond** who worked with, among others, Jimmy Dorsey (as one of the earliest black singers employed by a white band), Cab Calloway and Andy Kirk. Then there were **Rosetta Tharpe** who was with Calloway and Lucky Millinder (she also had a career as a gospel singer) (Kernfeld, 1991, V2:377,529), and **Pearl Bailey** who was associated with the bands of Cootie Williams, Count Basie and Calloway (Kernfeld, V1:53).

These were certainly not the only big-band singers. More significant names included those of **Ella Fitzgerald**, **Dinah Washington** and **Sarah Vaughan**[41] (Crowther and Pinfold:110).

Ivie Anderson (1905-1949) was another band singer of this period. She really became popular during her time with Duke Ellington (1931 to 1942). She was the

[41] Of the numerous band singers, only a small number of key figures dominated jazz singing. The most influential among the black women were certainly Billie Holiday, Ella Fitzgerald, Sarah Vaughan and Dinah Washington. The last three will be discussed later (refer pp. 438-440, 440/1, 442/3).

most versatile (and probably the best) of all his vocalists (Kernfeld, 1991, V1:23). In 1932 they recorded "It Don't Mean A Thing If It Ain't Got That Swing" with which she set a standard for future jazz singers (Crowther and Pinfold, 1986:110). On this recording, which suited her rhythmic ease of performing, Ivie used a gruff, lively scat singing that she alternated with a penetrating nasal voice (Kernfeld, V1:23). The relaxed sense of rhythm comes to the fore again in "All God's Chillun Got Rhythm" (1937) and "Old Plantation".

Ivie Anderson's vocal style was simple and straightforward, yet she always took into consideration the melodic qualities of whatever she was singing. Her excellent taste showed throughout her career.

Ivie shared her good taste with another fine artist, one who started her career in the 1930's and, despite a few retirements along the way, continued to perform and record until the mid-1980's (Crowther and Pinfold:110/1). **Maxine Sullivan** (1911-1987) first became known in 1937, while singing with the Claude Thornhill band, when she gained unexpected success with the Scottish song "Loch Lomond". Thereafter she became known as a singer of light-classical and folk songs (Kernfeld, 1991, V2:502), especially as she sometimes performed songs of faintly Scottish origin, for example, "Annie Laurie".

This success boosted her career as well as her popularity. She performed into the 1940's as a single act and with bands such as those of John Kirby (her husband for a while) and Benny Carter. With the latter she recorded "What A Difference A Day Makes" (1941) (Crowther and Pinfold:111). Maxine, who on occasion also performed on valve trombone and fluegelhorn (later pocket trumpet), displayed a light sense of swing and pure intonation. She sang with a certain delicacy (gentleness) and charm (Kernfeld, V2:502). She was clearly influenced by Ethel Waters. Other works include the album "Close as Pages in a Book" (Crowther and Pinfold:111) and the mid-1980's album "The Great Songs from the Cotton Club" (Kernfeld, V2:502).

During the 1930's and 1940's there existed a number of fine singers who have become unfashionable and are virtually forgotten today. These vocalists, who were

inspired by such sources as classic blues, jazz and popular songs, were all highly individualistic, very expressive and stylish, albeit limited in range, and were all good storytellers. They included **Georgia White** and **Julia Lee**. The latter was an accomplished pianist and a talented, creative singer who was nevertheless not very well known (Crowther and Pinfold, 1986:113). She was noted for her easy, yet heartfelt performance of popular standards (Kernfeld, 1991, V2:18). Her work is being reissued.

Another such singer whose records have been reissued was pianist and singer **Nellie Lutcher**, who shot to success in 1947 and had a number of hit records. With her jazz-style piano playing and joyous singing, she was an entertaining performer. The recordings of **Lil Green** paved the way for recordings by such singers as Ruth Brown, Dinah Washington and Peggy Lee (Crowther and Pinfold:114/5).

Before mentioning singers with white big bands, other fine female vocalists of this period (though not all pure jazz singers) included **Rosetta Howard** who performed with various bands and (during the 1940's) as a soloist (Kernfeld, 1991, V1:542). Crowther and Pinfold (p. 115) place her singing, despite its strong rhythmic sense, more in the vaudeville tradition. Best known for her jazz improvisations on well-known classical pieces, **Hazel Scott** played jazz on the radio and in nightclubs and later performed as the leader of a few groups (Kernfeld, V2:431). Her vocal style was influenced by Billie Holiday. The work of **Mae Barnes** displayed excellent timing and a strong jazz feeling (Crowther and Pinfold:115).

It would appear that during the late 1930's and early 1940's era, the greatest commercial gains were had by white big bands (and their usually white vocalists drew the most attention), even though black bands (and singers) had their share of success[42]. Female vocalists were popular. Their degree of popularity and success varied; some remained popular only for a short period while others enjoyed success for many years.

[42] It should be kept in mind that during this entire period the content of some bands and much of the material produced was not always strictly jazz; singers invariably used jazz phrasing (sometimes unsuccessfully), but did not always stand squarely within the jazz tradition (Crowther and Pinfold, 1986:117).

Helen O'Connell, who had a hit with "Green Eyes", worked with Jimmy Dorsey and Artie Shaw (Crowther and Pinfold, 1986:117). **Mary Ann McCall** (b. 1919) was connected with Tommy Dorsey, Charlie Barnet and, in particular, Woody Herman (Kernfeld, 1991, V2:58). According to Berendt (1982:312) her musicianly conception was similar to that of Herman's soloists during the late 1940's. As a singer she had matured considerably during this, her second, period with him. Her singing was characterised by an unsentimental worldliness and stylistic originality - this made her much appreciated among jazz musicians (Crowther and Pinfold:118).

By the 1940's Mary Ann had developed a solid jazz style (she initially sang popular songs) with a Billie Holiday influence (Kernfeld, V2:58). During this time she moved more towards modern jazz singing.

Helen Forrest, despite being an above average singer, never succeeded in moving out of the swing style into modern jazz singing (Crowther and Pinfold:117). With her lively, swinging style, **Helen Ward** toured and recorded with Benny Goodman and recorded with a variety of other musicians (Kernfeld, V2:593). **Kay Starr** had a pleasant and strong voice, its tone and delivery suggestive of Dinah Washington, and was connected with, among others, Glenn Miller, Bob Crosby and Charlie Barnet.

Besides these already mentioned, many other big-band singers emerged during the (late 1930's and) early to mid-1940's. Many of them developed into song stylists (they will be dealt with later in this section). A number of singers were associated with the circle surrounding Stan Kenton. They included **Anita O'Day** (refer pp. 444/5), **June Christy** and **Chris Connor** (Crowther and Pinfold:118/20).

June Christy (1925-1990) replaced Anita O'Day in the Stan Kenton band but retained the latter's style (Porter *et al.*, 1993:433). With her dry, husky voice, she is most strongly associated with Kenton and his music (Crowther and Pinfold:118). Despite her occasionally slightly suspect intonation and her rather weak sense of swing (Kernfeld, 1991, V1:211), June's warm singing soon made her very popular among audiences (Berendt:312). She was always sensitive to the nuances of her lyrics (e.g. in "He's Funny That Way" and "Willow Weep For Me") and let her vivacious

personality and innate sense of fun permeate her singing (e.g. "His Feet's Too Big For De Bed").

She handled ballads well, but was most effective on Latin-influenced songs (e.g. "Tampico", 1945, with which she was very successful) and up-tempo numbers. Other work includes "Prelude To A Kiss" and "Can't Give You Anything But Love" (Crowther and Pinfold, 1986:118,120). She later recorded as a leader and toured, recorded and performed with other jazz musicians. According to Kernfeld (1991, V1:211) June's narrow vibrato and breathy, husky voice (sound) were well-suited to the cool jazz of the following decade.

In 1953 June Christy was replaced in the Stan Kenton band by Chris Connor (b. 1927) who, before Kenton, had been involved with the Claude Thornhill band. Afterwards (from more or less the mid-1950's into the 1980's) she performed and recorded as a soloist, accompanied by various (mostly trio) groups (Kernfeld, V1:242). She was extremely successful during the late 1950's and early 1960's, experienced a drop in popularity during the next decade, but managed to regain some of it.

Chris was a very effective singer of slow ballads (e.g. "Lush Life", 1954, "The Thrill is Gone", 1955 and "Where Flamingos Fly", 1960) (Porter *et al.*, 1993:433). She developed a strong jazz feeling and created a jazz interpretation of the music, disregarding lyrics without value (Crowther and Pinfold:120). Her vocal style appears to resemble that of Anita O'Day. Her music is characterised by a wide range of dynamics and little vibrato (except for special effect). With her husky voice, she produces a prominent swing in fast pieces and subtly manipulates rhythms in ballads (Kernfeld, V1:242).

When considering big-band singing on the whole, it appears that, as jazz was undergoing a renaissance or change of some kind, (some) big-band singers were moving away from the jazz world. True jazz singers with solid jazz roots soon had few opportunities left. Relief was in the form of the recording ban of the early 1940's, allowing singers to record, but as solo artists.

The new music that emerged during this time was bebop, the first modern jazz style and rather different from the jazz heard until now. Fans were either for it or against it and record companies were naturally wary. It was not really a music for vocalists. Some did, however, try and a few attained a reasonable degree of success (Crowther and Pinfold, 1986:121).

5.3.2.2.2 The bebop singers

According to Crowther and Pinfold (p. 123) in bop there was a notable lack of female vocalists. One of the few was **Betty Roché** (b. 1920), a talented scat singer with a warm, personal style. She worked with Duke Ellington (to whose band her voice and style were well-suited) and Earl Hines, and after semi-retiring recorded as a soloist. In the 1940's she performed mostly ballads and blues. In 1952 she recorded a fine version of "Take the "A" Train" with Ellington's orchestra (her extended scat introduction was exceptional). It would seem that Betty's bop work of the 1950's was inferior to her earlier singing (Kernfeld, 1991, V2:386).

Other bebop singers of the period included **Mary Ann McCall**, **Annie Ross**, **Jackie Cain** who performed a duo with singer Roy Kral towards the end of the 1940's (they modified their bop singing to make it more accessible to the wider audience), and **Irene Kral**, Roy's sister. Her singing (and choice of material) displayed style and good taste and her manner of singing showed certain similarities to that of Jackie Cain (Crowther and Pinfold:117,124). According to Kernfeld (1991, V1:662) Irene was an excellent ballad singer whose slightly nasal tone was reminiscent of Carmen McRae.

As mentioned earlier, Betty Roché was a fine exponent of scat singing. Berendt (1982:314) maintains that this manner of singing resulted from the instrumental conception basic to all jazz singing. Louis Armstrong's singing is a perfect example thereof. Duke Ellington also attempted to use the human voice as an instrument, first (in the 1920's) with Adelaide Hall, and later with others such as (in the 1940's) Kay Davis. The use of the voice in combination with the sound of a full orchestra or ensemble was later used by other musicians as well (Berendt:304,313).

Louis Armstrong is said to have invented scat singing. Other, female, vocalists who have used it included Jackie Cain, Annie Ross, **June Christy, Anita O'Day, Dakota Staton, Sarah Vaughan, Carmen McRae, Ella Fitzgerald, Betty Carter** and many others. Ella is regarded as the finest female scat singer. Scat singing (and vocalising) led to free-jazz singing (refer pp. 449-452) (Berendt, 1982:314).

Connected to the bebop revolution and the recording ban of the 1940's was the rise of a certain type of singer. They all had style in common and were the best (big-band, group, *etc.*) singers of the period. The best or most stylish of these became known as the song stylists.

5.3.2.2.3 The song stylists

Like their male counterparts (refer pp. 417-420), the female stylists also emerged during the latter half of the 1940's in particular and appealed to a wide spectrum of people (not only jazz fans). As mentioned earlier, many were strongly jazz-influenced, yet only a few were true jazz singers. Standing out among them was **Ella Fitzgerald**[43] (Crowther and Pinfold, 1986:125-127).

Regarded by many as the perfect female jazz singer, Ella Fitzgerald (1918-1996) was not only an excellent swing singer (she emerged from the swing era), but also one of the best vocalists in contemporary jazz (Berendt:311).

Raised under very poor conditions, Ella's break came in 1934 when she won a talent contest that led to a fairly long-term engagement with Chick Webb's big band. The following year she recorded for the first time (Porter *et al.*, 1993:424/5) - "Love and Kisses" and "I'll Chase the Blues Away" (Nicholson, 1993:46). The light-hearted novelty, "A-Tisket, A-Tasket" (1938) was one of her biggest hits with the Webb band (remarkable here is that she imparts a swing atmosphere to the last choruses and improvises and trades phrases with the band like a professional) (Porter *et al.*:425). Her sweet lyricism and Webb's driving rhythm were well-suited. Other works include

[43] For a more comprehensive account of Ella Fitzgerald's life and music, refer to Nicholson (1993).

"Undecided" (1939) as well as "My Heart Belongs To Daddy" (Crowther and Pinfold, 1986:128).

After Chick Webb's death (1939), Ella took over the leadership of the band until it disbanded in 1941, after which time she began a solo career, making jazz and commercial recordings. She was also part of a jazz ensemble led by bassist Ray Brown, to whom she was married (Kernfeld, 1991, V1:388). It was during this time (1940's) that she became interested in bebop rhythms and began to sing scat (improvise without words), as can be heard on, for example, "Cow Cow Boogie" (1943) (Porter *et al.*, 1993:425). Her enjoyment of bop rhythms and her scat vocals may also be heard on themes such as "How High the Moon" (1947) and Gershwin's "Lady Be Good" (1947), which show the way to the heart of bebop (Berendt, 1982:311). Numerous other bop performances were based on "How High the Moon".

She became very successful from the 1940's onward. A very versatile singer, her style encompassed both swing and bop; she could therefore perform with a variety of musicians, and she improvised with the best.

Ella Fitzgerald reached her peak on live recordings made, from 1956 over a period of ten years, for Norman Granz, who later became her manager and with whose Jazz at the Philharmonic she had been touring since 1948 (Porter *et al.*:425-427). Her ability as a scat singer was developed during this time. Recordings include "Flying Home", another recording of "How High The Moon" and the long series of "songbook" albums, each dedicated to a single major American songwriter, for example, Richard Rodgers and Lorenz Hart, Gershwin, Kern, Porter and others (Crowther and Pinfold:129). Examples include the "Duke Ellington Song Book" (1957) and the "Gershwin Songbook" (1959) (Porter *et al.*:427). Commercially these albums were a great success and made her an international star, also among the non-jazz public (Crowther and Pinfold:130).

While these recordings feature large orchestras, Ella occasionally recorded in smaller contexts, such as with guitarist Joe Pass, including "You're Blasé" (1973) and a remake of "Solitude" (1976) (Porter *et al.*:427). She also appeared with Duke

Ellington, Count Basie, Oscar Peterson and pianist Tommy Flanagan (Kernfeld, 1991, V1:389).

She lost most of the special quality of her voice when, in the 1980's, she suffered continuously from ill health (Porter *et al.*, 1993:427).

Ella Fitzgerald perfected the role of the big-band singer. Besides her distinctive voice (which had a girlish timbre in its natural range yet was flexible and bright with a slightly rough edge), she was known for the joy she infused into all her lyrics, her rhythmic bounce and her ability to sound uplifting (in contrast to Billie Holiday's intense and dramatic sound). Her career was based on her improvisational ability and her unfailing sense of swing. She commanded her wide range with remarkable agility and enhanced it with exceptional pitch (Porter *et al.*:424/5). Using her gift for mimicry she could imitate well-known singers and jazz instruments. She was at ease in both the jazz and light popular song idiom and influenced many post-swing period singers (Kernfeld, V1:389).

Sarah Vaughan (1924-1990), the first true jazz singer whose vocal range equalled that of an opera singer, was initially influenced by gospel church singing (Berendt, 1982:312). Like Ella Fitzgerald, she too became known after winning a talent contest (in 1942). Early the following year she joined the big band of Earl Hines as co-vocalist with Billy Eckstine and as second pianist. She had a good knowledge of the keyboard and a sound harmonic knowledge. She joined Eckstine's big band in 1944 and made her first recordings with him (Porter *et al.*:427). After leaving Eckstine she worked mainly as a soloist (Kernfeld, 1991, V2:573).

During this time she recorded with Dizzy Gillespie and Charlie Parker, namely "Mean to Me" (Porter *et al.*:427) and "Lover Man" (both 1945); also with, among others, small groups led by Teddy Wilson, and modernists such as Tadd Dameron ("If You Could See Me Now") (Crowther and Pinfold, 1986:131/2). Sarah's lasting reputation as a jazz singer was largely the result of her early association with Gillespie, Parker and other bebop musicians (Kernfeld, V2:573). According to Berendt (p. 143) she was responsible for carrying Parker's (instrumental) conception into jazz singing.

Female jazz singing was given a new sound by her dark (warm, rounded and full-bodied) contralto voice. She had the ability to charge her sound with emotion and to manipulate it in a manner that no other female jazz singer has been able to imitate (Berendt, 1982:312). It sounded like she had access to a group of voices.

Though she rarely scatted, Sarah stood solidly within bebop with her harmonic daring, adventurous singing and the virtuosic use of her huge range. She displayed an extraordinary degree of control over dynamics and phrasing and used her technique extravagantly (Porter *et al.*, 1993:427/8). Kernfeld (1991, V2:573) states that she treated her voice not so much as a vehicle for lyrics but as a jazz instrument. She appears more concerned with manipulating her voice and accenting the melody than with the meaning or interpretation of the lyrics (Crowther and Pinfold, 1986:132).

Sarah's style had expanded and her voice had deepened by the 1950's, as can be heard on "Nice Work If You Can Get It". She was experimenting with tone (its use as an improvisatory device) and with her sound, in particular its vibrato. Some of her most celebrated recordings were made between 1954 and 1959. Other works of this decade include "Lullaby of Birdland" (1954), recorded with Clifford Brown, "Embraceable You" (1957) (Porter *et al.*:428/9), the albums "Sarah Vaughan at Mr Kelly's" and "Sarah Vaughan After Hours at the London House", her popular hit "Brokenhearted Melody" (1958) as well as some duets with singer Billy Eckstine (Crowther and Pinfold:132).

Although she recorded most often with studio orchestras during the earlier part of the 1950's, during the second half of the decade she was featured more often with jazz musicians.

Sarah Vaughan remained active during the next three decades. During the 1970's she recorded popular albums, occasionally with a jazz flavour, and performed live (Kernfeld, V2:573). In 1982 she performed with the Los Angeles Philharmonic. Good works of the period include "Frasier, the Sensuous Lion" (1974) and tributes to Duke Ellington (1979). She will remain known for her inventiveness and range of effects.

It is interesting to note that despite jazz being based in part on the blues, the greatest female jazz singers (Billie Holiday, Ella Fitzgerald and Sarah Vaughan) never specialised in the blues. Since the swing era many jazz singers appeared to have viewed themselves as separate from blues singers. However, one singer, **Dinah Washington** (1924-1963), retained her bluesy approach to jazz singing throughout the 1940's and 1950's. In this regard she was reminiscent of earlier singers (like Bessie Smith and Mildred Bailey), while the gospel inflection in her work connect her with later blues and soul singers (like Ray Charles and Aretha Franklin).

Dinah specialised in the blues early in her career, yet excelled in mid-tempo standards as well, for example, "All of Me". She introduced to jazz singing something of gospel music's range and feeling (Porter *et al.*, 1993:429/30). She would alternate between gospel-inspired, dramatic intensity and tender understatement (Kernfeld, 1991, V2:597). Her brassy singing was greatly enhanced by a rich emotionalism, which was brought about by her use of the hollers and swoops of gospel. She was very precise in her vocal effect and her singing displayed dramatic volume and intensity shifts as well as clipped, precise enunciation (Porter *et al.*:430).

In 1943 Dinah was hired by Lionel Hampton, with whom she worked until 1946, and recorded a few blues hits with is sextet in 1943 (Kernfeld, V2:597). These include "Evil Gal Blues" (by Leonard Feather) and "Salty Papa Blues" (Crowther and Pinfold, 1986:137). From 1946 she embarked on a successful solo career (Kernfeld, V2:597), recording music in various styles. At this time she was combining the gospel music of her youth with the secularity of rhythm and blues, thereby ante-dating soul.

As mentioned, Dinah had the ability to impart to any and all material an extraordinary depth of feeling or emotion. She was a master at handling lyrics and was always in command of whatever she was singing (Crowther and Pinfold:137/8).

She more or less reached the peak of her profession in the late 1950's, with her hit "What a Difference a Day Makes" (1959). Thereafter she recorded with large string orchestras (Porter *et al.*:431). This song also marked her breakthrough into general

pop music (Kernfeld, 1991, V2:597). Other works of the 1950's include "Blue Skies" (1954), the fine lyrical ballad "Blue Gardenia" (1955), an album of songs associated with (or written by) Fats Waller (1957), some hits recorded with Brook Benton (e.g. "A Rocking Good Way"), popular standards such as Kern's "Smoke Gets In Your Eyes", Duke Ellington's "It Should Happen To A Dream" and the hit "September In The Rain" (Crowther and Pinfold, 1986:137/8).

Equal to Sarah Vaughan and Dinah Washington, even though she uses less of their extroverted effects and has a smaller virtuosic range, is singer and accomplished pianist **Carmen McRae** (b. 1922) (Porter *et al.*, 1993:431). She is one of modern jazz singing's great individualists, the powerful individualism of her singing and her "definitive" sound undoubtedly being her most impressive characteristics (Berendt, 1982:312/3).

Like Ella Fitzgerald and Sarah Vaughan she too won a talent contest, but unlike them her career developed relatively late (Porter *et al.*:432). She started out in Benny Carter's orchestra (1944), then joined the bands of Count Basie and Mercer Ellington (1946 to 1947), after which she worked (as singer and pianist) at clubs where she listened to bop. She was influenced mainly by Billie Holiday and Sarah Vaughan (Kernfeld, V2:72).

In 1954 Carmen made her first recordings as a leader. Her recordings of this decade include "Just One of Those Things" (Porter *et al.*:432), "Suppertime", "Yardbird Suite" and "You took advantage of me". She continued her career as a soloist, touring, performing and recording into the 1980's and early 1990's (Kernfeld, V2:72). Works of this time include a tribute to Billie Holiday (1961), recorded with a small jazz band, the album "The Great American Song Book" (1972), "A Ghost of a Chance" (1980), recorded with pianist George Shearing, an album of (vocalese versions of) compositions by Thelonious Monk (1988) and some songs associated with the late Sarah Vaughan (Porter *et al.*:432).

With her recognisably "smoky"-timbred (though not lush) voice, she performed both jazz and popular ballads. She was one of the singers to be directly influenced by the newly-emerged bop style. She was a fine and inventive scat singer who displayed

an innate sense of or feeling for rhythm (Kernfeld, 1991, V2:72). Carmen stresses the song's mood and the meaning of its lyrics with relaxed melodic and rhythmic improvisations (Porter *et al.*, 1993:432). Her lyrics were imbued with a feeling of warmth and intimacy, while her relaxed phrasing may be heard on "Our Love Is Here To Stay" and "Yardbird Suite". Carmen McRae has, like Ella Fitzgerald, succeeded in successfully blending jazz with American popular songs (Crowther and Pinfold, 1986:136).

Anita O'Day (b. 1919) was the first in a distinguished line of white singers. She attained relative popularity and success in the Gene Krupa band, with which she worked from 1941 to 1943, with pieces like "Massachusetts", "Skylark" and "Let Me Off Uptown", her biggest hit with Krupa (Porter *et al.*:432). Other works performed while with Krupa's band (which at the time included trumpeter Roy Eldridge) include "That's What You Think" and "Thanks For The Boogie Ride" (Crowther and Pinfold:143/4).

She joined the Stan Kenton band in 1944 (to 1945) and almost immediately set the standard for future Kenton and many band singers in general with "Gotta Be Gettin'" (1944) (Porter *et al.*:433). After rejoining Krupa in 1945 (to 1946), she turned to a career as a soloist but was hampered by her addiction to heroin.

With Anita a popular song becomes a vehicle for displaying her skills as a vocal artist; in the process she uses whatever liberties she can from instrumental jazz performance (Kernfeld, V2:26). She treated popular songs in an unusual manner. To accommodate her rather limited range, she reshaped songs; her highly individual phrasing as well as her tendency to experiment with different ways of singing did not particularly endear her to the non-jazz audience. Even jazz fans were initially sceptical, but later welcomed her enthusiastically.

With her dry, husky voice she produced a spontaneous swing and displayed a definite involvement in whatever she sang (Crowther and Pinfold:143/4). She is still considered the "greatest white female jazz vocalist", an artist of virtuoso calibre and one who has a great capacity for improvisation (Berendt, 1982:312). Other works include "Sweet Georgia Brown" (from the film *Jazz on a Summer's Day*, 1958) as

well as "Them There Eyes" (1979) on which she scats effectively (Porter *et al.*, 1993:433).

Another white singer, of almost greater importance than Anita O'Day, is **Peggy Lee** (b. 1920). This singer, actress, composer and author began her singing career on radio at the age of 16. She was later heard by Benny Goodman whose band she subsequently joined. In 1941 she made her first record and in 1942, still with Goodman, recorded her biggest hit, namely "Why don't you do right" (Gammond, 1991:336). Other recordings with Goodman include "Elmer's Tune" and "My Old Flame".

During this time she formed a successful songwriting partnership with her then husband, the band's guitarist Dave Barbour. Compositions include "It's A Good Day" and "Mañana" (Crowther and Pinfold, 1986:148). She also wrote the film scores, *Lady and the Tramp* (1952) and *Tom Thumb* (1958). She was probably the only female jazz singer to have written two film scores.

She went solo in 1943 and became a big nightclub attraction. Her numerous records established her as one of the most musicianly female singers of her generation (Gammond:336). Her successful 1950's albums include the excellent "Black Coffee" and "Dream Street".

Peggy's soft, limpid voice was obviously different from that of Anita O'Day. She keeps well within her rather narrow vocal range, never straining. She preferred prepared material to improvising (Crowther and Pinfold:148). Her music always had a swinging quality and she was most effective performing ballads (Gammond:336). According to Crowther and Pinfold (p. 148) she sang them with an intense degree of confidentiality (intimacy) that made them, and her love songs, very attractive. At this stage she appealed to both jazz and non-jazz audiences. Towards her later career it would seem that she moved somewhat away from jazz. However, Peggy Lee's jazz roots remain obvious, especially in the vocal inflections present in all her best music (Crowther and Pinfold:149).

These were not the only stylish singers to emerge during the 1940's and succeeding decades (although they would appear to have been the best). Numerous others displayed in varying degrees the influence jazz had on their work as well as the influence of their (jazz vocalist) predecessors and contemporaries. While some gained success within a limited area, others have become known internationally.

A singer whose style was similar to that of Lee Wiley, was the highly accomplished **Barbara Lea** who had a capable and relaxed manner of handling even difficult lyrics. With her clear, intimately expressive and finely controlled voice, **Teddi King** was even more successful than Lea.

Helen Merrill (b. 1929 or 1930), a sensitive, highly musical singer, interprets her lyrics with emotion and passion (Crowther and Pinfold, 1986:140/1). This charming (white) vocalist has performed and/or recorded with artists such as Clifford Brown, John Lewis, Earl Hines, Charlie Parker (Porter *et al.*, 1993:433), Miles Davis and Bud Powell. She sang mostly with bop musicians but did not sing scat. She seems to have been more popular in Japan and Europe, although she was much admired by American jazzmen (Kernfeld, 1991, V2:99). She sings quietly in a small, breathy voice but reveals a lusher voice on "Collaboration" (re-recorded in 1987), her collaboration with Gil Evans and one of the best sounding vocal albums of all time (Porter *et al.*:433/4).

Dakota Staton's work displays a definite swing (Crowther and Pinfold:142). Staton (b. 1932), who lived and worked in Europe for a number of years, achieved huge success with her album "The Late, Late Show" (1957) on which she performed scat solos and standards. In the early 1970's she recorded two soul-jazz and gospel-orientated albums (Kernfeld, V2:488/9).

The Swedish singer **Alice Babs** (b. 1924) had a warm tone that made her well-suited to work with Duke Ellington (especially his sacred concerts). This highly proficient singer commanded a broad range (Crowther and Pinfold:142) and displayed reliable intonation, clear articulation and an ease where improvisation was concerned. She was the first Swedish jazz singer to genuinely swing. She also sang popular and classical songs (Kernfeld, 1991, V1:49).

Morgana King (b. 1930) became very successful commercially in the area of popular music with her distinctive singing and performing style. She turned to acting but also resumed a jazz-style singing career (Kernfeld, 1991, V1:652/3). She was well-respected among jazz musicians. Other such singers included **Ethel Ennis** and the successful European singers **Rita Reys** (from the Netherlands) and **Monica Zetterlund** (from Sweden). Both succeeded in reaching a wider audience with their music (Crowther and Pinfold, 1986:142).

The following singers' careers have paralleled those of Anita O'Day and Peggy Lee: the versatile **Helyne Stewart**, **Marilyn Moore**, the mellow-voiced **Carol Sloane**, **Teresa Brewer**, **Rosemary Clooney** who combines sensitive phrasing with an effective, mature style, and **Betty Bennett** whose singing is characterised by charm, good diction and flexibility (Crowther and Pinfold:149/50).

According to Crowther and Pinfold (p. 186) the following group of singers (which constitute only a limited number of the true amount) are perhaps more readily associated with the mainstream of contemporary jazz. They are mostly Americans (though not exclusively) and are clearly indebted to the great stylish singers.

5.3.2.2.4 Singers associated with the mainstream of contemporary jazz

One of America's technically gifted and most stylish recent singers is **Susannah McCorkle** who is at her best on good popular songs. Then there are **Sue Raney**, the stylish **Lisa Rich** who performs a wide repertoire of music, the forceful yet pleasant-voiced **Marva Josie**, **Marlene Ver Planck** and **Lorez Alexandria** (Crowther and Pinfold:186). Lorez started out from a gospel background and from the late 1950's began concentrating more on popular music and mainstream jazz (Kernfeld, V1:12).

A singer whose repertoire includes jazz, the blues and occasionally popular music is **Dee Dee Bridgewater** who, with her fine, flexible voice, is a fairly inventive singer (Crowther and Pinfold:187). According to Kernfeld (V1:151) she is best known for her wordless, gospel-style improvisations that may be either jubilant or mournful. **Vi Redd** is, in addition to being a fine jazz singer, also a surprisingly good jazz

saxophonist. She employs a deeply felt blues style and produces an emotional performance (Kernfeld, 1991, V2:365). According to Gourse (1995:249) she has been a woman pioneer in jazz.

British jazz vocalists include **Joan Efford** and **Jeannie Lambe**. An American who has worked and lived in England is **Marian Montgomery** (Crowther and Pinfold, 1986:188). Despite a somewhat sporadic recording career in America, Marian's international career appears to have flourished with, among other things, appearances on television and performances at important London nightclubs and concert halls (Kernfeld, V2:126). **Claire Frazier** and **Joy Marshall** have made an impact on the European and British scenes, respectively. **Cleo Laine** boasts an extraordinary, multi-octave range that she uses to great effect (Crowther and Pinfold:189).

Singer and pianist **Shirley Horn** (b. 1934) - who also works in Europe - needs to determine her own choice of phrasing, alternate chords and tempo. She was recorded properly for the first time only in 1979, on "A Lazy Afternoon". She performed with a light, very expressive voice and in 1991 firmly established her popularity among jazz fans with "You Won't Forget Me" (featuring Miles Davis). It quickly became a best-selling American jazz album (Porter *et al.*, 1993:434). Another highly acclaimed album is "I Thought About You" (1987) (Kernfeld, 1991, V1:539).

Although a member of several well-known bands, **Ernestine Anderson** (b. 1928) only became popular after a successful tour in Sweden in 1955, where she recorded "Hot Cargo". Her popularity appears to have been greater in Europe than America (Crowther and Pinfold:189). Her music is characterised by a refined musical taste, warmth and a blue quality (Kernfeld, V1:23).

With her clear voice, Norwegian-born **Karin Krog** (b. 1937) performs even the most difficult material with great swing and little effort. One of the best Scandinavian singers to emerge, she displays great taste in material and a good range (Crowther and Pinfold:190). Karin first became prominent in 1964 and has since toured and performed (and recorded) all over the world. She has also enlarged her repertoire

through taking part in programmes of avant-garde and classical music (Kernfeld, 1991, V1:664).

Female jazz singing has been carried into the avant-garde by a number of vocalists and, as Berendt (1982:314) states, it was only a small step from vocalising and scat singing to today's free singing. Some singers started out from bop but soon influenced, and were influenced by, the avant-garde style.

5.3.2.2.5 Free/avant-garde jazz singing

Starting out in true bebop style, **Betty Carter** (b. 1930) experienced the playing of Charlie Parker and Miles Davis early in her career. She also learned to scat. With her small, high-pitched voice, she joined the Lionel Hampton band in 1948 (until 1951) and later recorded with big bands (1958 and 1960), including some of her own compositions and standards (Porter *et al.*, 1993:434). During this time she was also involved to a small extent with rhythm and blues music (Crowther and Pinfold, 1986:198).

Betty's later singing can be described as somewhat "risky". She would not only perform ballads at extremely slow tempos, but would twist melodies around, rewrite tunes and execute surprise tempo changes; yet all the time she remained close to her audiences. She became very popular in the 1970's and 1980's (Porter *et al.*:434/5). During this time she also developed into one of the finest and technically best-skilled scat singers (Crowther and Pinfold:198). Some of her work include "I Can't Help It", "Body and Soul" and the album "Now It's My Turn" (1976) (Porter *et al.*:434/5).

Of special significance is **Sheila Jordan** (b. 1928) who paved the way for female free-jazz singers by "emancipating" song singing (Berendt:313). A white singer, she was introduced to Lester Young, Billie Holiday and bebop by black friends. She also heard Charlie Parker who influenced her profoundly. Her big break came in the early 1960's when she met composer George Russell, who later wrote for her an arrangement of "You Are My Sunshine" (1962) (Porter *et al.*:435). It was only in the late 1970's that she began to reach a wider audience (Crowther and Pinfold:196).

She has performed more frequently since the 1980's, often partnered by bassist Harvie Swartz.

An original singer, Sheila's work displays her "uniquely personal technique". She can apply her small, flexible voice in dramatic lows and girlish highs or use it to produce a fast lyrical vibrato (Porter *et al.*, 1993:435). Her work is further characterised by energy and diversity and a constantly varying melodic line (with regard to tempos, dynamics and timbre). Her repertoire includes jazz standards, scat choruses (e.g. "Suite for Lady and Prez"), free jazz and settings of contemporary American poetry (Kernfeld, 1991, V1:637).

Singer and songwriter **Abbey Lincoln** (b. 1930) only moved into the modern jazz scene in the early 1960's, during which time she was influenced by Thelonious Monk, Max Roach (Crowther and Pinfold, 1986:195) and Charles Mingus. As a result her range of vocal techniques was expanded and her music became richer and more poetic. Her strong feelings towards racial equality led to her songs containing a large political and cultural content (Kernfeld, 1991, V2:42). This is reflected in the dramatic, energetic, bold and sometimes violent or harsh manner in which she sings these songs, for example, Max Roach's "Freedom Now Suite" (Porter *et al.*:435/6). Her later work is characterised by the same warmth and gentleness heard in her early work (Kernfeld, V2:42).

The way in which collaborations occurred between Sheila Jordan and George Russell or Harvie Swartz and Abbey Lincoln and Max Roach, suggests that it is in fact possible for vocalists to become part of the band. These (and other) vocalists, who have all extended the "voice as an instrument"[44], experienced a growing need for their instruments - their voices - to mix up and fit in with the jazz players with whom they were performing. They wanted to become part of the band (the group), co-creators of the sound, with the instrumentalists' freedom to improvise (Porter *et al.*:436).

[44] According to Berendt (1982:317) the concept of instrumental vocalising (in the 1920's) seems to have been surpassed by Ella Fitzgerald in the 1940's, again in the 1950's by the Indian singer Yma Sumac, in the 1960's by Jeanne Lee and Karin Krog, by Urszula Dudziak in the 1970's, and by Lauren Newton and Diamanda Gallas the following decade.

These vocalists employed a whole range of human, and in this case female, sounds, thereby turning the whole body into an instrument. Singing was not merely about vocalising songs anymore. It was about embellishing and enlivening the words and music of the song and expressing yourself to the maximum. Yet at the same time it was still necessary to maintain some semblance of order while performing (Berendt, 1982:317).

Jeanne Lee (b. 1939) is one such singer. She first came to prominence in the duo formed with pianist Ran Blake and has since performed and/or recorded with numerous leading modern jazz musicians. Critics have called her's the "first fresh approach to jazz singing since Sarah Vaughan's". This highly innovative singer improvises dense, complex lines with artful musical textures with precision and ease (freedom) (Kernfeld, 1991, V2:18). She succeeded in vocalising modern poetry (Berendt:317). A typical example of her dynamic free range is the trio recording "Companion" (1982). Her music and experiments are always based on her background of the blues and gospel (Porter *et al.*, 1993:436).

The British singer **Norma Winstone** (b. 1941) combines modern jazz with classical song forms, especially the ballad (Berendt:318). This highly original contemporary singer, who drew the most inspiration from jazz instrumentalists Miles Davis, Eric Dolphy and John Coltrane, prefers to use her voice instrumentally (Crowther and Pinfold, 1986:192,194). She developed an instrumental style of wordless improvisation that enables her to perform with even greater freedom. Aided by her excellent pitch, she is also a fine interpreter of standards and popular songs (Kernfeld, V2:635).

A singer who makes fairly extensive use of electronics to enhance her voice and sound, is Polish-born **Urszula Dudziak** (b. 1943). "Newborn Light" (1972), an album of free, wordless duets, was probably her best (and most adventurous) record. She uses her considerable (five-octave) range and fine soprano voice to introduce to vocal improvisation a number of new and extraordinary sounds (Porter *et al.*:436/7). By using a custom-built electronic percussion instrument and channelling her voice through a variety of different synthesisers, Urszula succeeds in "electronizing" and "percussionizing" her voice (Berendt:318). From the mid-1970's her performance

style has slowly shifted more towards jazz-rock fusion music (Porter *et al.*, 1993:437).

Other (early) representatives of the free/avant-garde style of singing include **Karin Krog** who made one of her most beautiful albums with tenorist Archie Shepp (Berendt, 1982:317). Gospel-influenced **Fontella Bass** performs with avant-garde musicians (Crowther and Pinfold, 1986:191) and according to Berendt (p. 316) some of **Dee Dee Bridgewater**'s work is also along avant-garde lines.

Then there are British-born **Julie Tippetts** (who moved directly from pop music to free jazz) and **Maggie Nichols**. The Greek-American **Diamanda Gallas** likes to shock her audiences. Israeli-born **Rimona Francis** is influenced by the Israeli musical tradition as well as by elements of Bulgarian and Arabian music and the Hungarian Béla Bartók. The American **Lauren Newton** incorporates some elements of baroque music and modern concert music into her light improvisations, while the interest of **Jay Clayton** lies more with minimal and modern "classical" music (Berendt:318).

In the great tradition of female jazz singers, **Cassandra Wilson** is, in the opinion of Porter *et al.* (p. 437), the most interesting younger representative. A fine singer of standards (e.g. "Blue Skies", 1988), she can easily use her voice - in the manner of Jeanne Lee or Sheila Jordan - as another horn in free jazz. While displaying the influence of fine ballad singers such as Billie Holiday, she at the same time wants to be incorporated into the instrumental family in group improvisation. She is a confident singer who, with her warm, broad (rounded) voice, often works in saxophonist Steve Coleman's band.

Due to Brazilian music's influence on modern jazz, some female Brazilian jazz vocalists are included.

5.3.2.2.6 The Brazilian influence

Astrud Gilberto (b. 1940) is best known for her recording (with João Gilberto, Antonio Carlos Jobim and Stan Getz) of "The Girl from Ipanema" from the album

"Getz/Gilberto" (1963). With her breathy, smooth, cool (almost child-like) sound, she was instrumental in defining the American style of bossa nova singing (Kernfeld, 1991, V1:427).

Another female Brazilian vocalist who has become prominent outside her home country is **Flora Purim**. She also sang with Stan Getz and, in the early 1970's, with Chick Corea. "Open Your Eyes, You Can Fly" (1976) is one of her best recordings (Berendt, 1982:316). With her soft tone and high-pitched voice she is a skilled scat singer. Pianist and singer **Tania Maria**, also a fine scat singer, combines energetic Latin rhythms and other characteristics of Brazilian music with jazz. Her later work tends to be more commercially-orientated (Kernfeld, 1991, V2:337,83). Some impressive native Brazilian singers include **Ellis Regina** and **Maria Bethânia** (Berendt:316).

Many female jazz vocalists are also active in the field of fusion.

5.3.2.2.7 Fusion singing

According to Berendt (pp. 315/6) a vast number of singers belong to the field of fusion or to the borderline between jazz and fusion, and occupy a variety of diverse directions within this field. Some of them are **Dee Dee Bridgewater**, **Ricky Lee Jones**, **Lorraine Feather**, **Phoebe Snow**, **Ann Burton**, **Gayle Moran**, **Marlena Shaw**, **Angela Bofill** and **Urszula Dudziak** (Porter *et al.* 1993:437).

Among the younger (or "newer", more recent) generation of female jazz vocalists there are some who display a strong jazz influence.

5.3.2.2.8 The younger generation

Lorraine Feather (daughter of Leonard Feather) sings with a strong voice (and large range) from a wide yet selective repertoire. **Ricky Lee Jones** is jazz and blues influenced but generally performs outside of both fields. Although opera trained, **Weslia Whitfield** performs jazz fairly effortlessly. Singing in a light, sensual style, **Maria Muldaur** sings jazz-orientated material and includes jazz musicians in her

accompanying groups (Crowther and Pinfold, 1986:190/1). She was, however, best known as a pop singer; her later work was not strongly jazz-orientated (Kernfeld, 1991, V2:144).

Other such singers include **Litsa Davies** and **Helen Sorrell** who graduated from the British National Youth Jazz Orchestra, singer-pianist **Dorothy Donegan** who performs blues and standards in a jazz style and **Lena Horne**. **Randy Crawford, Gladys Knight** and **Roberta Flack** are all comfortable in a jazz context, even though they do not sing true jazz (Crowther and Pinfold:191/2).

While there definitely exist a large number of female jazz singers, it would appear that jazz singing today is rather limited for a female vocalist. In the words of Betty Carter (cited in Berendt, 1982:316): "It's understandable: jazz singing is not profitable. Young singers tend toward commercial singing - and ... if what you're singing becomes commercial, it's no longer jazz."

With regard to both male and female jazz singers, it could be said that when considering the entire jazz vocalist scene, the percentage of truly "great" artists is not that big. As Crowther and Pinfold (p. 201) suggest, it seems ironical that those singers who, on the other hand, constitute by far the largest part of the total percentage, the so-called "good" or, in some circles, merely "competent" singers, are the singers who, through recordings and performances, reach the widest audience. It is nonetheless to all jazz singers, both great and good, that jazz singing will look for its future.

5.4 CONCLUSION

In this chapter an overview has been given of the life and music of those great jazz instrumentalists who, during the course of their careers, exerted the most profound influence on jazz music as such as well as on other jazz musicians. An attempt has also been made to discuss, in a similar though not identical manner, the multitude of great and good, male and female jazz vocalists.

Against this background it is now possible to investigate the vehicles that contributed towards making these (instrumental) jazz musicians masters in their respective areas, namely the musical instruments they played. Although some of these musicians doubled on other instruments, they were, for the most part, known for their playing (and skill) on one particular instrument. The variety of musical instruments generally known to jazz (those included in every jazz ensemble and those included only occasionally) will therefore be the topic of discussion in Chapter 6.

CHAPTER 6

JAZZ INSTRUMENTS

6.1 INTRODUCTION

The basic quality that causes jazz sound to differ from that of classical music or "sweet" or commercial Tin Pan Alley music, is the use of the instruments. In jazz the approach to the instrument is the opposite of that usually accepted, (that the music suggests the instrumentation): it now seems to be the instrument that creates the outlines of the music and the direction in which the music must go (Finkelstein, 1948:31).

Finkelstein (p. 33) further states that a musical instrument can be seen as an extension of the human hand and voice, a tool that adds new powers to the human mind and new subtleties to human senses.

The instruments that are used in jazz groups, regardless of the size or composition of the group, may be divided into three sections or groups, namely:

* the frontline
* the rhythm section, and
* other instruments found in jazz.

Each of these instruments is discussed with regard to a short introduction and the use of the particular instrument throughout the history of jazz. The introduction generally comprises information on what the instrument looks like, its compass (range), sound, other instruments of the same family (if any), perhaps a brief history and some techniques of playing. The use of the instrument includes its development in the hands of the many jazz musicians (who will be mentioned) who used it as a "powerful vehicle of expression".

6.2 THE FRONTLINE

Traditionally the frontline instruments are the following, namely the:

* trumpet
* trombone
* clarinet, and
* saxophones.

Called "the royal instrument of jazz", the trumpet is almost always assigned the lead (in ensemble passages in which it takes part) because of its piercing and brilliant sound. This is the case in both the New Orleans collective and the ensembles of the big bands (Berendt, 1982:165).

6.2.1 The trumpet[1] (Appendix B, Transparency 1)[2,3]

The trumpet is a brass instrument made in various sizes and pitches. It consists of three valves and a length of tubing of mainly cylindrical bore. "Folded" through several reversals, the tubing lies parallel in a horizontal plane, the bell pointing forward. The modern trumpet incorporates a rather shallow, cup-shaped mouthpiece. The principal member of the family is the $B^{\flat}$ trumpet, with a written range of the $F^{\#}$ below middle C to the second C above middle C (sounding from the E below middle C to the second $B^{\flat}$ above). Certain players are capable (by technique alone) of adding one and occasionally two octaves to the upper range (Kernfeld, 1991, V2:555). According to Fordham (1993:57) the extended jazz range extends to the fourth $E^{\flat}$ above middle C.

[1] Neither the trumpet nor any of the other instruments mentioned in this chapter are discussed in detail with regard to their general history, construction or sound production as it is felt that only the relationship between the instruments and jazz is important here, and that sufficient sources dealing with musical instruments already exist.

[2] Transparencies referred to in this chapter are borrowed from Carstens (1991:50,59/60,62/3), the Diagram Group (1976:34,41,50,53,70/1,137,144,148,160,240/1,257), Gridley (1992:14,19), Kernfeld (1991, V1:460), Kruckenberg (1997:149), Remnant (1989:189), Sadie (1987, V3:640), Sliacka (1983:25,87,108) and Trinity Workstation DRS (1996:25).

[3] In Appendix B Transparency 1, Transparency 2 and so forth will be indicated as T1, T2, *et cetera*.

The trumpet in $B^{\flat}$ is the standard instrument for jazz trumpeters. Other instruments of the trumpet family have occasionally been used by a few players, for example, the bass trumpet has been used by, among others, Cy Touff, Johnny Mandel and Ray Premru (Kernfeld, 1991, V2:555). Don Cherry played a pocket trumpet (also in $B^{\flat}$, and liked for its tight sound and portability) on which he produced a semi-abstract vocal sound (Fordham, 1993:58). Don Ellis played the four-valve "quarter-tone" trumpet. Maynard Ferguson invented a combination valve and slide trumpet[4] (known as the "Firebird") in the early 1970's. Ferguson, Ellis and Al Hirt occasionally used it (Kernfeld, V2:555). Other brass instruments that could be added to this group are the cornet[5] and the fluegelhorn[6] (Berger, 1978:71,74).

A more recent, electronic development of the trumpet (as wind instrument) would be the Electronic Valve Instrument (refer p. 656) (Sadie, 1987, V2:693).

An important aspect of jazz trumpet playing is the use of mutes. These are attachments that obstruct the sound waves in (brass) instruments. They reduce certain overtones while amplifying others (Fordham:59), effectively altering the

[4] The left hand operates the slide mechanism that allows the player to effortlessly produce effects such as blue notes and glisses (Kernfeld, 1991, V2:555).

[5] Somewhat squatter than the trumpet, the cornet, pitched in $B^{\flat}$, is a brass instrument with three valves and tubing that lie between the trumpet's cylindrical shape and the conical shape of the orchestral horn. The mouthpiece is deeper than the modern trumpet's, the cup being more rounded and the throat wider. Although an extra upper octave may be added to the range, the written compass of the cornet is the $F^{\#}$ below middle C to the second C above (sounding from the E below middle C to the second $B^{\flat}$ above). First appearing in France during the 1830's, the cornet initially differed markedly in timbre from the trumpet. However, as differences in their tubing became less extreme, the tonal characteristics of these instruments became increasingly alike. The use of the cornet in jazz grew out of the New Orleans brass-band tradition. While Manuel Perez was said to be the first jazz cornettist, the first New Orleans cornet "king" was Buddy Bolden. With his "ragging" of popular melodies, the basis was formed for later developments in jazz (Kernfeld, 1991, V1:248).

[6] This is a trumpet-shaped instrument pitched in $B^{\flat}$. It has a conical bore and wide bell, a cup-shaped mouthpiece attached to a mouthpipe that serves as a tuning slide and three valves. Its range is the same as that of the cornet and it has a timbre that is smooth, mellow and horn-like (Kernfeld, V1:391), though rougher and more bugle-like in loud playing (Sadie, 1987, V1:768). Joe Bishop introduced the fluegelhorn into Woody Herman's band in 1936; however, it was only from the 1950's that the instrument was adopted in jazz sessions on a fairly permanent basis. Miles Davis established it after he used it on the album "Miles Ahead" (1957). Its somewhat remote, straight and pure vibratoless sound was ideally suited to cool jazz (Kernfeld, V1:391). Some players preferred the rich (dark), fuller sound of the fluegelhorn (Bate, 1978:255) and it was quickly adopted as a doubling instrument by trumpeters. Since the 1970's composers and arrangers have assumed trumpeters to be able to play both trumpet and fluegelhorn. Other jazz fluegelhorn players include Shorty Rogers, Chet Baker, Bill Coleman, Art Farmer, Clark Terry, Thad Jones, Kenny Wheeler, Harry Beckett and jazz-rock musician Chuck Mangione (Kernfeld, V1:391).

instrument's tone-colour and reducing its loudness. The different mutes[7] are basically the straight, cup, Harmon, plunger (Gridley, 1992:224,288) and bucket mutes (Fordham, 1993:59). While trumpeters make use of all the mutes, trombonists tend to favour the straight, Harmon and plunger mutes (Stockton, 1996).

Since early jazz, players like King Oliver have been experimenting with different forms of mutes, including the hand and the bowler hat. Oliver pioneered extended mute use and inspired, among others, mute specialist Bubber Miley. The use of mutes declined sharply during bebop and other modern styles. Miles Davis inspired the widespread use of the Harmon mute in modern jazz (Fordham:59).

6.2.1.1 The use of the trumpet in the history of jazz

Jazz musicians have significantly influenced the general approach to trumpet playing in the twentieth century. During the course of Western art music, the trumpet held mostly a secondary position within the orchestra. Even in the military tradition (where the instrument was considered the principle melodic instrument) the music made no great demands on the players. However, with the *ad hoc* experimentation within brass bands in the southern United States (particularly those in New Orleans), in the nineteenth century and, later, with the evolution of jazz (notably the innovations of Louis Armstrong), the concept of *how* to play the trumpet reached a new height.

These musicians have brought about a number of developments (all later carried over into other genres). Included among these were an extension of the upper range to $E^{\flat(3)}$ (the third $E^{\flat}$ above middle C), a variety of personal approaches to the use of vibrato of different amplitudes and speeds (produced by the diaphragm, the chin or the motion of the right hand), the ability to smoothly execute various kinds of gliss,

[7] The straight mute is a conical shape. The cup mute is a conical shape with a cup shape over its wide end. It adds a softer quality while reducing the volume and cutting edge of the sound. (It is possible to adjust the position of the cup in relation to the core to alter its distance from the trumpet bell.) The Harmon mute is a metal tube that fits closely into the bell and is sealed with a cork collar. It has a remote and ethereal timbre, which is affected by how far in or out the mute is placed. The plunger mute (the rubber cup from a sink plunger) is held over the bell and opened and closed to produce a wah-wah effect. This technique has resulted in some of the earthiest and most vocal (trumpet) sounds in jazz. The cylindrical bucket mute clips over the bell. The trumpet is played into the open end of the mute (sound waves pass into sound-absorbent material filling the cylinder). It produces a very soft and quiet sound (Fordham, 1993:59).

and manipulations of the embouchure and fingers to achieve such effects as the smear, growl and half-valve.

Other developments included the production of an airy tone by tightening the lips more than usual and blowing with force so that the lip tissue does not vibrate, the invention of new mutes to achieve new timbres, and the playing of multiphonics by tightening or relaxing the lips unduly and blowing between the partials or by simultaneously playing and singing (this resulted in various tones and beats being created). They achieved a previously unknown technical facility to scale passages and the negotiation of difficult chromatic intervallic leaps not idiomatic to the instrument.

In early jazz bands the cornet was used as soprano instrument. In the nineteenth century in the United States, any soprano brass instrument that played the melodic part was referred to by the name "cornet". There thus appeared to be an interchangeable nature between cornet and trumpet that was carried over into jazz (Kernfeld, 1991, V2:555).

Kernfeld (V2:555/6) carries this concept further and states that many players began on the cornet and later took up the trumpet in addition to or instead of the cornet[8]. As the two instruments became physically similar, their sound became increasingly difficult to distinguish (Kernfeld, 1991, V1:249). For this reason the cornet's and trumpet's history should be considered as one continuous history.

In New Orleans the leader of brass and jazz bands was mostly a cornettist[9]. He was generally the finest musician in the ensemble and the one with the most volume, and

[8] A possible reason for this switch could be that traditional jazz musicians were influenced by conventional music played in Chicago. Another possibility is that for a jazz musician his instrument is a "vehicle of intensely personal expression" - he speaks through his instrument. While some may prefer the more seasoned sound of the cornet, others may feel more comfortable with the trumpet's brilliance (Bate, 1978:254/5).

[9] In the opinion of Bate (p.253) trumpets were not evident in early Afro-American instrumentation. This does not mean that they were not present or that they were not, like cornets, discarded by the armed forces after the American Civil War and/or made available cheaply to whoever wanted to acquire them.

played the most prominent role, namely the melody[10]. The first generation of cornettists begins with the legendary **Buddy Bolden**. Among the musicians influenced by him were **Freddie Keppard** (his powerful tone, used over a wider compass, is heard on, for example, "Stock Yards Strut", 1926), **Manuel Perez** and **Buddy Petit** (Kernfeld, 1991, V2:556). Other contemporaries included **Bunk Johnson, Papa Celestin, Natty Dominique** and **King Oliver** (Berendt, 1982:165).

When moving from New Orleans to Chicago in 1918, Oliver's playing had the four-square rhythmic approach and typically brusque melodic style characteristic of New Orleans cornettists. His blues numbers remained distinctly vocal. Besides being a good leader with bands notable for their integrated teamwork, Oliver was also a great influence on other musicians, for example, **Mutt Carey** (a good player known for his muted effects) and **Tommy Ladnier**[11], a fluent improviser with relaxed yet controlled phrasing (Kernfeld, V2:556). He linked Oliver's hard, rough sound to a strong and expressive blues feeling, especially well heard in the lower registers (Berendt:166).

The arrival of **Louis Armstrong** in King Oliver's band in Chicago brought into existence the first of a team of two cornets. Other, later partnerships of Oliver included **Bob Shoffner, Louis Metcalf** and **Dave Nelson**. A partnership in recording bands led by Johnny Dodds was that of **George Mitchell** and Natty Dominique, heard, for example, on "Come on and stomp, stomp, stomp" (1927) (Kernfeld, V2:556).

Berendt (p. 166) is of the opinion that Louis Armstrong, who switched from cornet to trumpet in 1928, remains the measure for all trumpet playing up to the present. He was the most influential trumpet player in pre-modern jazz, one whose command over his instrument was aspired to not only by trumpeters but also trombonists, saxophonists and pianists (Gridley, 1988:68,70). He contributed a new approach to trumpet playing and to jazz in general.

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[10] Instrumental roles in early jazz were set, in a similar manner to those in brass bands. The trumpet or cornet played the melody. The clarinet embellished the trumpet's melody part by playing busy, multi-noted figures. The trombone's part consisted of simpler figures. It filled the low-pitched harmony notes, outlined chord notes and generally created motion in a lower pitch range than that of the trumpet (cornet) and clarinet (Gridley, 1992:28).

[11] Tommy Ladnier actually belongs to the later Louis Armstrong generation, but in terms of musical conception he belongs with an earlier generation (Berendt, 1982:166).

Armstrong displayed a strong, remarkably clear and often beautiful tone, especially in his use of vibrato and in the control of sustained notes. He was one of the first musicians to include in his improvisations chords of the minor and diminished seventh and he developed a remarkable range of three octaves. Other characteristics were the simplicity of his ideas, the subtle use of rubato and syncopation, and the authority (sureness) and surging power of his playing (e.g. in "Sweethearts on Parade", 1930). His most important contribution was the idea of the featured soloist within the integrated New Orleans sound (Kernfeld, 1991, V2:556). Through his well-constructed, original improvisations, he extended the jazz soloist's vocabulary (Gridley, 1988:70).

Musicians adopting Louis Armstrong's way of playing included instrumentalist and singer **Hot Lips Page**, active among the Kansas City musicians from the late 1920's to the mid-1930's, **Teddy Buckner** and **Jonah Jones**, big-band trumpeter of the swing era (Berendt, 1982:166).

While the late 1920's witnessed most cornet players switching from cornet to trumpet, the cornet remained the principal instrument for some noteworthy musicians who emphasised and exploited the differences between its timbre and that of the trumpet. The cornet has a slightly mellower tone than the trumpet, is easier to play when muted and its middle range is more flexible and ready to "speak", thereby allowing the successful articulation of complex and rapid figures (Kernfeld, V2:556). According to Berger (1978:74) the cornet is closer to the human voice, soundwise, than to the trumpet. This "vocal" quality is apparently the result of its deeper mouthpiece and relatively wide bore (Bate, 1978:253).

An early musician who preferred the cornet was **Bix Beiderbecke**, a great influence on the course of jazz trumpet development. His playing was sensitive, elegant and restrained, improvising close to the melody. His tone was pure and straight with a slight vibrato at the end of certain notes or phrases (Kernfeld, V2:556). It was also lighter and softer in texture than Louis Armstrong's. Beiderbecke's playing was centred more around the trumpet's middle register (Gridley:72).

In traditional jazz the cornet was favoured among some Chicago-style players, notably **Jimmy McPartland**, **Wild Bill Davison** and **Muggsy Spanier**, all three making good use of the strong middle range in playing the lead part. Cornet players of later periods included **Rex Stewart** who later used the instrument to achieve special effects such as glisses, for example, on "Rexercise" (1945), **Bobby Hackett** who used both trumpet and cornet, **Ray Nance** who adopted the cornet around 1960, and **Ruby Braff**. He extended the instrument's expressive qualities and experimented into the 1980's in small as well as conventional mainstream groups. In modern jazz (bop) the cornet is occasionally heard played by **Nat Adderly**, **Thad Jones** (Kernfeld, 1991, V1:249) and **Clark Terry**, and in free jazz by **Butch Morris** (Berendt, 1982:165) and **Bobby Bradford** (Kernfeld, V1:249).

Besides Bix Beiderbecke, other first generation white trumpet (and cornet) players included **Nick La Rocca** of the Original Dixieland Jazz Band, **Sharkey Bonano** and Muggsy Spanier who made the first Chicago-style recordings in 1924 with his Bucktown Five. The more musical and polished **Red Nichols** and **Phil Napoleon** were representative of "New York style", music of the white jazz players in New York in the 1920's and early 1930's (Berendt:166).

Bix Beiderbecke influenced, among others, big-band trumpeter **Bunny Berigan**, Jimmy McPartland and Bobby Hackett (Berendt:167). On a Glenn Miller recording of "String of Pearls" (1942), Hackett performs a Beiderbecke-like solo where he, like Beiderbecke used to do, uses the chord notes in his improvisations in masterful and unusual ways, while acknowledging almost every passing chord in the progression (Gridley, 1988:72).

More closely related to Louis Armstrong yet still indebted to Beiderbecke, were **Max Kaminsky** and Wild Bill Davison, popular trumpeter of the Eddie Condon groups, during the mid-1940's and 1950's the focal point for traditional jazz in New York. Black followers of Beiderbecke included **Joe Smith**, a member of Fletcher Henderson's band. Although not a Beiderbecke successor, Rex Stewart also copied some of his (Beiderbecke's) solos, mainly that on "Singing the Blues" (Berendt:167).

During the 1920's tone became increasingly important (Kernfeld, 1991, V2:556). A group of trumpeters, the so-called "jungle-style" trumpeters, could now be distinguished (Berendt, 1982:167). The first was **Bubber Miley**, the most important soloist in Duke Ellington's band from 1923 to 1929. He gave the band its characteristic "jungle" sound, heard on "East St. Louis Toodle-oo" (1927). First influenced by King Oliver's use of mutes, Miley's growl and wah-wah techniques were later adopted by other Ellington sidemen, for example, **Cootie Williams** (heard on "Concerto for Cootie", 1940), Rex Stewart[12], Clark Terry and Ray Nance (Kernfeld, V2:556/7). Williams was a master of wide-ranging techniques used to creatively alter tone quality and pitch (Gridley, 1988:116).

From the mid-1920's when big bands came into existence, trumpeters began working in trumpet sections or with trombonists in brass sections. From King Oliver's two trumpets in 1922, the trumpet section gradually increased in size to Fletcher Henderson's three instruments in 1924. In 1928 Paul Whiteman included four trumpeters in his band. Although by 1951 Stan Kenton's orchestra numbered five trumpets, four remained the norm.

By the late 1920's the saxophone was challenging the supremacy of the soprano brass instrument, now the trumpet rather than the cornet. Aspects of saxophone performance were therefore affecting the way in which trumpeters played.

Louis Armstrong's influence could still be felt in the playing of **Henry "Red" Allen** and **Jabbo Smith**, although his emphasis on relaxed melody was giving way to an exploration of dexterity (Kernfeld, V2:557). Allen's playing first indicated the shift in emphasis from sonority to phrasing. Compared with his contemporaries, Allen plays in a much more legato, flowing manner, connecting rather than separating his phrases (Berendt:168), thereby indicating an approach to bop. He introduced fast-moving passages as an integral part of his style and had a rather restricted vibrato. The fast fingering techniques and frequent use of the high register, achieved with

[12] Characteristic of Rex Stewart's playing was his lightness and expressive and assured playing, even at fast tempos. He made use of the half-valve technique where the trumpet's valves are pressed down only halfway. Clark Terry was responsible for transplanting this style of playing into modern jazz (Berendt, 1982:168).

considerable skill, later characteristic of bop trumpeters, was introduced by Jabbo Smith.

The most important musician to be influenced by Henry "Red" Allen was **Roy Eldridge**, whose virtuoso technique allowed him (Eldridge) to use a saxophone style of phrasing[13], heard on, for example, Chu Berry's "Forty-six West Fifty-two" (1938) (Kernfeld, 1991, V2:557). Eldridge was the most important exponent of the trumpet between Louis Armstrong and Dizzy Gillespie (Berendt, 1982:168), bridging the gap between the traditional style and the more modern approach.

He displayed an unprecedented command over his instrument as well as creativity with regard to the texture, size and vibrato of his tone, which ranged from brittle and edgy to clear and warm. Eldridge introduced the idea that the improvisation of long, sinewy lines, though easier performed on a saxophone, was possible on the trumpet. He was a strong influence on modern jazz trumpeters (intricate improvisations and greater instrumental facility) and it was on his saxophone-like phrasing, high-register playing and unorthodox, imaginative choice of notes that Dizzy Gillespie built his modern style (Gridley, 1992:54).

Other contemporaries of the time included **Buck Clayton, Charlie Shavers, Harry Edison** (Berendt:168) and Bunny Berigan (Gridley, 1988:97). The technically brilliant Shavers had a remarkable range and a style that was often very syncopated (Kernfeld, V2:557). Later he too showed a preference for high-register playing and saxophone-style lines (Gridley:96). Clayton, a smoother, gentler trumpeter than Eldridge, made use of a wider vibrato. He showed a preference for traditional harmonies and often used a cup mute (Kernfeld, V2:557). Edison was also a smooth and gentle player and was harmonically the most "modern" trumpeter before Gillespie. Edison influenced **Joe Newman** and Clayton was influential in the development of Ruby Braff's[14] playing (Berendt:169).

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[13] Fluidity became extremely important for jazz trumpeters and as the saxophone is the most "fluid" of the jazz instruments, the impact of it on the sonority of modern jazz was revealed for the first time (Berendt, 1982:168).

[14] Although a trumpeter of the 1950's jazz generation, Ruby Braff drew on the playing of earlier jazz musicians - he played a good Dixieland and swing trumpet. In the 1970's his music was influenced by swing, as was Warren Vaché's, prominent since the end of that decade (Berendt:169).

During the 1930's and 1940's a wider use of the trumpet's high register became noticeable (Kernfeld, 1991, V2:557); musicians played above the conventional trumpet range. This way of playing originated with Louis Armstrong, although Charlie Shavers appeared to be the most influential musician, influencing high-note specialists **Cat Anderson** and **Al Kilian** in Duke Ellington's band (Berendt, 1982:169) and **Maynard Ferguson** in Stan Kenton's bands of the 1940's. Ferguson was consistently impressive in the highest ranges, playing accurately and with ease up to and including $E^{b(3)}$, heard on, for example, "MacArthur Park" from the album "M.F. Horn" (1970).

The acquisition of a non-idiomatic technical facility, enabling players to rival the facility of bop saxophonists, was the most significant development of brass playing (this applied first to the trumpet and later to the trombone, French horn and tuba). **Dizzy Gillespie** was the first to achieve this (Kernfeld, V2:557). Besides the instrumental achievements of Roy Eldridge, the stylistic contributions of other bop pioneers also served as basis for his style of playing (Berendt:169).

The most innovative trumpeter after Louis Armstrong, Gillespie, like Armstrong, was responsible for a stylistic turning point, namely towards the first phase of modern jazz trumpeting. In short, he displayed a fluent improvisational skill, had little use for vibrato, made use of a (an advanced) harmonic instead of a melodic basis and was responsible for introducing Afro-Cuban jazz in 1947 with "Cubano Be/Cubano Bop" and "Manteca" (Kernfeld, V2:557).

His impact came not only from his overall instrumental proficiency and remarkable technique, but also from his excellent high-register playing and his highly innovative melodic concepts. He made full use of his extraordinary harmonic skills; these included weaving in and out of different keys within a single phrase, unexpectedly changing direction, or creating and dissolving tension through ascending staccato syncopated notes and descending legato lines. Gillespie's influence on modern jazz and jazz musicians was extensive, reaching beyond trumpeters (Gridley, 1992:86/7).

Modern jazz trumpet players all stem from Dizzy Gillespie. In the 1940's important trumpeters were **Howard McGhee**, **Kenny Dorham**, **Fats Navarro**, the young **Miles**

Davis as well as **Clifford Brown** (Berendt, 1982:170). Also **Benny Harris, Benny Bailey** and Clark Terry (Gridley, 1988:147). Both virtuoso players, Navarro and Brown were excellent improvisers with a smooth, warm tone. They paved the way for hard-bop trumpeters such as **Donald Byrd, Lee Morgan, Freddie Hubbard** and, later, **Woody Shaw** who emerged during the 1950's (and 1960's) (Kernfeld, 1991 V2:557). Navarro equalled Gillespie's instrumental technique, speed and high range and added to these elements a fuller, brassier, clearer and more consistent tone and more vibrato. The last aspect became an essential part of Brown's style (Gridley:166).

The second phase of modern jazz trumpeting owes its origin to Miles Davis who is also the chief representative thereof (Berendt:170). With his cool, introverted style and minimal use of vibrato, he was very influential in the 1950's. Although there appears to be little change in his playing over the first three decades of his career, in 1954 he took up the (stemless) Harmon mute to produce a striking, brooding sound (Kernfeld, V2:557).

Davis created a uniquely personal sound, which may be broken down into a number of components. He frequently used a Harmon mute which resulted in a delicate (wispy) and intimate sound. He also employed colourful alterations of tone-colour and pitch at the beginning and end of notes. A master of self-restraint, Davis's work is often characterised by a dramatic construction of melodic figures and surprisingly skilful timing; the choice of notes and the placement of silence are equally important. He introduces an element of rhythmic freedom by improvising swinging melodic figures in constant tempo *and* occasionally playing outside of the swing feeling and strict tempo. His paraphrasing of melodies was done with sensitivity and originality and his solos (improvisations) often display a rare simplicity.

During the 1940's and 1950's Miles Davis's style was relatively gentle (when compared with other modern trumpeters): there was almost no vibrato and high-register playing, and his tone quality was less brassy and lighter (softer) (Gridley, 1992:124-126). The 1960's saw Davis playing in the high register more often, as did the 1970's when his style became explosive and included long bursts of notes and electronic alterations of the trumpet tone (Gridley, 1988:211).

While **Chet Baker**, **Johnny Coles** and **Art Farmer** are close to Davis stylistically, only Baker, with his cool, relaxed style, was directly influenced by him. His solo on "My Funny Valentine" (recorded in 1952 with the Gerry Mulligan Quartet) assured his success. In the course of the 1960's Baker developed from extremely supple phrasing to a gripping attack and logic and well-shaped improvisations (Berendt, 1982:170).

Berendt (p. 171) indicates that it was the cool-jazz musical experience of the first half of the 1950's and the vitality of the bop of the 1940's that merged into hard bop. Trumpeters who performed this music included Donald Byrd, Clifford Brown, Kenny Dorham, Art Farmer (Gridley, 1988:192), Lee Morgan, Freddie Hubbard, Woody Shaw, Nat Adderley, Thad Jones (arranger, and co-leader of the Thad Jones-Mel Lewis Big Band of the late 1960's), **Joe Gordon**, the charming and sensitive **Carmell Jones**, Benny Bailey (excellent lead trumpeter and trumpet stylist, living in Europe), **Ira Sullivan**, and **Bill Hardman**.

Younger musicians playing in this style included **Hannibal Marvin Peterson**, the highly interesting **Wynton Marsalis** and **Tom Harrell**, the Japanese **Terumasa Hino**, **Cecil Bridgewater**, **Jimmy Owens**, **Jon Faddis** and **Charles Sullivan**. During the years some of these musicians moved away from hard bop or developed it in other directions. The music of many players, especially the younger musicians, displays a John Coltrane influence.

With his combination of professional flexibility and academic solidity, Donald Byrd was one of the most frequently recorded hard-bop trumpeters. He was also successful in the 1970's in "funk jazz". Lee Morgan and Joe Gordon were with Dizzy Gillespie's band in the mid-1950's. Morgan was later much recorded as a hard-bop musician (Berendt:171). Terumasa Hino, considered to be the most powerful trumpeter born outside of America, moved into jazz-rock during the 1970's. **Red Rodney**, **Idrees Sulieman** (Gridley:147) and Ira Sullivan are of a middle and older generation who had gained attention as bop trumpeters (Berendt:172).

Clifford Brown was a master of the trumpet. This exceptionally melodic and imaginative improviser displayed a dazzling speed and agility, accurate pitch and

articulation, yet at the same time maintained his pretty sound and his relaxed swing feeling (Gridley, 1992:128/9). Freddie Hubbard's inspired playing is representative of both hard-bop and fusion music. His playing shows the development of jazz from hard bop through free playing (1960's) to the 1970s and electric (electronic) sound (Berendt, 1982:172). His exciting style suggests great flexibility and creative freedom, daring and imagination and a great command of his instrument (Gridley:130/1).

A renewed interest in early cornet and trumpet playing developed concurrent with developments in bop and related styles (*ca.* 1940). This was sparked by the rediscovery, in New Orleans, of Bunk Johnson and led to the widespread revival in popularity of traditional jazz and jazz bands. This movement allowed the trumpet to re-establish its principle role within the jazz ensemble (Kernfeld, 1991, V2:557).

The 1960's and 1970's witnessed few significant developments in the capabilities and role of the trumpet. This stood in sharp contrast to the changes affecting the instruments of the rhythm section and the saxophone (Berendt:172). In free jazz the important trumpet players were **Don Cherry**, **Bill Dixon**, **Lester Bowie**, **Leo Smith** (Kernfeld, V2:557), **Clifford Thornton**, **Dewey Johnson**, Bobby Bradford, Butch Morris and **Raphe Malik**, the Japanese **Toshinori Kondo** and white musicians **Don Ellis** and **Mike Mantler** (Berendt:173)

Don Cherry became known during the late 1950's as a member of the Ornette Coleman Quartet. Known for his expressive playing and highly original, flexible improvising, from the mid-1960's Cherry has had notable achievements. He also became an exponent of "world music" (or "Third World Music"), incorporating elements of exotic musical cultures into jazz, for example, Balinese, Indian, Tibetan, Arabian and Chinese elements. He does this not only on his trumpet, but occasionally also on various flutes and other instruments.

Don Ellis, known since the late 1950's when he was in George Russell's sextet, achieved his greatest success (with his big band) at the 1966 Monterey Festival. Mike Mantler became known as leader of the New York Jazz Composers Orchestra and through his work with composer and pianist Carla Bley. Lester Bowie grew out

of the Chicago avant-garde. He played expressive solos, sometimes with a mute (Berendt, 1982:172/3). During this and the following decade he introduced and popularised electronic instruments not usually found in big bands (Gridley, 1988:329).

Kernfeld (1991, V2:557) mentions that Lester Bowie and Bill Dixon stood out from others by heavily emphasising the special effects developed in early jazz and swing. Both Don Ellis and Miles Davis explored electronic devices; however, these experiments had little to do with trumpet playing.

There were even fewer important jazz trumpeters in jazz-rock fusion than in free jazz, the most noteworthy being Miles Davis, Maynard Ferguson and **Chuck Mangione**. According to Berendt (p. 74) others included **Randy Brecker**, **Eddie Henderson**, **Lew Soloff**, the Danish player **Palle Mikkelborg** and **Carl "Doc" Severinsen**, who has tried to incorporate rock into the classic big jazz orchestra. Brecker, known through his playing with Art Blakey's Jazz Messengers and the Horace Silver Quintet, was exceptionally well-versed in a technically complex kind of electric (electronic) jazz. Maynard Ferguson retained his incredible high-pitched (high-register) melodic style even though he adapted his playing to jazz-rock.

After jazz trumpeters' unprecedented early achievements in mainstream and bop styles, the instrument seems to have reached a halt in its development. However, it would appear that greater emphasis was being placed on faultless technique, a straight, clear tone and lively imagination, as presented by young, classically-trained musicians such as Wynton Marsalis (Kernfeld, V2:557/8).

Compared with the trumpet, the trombone was initially used (in the early jazz bands) as a rhythm and harmony instrument, stressing the rhythmic accents and supplying the melody instruments (trumpet and clarinet) with an additional harmonic background. In big bands the trumpets and trombones make up the "brass section" which, together with the "reed section" (the saxophone group), form the "horn section" or frontline of a band (Berendt:174).

6.2.2 The trombone
(Appendix B, Transparency 2)

Usually considered the tenor-baritone counterpart of the trumpet, the trombone is a brass instrument of mainly cylindrical bore, with a cup-shaped mouthpiece. It generally has a slide, a U-shaped telescopic tube, by means of which the player can alter the sounding length of the tubing of the instrument, thereby changing the pitch. This form of the instrument is known as the slide trombone.

It is the player's ability to control his embouchure that decides the upper and lower limits of the instrument. With its chromatic compass from the second E below middle C to more or less the second F above middle C as well as seven pedal notes (from the third E below middle C to the third $B^{\flat}$ below), the tenor trombone in $B^{\flat}$ is (especially in jazz) the most widely-used instrument of the trombone family.

Some players prefer the $B^{\flat}$/F tenor-bass[15] or the $B^{\flat}$/F/E bass trombone; both may be considered bass trombones when built with a wide bore. The true bass trombone has a richer and more sonorous tone and is larger than the tenor. The third C below middle C is the lowest pitch generally used by $B^{\flat}$/F/E tenor-bass and bass trombone players. Pitches below the third F below middle C are generally used as held notes (Kernfeld, 1991, V2:551). (A soprano trombone has been used very occasionally in jazz, more often when the band was photographed than for playing).

In the early nineteenth century a valve trombone (generally a tenor instrument in $B^{\flat}$), with a system of valves instead of a slide, was invented. While advantages include compactness and greater technical facility (Kernfeld, V2:552), making it easier to play fast (Fordham, 1993:60), disadvantages are a constant need to correct intonation and a greater difficulty to produce a sensitive legato.

Attempts have been made to combine a slide and valves in the same instrument. The versatility and expressive qualities of the slide trombone are combined with the

[15] With a thumb-operated valve this instrument's pitch can be lowered by a perfect fourth and chromatic pitches between the second C below middle C and the second $E^{\flat}$ below can be added. With the $B^{\flat}$/F/E bass trombone a second valve allows the third $B^{\natural}$ below middle C to be played and facilitates the playing of fast passages in the lower register (Kernfeld, 1991, V2:551).

technical facility of the valve trombone. Hybrid instruments are the valide (adopted by Brad Gowans), where the slide is usually locked but can be brought into operation when needed for glisses and other effects, and the superbone (manufactured for Maynard Ferguson in the 1970's), a large-bore tenor trombone with valves played with the right hand and a slide controlled by the left (Kernfeld, 1991, V2:552).

The slide trombone, by its construction, is well-suited for use in any and all jazz styles. The slide, which takes the place of valves on other horns, enables bends, blue (indeterminate) notes and glisses to be produced with great ease (Fordham, 1993:60). It frees the instrument from the fixed pitch of a tonal scale. This is one of the reasons why the slide instrument is preferred to the valve trombone in jazz. Although often used in parade bands, the valve trombone declined in popularity by around 1900. It was only when players were faced with the technical demands of bop in the 1940's that it became widely used again. The use of different kinds of mutes (refer pp. 458/9) to produce a quieter sound as well as a variety of special effects were important aspects of jazz trombone playing (Kernfeld, V2:552).

6.2.2.1 The use of the trombone in the history of jazz

Like most instruments in jazz, the trombone has both an ensemble and a solo function. While it played a bass line in the polyphonic texture collectively improvised by the melody instruments in the earliest jazz groups, in later styles, in an ensemble, a single trombone usually doubles the melody played by another instrument or plays an inner line. A trombone section of three or four instruments forms the basis for the brass grouping.

Brass sections in the 1920's usually consisted of two trumpets and one trombone until Fletcher Henderson (1927) and Duke Ellington (1929) introduced the potential for four-part harmony by adding a second trombone. In the 1930's Ellington's band included a six-piece brass section (three trumpets and three trombones) and by the 1940's a long-lasting pattern was established for the big band by Stan Kenton's use of four trombones. This section of four instruments (usually three tenors and one bass) may be used to play a riff in unison, or to carry inner voices within passages for all the brass and reeds, or to play as a four-voice unit in combination with the rhythm

section (the first or lead tenor trombone normally plays the melody). The bass trombone rarely plays the bass line. In a big band it plays a low-pitched inner voice, while the double bass (or electric bass guitar) provides the bass.

Often used as a solo instrument[16] in early jazz and swing styles, the trombone was later sometimes overshadowed by other instruments. Yet it managed to become a distinctive solo voice in bop and free jazz and to a lesser extent also in jazz-rock (Kernfeld, 1991, V2:552). In order to mimic (and compare favourably with) trumpeters and saxophonists, bop trombonists acquired remarkable techniques while free-jazz trombonists developed ways for playing chords and persued the fluidity and tone-colour of pre-bop trombone playing. More recently, the timbres of earlier jazz have been combined with the techniques of bop (Fordham, 1993:60).

Jazz trombonists display a variety of playing styles that are connected by clear lines of descent. With its deeper notes serving both contrapuntal and rhythmic purposes, the trombone was an important link between the melody instruments (trumpet and clarinet) and the rhythm section.

Some players gave prominence to the contrapuntal tenor playing heard in the American military bands of the Civil War period. These more proficient players included **Kid Ory** and **George Brunies**. Ory exploited the vibrato and portamento effects that are an intrinsic part of the trombone's tailgate style[17], heard on, for example, "Ory's Creole Trombone" (1927), recorded with Louis Armstrong's Hot Seven and on the later "Snag it" (1947), recorded with his own band (Kernfeld, V2:552). He displayed a percussive attack and a hard, striking (cutting) tone (Gridley, 1988:76). An important early white trombonist was George Brunies whose trombone playing in the New Orleans Rhythm Kings was, although subordinate, definitely an important part in the Dixieland counterpoint ensemble.

[16] According to Gridley (1988:76) early trombonists rarely attempted to copy the intricacy of the lines played by early jazz trumpeters. But when soloing they did tend towards a jazz trumpet conception, adding to this the slides and smears characteristic of their instrument.

[17] Effective, glissando-like fills placed between the melodic phrases of other horns were made possible by this way of playing. Kid Ory was its most important representative (Berendt, 1982:174/5).

Jimmy Harrison, one of the leading soloists in Fletcher Henderson's band (from 1926 to 1931), was the first trombonist to play musically conceived, melodically rich and expressive solos. He came close to the biting sound of the trumpet on the trombone (Berendt, 1982:175). Called "the father of swing trombone" because of his bold ideas, flexible technique and sonorous tone, he had a profound influence on other players (Kernfeld, 1991, V2:552).

A white "counterpart" of Jimmy Harrison, **Miff Mole** was an excellent technician and the player who made white jazz musicians aware of the trombone's growing importance (Berendt:175). Usually considered the first jazz trombonist to have fully mastered the instrument, Mole was associated with the Original Memphis Five, led by Phil Napoleon, and with Red Nichols (1925 to 1928), with whom he demonstrated his controlled sound, legato and clarity of tone, heard on, for example, "Nothing does-does like it used to do-do-do" (1927) (Kernfeld, V2:552). In the opinion of Gridley (1988:77), his melodic and rhythmic conceptions were closest to those of trumpet players Bix Beiderbecke and Red Nichols.

Miff Mole was a definite influence on Chicago-style trombonists **Jack Teagarden** and **Tommy Dorsey**, as well as on **Glenn Miller** and some classical orchestral musicians who were influenced by his technique (Kernfeld, V2:552). A traditional jazz player, Teagarden was respected, even in the 1950's, for his supple lines and controlled, expressive sound. He performed as both a singer and trombonist (he was Louis Armstrong's favourite trombonist) and had a strong affinity for the blues; he displayed a very modern, reflective attitude towards the blues (Berendt:175). Teagarden's work displayed a (prettier) smooth, full tone and a relaxed quality, while his well-shaped phrases inspired many modern jazz trombonists (Gridley:77).

Tommy Dorsey, although eventually evolving away from jazz, retained his great technical ability and soulful feeling (Berendt:175). With his smooth, clear sound and high-register playing, he influenced a number of later trombonists (Gridley:94).

Three Duke Ellington trombonists of this time were **Joseph "Tricky Sam" Nanton**, **Juan Tizol** and **Lawrence Brown**. Nanton, with Ellington from 1926, contributed towards the jungle sound by developing the "growl and plunger" technique, using a

plunger mute. Tizol, joining Ellington in 1929, played the valve trombone, one of few players to do so before the bop era[18]. His tone blended well with both trumpets and reeds (Kernfeld, 1991, V2:552/3). In 1932 a third soloist joined Ellington's orchestra. With his large (full), smooth and consistent tone, Brown explored the slide trombone's legato and lyrical possibilities.

The swing era witnessed a variety of trombone playing styles flourishing (Kernfeld, V2:553). Besides Tricky Sam Nanton and Lawrence Brown (Gridley, 1988:87), great trombonists of this time included Tommy Dorsey, known for his interpretations of sentimental ballads, Jack Teagarden with his strongly personal blues style and outstanding technique, **Benny Morton**, **Vic Dickenson**, **J.C. Higginbotham**, **Dicky Wells** and **Trummy Young**. Morton's playing was characterised by imaginative improvisations, controlled vibrato (Kernfeld, V2:553) and an intense blues-like quality. The most powerful trombonist of the swing era, Higginbotham had a rich sound that sometimes reminded one of the earlier, earthy "gut-bucket" trombone style (Berendt 1982:176). He was imaginative in varying the rhythms in his phrases and had a larger, fuller, harder tone (Gridley:77).

An element of humour was associated with the playing of Vic Dickenson (Berendt:176), Dicky Wells and Trummy Young. A noted blues player with a husky tone (Kernfeld, V2:553) and appealing and singable ideas, Dickenson remained remarkably active well into the 1970's. Wells, also known for his legato playing, was a romanticist with a forceful, imaginative sensitivity and incomparable vibrato. From 1937 to 1943 Young was one of the principle soloists in the Jimmy Lunceford band. He is regarded as being to the trombone what Roy Eldridge was to the trumpet (Berendt:176).

Concurrently with the revival of traditional jazz in the late 1930's and early 1940's, the bop style developed and with it came the challenge of executing fast-moving bop melodies (Kernfeld, V2:553). According to Gridley (p. 95) the white trombonist **Bill Harris** is considered by some to be a transitional figure in the development of modern jazz trombone. His wide expressive range included a new rhythmic vigour (a

[18] Other instrumentalists who used the valve trombone before bop included trumpeter Jabbo Smith (in 1929) and cornettist Wild Bill Davis (between 1933 and 1941) (Kernfeld, 1991, V2:553).

springy style) in fast pieces, an almost veiled tone and precisely controlled vibrato in slower ones (Kernfeld, 1991, V2:553) and the use of slides, smears and staccato figures in solos (Gridley, 1988:95). From 1944 to 1950 Harris was twice a member of Woody Herman's band. His solo on "Bijou" (recorded with Herman in the mid-1940's) was the most-admired of the time.

An even stronger influence on trombonists than Bill Harris, **J.J. Johnson** was a true player of bop trombone as well as "trumpet-trombone", playing his instrument with a certain brilliant glow long associated with the trumpet (Berendt, 1982:177). At a time when bop's technical demands resulted in the return of the valve trombone into popular use, Johnson demonstrated fast-moving melodies with the slide trombone. His fluid technical facility (and rapid articulation) was similar to that of bop saxophonists (e.g. Charlie Parker) and compared favourably with Dizzy Gillespie's mastery of the trumpet (Kernfeld, V2:553).

In addition to his virtuosity and command over his instrument, his playing was characterised by a smooth, consistent and clean sound, very little vibrato, a smooth swing feeling gained from rhythmic regularity and evenness, and clipped inflections (if used at all). Basically, he streamlined the jazz trombone conception (Gridley:167). Having started a new career in the 1960's in Hollywood as film and television composer and arranger, Johnson, with the return of bop in the late 1970's, again played solo trombone, even better than before.

J.J. Johnson's white counterpart is **Kai Winding**. His style is very similar to Johnson's. The latter was a comboman of the bebop groups while Winding was a big-band musician, with Benny Goodman's and later Stan Kenton's band (Berendt:177). From 1954 to 1956 Johnson and Winding performed in a duo (a two-trombone combo) which influenced many musicians. An example of their playing is "This could be the start of something" from the album "The Great Kai and JJ" (1960). Players influenced by Winding and Johnson include **Frank Rosolino** (who played bop and cool jazz), **Carl Fontana** and **Bill Watrous**.

Occasionally players, like Bill Harris and J.J. Johnson, would play the valve trombone as well as the slide trombone. Others, like the West Coast musician **Bob**

Brookmeyer, played the valve instrument to the exclusion of the slide trombone. The bass trombone in this period had a noteworthy exponent in **George Roberts** (Kernfeld, 1991, V2:553).

There appears to have been fewer hard-bop trombonists than trumpeters or saxophonists. Hard-bop musicians worthy of mention were J.J. Johnson, the melodically adventurous, soft-toned **Curtis Fuller** (Gridley, 1988:203/4), **Jimmy Knepper**, **Julian Priester**, **Garnett Brown** and **Slide Hampton**. Associated for many years with Charles Mingus, Knepper's vital trombone style displays both swing and bop elements. Both Knepper and Brown are good all-round trombonists. Brown was an outstanding soloist in the Thad Jones-Mel Lewis Band, having begun with George Russell in the early 1960's. Priester became known through his work with the pianoless Max Roach Quintet of the 1960's; in the 1970's he played with Herbie Hancock.

With his octet of 1959, Slide Hampton "modernized" the classic Miles Davis Capitol band of 1949 and gave it a touch of soul. He played in diverse groups, from quartet to big band. He had a very fruitful co-operation with tenorman Dexter Gordon. In 1979 he took part in the recording of "World of Trombone", which included nine excellent trombonists.

Other flexible and versatile trombonists of this period, capable of coping with any style, were Bill Watrous, **Frank Rehak**, **Eddie Bert**, big-band veteran **Al Grey** (who played with from Benny Carter and Jimmy Lunceford to Lionel Hampton and Dizzy Gillespie, up to Count Basie) and **Urbie Green** who became known through his work with the Benny Goodman band of the 1950's. Belonging to this group is a noteworthy individual, **Willie Dennis** who emerged from the Lennie Tristano school. He achieved an exceptional degree of fluidity on the slide trombone by forming most of his notes with his lips and not using the slide (Berendt, 1982:178/9).

Kernfeld (V2:553) is of the opinion that it was the playing of Slide Hampton and Jimmy Knepper that provided a link between bop and the free-jazz styles of the 1960's. The most significant trombonists of the 1960's included Curtis Fuller, Bob

Brookmeyer and **Jimmy Cleveland** whose playing combines a certain explosiveness with the fluency of a saxophone.

Valve trombonist Brookmeyer, a man of modern Lester Young classicism, recorded, with Jimmy Giuffre, the album "Traditionalism Revisited" in which the jazz tradition is viewed from the standpoint of modern jazz. Famous old jazz themes are transported into the world of modern jazz, for example, King Oliver's "Sweet Like This", Louis Armstrong's "Some Sweet Day" and "Santa Claus Blues", Tommy Ladnier's "Jada" and Bix Beiderbecke's "Louisiana". Brookmeyer, like many other bop and cool musicians, enjoyed a comeback with the development of neo-bop in the late 1970's.

Trombonists of the younger generation, who followed the J.J. Johnson tradition in a contemporary way, were **Janice Robinson**, **Tom Malone**, **Bruce Fowler** and **Jiggs Whigham**. Through **Glen Ferris**, **Wayne Henderson** and the Brazilian **Raoul de Souza** this playing style has been taken into jazz-rock, funk and fusion, with many records being highly electronicised.

Free-jazz musicians who gained prominence included **Grachan Moncur III**, **Joseph Bowie** and **Roswell Rudd**, all known as musicians who inflect and widen the sound spectrum of their instrument, including noise elements in their music. Rudd's tonally free excursions have a certain Dixieland and blues approach. By incorporating vocal qualities into his work, he discovered the folk music of the world. He discovered that the blues "could be felt everywhere in the so-called 'folk world'" (Berendt, 1982:179). According to Fordham (1993:60), Rudd and Moncur re-established an earthier trombone in free music. Rudd shares a very fruitful partnership with soprano saxophonist Steve Lacy.

During the 1960's the trombone scene appears to have shrunk. Trombonists like J.J. Johnson, Kai Winding and Bill Harris were absent from this scene. For this reason European free-jazz trombonists gained prominence: the Swede **Eje Thelin** (Berendt:180) who experimented with electronic effects (Kernfeld, 1991, V2:554), the Englishman **Paul Rutherford** and the German **Albert Mangelsdorff**. With their new styles of playing they created a lively, flourishing trombone scene.

Influenced by alto player Lee Konitz in the 1950's, Mangelsdorff gradually emancipated Konitz's long lines, becoming ever freer harmonically, until they were completely "freed". From the start of the 1970's, Mangelsdorff has been developing a technique that enabled him to play "chords"[19] on his instrument (called "multiphonics"), the first trombonist in jazz to do so (Berendt, 1982:180). He recorded both as a leader and as an unaccompanied soloist. His playing is heard on "Mahusale" from the album "Albert Mangelsdorff Live in Tokyo" (1971) (Kernfeld, 1991, V2:553/4). Many of his best records were made with American drummers like Alphonse Mouzon, Elvin Jones and Ronald Shannon Jackson.

Noteworthy younger players on the European trombone scene include the Germans **Connie Bauer** and **Günther Christmann**, the Dutchman **Willem van Manen** and the Japanese **Shigeharu Mukai**.

In the 1970's it was mainly through Bill Watrous in contemporary mainstream and **George Lewis** in free jazz that the American trombone scene experienced a renaissance. Watrous demonstrates extraordinary technical virtuosity, power and brilliance (Berendt:180). Interested in electronic sounds, Lewis improvised together with a computer-programmed synthesiser (Kernfeld, V2:554). **Ray Anderson** was another powerful trombonist with gripping melodic lines, known during the 1970's (Berendt:181).

Together with younger players such as Anderson and Lewis, Paul Rutherford, Albert Mangelsdorff and Roswell Rudd have adopted and exaggerated early jazz sounds and techniques (distorted pitches, "splatting", a raw, brassy tone and exuberant portamentos). These were all well-suited to the expressiveness of free jazz.

The trombone proved to be of little importance in jazz-rock and other fusions. A trombone was used within a three- to five-piece wind section, in such medium-sized groups as Blood, Sweat and Tears, Tower of Power and Chicago (more rock-

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[19] Albert Mangelsdorff gives the vocal tone the sound quality of the trombone by blowing one tone and at the same time singing (humming) another, lower tone. In addition to these two tones, the friction between blown and sung tones generates overtone scales by means of which, when played around with, three-, four- and five-tone chords can be created simultaneously. This conscious use of overtones, discovered during the free jazz of the 1960's, was often used by the saxophonists (Berendt, 1982:180), such as John Coltrane (Gridley, 1988:281).

orientated groups), playing simple riffs and boppish lines in a rock or soul style. Tunes based on rock rhythms and harmonies were regularly performed by modern big bands like the ones of Thad Jones and Mel Lewis, Maynard Ferguson, Gil Evans and Toshiko Akiyoshi and Lew Tabackin. While solos have still been included, no significant innovators have emerged. Solos usually consist of distorted gesturing reminiscent of some electric guitarists, or lines in the bop style superimposed on a rock accompaniment.

A few players made notable original contributions in fusion styles, among them, Wayne Henderson and Bill Watrous. **Maynard Ferguson** has recorded and performed regularly on his superbone. His playing style is heard on "Superbone Meets the Bad Man" from the album "Chameleon" (1974) (Kernfeld, 1991, V2:554).

Throughout the history of jazz, the clarinet has been regarded as a symbol of interrelation. The function of the clarinet in the old New Orleans counterpoint, where it was responsible for filling in the space between the contrasting trumpet and trombone, is characteristic for its position. The clarinet's greatest period was during the swing period when popular music and jazz were largely identical (Berendt, 1982:181).

6.2.3 The clarinet
(Appendix B, Transparency 3)

Available in a variety of sizes and pitched in different keys, the clarinet is a woodwind instrument of essentially a cylindrical bore and is played with a single reed. The most widely used member of this family is the soprano instrument pitched in $B^{\flat}$, with the "Boehm system" of keywork and fingering. Although used throughout the history of jazz, it was most prominent from the turn of the century to the 1940's (Kernfeld, 1991, V1:213), when the saxophone's ascendancy was confirmed by bop (Fordham, 1993:62). Except for the piccolo or octave clarinet, all the instruments in the modern clarinet family have been used in jazz, though some only rarely (refer pp. 490/1).

Made of wood or plastic, the clarinet has a segmented body, usually made up of five separate parts: mouthpiece, barrel, upper or left-hand joint, lower or right-hand joint

(the two joints forming the body) and the bell. A metal band (ligature) adjusted by two screws secures the reed to the mouthpiece (**Figure 6.1**). Covered tone-holes positioned along the body of the instrument are opened by the operation of keys (not all tone-holes are covered by keys) (Kernfeld, 1991, V1:213).

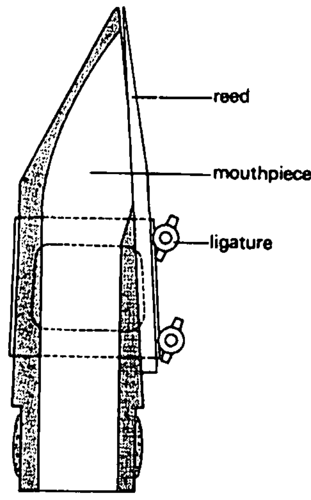

Figure 6.1 A clarinet mouthpiece with the reed in position
(Kernfeld, 1991, V1:215)

While the basic structure of the clarinet has not changed much from the time it was first used in jazz, musicians have had the option of various keywork systems. The simple systems (the Oehler, the Muller or Albert and the Clinton) were favoured by early players and are still used in parts of Europe. However, most players prefer instruments fitted with the Boehm system, in "plain" or "full" form (the latter with four modifications to the basic design). By paying attention to the various possible configurations of mouthpiece, ligature and reed, the different systems of fingering as well as minor differences in the bore between different instruments, a jazz player can choose an instrument that will produce a distinctive tone-colour and timbre (Kernfeld, V1:213).

The clarinet can, like all reed instruments used in jazz, alter the tone-colour of a single note (pitch) by applying different blowing techniques and fingerings when producing that note. For example, a note may be given a distant, ethereal sound merely by using a form of false fingering (Fordham, 1993:63).

The compass of the clarinet is made up of four registers: the chalumeau (the E below middle C to more or less the F above middle C), the clarinet (the overblown twelfths above this series, the B above middle C to the second C above), the throat (between the chalumeau and clarinet), and the extreme (from the second $C^{\#}$ above middle C upward). The standard Boehm-system $B^{\flat}$ soprano clarinet's lowest pitch is written E below middle C, sounding D below middle C, while the upper limit is believed to be between the third G above middle C (sounding the third F above) and the fourth E above middle C (sounding the fourth D above) (Kernfeld, 1991, V1:213). By using advanced techniques the extreme register may be extended (Fordham, 1993:62).

The sopranino clarinet is usually pitched in $E^{\flat}$, a fourth above the $B^{\flat}$ soprano, while the basset-horn in F is a fourth below and the alto instrument in $E^{\flat}$ is a fifth below. The bass clarinet is normally pitched an octave below the soprano, namely in $B^{\flat}$, and the contrabass in $B^{\flat}$, two octaves below the soprano, or in $E^{\flat}$, an octave below the alto (Kernfeld, V1:213).

The discussion of the clarinet in jazz will move along the following lines, namely:

* the use of the (soprano) clarinet in the history of jazz, and
* other clarinets used in jazz.

6.2.3.1 The use of the (soprano) clarinet in the history of jazz

The soprano clarinet in $B^{\flat}$ is the principle instrument used in jazz and other forms of music. Instruments pitched in A and C were fairly common at the turn of the century (Sidney Bechet played the C clarinet at the start of his career), particularly in bands which required players to double when performing ragtime pieces. The instruments in A and C are rarely used (in jazz) nowadays, although the clarinet in C is favoured by the Englishman **Tony Coe**.

The clarinet performed a similar role in brass bands, in orchestrations of ragtime pieces and early jazz bands, namely the playing of richly-ornamented obbligatos or countermelodies around the lead (usually trumpet) melodies. As an understanding of chords and harmonic progressions was necessary, clarinettists evolved an

improvisation method based on arpeggios; this later became the model for jazz saxophone playing (Kernfeld, 1991, V1:214). Initially clarinet solos were not very dramatic. Eventually, by the late 1930's, numerous players (early jazz and swing-era clarinettists) were capable of producing well-placed and dramatic solo lines (Gridley, 1988:74).

Until the saxophone gained prominence in the 1930's, the clarinet was the main woodwind instrument. Its virtuoso role was apparent in what may more or less be regarded as two groups of players from New Orleans, namely the schooled creole players and the unschooled, more expressive black players.

The clarinet was taught privately in the creole community by musicians such as the famous **Tio** family who played in the inherited and long-established French classical tradition. In early jazz bands the musicians with the greatest degree of formal training and the best music readers were the pianists and the creole clarinettists. On the one hand this musical training was advantageous, on the other it meant that, because they lacked improvisational skills, creole players such as the Tio's and **Alphonse Picou** had to rely on ragtime formulae when called on to improvise. An important, contrasting influence on early jazz performance was vaudeville (with its emphasis on expressiveness and dependence on funny sound effects), the tradition from which **Ted Lewis, Wilbur Sweatman** and **Jimmy O'Bryant** emerged.

Pupils of Lorenzo Tio, Jr. who combined improvisational ability with virtuosity included **Sidney Bechet**, **Albert Nicholas** and **Barney Bigard**. With his generous (wide), rapid vibrato and powerful virtuoso playing, Bechet was an example for clarinettists who came after him (Kernfeld, V1:214). He had a big, warm tone and was an energetic and imaginative improviser and one of the first to display a swing feeling in his work (Gridley:74). He was primarily represented in the 1920's by recordings with the Clarence Williams Blue Five and in the 1930's recorded with his own New Orleans Feetwarmers. The clarinet recordings made with pianist Art Hodes in the 1940's are among his most important.

Albert Nicholas, the last great New Orleans clarinettist, emerged from the orchestras of King Oliver and Louis Russell. His technically masterful style in the 1950's

became rather Bechet-like; the mobility and wealth of ideas that Bechet seems to have lost towards the end of his career, was retained in Nicholas's music (Berendt, 1982:182). He had a fertile musical imagination and great facility throughout the clarinet's range (Kernfeld, 1991, V1:214). According to Kernfeld (V1:215) the similarities and differences between the styles of Sidney Bechet and Nicholas are displayed in their duets recorded with a rhythm section, for example, "Old Stack O' Lee Blues" (1946).

Along with Albert Nicholas and **Omer Simeon** (Jelly Roll Morton's favourite clarinettist), Barney Bigard belongs to what might be called the third generation of jazz clarinettists (Berendt:182). He was a very distinctive and creative player who demonstrated excellent command of his instrument and considerable technical facility, and specialised in long glissandos (sweeping, legato lines) (Gridley, 1988:113). Bigard made his name mainly through the flowing solos he recorded while in Duke Ellington's band from 1928 to 1942, and with Louis Armstrong's All Stars from 1946 to 1955. In his best period Bigard, though indebted to the New Orleans tradition, already belonged to the swing clarinettists (Berendt:183). As Gridley (p. 113) states, he adapted New Orleans style to the swing era.

The playing of **Jimmy Noone**, a pupil of Sidney Bechet, had a far-reaching effect on other players. With his "legitimate" technique, liquid (gentle and subtle), warm and round tone and adoption of the eighth note as the rhythmic unit, he established standards for jazz clarinet throughout the 1930's. Numerous white players, such as Benny Goodman, Artie Shaw (Kernfeld, V1:215) and Frank Teschemacher, were influenced by him (Gridley:74).

The creole school was emulated by other white players like **Larry Shields**, **Alcide "Yellow" Nuñez** and **Leon Roppolo** of the New Orleans Rhythm Kings, all with a well-rehearsed and technically proficient style, and **Jimmy Dorsey** who set the highest technical standards (Kernfeld, V1:215).

Roppolo's most important successors in the realm of Chicago jazz were Dorsey, **Frank Teschemacher** and **Pee Wee Russell**, all of whom played with Bix Beiderbecke. Teschemacher, a big influence on the young Benny Goodman, played

smeared, connected notes (Berendt, 1982:183). Besides an excellent technique, he displayed a light tone, slow vibrato and a loose swing feeling (Gridley, 1988:74).

Jimmy Dorsey, because of his craftsmanship and technical assurance, had a certain influence as a clarinettist (perhaps even more as an alto saxophonist). He became known through his collaborations with his trombonist brother Tommy and with his big band, which he led from the 1930's on. Russell favoured the clarinet's lower register (Berendt:183). Kernfeld (1991, V1:215) is of the opinion that his unique vibrato and way of phrasing in angular lines sounded as good in the 1920's as it did in the 1960's.

Another white musician who must be mentioned among the Chicago clarinettists is **Mezz Mezzrow** who, although not a good technician or improviser, could play the blues with surprising feeling (Berendt:183).

The method of playing developed by the non-creole black players derived more from black folk traditions and the blues than from classical antecedents. This school used a wide vibrato and incorporated distinctive portamentos and glissandos into their playing. This became the basis of popular musicians' music and influenced numerous composers, including George Gershwin ("Rhapsody in Blue", 1924, opens with a long glissando). **George Lewis** and **Johnny Dodds** were the principal players in this style (Kernfeld, V1:215). Dodds was a master of the clarinet's lower register (Berendt:182). He was a confident player with an aggressive, almost "raw" solo style (featuring swooping pitch bends), an edgy (nervous) tone and rapid vibrato; he can be heard on "Dippermouth Blues", recorded with King Oliver's band (Gridley:74).

From the mid-1920's there was a continuous search for individual timbres. Participating musicians included Pee Wee Russell, **Benny Goodman**, **Edmond Hall** and **Lester Young**. Although displaying a modest technique on clarinet, Young (one of the players advocating the move away from clarinet to saxophone) played with poetic sensitivity, heard on his recording with the Kansas City Six of "I want a little girl" (1938) (Kernfeld, V1:215).

According to Berendt (1982:184) it is because of Benny Goodman's polished and spirited clarinet playing that the clarinet and the swing era are regarded as largely synonymous. His early playing was in the manner of the Chicago musicians like Pee Wee Russell and Frank Teschemacher. He adopted a more classical approach around 1931 as well as developed his well-known, prodigious technique and lively style, employed in both big-band and small-group (combo) settings (Kernfeld, 1991, V1:215).

Expressionwise, almost everything other instruments could not achieve until the advent of modern jazz, Goodman accomplished on the clarinet, but without the rhythmic complexity and harmonic finesse of modern jazz (perhaps one reason for the disadvantageous position of the clarinet in modern jazz). Goodman was also a master of subtleties, capable of performing a large dynamic range with great skill and making the transitions from one extreme to the other in the smoothest way (Berendt:184). He was not only known for his strongly swinging, very agile, and technically impressive playing, but also for his jazz-orientated big band and the fact that his band provided a platform for young, up and coming jazz players (Gridley, 1992:68).

The most important black swing clarinettist, Edmond Hall was, alongside Benny Goodman, the best swing stylist on the clarinet. His biting, intense (sharp) sound is often contrasted with Goodman's suppleness. During the 1940's and 1950's he was a member of Eddie Condon's New York Dixieland group (Berendt:185).

Other well-known swing-era clarinettists were big-band musicians Barney Bigard (Gridley, 1988:87), **Artie Shaw**, **Woody Herman**, **Jimmy Hamilton** and **Buster Bailey**. These clarinettists as well as numerous others (including, albeit indirectly, Edmond Hall) were influenced by Benny Goodman's playing (Berendt:184). Shaw produced melodically adventurous solos in a smooth, large tone. Hamilton was a creative and original improviser with a cool, floating quality to his work and an exceptional command of his instrument (Gridley:95,113). He evolved into an important exponent of his instrument in modern jazz in the 1950's (Berendt:184).

More or less the time that clarinettists were developing an idiomatic style for their instrument, arrangers were grouping clarinets together in ensemble settings. In the same manner that the clarinet gave way to the saxophone in a solo capacity, the clarinet section, in big-band arrangements, gave way to the saxophone section. The saxophone was the preferred instrument of the younger reed players by the mid-1940's. Because the jazz clarinet style had become increasingly classical, jazz musicians had begun to regard the instrument as rather inexpressive, thin in tone, difficult to play at fast tempos, lacking in continuity between the registers, less capable than the saxophone of distinctive sounds when played by different players and associated with older styles that musicians wanted to put behind them.

In the 1940's and 1950's a few younger musicians, notably **Aaron Sachs**, **Peanuts Hucko**, **Sol Yaged** and **Bob Wilber**, adopted the clarinet, despite its waning importance, merely to continue Benny Goodman's tradition. Development took place in the playing of Jimmy Hamilton and the Swede **Stan Hasselgard** from an approach initially modelled on that of Goodman into more modern directions.

The more modern stylists included **Buddy DeFranco**, influenced by Charlie Parker's alto saxophone playing, **Tony Scott**[20] and **Jimmy Giuffre** who at first specialised in the dark, warm sound of the chalumeau register. Scott was a true clarinettist with his highly individual style that combined elements of Parker's playing with ethnic music, the blues and a consciousness of older jazz forms (Kernfeld, 1991, V1:215). An improviser of vital force, DeFranco's technique appeared to be better than Goodman's and his playing was of such clear brilliance that it was sometimes regarded as "cold". After this "coldness" Giuffre's "warmth" seemed very strong.

Jimmy Giuffre's preference for the low register proved to be a stylistic identification. Through his playing he embodied the modern clarinet conception that corresponds to

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[20] According to Gridley (1988:165) Buddy DeFranco, Tony Scott and Stan Hasselgard had attempted, unsuccessfully, to adapt bop to the clarinet. It seems to have been the least popular and least important instrument during bop and did not become much more popular during the rest of modern jazz. It did not correspond to the modern, "saxophonized" jazz sound (Berendt, 1982:187). Another opinion (Stockton, 1996) is that they were very successful in adapting to bop.

the tenor saxophonists' sound[21]. Giuffre (also an exceptional saxophonist) moved away from his preference for the low register of the clarinet during the latter part of the 1950's and by the 1960's and 1970's, with his restrained, chamber-like conception, stood out as a sensitive musician of a cool free jazz (Berendt, 1982:185/6). With his soft, diffuse sound he produced melodic yet understated lines and improvisations strongly representative of cool jazz. His handling of both sound and silence was excellent (Gridley, 1988:188).

Other experimentalists included **Bill Smith, John LaPorta** (Kernfeld, 1991, V1:215) and **Sam Most**. As early as the 1950's, LaPorta, an exceptional arranger and jazz educationist, was already considered avant-garde (Berendt:186). By contrast, **Kenny Davern** revived earlier styles of clarinet playing in the 1980's, though new modes of expression were continuously found within these contexts.

While most jazz styles have been explored on the clarinet since the 1950's, in the performance practice of the instrument there were few innovations. In free jazz the principle exponents of the clarinet and players who set new standards of technical proficiency were **Perry Robinson, John Carter, Anthony Braxton** (Kernfeld, V1:215) and **Michael Lytle**.

Well-known composer and multi-instrumentalist, Braxton creates abstract lines on the different instruments of the clarinet family. Carter only became known in the 1970's when, first in Europe and then in America, the clarinet showed signs of being revitalised. A jazz chamber musician of free tonality, his playing is solidly rooted in the great tradition of the jazz clarinet. Of the most recent generation, Lytle is the most radical clarinettist of his generation. Part of the Creative Music Studio in Woodstock, New York, he produces totally unclarinet-like sounds on his instrument yet succeeds in extracting a lyricism from the music.

[21] In cool jazz only two clarinettists played in such a way as to correspond to the cool conception in a narrower definition, namely Lester Young (who played only occasionally and made recordings in 1938 with the Kansas City Six and with Count Basie's band around the same time) and Jimmy Giuffre. Among the tenor saxophonists numerous players copied the Lester Young sound. A few tenormen, for example, Zoot Sims, Buddy Collette and others, have, when occasionally playing the clarinet, extended the cool Lester Young conception, usually perceived only as a side effect, not a genuine style (Berendt, 1982:186).

When discussing contemporary clarinet playing across all styles, Perry Robinson stands out as the player with the most universality, capable of performing equally well with a variety of different musicians and in different styles, and with different playing techniques. He played free and cool jazz, bop, swing and rock as well as the new style of the 1970's and 1980's.

In the fusion field **Alvin Batiste** and Tom Scott have produced clarinet sounds of great jazz interest. Batiste's work with the electric clarinet is of interest (Berendt, 1982:188).

During the mid-1980's the classical clarinettist **Richard Stoltzman** frequently appeared as jazz soloist (Kernfeld, 1991, V1:215).

In the mid-1970's the mainstream of jazz became as important among clarinettists as among other instrumentalists. These clarinettists included **Bobby Jones**, **Eddie Daniels** and **Roland Kirk**. The music of Jones displays a swinging expressiveness with a great mobility while that of Daniels, played with virtuoso perfection, tends towards a contemporary bop (Berendt:188). These three musicians as well as **Rolf Kühn** are among the many saxophonists that double on clarinet. Many big-band arrangers still demand this ability. Flutists who also played clarinet included Sam Most and **Paul Horn** (Kernfeld, V1:215/6).

The clarinet is now used in a variety of styles and settings. Its classical connections no longer stand in its way as they initially did and with amplification its lack of volume is no longer a problem. The new and unaccompanied quartet, Clarinet Summit, was introduced by **John Carter** in the 1980's. The group's unique sound, produced by three soprano clarinets and one bass, together with its creative blend of swing, bop and free jazz, can be heard on the album "Clarinet Summit in Concert at the Public Theatre" (1981) (Kernfeld, V1:216).

As mentioned before, it is not only the soprano clarinet that is used in jazz.

6.2.3.2 Other clarinets used in jazz

Members of the clarinet family occasionally included in jazz instrumentation are, namely the:

* bass clarinet
* contrabass clarinet, and
* alto clarinet.

The **bass clarinet** in $B^{\flat}$ is the most popular ancillary instrument. It was used by Chicago-style player **Omer Simeon** on Jelly Roll Morton's "Someday Sweetheart" (1926), by **Harry Carney** in Duke Ellington's orchestra, and occasionally by **Benny Goodman** who doubled on it, notably on recordings with Red Norvo in 1933. Although little used in pre-World War II jazz, the bass clarinet in $B^{\flat}$ had several notable exponents from the 1960's onward (Kernfeld, 1991, V1:216,213). Some bop players, among them **Buddy DeFranco**, also adopted the bass clarinet, recording on it in 1964.

However, it was **Eric Dolphy** who brought about the instrument's widespread use from the 1960's onward (Kernfeld, V1:216) and liberated its expressive solo use (Fordham, 1993:62). He succeeded in turning the bass clarinet into a true jazz instrument (Berendt, 1982:187). With his extraordinary technique and spectacular playing, a new flexibility and wide range of tonal possibilities not previously exploited were demonstrated. While retaining the lush timbre in the lower register, Dolphy took advantage of the ease with which the sound in the middle and altissimo registers may be distorted. His playing can best be heard on a series of unaccompanied solos on versions of "God Bless the Child", recorded in 1961 (on the albums "Here and There", 1960 to 1961, "Berlin Concerts", 1961, "Eric Dolphy in Europe", 1961, and "Stockholm Sessions", 1961) (Kernfeld, V1:216).

The instrument has found favour among impressionistic and experimental jazz musicians partly because of its resounding lower notes (in the low register) in the range of the double bass (Fordham:63).

Eric Dolphy was responsible for **John Coltrane** and **Pharoah Sanders** taking up the instrument and influenced numerous other players, for example, **Anthony Braxton**, **Hamiet Bluiett**, the Englishman **John Surman**, the German **Gunter Hampel**, the Dutchman **Willem Breuker** (Kernfeld, 1991, V1:216), the Luxumbourgian **Michel Pilz**, the Frenchman **Michel Portal** and the Italian **Gianluigi Trovesi**. Though playing with Dolphy's conception, they use their own styles. In this context the following American musicians can also be mentioned: **Doug Ewart**, **L.D. Levy**, **Walter Zuber Armstrong** and **David Murray** (Berendt, 1982:187).

Anthony Braxton, the main exponent of the **contrabass clarinet** in B^{b}, produces a variety of sounds from deep buzzing and squawks to pure, delicate woody tones. His unaccompanied playing may be heard on, for example, the solo on the track "4-16 CJF", from the album "The Complete Braxton, 1971" (1971).

Though virtually unknown as a solo instrument, the **alto clarinet** in E^{b} has from time to time, though not often, been used by jazz arrangers who wanted its peculiar tone-colour in ensembles. In 1977 it was used, alongside of the soprano, bass and contrabass clarinets, on Anthony Braxton's album "For Trio", where it is played by **Joseph Jarman** (Kernfeld, V1:216).

The ideal jazz instrument can be defined as one that has the expressiveness of the trumpet and the mobility of the clarinet. These two elements are combined in the instruments of the saxophone family, which explains the saxophone's importance to jazz.

6.2.4 The saxophones
(Appendix B, Transparency 4)

Though a peripheral instrument in the classical music tradition, the saxophone, invented by Adolphe Sax in the 1840's for military bands, has played a leading role in jazz (Fordham, 1993:64). The few saxophonists active in New Orleans early in the century were not regarded as musicians but as odd characters. Before Chicago style and the greater popularity of the saxophone, these instruments were generally found in "sweet" bands and popular dance music bands (Berendt:189), where they were

apparently used as substitute for violins, or as a novelty in vaudeville (Fordham, 1993:64). It was only from the beginning of the 1930's that the saxophone gained importance.

Since there was no jazz tradition for the saxophone, jazz-minded saxophonists had to make do with the clarinet tradition. The saxophone's importance (primarily that of the tenor) in modern jazz becomes clear when one realises that at the start of its use in jazz, it was played more or less like a peculiar kind of clarinet, while jazz clarinettists since the 1950's have often had a tenor-sax approach to their instrument (Berendt, 1982:189).

A conical, metal tube and a single reed are common to all members of the saxophone family, putting them in a separate instrumental category. By overblowing at the octave the second register is yielded. Made of thin metal, usually brass, and flaring slightly at the bell, the body of the saxophone has between eighteen and twenty-one tone-holes that are controlled by keys (some open and some closed). At the mouthpiece end two small "octave" or speaker keys facilitate the production of notes in the high register. The fingering of the simple-system oboe combined with the Boehm system for the right hand form the basis for saxophone fingering; modifications to the basic system have been made.

Because of the length of their tubes, the saxophones, from $E^{\flat}$ alto down, have a U-bend (in the region of the third lowest tone-hole), a forward-tilting bell and a detachable crook for the section above the main tone-holes. Although occasionally made this way (with an outward curve at the bell), the soprano and sopranino instruments usually have a straight design, like that of the clarinet.

But for its different relative proportions and interior shape, the saxophone mouthpiece is similar to that of the clarinet. Originally made of wood, now commonly of ebonite or hard rubber (sometimes of glass, metal or plastic), it slides over the top of the crook or top joint, which is lapped with a thin cork sheet to form an airtight joint. A certain degree of fine tuning is possible by minutely adjusting the position of the mouthpiece. The player is allowed a thoroughly individual sound (tonal range) by the

style and hardness of the reed selected, the variety of mouthpiece and ligature designs available and the relatively loose embouchure required[22].

The whole saxophone family shares the same *written* compass, normally from the B^{b} below middle C to the third F above middle C, and only the orchestral soprano in C does not require transposition. The four principle instruments have the following basic sounding ranges: soprano in B^{b}: from the A^{b} below middle C to the third E^{b} above, alto in E^{b}: from the D^{b} below middle C to the second A^{b} above, tenor in B^{b}: from the second A^{b} below middle C to the second E^{b} above, and baritone in E^{b}: from the second C below middle C to the A^{b} above.

Faster, smoother playing, especially in the extreme low and high registers, was made possible by a general improvement in the mechanism. The addition of a high F# key on many 1970 models has extended the upper range (Kernfeld, 1991, V2:418). The range can also be extended through the use of harmonics (produced by a combination of fingering and embouchure). Extended jazz ranges are the following: the range of the soprano saxophone extends to the third G above middle C, the alto to the third A^{b} above middle C, the tenor to the third F above middle C and the baritone to the second G above middle C (Fordham, 1993:65).

Of the group of saxophones pitched in F and C the only instrument that enjoyed some popularity in jazz was the tenor in C (C-melody) saxophone. It is the group of saxophones in E^{b} and B^{b} (used in military music) that has gained currency. While almost all the E^{b} and B^{b} saxophones and the C-melody saxophone were found in jazz and dance bands in the 1920's, from the 1930's jazz players have (generally) concentrated mainly on the B^{b} tenor and E^{b} alto and the soprano and baritone saxophones (Kernfeld, V2:420). Of these the most frequently used saxophones by far are the alto and tenor instruments, with the baritone gaining more acceptance in bands from the late 1930's (Gridley, 1992:50).

[22] For example, a rubber mouthpiece may aid in producing a rich, dark tone while a large bore metal mouthpiece may result in a brighter, more biting sound. Volume and tone may be seriously affected by the amount of vibration the reed resists (hard reed) or invites (soft reed) (Fordham, 1993:64/5).

The soprano saxophone has a clear and strident tone (the curved version is less strident) that is remarkably similar to that of the oboe when the instrument (the saxophone) is played without vibrato. But with vibrato and the right combination of reed and "lay" of the mouthpiece, it can emulate aspects of the other saxophones (Kernfeld, 1991, V2:422). Of all the instruments it is more difficult to play in tune and is rather ineffective when played in its lowest register.

The tonal range of the alto instrument may vary from fractured and bittersweet to bluesy and unpredictable, or airy and flute-like. In its low register the tenor sax can produce earthy, dramatic sounds while it demonstrates extraordinary expressiveness when extended into the soprano range. Because of the tremendous amount of air needed to sound, the baritone sax is generally played in a reserved manner (Fordham, 1993:64/5).

By 1900 classical players were already making use of techniques (including false fingering and playing in the highest register) that later came to be associated with jazz. However, the classical tradition had little, if any influence on the rising generation of jazz saxophonists. Rudy Wiedoeft, saxophonist and vaudeville performer who began recording in 1916, contributed towards bringing about the increasing popularity of the saxophone.

The saxophone came to be more widely used in jazz and commercial dance music during the 1920's, while by 1930 the instrument had become an established member of jazz ensembles. In any large group there was a saxophone section with alto, tenor and baritone saxophones and a soprano or, more often, a clarinet to give colour. Such a section has been retained as a permanent jazz big-band feature (Kernfeld, V2:420). In the opinion of Gridley (1992:50) a section of two altos, two tenors and a baritone later became standard. Saxophonists are sometimes required to double on clarinet, flute or another saxophone.

The saxophone's ensemble position is important but its major role in jazz is as a solo instrument (even though numerous soloists have played in large ensembles or big bands) (Kernfeld, V2:420). According to Fordham (p. 64) it got its forceful solo identity as a result of early jazz musicians adapting the attack and phrasing of New

Orleans trumpeters to the instrument. Coleman Hawkins, Lester Young and Sonny Rollins (tenor), Charlie Parker (alto) and John Coltrane (tenor and soprano) were the most significant soloists, influencing numerous players of all saxophones as well as of other instruments.

Jazz musicians have occasionally used the saxophone as an unaccompanied solo instrument (without rhythm section), early examples being "Hawk Variation" (1945) and "Picasso" (*ca.* 1948) by Coleman Hawkins. From 1957 onward the unaccompanied solo became a characteristic element of Sonny Rollins's playing. From the late 1960's onward members of the Association for the Advancement of Creative Musicians (ACCM), notably Anthony Braxton and other free-jazz players such as Steve Lacy, gave entire concerts and recorded entire albums as unaccompanied soloists.

A professional level of proficiency can be attained more easily on the saxophone family than on any other family of instruments. Many players perform fluently on several saxophones (for example, in early jazz alto and tenor, perhaps also soprano and certainly clarinet; in modern combos alto, tenor and soprano). A considerable imitating of sound and sharing of techniques have therefore taken place. This resulted in ensembles being made up mainly (though not exclusively) of saxophones. Examples are the English group SOS (1973 to 1975) and the World Saxophone Quartet (1976-?) (Kernfeld, 1991, V2:420/1).

The instruments of the saxophone family used in jazz are discussed in the following order, namely the:

* soprano saxophone
* alto saxophone
* tenor saxophone
* baritone saxophone, and
* other saxophones used in jazz.

6.2.4.1 The soprano saxophone

Sidney Bechet, one of the first great soloists in jazz, was the first important exponent of the soprano saxophone. By 1923 when he made his first recordings, he had already achieved a high level of improvisational inventiveness and virtuosity on the instrument. For Bechet the soprano was complementary to the clarinet, initially his main instrument (refer p. 483) (Kernfeld, 1991, V2:422), from which he changed because it did not have as wide a range of expression as the soprano (Berendt, 1982:190).

Like Bechet, **Johnny Hodges**, the Duke Ellington Orchestra's most famous soloist, was also devoted to expressiveness (Berendt:191), for example, expressive inflections of pitch and smoothness of tone (Gridley, 1988:75). However, his playing on the alto saxophone was much better and he gave up soprano playing after 1940.

With the rediscovery of the black music tradition in the 1970's (especially through the work of the AACM musicians), interest in Sidney Bechet was renewed. The "pure" Bechet legacy, influenced more by swing than by John Coltrane and Wayne Shorter, remains alive in the music of **Bob Wilber** and **Kenny Davern** on individual records as well as with their "Soprano Summits" since 1975 (Berendt:191,194). Wilber popularised the instrument among traditional and mainstream jazz players. Through his post-war residence in France, Bechet himself influenced a school of (imitative but important) European soprano players, such as **Claude Luter**, **Jean-Pierre Bonnel** and **Wally Fawkes**; all played the instrument regularly during the 1970's and 1980's.

While the 1930's witnessed few saxophonists specialising on soprano (the exception being **Emmett Mathews**), during the 1940's and 1950's it became very rare (Kernfeld, V2:423).

The first musician to play a modern type of jazz on the soprano saxophone was the white musician **Steve Lacy** (he moved from Dixieland directly to free jazz, only discovering bop after he had been playing free jazz). He was the first well-known sopranoist in jazz for whom the soprano was his main instrument from the start. Lacy therefore did not derive his way of playing from the clarinet, tenor or alto saxophone.

He was not part of the three main currents - Sidney Bechet, John Coltrane and Wayne Shorter - in soprano playing. It would appear that he was the first to blow "in reverse", producing sounds by sucking air "backwards" through the horn, not by blowing into the instrument (Berendt, 1982:192).

It was only during the 1960's, after **John Coltrane** had been playing it earlier that decade (supposedly after being influenced by Steve Lacy), that the soprano saxophone regained its popularity (Gridley, 1988:75). Many Coltrane followers are soprano as well as alto players (Kernfeld, 1991, V2:423). Berendt (p. 191) states that Coltrane was also indebted to Sidney Bechet. His solo on "My Favorite Things" (1961) created a breakthrough for the soprano saxophone. He retained Bechet's expressiveness and "dirtiness" of sound, but added a touch of Asiatic meditativeness. His sound is reminiscent of Indian and Arabian music.

Coltrane's soprano work contributed towards establishing the Asiatic movement in jazz, in the area of the soprano as well as other instruments (e.g. flute, violin, bagpipes, oboe, English horn, *etc.*) which, since the 1960's, have increasingly been incorporated into jazz or given a new approach. Coltrane's way of playing the soprano set the example.

Many (tenor) saxophonists (and not only those influenced by Coltrane) were doubling on the soprano by the early 1970's (Gridley:296). Due to the popularity of John Coltrane, big bands and studio orchestras began using the soprano to a large extent (Berendt:92). According to Gridley (p. 297) the soprano saxophone's attraction is basically threefold. In part it was the result of Coltrane's influence. In addition the instrument was favoured for the fresh, new sounds it could add. Its (penetrating) sound also had practical advantages as its range and tone quality helped players to be heard over the loud rhythm sections with increased drums and amplified instruments used in the 1970's. The saxophone section's range was therefore extended.

Arrangers incorporating soprano sounds into this range included Quincy Jones, Oliver Nelson, Gil Evans, Thad Jones, Gary McFarland and, later, Toshiko Akiyoshi (Berendt:192).

Established alto and tenor players who also took up the soprano saxophone included **Oliver Nelson, Cannonball Adderley** and **Sonny Rollins** only briefly, **Dexter Gordon, Budd Johnson, Jerome Richardson, Sam Rivers, Lucky Thompson** (Kernfeld, 1991, V2:423), **Charlie Mariano, Roland Kirk, Zoot Sims, Dave Liebman, Barbara Thompson** in Europe, **Joe Farrell, Azar Lawrence** and, most importantly, **Wayne Shorter** who influenced many of these players (Berendt, 1982:193).

In free jazz the soprano was used by Steve Lacy and **Evan Parker**, who was influenced by Lacy (Kernfeld, V2:423). Other important free-jazz players of the soprano instrument were found in and around the AACM: **Anthony Braxton, Joseph Jarman, Roscoe Mitchell, Oliver Lake** and **Julius Hemphill** (Berendt:194). A more recent soprano specialist, **Jane Ira Bloom**, has developed an individual style centred on a powerful tone (Kernfeld, V2:423).

Not only carrying on where the clarinet left off, in a certain sense the soprano was also influenced by tenor saxophone playing. Since free jazz, many tenor players "overblow" their instruments - going into the range of the alto and soprano sax. This is reminiscent of the falsetto sound of gospel and blues vocalists. The tenor thus becomes "two or even three instruments in one", namely tenor, alto and even soprano. While the overblown tenor is a very intensive, ecstatic sound, it is musically rather limited. For this reason the soprano merely continues where the tenor, when overblown, leaves off and a tenor player who overblows and plays the soprano has an entire range under his command. This is the reason that many soprano players were initially falsetto tenor specialists, for example, Joseph Jarman, Roscoe Mitchell, Sam Rivers, **Pharoah Sanders, Archie Shepp** and **John Surman**.

Musicians who have played soprano in records with fusion, rock and funk music, are Wayne Shorter, **Tom Scott, Steve Marcus, Ernie Watts, Ian Underwood, Grover Washington, Ronnie Laws**, Barbara Thompson (Berendt:192-194) and Dave Liebman (Gridley, 1988:320).

Developing out of Art Blakey's Jazz Messenger groups and known as the best saxophonist of the Miles Davis Quintet from 1964 to 1970, Wayne Shorter for the first

time played soprano on a record in 1969, on "In a Silent Way". "Bitches Brew" soon followed. He aestheticised John Coltrane's legacy and combined the latter's meditativeness with the lyricism of Miles Davis. As a sopranoist, Shorter was one of the greatest improvisers in jazz. In the 1970's he was a member of Weather Report, one of the most successful fusion groups and contributed enormously towards the soprano's rise to most favoured horn in jazz-rock and fusion music.

In the vein of contemporary aestheticism, "pure" soprano playing is cultivated by the Norwegian **Jan Garbarek** and by **Paul Winter** as well as in unaccompanied duos and chambermusic-like formations by, for example, Dave Liebman (Berendt, 1982:193/4).

The next saxophone to be discussed is the alto.

6.2.4.2 The alto saxophone

It was only in the swing era that the history of the alto saxophone really began. According to Berendt (p. 194), a trio of players (like the clarinet trio Jimmy Noone-Johnny Dodds-Sidney Bechet) set the pace for everything played on the alto saxophone during the 1930's: Johnny Hodges, Benny Carter and Willie Smith. Before discussing them, it is necessary to take note of the important musicians preceding them.

The role of the alto in big bands has generally been to lead the saxophone section. Some players from the early period of jazz were recognised as able section leaders and as good soloists, for example, **Johnny Hodges** (with Duke Ellington), **Charlie Holmes** (with Luis Russell), **Earle Warren** (with Count Basie) and **Willie Smith**.

The principal innovators of the solo tradition for the alto saxophone, established in the mid-1920's, were **Jimmy Dorsey** and **Frankie Trumbauer**. A showy player, Dorsey, as early as 1926, used false fingerings[23] and multiphonics on two versions of

[23] By using false fingering (a combination of the skilful use of embouchure and fingering), harmonics may be produced and the upper register can be extended (Fordham, 1993:67).

"That's no Bargain", recorded with Red Nichols. He was influenced partially by Rudy Wiedoeft; this influence can occasionally be heard in technical display pieces, like the 1930 version of "I'm just wild about Harry". Trumbauer specialised in alto and C-melody saxophones (Kernfeld, 1991, V2:422). He was a melodic yet precise soloist who used very slow vibrato (Gridley, 1988:73). He introduced a new lightness into saxophone playing and with his delicate, *cantabile* phrasing and clear, light tone he influenced numerous alto and tenor players (Kernfeld, V2:422), notably Lester Young (Gridley:73).

Other early players included arranger **Don Redman**, an occasional alto solo player who had a great impact on the development of the 1920's and early 1930's big-band sound (Berendt, 1982:195), and **Hilton Jefferson** who was also well known in the 1930's.

Returning to the Hodges-Carter-Smith trio: Johnny Hodges joined Duke Ellington's band in 1928 and his solos and elegant, smooth style soon became well-known features. His alto saxophone playing displayed a mixture of a singing blues style (recognisable by the held and bent pitch of long notes) and Sidney Bechet's formulaic set-piece constructions (Kernfeld, V2:422).

In addition to his being a fine improviser and demonstrating a warm, expressive vibrato (Berendt:194), he also displayed an unusually deep, rich, full-bodied tone, a romantic approach to ballad playing, a natural rhythmic feel and excellent sense of timing (his playing swung easily), and demonstrated a remarkably smooth way of gliding from note to note (portamento, or called "smearing") (Gridley:118).

Woody Herman can be regarded as the best known of the many Hodges disciples. His Hodges-inspired solos stand in contrast to the playing of younger, more modern musicians (Berendt:194). Other saxophonists influenced by Johnny Hodges include Eddie Vinson, John Coltrane and, in the 1970's and 1980's, Jan Garbarek (Gridley:118/9).

With his buoyant clarity and airiness, **Benny Carter** stands opposite Johnny Hodges's melancholy and earthiness. Carter is a very versatile jazz player, being

significant as alto saxophonist, arranger and orchestral leader; he was also prominent as trumpeter, trombonist and clarinettist (Berendt, 1982:195). Carter also had a warm, rich, rounded tone quality. His precisely executed, intelligent and harmonically-orientated solos paved the way for the alto saxophone styles of modern jazz (Gridley, 1988:99).

Willie Smith, a soloist in Jimmy Lunceford's band in the 1930's, had a highly acclaimed solo in Lunceford's "Blues in the Night". Smith was an excellent lead saxophonist in big bands as well as a very powerful, expressive improviser (Berendt:195).

The greatest contribution to bop alto saxophone playing was made by **Charlie Parker**, whose sound, instead of being full and sweet as in the swing era, was dry, with a bite to it (Gridley, 1992:83). It showed a unique personality and colour as well as body and carrying power, which he achieved by generally using a hard reed and an open lay mouthpiece (Kernfeld, 1991, V2:422). He improvised with lightning speed yet with clarity and ease and his melodic imagination and command of the instrument were extraordinary.

His improvisations (and compositions) gave rise to an entirely new way of playing. His improvisations showed inspiration from classical music, pop tunes, blues, early jazz hornmen and Lester Young. His increased use of melodic ideas in improvisations and double-time figures and his faster tempos inspired other modern players (Gridley:83). Kernfeld (V2:420) notes that his technical virtuosity (on the alto) served as inspiration for tenor and baritone saxophonists to attempt a greater level of facility on their more cumbersome instruments.

Charlie Parker's influence was still strongly felt during the 1950's (and after) and even appeared to be increasing. An early alto (and tenor) player to be influenced was **Sonny Stitt**. His clear and expressive alto style was reminiscent of Parker. This influence can also be detected in the music of **Leo Wright**, **Lou Donaldson** with his strong blues emotion and **Cannonball Adderley**, highly successful until his death with the soul- and funk-inspired music of his quintet (Berendt:196). This

instrumentally proficient player was an excellent improviser with an earthy, legato ("blues drenched") yet energetic style and a deep, full tone (Gridley, 1992:132).

Other players include **Jackie McLean** who combined Parker's blues feeling with a less restrained expressiveness, **Sonny Criss** who combined the old blues tradition with the music of Parker, **Charles McPherson**, the outstanding arrangers **Gigi Gryce** and **Oliver Nelson**, and **Frank Strozier** and **James Spaulding** who both mark the transition to free jazz. **Phil Woods**, who transformed the Parker heritage into contemporary jazz, also displays the Parker influence (Berendt, 1982:196). Other Parker-inspired saxophonists include **Arne Domnérus**, **Charlie Mariano**, **Ornette Coleman** and **Eric Dolphy** (Kernfeld, 1991, V2:422).

It was only at the start of the cool era that the next important figure emerged (Berendt:195). Charlie Parker's approach to the alto had as alternative, indirectly, the tenor playing of Lester Young, as adapted by **Lee Konitz** (on alto) and Warne Marsh (on tenor). Coming out of the Lennie Tristano school, they realised that softer reeds and a smoother (calmer, more singable) melodic style provided a different method for approaching bop (Kernfeld, V2:422). Konitz performed with a slow vibrato and a dry, light tone. From the mid-1950's his style gradually changed (Gridley, 1988:179/80). Many jazz elements have been absorbed and incorporated into Konitz's music. One of the truly great jazz improvisers, Konitz gained special attention in the 1970's with a nonet (Berendt:196).

Besides Charlie Parker and Lee Konitz, **Art Pepper**, **Paul Desmond** (Kernfeld, V2:422), **Bud Shank** and **Lennie Niehaus** also found individual new directions (Gridley:180). Pepper developed a Parker-influenced style of profound emotionality. Desmond was particularly successful as altoist (a true lyricist) in the Dave Brubeck Quartet (Berendt:196). He was a cool, economical and melodic improviser with a dry, light tone and one of the first jazz altoists to experiment with the saxophone's altissimo (or extreme high) register (Gridley:186).

While the jazz scene was still dominated by the playing of Charlie Parker, Ornette Coleman appeared (Berendt:197). Although controversial, his saxophone playing affected a variety of musicians, even John Coltrane and Sonny Rollins. His style and

soft, pure, legato sound, with its singing, folk-like quality, remain unmistakable (Kernfeld, 1991, V2:422). According to Gridley (1988:229) he seems to have lacked the total instrumental proficiency of players like Lee Konitz and Charlie Parker.

Another altoist in this group is Eric Dolphy whose influence was still felt in the 1980's. He developed out of the groups of Chico Hamilton and Charles Mingus and made valuable recordings with trumpeter Booker Little and with his own groups (Berendt, 1982:197). While his rhythms and phrasing clearly derive from Parker, Dolphy's choice of pitches is very dissonant and unpredictable. His technical achievements, including the astonishing ability to leap fluently between registers, have been widely admired (Kernfeld, V2:422).

Ornette Coleman's and Eric Dolphy's playing had a liberating effect on alto players. The first to be affected were, among others, **John Tchicai**, **Jimmy Lyons** and **Marion Brown**, followed by **Mark Whitecage**, **Byard Lancaster**, **Carlos Ward** and **Ken McIntyre**. Also influenced were musicians more or less connected with the AACM scene, namely **Anthony Braxton**, **Roscoe Mitchell**, **Joseph Jarman**, **Oliver Lake**, **Julius Hemphill**, **Henry Threadgill**, **John Purcell** and **Dwight Andrews**.

Marion Brown combines virtuosity and clarity with the possibilities of free jazz and commands the whole stylistic range of his instrument. Julius Hemphill collaborates a lot with film, video and theatre. Joseph Jarman, who combined his improvisations with modern black poetry, and Roscoe Mitchell, an outstanding soloist on unaccompanied alto, founded the Art Ensemble of Chicago (Berendt:197). Jimmy Lyons's individual approach to free jazz was based on Parker and slightly influenced by Dolphy. Other Coleman followers included **Gennady Gol'shteyn** and **Vladimir Chekasin** (Kernfeld, V2:422).

Anthony Braxton[24] was responsible for introducing a vast number of people to the music of the jazz avant-garde. His main instrument is the alto clarinet; his other instruments include the clarinet, sopranino, bass and contrabass clarinets, flute and

[24] Anthony Braxton is also an improviser and composer. As improviser he was shaped by Charlie Parker and Paul Desmond, as composer he was affected by Arnold Schoenberg, Anton Webern, John Cage, even Johann Sebastian Bach (Berendt, 1982:198).

alto flute (Berendt, 1982:197). According to Gridley (1988:276) the solo lines of this highly imaginative musician do not resemble standard modern jazz (Charlie Parker/John Coltrane) approaches, nor does his music really swing in the jazz sense.

Some non-Americans also have a similarly wide stylistic range in their playing, for example, the Japanese **Akira Sakata** and **Kenjo Mori**, Englishmen **Mike Osborn** and **Trevor Watts**, and the South African **Dudu Pukwana** who combines African music with Charlie Parker (Berendt:197).

In fusion music noteworthy altoists are **David Sanborn**, **Ian Underwood**, **Fred Lipsius** and **Elton Dean** in England and **Sadao Watanabe** in Japan.

Fed by swing music as well as bebop and John Coltrane, there existed a powerful mainstream movement of the alto saxophone. Representatives include **Sonny Simmons**, **John Handy**, **Eric Kloss**, **Gary Foster**, **Richie Cole**, **Bobby Watson**, **Jerry Dodgion**, **Arnie Lawrence**, **Joe Ford**, **Arthur Blythe**, **Sonny Fortune** and Charlie Mariano. Ford and Fortune became known through their collaboration with pianist McCoy Tyner. Kloss, Cole and the Polish player **Zbigniew Namyslowski** are timeless improvisers. These musicians prove that Charlie Parker's influence existed in the 1970's and 1980's. A powerful altoist with a moving expressiveness, Blythe displays Parker's influence as well as that of Johnny Hodges and Ornette Coleman.

Charlie Mariano commanded the widest range of styles of all the alto saxophonists. Starting out in 1941, his playing was affected by that of Hodges and later Parker. He played in the Stan Kenton band in the mid-1950's and with Charles Mingus in the early 1960's before moving to Japan. There and in Malaysia and India he studied and incorporated Indian music. He took up the soprano saxophone and studied a type of Southern Indian oboe. He moved to Europe in the early 1970's where he came into greater contact with jazz-rock and fusion music (Berendt:198).

Following on the alto instrument is what is probably the most played saxophone of all, namely the tenor saxophone.

6.2.4.3 The tenor saxophone

The history of the tenor saxophone appears to be the opposite of that of the clarinet. The latter begins with any number of excellent players and then seems to decline to only a few noteworthy musicians, while in the history of the tenor sax its popularity grew from one important player to a wealth of significant tenorists (Berendt, 1982:199). When not playing a solo, the role of the tenor in ensembles has generally been that of a supporting voice where it played, for example, a line beneath the lead alto in a big band, or doubled a trumpet melody an octave lower when performing a bop theme. However, its solo role is of the greatest importance. Within its own section of a big band as well as within the band as a whole, it is the principal solo voice. From the swing era onward it has often figured equally prominently in small groups (Kernfeld, 1991, V2:421).

To better follow the development of the tenor saxophone in the hands of the different musicians who played it, the rest of this section will be discussed namely with regard to the:

* first "school" of tenor saxophone style
* second "school" of tenor saxophone style
* third "school" of tenor saxophone style
* fourth "school" of tenor saxophone style, and
* avant-garde and fusion tenor saxophone style.

Leading the **first "school" of tenor saxophone style** is **Coleman Hawkins**, the "father" of jazz tenor saxophone playing, who can be regarded as the first major jazz saxophone improviser. He started his career playing clarinet (his arpeggiated lines owe something to clarinet styles of the day) but after 1924 he was seldom heard on any other instrument than the tenor saxophone. He did not merely adapt the style of the clarinet but developed an original style designed specifically for the saxophone.

His sound or tone was large and dark (deep-toned and husky, a voluminous sonority) with a wide vibrato; this powerful sound coupled with powerful emotion and drive (aggressive delivery of his lines) were characteristic of his playing. In addition to his excellent command over his instrument, he displayed great harmonic awareness

through his highly technical patterns (Kernfeld, 1991, V2:421). His improvisations display his interest in the understanding of chord progressions more so than many other pre-modern players - rather than being a melodic improviser, devising new melodies, he seems to have been primarily a harmonic improviser (Gridley, 1992:55).

Technically Hawkins became more accomplished during the 1920's and, in progressing to a smoother articulation, abandoned the use of devices like slap-tonguing[25]. His command of the upper register was extended, heard on "Body and Soul" (1939, it ascends to the third G above middle C, sounding the second F above) (Kernfeld, V2:421). In the 1940's he adjusted to newer styles, despite his comparative lack of fluid swing and smoothness (Gridley, 1988:97).

Coleman Hawkins had become the role model for most jazz tenor saxophonists by the late 1920's. His influence is apparent in the basic approach of **Charlie Barnett**, **Tex Beneke**, **Vido Musso**, **Chu Berry**, **Herschel Evans** and **Ben Webster**, and a later generation including **Ike Quebec**, **Illinois Jacquet**, **Arnett Cobb**, **Buddy Tate**, **Al Sears** and the modern stylist **Don Byas** (Kernfeld, V2:421). Others included **Eddie "Lockjaw" Davis**, **Frank Wess**, **Lucky Thompson**, **Georgie Auld** and **Benny Golson**.

Chu Berry came closest to Hawkins's style of playing and was very popular during the second half of the 1930's while Hawkins was in Europe. One of his famous solos was on "Ghost of a Chance". Arnett Cobb, a member of Lionel Hampton's band in the early 1940's, had a wild playing style. Herschel Evans played "Blue and Sentimental", the most famous tenor solo in the old Count Basie band. Stylistically, he was Lester Young's opposite in the Count Basie Band, a contrast that Basie saw remained in most of his bands from then on (Berendt, 1982:199). An excellent ballad player, Evans performed with grace and smoothness and with a fast vibrato. His preference for the low register is exemplified by his deep, dark tone (Gridley:136).

In his 1950's band **Frank Foster** (who continued to lead Basie's band after his death and who, in the 1980's, became famous as arranger and leader of a big band)

[25] "Slap-tonguing" is associated with entertainers rather than jazz musicians (Stockton, 1996).

represented the "modern" trend while Frank Wess (later replaced by Eddie Davis) represented the Hawkins school (Berendt, 1982:199). Buddy Tate was a member of Basie's band before and after Herschel Evans. Later he fell into obscurity until the 1950's and 1960's when the mainstream wave brought him renewed attention. He enriched the style of the classic Harlem big bands with modern rhythm 'n blues tendencies.

Don Byas was known for his "sensuous" vibrato and ballad interpretations (Berendt:200). Drawing from Coleman Hawkins's harmonic advances and Art Tatum's complex piano style, Byas often double-timed and favoured adding new chords to a tune and then enriching his improvisations with both the original and new chords. He was an energetic and technically proficient player, melodically daring and harmonically well developed. Displaying elements of both pre-modern and modern jazz, Byas is best regarded as a transitional figure (Gridley, 1988:98/9). A master of sweeping, tuneful melodic lines, Lucky Thompson worked with modern jazz musicians and through his improvisations united the best of the Hawkins and Young jazz tenor styles.

Of all the Hawkins school musicians, Ben Webster (who developed his own unique approach) had the strongest influence, reaching as far as the modern jazz of the 1940's and even the 1970's. He was certainly a master of slow ballads, providing a model for how to play them. He created a very sensual effect by combining his rich, breathy tone, slow, marked vibrato, delayed delivery of notes and overall "laid back" impression. By transforming his sound from smooth and soothing to rasping and hoarse he could change the music's character (Gridley:119). In the early 1940's he recorded one of his most famous solos, "Cottontail", while with the Duke Ellington band.

Al Sears replaced Webster in 1943. He wrote the hit rhythm 'n blues piece "Castle Rock". Later, Ellington's featured tenor in the Webster tradition was **Paul Gonsalves**. His marathon tenor displays - fast, dry runs in flowing motions, virtually free from honks and repeated notes - were legendary (Berendt:200). He had a soft, diffuse tone and a unique style performed with a certain urgency, heard on Ellington's "Take the 'A' Train" (1950) (Gridley:120).

Tenorist and arranger Benny Golson is an excellent stylist, though cast in a rich ballad style mould. One of his most beautiful pieces, full of sadness, is "Out of the Past" (Berendt, 1982:200). Both Golson and Lucky Thompson drew from Don Byas's approach (Gridley, 1988:99). Illinois Jacquet could extend the range of the instrument into the extreme heights of the flageolet before modern free-jazz tenorists. He played his famous solo on "Flyin' Home" while in Lionel Hampton's band, and was well known with the early tours of Norman Granz's Jazz at the Philharmonic.

Leading white tenorists of the Coleman Hawkins school were Georgie Auld, **Flip Phillips** and **Charlie Ventura**. Phillips was popular with the Jazz at the Philharmonic but later (in the mid-1940's in Woody Herman's band and later) played excellently structured ballads with a polished Hawkins sound. Known through the medium-sized groups he led on and off from 1947 into the 1950's, Ventura did a lot to popularise bop (Berendt:200/1).

Starting out as a Hawkins follower but soon developing a way of his own (Kernfeld, 1991, V2:421), **Bud Freeman** was the most compelling Dixieland tenor yet also studied with Lennie Tristano in the 1950's. He remained active in the 1980's.

The next important musician (in the 1940's and especially the 1950's). in the development of the tenor saxophone in jazz, and the leader of the **second "school" of tenor saxophone style**, was **Lester Young**[26] (Berendt:201). It was only by the late 1930's that Young's influence became widely apparent. His playing differed markedly from that of Coleman Hawkins (in tone, melody, phrasing and rhythm), showing C-melody saxophonist Frankie Trumbauer's influence as well as that of altoist Jimmy Dorsey. Younger musicians soon adopted his style as an alternative to that of Hawkins (Kernfeld, V2:421) with its rich ornamentation, deep, heavy tone and fast vibrato. Modern jazz saxophone playing found a model in Young's conception of rhythm, phrasing, vibrato and tone-colour (Gridley:132).

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[26] Characteristic of Coleman Hawkins is his big, strong, voluminous tone and of Lester Young his lyrical, sweeping lines. It would appear that the tension (contrast) between Hawkins's sonority and Young's linearity is the tension that underlies the history of the tenor sax. It is already present in the following representatives of the Hawkins school: Don Byas, Lucky Thompson, Paul Gonsalves, Flip Phillips and Charlie Ventura. Another group of tenormen are stylistically followers of Young but tend towards the Hawkins sonority. The most important is Gene Ammons (Berendt, 1982:201).

Lester Young achieved his light, smooth, beautiful singing tone (the essence of his tenor style, in contrast to Hawkins's aggressive sound) by originally using a metal mouthpiece. Instead of the constant wide vibrato of Hawkins, Young used a slower and much more varied vibrato that fitted each phrase. He was interested in the shaping of the melodic line and not so much in technical and harmonic exploration (Kernfeld, 1991, V2:421). Young's concept of melody (which was advanced yet straightforward) and phrasing influenced not only saxophonists, but jazz performance on many instruments, including trumpet and guitar (Gridley, 1992:62/3).

According to Berendt (1982:202) the Lester Young school may, in simplified terms, be grouped into two sections. On the one hand there are the tenorists who linked Young's ideas to those of bop[27], and on the other hand there is the modern school of Lester Young classicism, in which the bop influence diminished among younger musicians.

Where the first section is concerned, the most important players were **James Moody**, **Budd Johnson**, **Wardell Gray**, Frank Foster and the forerunners of Sonny Rollins.

Altoist, flutist and tenorist James Moody was one of the more remarkable bop musicians. His often humorous playing matured and mellowed during the 1970's. He played with Dizzy Gillespie in 1960 and 1980. Budd Johnson emerged from such influential bop big bands as those of Earl Hines, Boyd Raeburn, Billy Eckstine, Woody Herman and Gillespie and incorporated contemporary trends into his playing. Wardell Gray was an important musician. His work displayed bop phrasing, Lester Young's linearity as well as his own unique mobility and hardness of attack.

Wardell Gray stands centrally to the 1950's tenor movements, between the "Four Brothers" and the Charlie Parker school led by Sonny Rollins (discussed shortly). In the former the Lester Young classicism was strongly promoted (Berendt:202). Musicians belonging to this classicism included **Allen Eager**, **Stan Getz**, **Zoot Sims**, **Al Cohn**, **Jimmy Giuffre**, **Herbie Steward**, **Bob Cooper**, **Buddy Collette**, **Dave**

[27] Because of the still too strong Lester Young influence, only a few tenor players could (strictly speaking) initially be considered as bop musicians, namely Wardell Gray, James Moody, the early Sonny Rollins, Dexter Gordon and Allen Eager (Berendt, 1982:202).

Pell, Jack Montrose, Richie Kamuca, Bill Perkins and **Don Menza** who is also an excellent big-band arranger. The Austrian **Hans Koller** belonged among these players.

Many of these players were connected with Woody Herman and/or the West Coast jazz scene. It was there, in Los Angeles in 1947, that the "Four Brothers sound" was developed. The original four tenors, playing arrangements by Gene Roland and Jimmy Giuffre, were Stan Getz, Herbie Steward, Zoot Sims and Giuffre. Having heard their sound, Woody Herman, about to form a new band, hired Sims, Steward and Getz and added the warmth of baritone player Serge Chaloff to the tenor combination.

"Four Brothers", a piece written for Herman in 1947 by Giuffre, made the new sound famous and gave rise to the name of the sound. Its warmth and suppleness became the sound-ideal of cool jazz. Along with the Miles Davis Capitol sound it became the most influential ensemble sound in jazz up to Davis's "Bitches Brew". Giuffre's tenor playing has a great affinity for cool blue notes. It shows his deep love of folk melodies and knowledge of modern "classical" chamber music (Berendt, 1982:203,205).

Many tenorists passed through the Four Brothers saxophone sections of the various Herman bands during the following years, for example, Al Cohn, **Gene Ammons**, Jimmy Giuffre, Bill Perkins, Richie Kamuca and many others.

Broadly speaking these musicians were modern representatives of the Basie-Young tradition. Zoot Sims and Al Cohn, however, were affected harmonically and to an extent stylistically by Charlie Parker (Berendt:203). A vital improviser, Sims was the most swinging of the Brothers. By emphasising the upper ranges of the tenor saxophone he could lend to it an alto sound. He also created a personal style on the alto and later the soprano instruments. As player, arranger and leader, the expressive musician Al Cohn reflected the turn towards Basie-Young classicism.

Allen Eager's playing displays the strongest Charlie Parker traces, heard on his solos with the Buddy Rich big band in the mid-1940's.

An outstanding white jazz musician, Stan Getz was also an excellent jazz improviser and a virtuoso tenor player. It was mainly through his ballad interpretations that he became known (Berendt, 1982:204). These slow, pretty pieces demonstrated his sensitivity and elegance when performing melodies (Gridley, 1992:97). His preference (during the 1950's) for very fast tempos was Parker-inspired (Berendt:204).

According to Gridley (p. 97) he soon developed his own personal style with an original melodic and rhythmic vocabulary, performed in his light tone and demonstrating his graceful approach to the instrument. He made interesting recordings in 1953 with guitarist Jimmy Raney and in 1954 with trombonist Bob Brookmeyer. In 1961 Getz was introduced to bossa nova by guitarist Charlie Byrd. Getz had many great hits with Brazilian music, initially with Byrd ("Desafinado", 1962), later without him. After the bossa nova wave died down in the mid-1960's, Getz combined his classicist Young legacy with more expressive elements, originating mainly with Sonny Rollins (Berendt:204).

Musicians who, according to Berendt (p. 205), do not fit into either of the "sections" or groupings within the Lester Young school, include **Paul Quinichette**, **Brew Moore** and **Warne Marsh**, a product of the Tristano school. He has his own fluid style and during the 1970's and early 1980's attracted much attention with duets recorded with very young musicians.

A musician with an overwhelming influence during the second part of the 1950's, and the leader of the **third "school" of tenor saxophone style**, was **Sonny Rollins**. Within his style he combined the rhythmic complexity, forceful wit and virtuosity of Charlie Parker's alto saxophone style with Coleman Hawkins's gruff, voluminous sound and a sense of phrasing and structure in the style of Lester Young (Kernfeld, 1991, V2:422). This he developed into his own, very individual sound (Berendt:205). He played with a rough, hard, dry sound and slow vibrato. Overall, his playing sounded aggressive and frequently displayed staccato-style phrasing.

This excellent and imaginative improviser's solos told a musical story, making listeners want to become part of it. He streamlined his style during the 1960's,

exploring less conventional approaches to improvisation, while during the next two decades his speed decreased and his sound became courser and broader, making his playing appear simpler and funkier (Gridley, 1992:133/4).

Other musicians, **Sonny Stitt** and, in particular, Dexter Gordon, then also played the way Sonny Rollins did (Berendt, 1982:206). Stitt, who also played alto saxophone, was known not only for the ease with which he played, but also for his instrumental speed and the high level of consistency and precision as well as his extraordinary command of his instrument. Essentially, he developed a homogeneous method (consisting of a combination of the ideas of Charlie Parker, Lester Young and himself) that handled the whole range of common bop chord progressions and tempos (Gridley, 1988:169).

Dexter Gordon was an excellent bop tenor player. In 1944 he and Gene Ammons (in "Blowing the Blues Away", a recording of Billie Eckstine's band) laid the foundation for the musical practice of "battles" and "chases" (Berendt:206). Gordon's tone was dark and deep and though rather aggressive, his style appears to have been easy with a sense of authority and logic and continuity in his solos (Gridley, 1992:94/5). In the early 1960's Dexter Gordon moved to Europe where for years he was one of the central figures of European jazz. But shortly after returning to New York in 1976 he triggered the renaissance of bop. While already very influential on the tenor scene, he now became important to many musicians - on all instruments - of today's jazz scene in general (Berendt:210).

Kernfeld (1991, V2:422) states that many tenor saxophonists since the mid-1950's were influenced by Sonny Rollins's characteristic sound and authoritative personality, for example, Joe Henderson, Yusef Lateef, Roland Kirk, **Barney Wilen** and others.

Before continuing with the final "school" of tenor saxophone style, it should be noted that Berendt (p. 206) is of the opinion that some tenorists stand independently of both the Sonny Rollins and John Coltrane schools, although Coltrane may indirectly have influenced some. They were **Yusef Lateef**, **Roland Kirk**, **Hank Mobley**, **Johnny Griffin**, **J.R. Monterose**, **Charlie Rouse**, **Billy Mitchell**, **Stanley Turrentine**, **Booker Erwin**, **Teddy Edwards**, **Clifford Jordan**, **Jack Montrose**, **Bobby Jones**

and others. Kernfeld (1991, V2:422) believes that the brilliant improviser and composer and Coltrane's younger contemporary, Wayne Shorter, falls somewhere between Rollins and Coltrane.

As early as the 1950's, Yusef Lateef became the first jazz player to try to incorporate elements from Oriental and Arabian music into jazz, thus creating inspiring, exciting recordings. Aside from tenor, he also played a diverse range of flutes, the oboe and the bassoon. One of the most vital, communicating modern jazz musicians, the blind Roland Rahsaan Kirk regarded jazz as "black classical music", a tradition he incorporated into the sounds of the 1970's. Many of these musicians, in particular Sonny Rollins and Kirk, have a special relationship to rhythm. On the one hand they move far away from the basic beat and on the other they never lose contact with it, thus developing an exciting, intense rhythmic tension in which the real stimulation of their playing lies (Berendt, 1982:207).

Influenced by Charlie Parker, **John Coltrane**, the leader of the **fourth** and final **"school" of tenor saxophone style**, however, soon moved in different directions (Kernfeld, V2:422), establishing his own unique sound by 1955. His sound was rough and dark with a biting quality and great power, emotion and intensity. His remarkable speed and agility, coupled with his penetrating sound and command of the instrument, inspired many saxophonists. His fascination for (difficult) chord changes (in his pre-1960's playing) eventually led to multi-noted playing and the so-called "sheets of sound". His modal style and simultaneous collective improvisation were also influential (Gridley, 1992:135/6). Coltrane also made much use of multiphonics, overblowing and the high register (refer p. 497).

Elements of John Coltrane's sound and his typical melodic formulae, or at least an awareness of them, were noticeable in the playing of most late twentieth-century tenorists, including **Bob Berg**, **Mike Brecker**, **Dave Liebman**, **Sonny Fortune**, **George Coleman**, **Joe Farrell**, **Charles Lloyd**, **Steve Grossman** and **Branford Marsalis** (Kernfeld, V2:422).

Berendt (p. 208) classifies the Coltrane "students" very generally into two groups, namely those within the boundaries of tonality, and those outside. The Coltrane

model is stronger and more immediately perceptible among the former; for the latter Coltrane's impulses are "liberation" only in general terms, therefore their own individuality comes into play much more clearly.

The first group included musicians as diverse as **Joe Henderson**, George Coleman, Charles Lloyd (whose group of the late 1960's was a forerunner of the jazz-rock bands), Joe Farrel who combines contemporary sensitivity with the power of a more conservative tenor style, **Carlos Garnett**, **Billy Harper** who incorporates elements of gospel music into his playing, and **Sam Rivers**. The latter was almost a father figure to the New York avant-garde of the 1970's and formed the bridge to the next group of tenors. Younger players included **Pat LaBarbera**, **Ricky Ford** and **Michael Stuart**, all of whom tend towards the 1970's and 1980's "Coltrane Classicism" that seems to have become the true contemporary mainstream of jazz.

Joe Henderson led the bop tradition into the post-Coltrane era jazz (Berendt, 1982:208). He not only had a high level of instrumental proficiency but was also a very accurate player (even with quick figures) who had a hard shiny tone, loved variety, could swing conventionally and varied the speed of his vibrato. Originally a hard-bop player, he blended well with the newer styles of the 1960's (Gridley, 1988:201).

Finally, with regard to the **avant-garde and fusion tenor saxophone style**, it would appear that the "free tonal" avant-garde jazz group were the following: **Archie Shepp**, **Pharoah Sanders**, **Albert Ayler**, **Dewey Redman**, **John Gilmore**, **Fred Anderson**, **Joe McPhee**, **Frank Wright**, **Charles Tyler**, **Charles Austin**, and among the younger generation, **Chico Freeman**, **David Murray** and **David S. Ware**.

Archie Shepp mixed the traditions of Coleman Hawkins, Ben Webster and Duke Ellington with the experiences of free playing. In his tenor breaks, Albert Ayler incorporated folk dances, waltzes and polkas, dirges and march and circus music, in this way referring back to tradition (Berendt:208/9). For this reason his rhythmic and melodic approaches appear to have had more in common with folk and classical music than with jazz. His vibrato was always very natural and his music often strikingly voice-like. His extended high-register playing was performed with ease,

often sounding like fast, legato violin playing while his approach to improvising was technically very demanding (Gridley, 1988:234/5).

Pharoah Sanders's music had great musical and physical power. In 1966 he joined John Coltrane as second horn player of his group. By overblowing, he extends the range of the tenor into the upper registers of the soprano. Dewey Redman and Chico Freeman both play a combination of traditional and new jazz, traditional jazz played a new way.

A number of European tenorists also took up the free way of playing, many playing in a style completely their own. These included the Dutchman **Willem Breukner** and the German **Peter Brötzmann** who plays "tenor clusters" (all notes played at the same time, popular in free playing) with great intensity (Berendt, 1982:209). **Jan Garbarek** from Norway romanticised and aestheticised free jazz and developed a style of melodious and catchy clarity. The Englishman **Evan Parker**, a very individual player, created a style that was abstract and avant-garde, made use of falsetto and did not display a recognisable Coltrane or Coleman influence.

Other noteworthy European tenorists are the Germans **Heinz Sauer** and **Gerd Dudek**, the Frenchman **Francois Jeanneau**, the Swede **Bernt Rosengren**, the Finn **Juhani Aaltonen**, the Polish players **Tomasz Szukalski** and **Leszek Zadlo** and the Englishman **Allen Skidmore**.

Some tenorists were influenced by rock and fusion music, for example **Wayne Shorter**, the most prominent of this group and a tenorist with strong bebop roots, Mike Brecker, **Benny Maupin**, **John Klemmer**, **Tom Scott**, **Wilton Felder**, the Argentinian **Gato Barbieri, Bob Malach** who convincingly transfers the great tenor tradition to fusion and jazz-rock (Berendt:210), Steve Grossman and Dave Liebman (Gridley:320).

Wayne Shorter was an intelligent composer with a gift for melody and a strong sense of continuity in his work. His broad-textured (and rather hard) sound rarely displayed vibrato, but he made up for it with numerous other expressive devices. He was influential, with his solos and compositions, in changing the sound of the Miles Davis

Quintet and, later, became a central figure in the 1970's jazz-rock group Weather Report, at which time his style changed dramatically. He made the transition from "conventional" jazz soloist to ensemble improviser in a new context. His compositional techniques influenced the music and musicians (Gridley, 1988:306/7).

The most significant neo-bop musicians were the following: the outstanding Mike Brecker, Bob Berg, **Dave Schnitter, Carter Jefferson, Larry Schneider** and **Eric Schneider**. **Von Freeman** can be included as only gaining recognition now due him thirty years ago.

It is especially the tenor saxophone that demonstrates the timelessness of the great black tradition. Musicians on the present scene include Dave Liebman, **Bennie Wallace, George Adams, Pete Christlieb, Ray Pizzi, Frank Tiberi, Sal Nistico, Hadley Caliman, Garry Windo, Lew Tabackin, Odean Pope** and many others (including players from the first group of John Coltrane musicians and neo-bop players) who grew into this group, even though their roots are different (Berendt, 1982:210/1).

Last on the list of discussion is the baritone saxophone, an instrument that did not have as extensive a history as the tenor saxophone, but nevertheless played a significant role in jazz.

6.2.4.4 The baritone saxophone

The baritone instrument is used as a melodic instrument or inner voice within a chordal texture far more often than as a bass instrument. Exceptions occur in, for example, Latin jazz, heard at the beginning of Dizzy Gillespie's "Manteca" (1947) where the baritone carries ostinato bass lines. The baritone is mainly heard in larger ensembles, notably in the saxophone sections of big bands.

The rich, large and powerful baritone playing of **Harry Carney**, the early representative of the baritone, was a basic ingredient of Duke Ellington's band sound (Kernfeld, 1991, V2:423) for almost fifty years (from 1926 to 1974). Called the "father" of jazz baritone playing, he was influenced by tenorist Coleman Hawkins.

Carney's playing provided a solid foundation for the band. While with Ellington he occasionally played clarinet and bass clarinet and sometimes performed feature numbers (e.g. "Serious Serenade") (Gridley, 1988:119). Until the mid-1940's Carney ruled the baritone scene.

The only other early baritone players were **Ernie Caceres** and **Jack Washington** who had a similar influence in Count Basie's band as Carney had had in Ellington's band (Berendt, 1982:211/2). Both Carney and Washington were capable, though rarely used, soloists and influenced other players (Kernfeld, 1991, V2:423).

With bop more baritone players emerged, the first being **Serge Chaloff**. He applied the new things played by Charlie Parker to the baritone and played bop with Woody Herman's important 1947 big band (Berendt:212). Another bop baritonist was **Leo Parker** (Gridley:147).

A clearly defined school of solo baritone playing only emerged in the 1950's when **Gerry Mulligan** and **Lars Gullin** arrived on the scene (Kernfeld, V2:423). Mulligan smoothed out Serge Chaloff's restless energy into cool sobriety. Beginning in the combos of Kai Winding and Chubby Jackson at the end of the 1940's, he later was a member of the bands of Claude Thornhill and Elliot Lawrence and took part in the Miles Davis Capitol Sound. He became an influential baritone voice of Basie-Young classicism from 1951 onward.

Aside from his significance as baritone player, composer, arranger and bandleader, his greatest importance lies in his being a catalytic personality. He was firmly rooted in the swing era's mainstream, heard on his recordings with swing musicians like Ben Webster, Harry Edison and Johnny Hodges (Berendt:212). With his light, dry sound Gerry Mulligan was also an inspiration to other players where his subdued and unhurried approach to improvisation was concerned (Gridley:184/5). He was especially influential on the West Coast whence the famous pianoless quartet came that first made his name famous in the early 1950's. Mulligan often took the place of altoist Paul Desmond in the Dave Brubeck Quartet in the late 1960's.

Bob Gordon had a true West Coast jazz baritone sound. He was a vital improviser, also a musician of Basie-Young classicism and made some very memorable combo recordings (in West Coast jazz) with tenorist and arranger Jack Montrose.

Influenced greatly by Charlie Parker and other great bop musicians, East Coast (and later European) baritonist **Sahib Shihab** has a powerful, convincing sound, without any mannerisms. His playing is not connected to the three modern "baritone styles" of Serge Chaloff, Gerry Mulligan and **Pepper Adams**.

Pepper Adams was responsible for a new wave of interest in the baritone saxophone. He went further than Mulligan and others of his generation (Berendt, 1982:212/3). Musicians admired him for his virtuosity, wit and hard-edged sound (Kernfeld, 1991, V2:423). He became the most powerful baritone player in bop and hard bop and remained so in the neo-bop of the 1980's (Berendt:213).

Other noteworthy players in the different fields of contemporary bop included **Ronnie Ross** (Kernfeld, V2:423), **Cecil Payne**, **Nick Brignola** who has been successful in neo-bop since the early 1980's, **Ronnie Cuber**, **Charles Davis** who during the 1960's showed a strong John Coltrane influence, **Bruce Johnstone**, **Bob Militelo**, **Jack Nimitz** and **Charlie Fowlkes**. These were big-band musicians almost all of whom played in Woody Herman's orchestra.

Among the free playing baritonists, only **Pat Patrick** (as a member of the Sun Ra Arkestra) and the Englishman **John Surman** became internationally known during the 1960's. Early in the next decade Surman made a complete switch to soprano. Because the baritone by nature tends towards certain standard phrases and effects, particularly in free playing, there appeared to be little happening in free baritone playing. During the 1970's this changed with **Henry Threadgill**, connected to the group Air, and World Saxophone Quartet musician **Hamiet Bluiett** who accented the lower registers (Berendt:212-214) and employed virtuoso techniques such as overblowing in the highest register.

From the 1960's **John Barnes** has used the baritone instrument in Dixieland and mainstream settings (Kernfeld, V2:423).

Aside from these four most important and most used saxophones, other members of the family exist which are not so common.

6.2.4.5 Other saxophones used in jazz

Other notable members of the saxophone family (including an electronic "instrument") occasionally included in jazz instrumentation are, namely the:

* sopranino saxophone
* C-melody saxophone
* bass saxophone
* contrabass saxophone, and
* Lyricon (an electronic controller).

The first is the **sopranino saxophone**, the highest pitched of the family, with a range about an octave above that of the alto. **Joseph Jarman** (from around 1969) and **Anthony Braxton** (from around 1973) have adopted it as a doubling instrument and both use it regularly to supply timbral contrast to their improvisations. It can be heard on Braxton's album "The Montreux-Berlin Concerts" (1975).

Another little-used saxophone is the **C-melody (tenor) saxophone** (in size approximately between the alto and the tenor), played well into the 1920's with **Frankie Trumbauer** as its principle exponent (Kernfeld, 1991, V2:423). This melodic and precise soloist performed with a light tone and rather slow vibrato (Gridley, 1988:73). Players such as Bud Johnson, Eddie Barefield and Lester Young modelled elements of their style on his. Musicians like **Stump Evans** (with King Oliver), **Jack Pettis** and **Spencer Clark** (with the California Ramblers) also used the instrument in the 1920's and in the 1980's revivalists **Bob Wilber** and **Kenny Davern** used it infrequently.

By the addition of keywork to the baritone saxophone, extending its range downward, the **bass saxophone** was made largely redundant in the big-band saxophone section. The bass was occasionally used as a substitute for the tuba or double bass. **Adrian Rollini** was its first and most significant exponent, developing a role for it as

novelty instrument. In his solos he played mostly in the upper register, effectively in the baritone's range.

Other noteworthy bass saxophonists included **Charlie Jackson** (with King Oliver), **Billy Fowler** (with Fletcher Henderson), Spencer Clark and later **Joe Rushton** and **Vince Giordano**. After 1945 **Boyd Raeburn**, Rushton (with Red Nichols in the 1950's) and **Charlie Ventura** still used the bass sax on occasion. In free jazz it has been used by Anthony Braxton, Joseph Jarman and **Roscoe Mitchell** (of the Art Ensemble of Chicago) and by **Vinny Golia**.

The **contrabass saxophone**'s range is about an octave below that of the baritone instrument. From around 1976 it has been used by Anthony Braxton for timbral variety, heard on "73°S Kelvin" on the anthology "Wildflowers 2: the New York Loft Jazz Sessions" (1976) (Kernfeld, 1991, V2:423).

While from the 1960's a variety of (short-lived) electronic and electric attachments have been devised to modify the sound of the saxophone, most players amplified the instrument in the usual way (Kernfeld, V2:418). The possibilities of electronic synthesisers that are sensitive to impulses produced by blowing (Fordham, 1993:65) and synthesiser controllers in the shape of wind instruments, for example, the **Lyricon** (refer p. 656) were explored by **Wayne Shorter**, **Sonny Rollins**, **Mike Brecker** and a few other musicians (Kernfeld, V2:418,420).

This then concludes the discussion of the (principle) melody or frontline instruments of the jazz band. The next important instrumental group is the rhythm section.

6.3 THE RHYTHM SECTION

The standard jazz rhythm section (or backrow) is made up of basically the following instruments, namely the:

* piano (which in jazz is regarded as a rhythm-section instrument)
* guitar
* double bass, and
* drum set.

6.3.1 The piano
(Appendix B, Transparencies 5a and 5b)

Notes are produced when activated keys cause rebounding hammers to strike against strings, a feature that distinguishes this keyboard instrument (Fordham, 1993:80). It has been the principle domestic instrument in Europe and America from the late eighteenth century. The modern piano's compass (on an eighty-eight-note keyboard) is slightly more than seven octaves, from the fourth A below middle C to the fourth C above middle C (Kernfeld, 1991, V2:309). A single note may be played or many notes may be sounded simultaneously, making the instrument well-suited to sustain unaccompanied performance (Fordham:80). Loudness can vary according to the force with which players strike the keys (Kernfeld, V2:309).

6.3.1.1 The use of the piano in the history of jazz

For better understanding of this section, it will unfold along the following lines, namely:

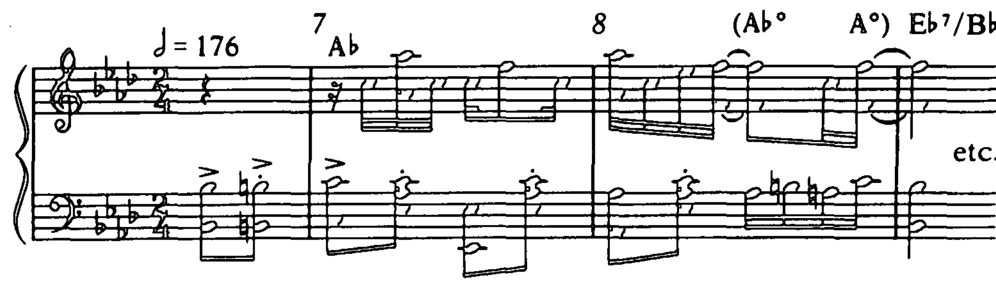
* early jazz piano
* jazz piano playing in the swing era
* moving towards bop
* after 1950
* moving towards free-jazz piano playing
* fusion and other styles of jazz piano playing, and
* establishing the electric piano in jazz.

6.3.1.1.1 Early jazz piano

Both as a solo instrument and in ensembles the piano was important in the development of early jazz. Early in the twentieth century it was a major form of home entertainment. Player pianos helped in spreading ragtime to a wide public while pianists in New Orleans and other southern cities during the same time developed the playing and harmonisation of the blues (Kernfeld, V2:309). According to Gridley (1988:61) early jazz piano and early jazz band styles appear to have developed separately. New Orleans bands did not include pianists - probably because pianos

could not be carried around and pianists could not provide the sound the early players wanted. However, all the bars, saloons, sporting houses and cabarets had pianists who played a lot of ragtime (refer pp. 130-167) (Berendt, 1982:220/1).

The percussive nature of the piano was perfectly suited for the syncopations of the music. The piano could also imitate a whole group. While the right hand played syncopated "raggy" figures, the left hand had a strict time keeping (rhythmic) function, alternating bass notes with chords in an um-pah manner. This formed the basis of the later stride style. One of the most typical and best known examples of ragtime piano playing is heard on Scott Joplin's "Maple Leaf Rag" (**Example 6.1**) (Kernfeld, 1991, V2:309).

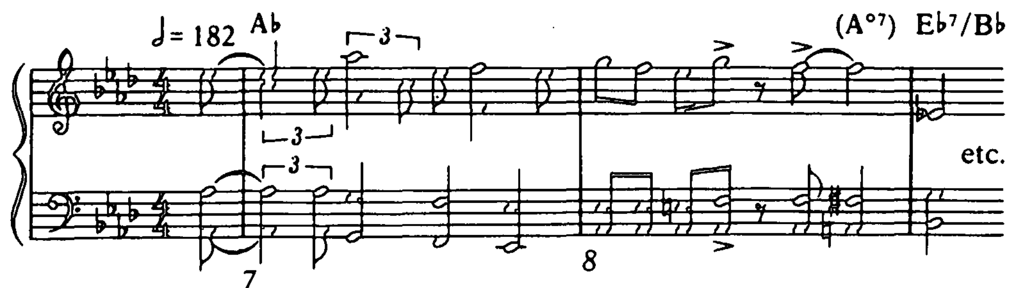


Example 6.1 "Maple Leaf Rag", Scott Joplin (as recorded on a piano roll in 1916) (Kernfeld, 1991, V2:309)

There was an increased sense of freedom in the development from ragtime to jazz. The left hand took on more linear aspects (walking octaves and tenths, melodic runs) and a bigger feeling of movement. The right hand was freed from reading composed ragtime melodies literally by a more liberal approach to rhythm, a growing use of swinging eighth notes and a freer treatment of the melody, illustrated in Jelly Roll Morton's recording of "Maple Leaf Rag" in 1938 (**Example 6.2**) (Kernfeld, V2:309).

Although the playing of **Jelly Roll Morton** was rather complex (a single piece could feature many dramatic devices and a variety of themes, with two or three lines being played at a time), his piano solos were well-organised and forcefully executed (Gridley, 1988:62/3). Using four beats to the bar, his playing had a true jazz feeling and moved away from ragtime's march-like rhythms (Kernfeld, V2:309). By

decreasing ragtime's embellishments and loosening its rhythmic feeling - making it lighter and more swinging - he helped bridge the gap between ragtime and jazz piano styles (Gridley, 1988:63).



Example 6.2 "Maple Leaf Rag" (as recorded by Jelly Roll Morton) (Kernfeld, 1991, V2:309)

Aside from Jelly Roll Morton, many other early New Orleans pianists existed before, during and after the actual New Orleans style. Only some were known outside of New Orleans, for example, **Huey "Piano" Smith**, **Champion Jack Dupree** and **Professor Longhair** (Berendt, 1982:221).

The early jazz pianist changed roles in ensembles to suit the varying needs of the group. Its percussive nature made the piano an ideal accompanying instrument (along with banjo and drums) for the wind and brass players. However, in the rhythm section the pianist was freer than other players and could add embellishments to the ensemble sound.

Occasionally used as a solo instrument (it could maintain a strongly rhythmic base line) to provide contrast to the group sound, the piano could also be used alone to accompany an improvised solo, for example, in Lil Hardin's composition "Sweet Lovin' Man" (1923), recorded with King Oliver's Creole Jazz Band. The duet between Earl Hines and Louis Armstrong on "Weather Bird" (1928) is shaped along the same lines but emphasises musical interchange and pianistic techniques. Generally, devices such as playing four chords to a bar, dividing the stride bass pattern between the hands and right-hand embellishments added over a stride left hand were adopted by Hines and other early pianists (Kernfeld, 1991, V2:310).

In early jazz, three streams of jazz piano playing could, broadly speaking, be identified, namely:

* stride
* boogie woogie, and
* horn-like piano playing.

The first early stream of jazz piano playing was that of the Harlem **stride** piano school. Originating around World War I, it was most directly associated with ragtime and grew out of it by way of the East Coast ragtime players (Kernfeld, 1991, V2:310). Harlem pianists played for rent parties and in "cutting contests"[28]. Stride piano (refer pp. 142-144) was the most characteristic of their various styles (Berendt, 1982:222/3).

In stride bass notes (on beats one and three) are alternated with chords (on beats two and four) (Fordham, 1993:82). The stride bass is adapted from left-hand ragtime patterns. This style also required a wide variety of pianistic devices (among others, from the classical repertoire) and the full use of the piano's range. Stride pieces were seen as a basis for improvisation, even though they were fully composed, the most famous early example being James P. Johnson's "Carolina Shout" (1921).

The main practitioners included **Fats Waller**, **Earl Hines**, **Luckey Roberts**, **Willie "The Lion" Smith** and **James P. Johnson** (Kernfeld, V2:310/1). Smith was known for the powerful rhythm of his left hand. Johnson was an academically trained musician and the first important Harlem pianist. He was a master in the art of accompaniment, adapting himself to different soloists, for example, Bessie Smith, on "Preachin' the Blues" or "Backwater Blues" (Berendt:222).

Regarded as the "father of stride piano", Johnson, a precise and imaginative player, demonstrated great virtuosity with his light, fast, dextrous playing. Like Jelly Roll Morton he also seems to have developed an orchestral approach to jazz piano playing, smoothing the transition from ragtime to jazz (Gridley, 1992:35/6).

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[28] These were play-offs among leading pianists and ended when one (superior) pianist had "cut" the others down to size (Berendt, 1982:223).

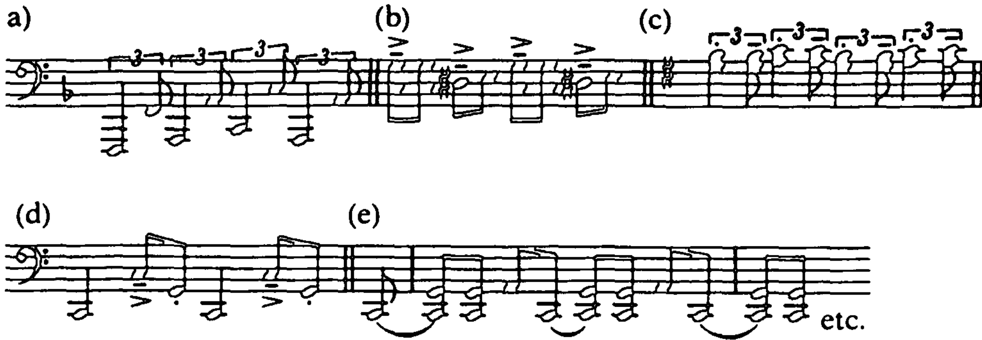
Fats Waller was the most important pianist from the Harlem stride tradition. He successfully combined being a great jazz pianist with an excellent technique, with being a very entertaining popular music comedian. He was also a gifted composer of numerous jazz themes, notably "Ain't Misbehavin'" and "Honeysuckle Rose", and an "orchestral" pianist with a rich, full sound (Berendt, 1982:223). **Count Basie** drew strongly on the style of Fats Waller.

According to Fordham (1993:180), stride piano culminated in the work of **Art Tatum**. The growth of the stride style and aspects that influenced Tatum can be heard in, for example, Fats Waller's "Numb Fumblin'" (1929), Earl Hines's "Save it, pretty mama" and James P. Johnson's "You've got to be modernistic" (1930) (Kernfeld, 1991, V2:311). Berendt (p. 227) confirms Tatum's importance.

A second, different stream of jazz piano development existed in the great **boogie woogie** pianists (Berendt:224) and in the return of boogie during the late 1930's and early 1940's. This re-appearance also brought a renewed interest in the work of such early masters as **Jimmy Yancey**, **Pete Johnson** and **Meade Lux Lewis** (Kernfeld, V2:311).

Where Harlem was the centre of stride, Chicago's South Side became the centre of boogie woogie (refer pp. 102-109). The important boogie pianists were Jimmy Yancey, Meade Lux Lewis, **Pinetop Smith**, **Cow Cow Davenport**, **Cripple Clarence Lofton**, **Albert Ammons** and Pete Johnson (not to be confused with J.P. Johnson). Others included **Sam Price**, **Memphis Slim**, **Roosevelt Sykes**, **Little Brother Montgomery** and **Otis Spann** (Berendt:224/5).

Characteristic of boogie is its repetitive, sharply accented bass pattern, usually in eighth notes, or in the twelve-bar blues progression (Kernfeld, V2:311). Each beat in the left-hand figures is subdivided, effectively resulting in eight beats in a (four-beat) measure (Gridley, 1988:66). In **Example 6.3** examples of widely-used patterns are shown.



Example 6.3 Typical left-hand boogie patterns
(Kernfeld, 1991, V2:311)

A typical walking bass with a rocking motion is shown in James P. Johnson's "Lone Star Blues" (1939), **Example 6.3a**; as the tempo of the piece increased, the bass tended to become more even. Another common pattern, either in eighth notes or in the more rocking manner created by triplets, is heard in Memphis Slim's "44 Blues" (1959), **Example 6.3b**. The figure (and its variants) in Meade Lux Lewis's "Honky Tonk Train Blues" (1927), **Example 6.3c**, led to the association with the term "honky-tonk". The pattern in the bass line of "Yancey Stomp" (Jimmy Yancey, 1939), **Example 6.3d**, is sometimes referred to as the "fives" and the eighth notes should preferably be played slightly uneven (indicated with the tenuto mark). In **Example 6.3e**, Johnson's "Let 'em jump" (1939), the honky-tonk pattern has an even subdivision of the beat (and is usually played at a faster tempo).

In the right hand the blues improvisations above these ostinatos could contain tremolos, punctuated chords, single-line melodies and riff-like passages in the high treble. Interesting cross-rhythms were often created (Kernfeld, 1991, V2:311).

Jimmy Blythe was an experienced and versatile player. Blythe was a stomp pianist: a connecting link between the Harlem pianists and boogie woogie. Some white Chicago-style pianists also stand more or less between ragtime and boogie, namely **Art Hodes** and **Joe Sullivan**.

The third and last stream of early piano playing, **horn-like piano playing**, evolved with **Earl Hines** as its first and most important exponent (Berendt, 1982:225/6).

Hines was responsible for developing the early jazz piano style to its full potential. He was an original band pianist and unaccompanied soloist, heard on his solo on "Save it, pretty mama" (1928) with Louis Armstrong's Savoy Ballroom Five.

His approach, known as "trumpet-style" piano, can be heard on "Weather Bird" where the right hand plays octaves instead of full chords. He had a sharp octave attack and on long notes tremolos were used to simulate vibrato and/or a breath crescendo, as on a trumpet (Kernfeld, 1991, V2:309/10). His music displays a brassy and punching quality with very few sustained passages; also a unique method of phrasing and right-hand lines that approximated the sound of a jazz trumpet (hence his style's name) (Gridley, 1992:37/8).

Under Earl Hines a school of pianists was founded who attained the contours of horn-like phrases. Musicians of this school included **Mary Lou Williams**, **Teddy Wilson**, **Nat Cole** and **Bud Powell**[29] as well as numerous contemporary jazz pianists who are influenced by it. Probably the most important woman in the whole history of instrumental jazz, Williams developed parallel to this school. Starting out in the blues and boogie style of the day, she evolved pianistically through swing and bop into modern jazz piano, remaining open to new developments (Berendt, 1982:226).

Other early jazz pianists, not necessarily connected with the aforementioned early streams of jazz piano playing, were **Lilian Hardin Armstrong**, **Elmer Schoebel**, **Henry Ragas** and **Fletcher Henderson** (Gridley, 1988:58).

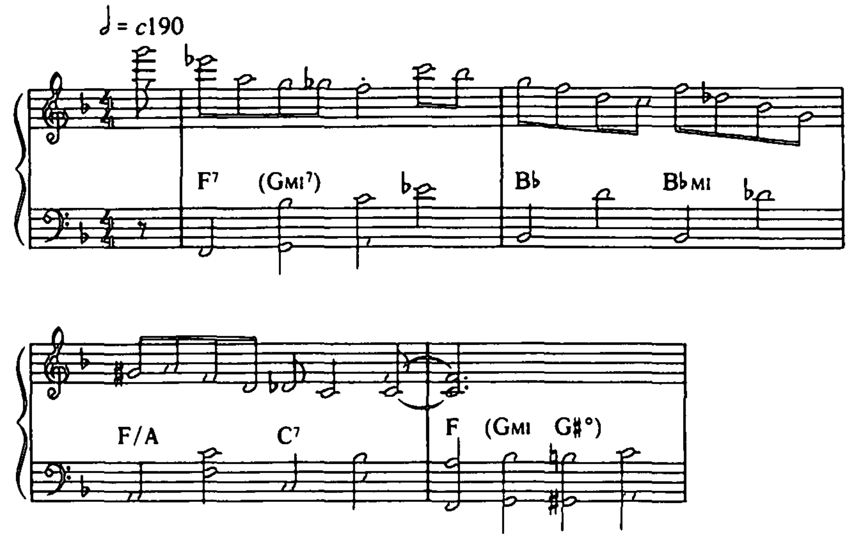
From these early times, jazz piano playing developed further into its expression in the swing era.

6.3.1.1.2 Jazz piano playing in the swing era

During the swing era there was a greater refinement of the solo piano style. Tempos were faster and to lighten the left-hand part players made greater use of simple

[29] According to Gridley (1992:38) Earl Hines, with his horn-like approach, paved the way for modern jazz pianists whose solo conception is essentially the same as the more swinging, more direct and less flowery conception used by jazz trumpeters and saxophonists.

chords and single bass notes (Kernfeld, 1991, V2:34). They played a chord on every or every other beat or used stride style. Comping was not common (Gridley, 1988:90). Walking tenths remained important when connecting chord progressions. Treated likewise, the right-hand part often had only single notes. These qualities are heard in "Between the devil and the deep blue sea" (1937) by Teddy Wilson (**Example 6.4**) (Kernfeld, V2:311). Swing pianists occasionally also played melody (Gridley:90).



Example 6.4 "Between the devil and the deep blue sea", Teddy Wilson (Kernfeld, 1991, V2:311)

According to Gridley (1992:77) **Art Tatum** and **Teddy Wilson** were the most important swing-style pianists. Berendt (1982:227) is of the opinion that every aspect of jazz piano playing created in the course of its history up to the mid-1930's, comes together in Art Tatum. His music displayed the combination of a variety of techniques, for example, horn-like lines in his right hand, stride style in his left hand, chord substitution (spontaneously changing and adding chords in pop tune accompaniments) (reharmonisation), key changes, rhythm changes (Gridley:65), dazzling ornamental runs, arpeggios, cadenzas and embellishments. There was also a strong feeling for the blues (heard on his recordings with blues singer Joe Turner) (Berendt:227).

His individual approach remained a direct development of stride. The influence of stride as well as his refinement of it can be heard on "Tiger Rag" (1940). In terms of virtuosity his recordings set a standard for solo jazz playing (Kernfeld, 1991, V2:311). He influenced scores of pianists, either directly or indirectly (Berendt, 1982:227), among others, modern jazz pianists Bud Powell and Lennie Tristano (Gridley, 1992:66).

Berendt (p. 227) is of the opinion that in swing, Teddy Wilson is the embodiment of the Earl Hines direction. Wilson, as a member of Benny Goodman's combo and as leader of his own groups, took part in some of the most representative and best recordings of that time. His lightness of touch is heard in his group playing, for example, "China Boy" (1936) and other pieces recorded as a member of Goodman's small groups between 1935 and 1938 (Kernfeld, V2:311).

Wilson, a highly inventive pianist, attempted to lighten the heavy feeling or weightiness of early jazz and swing and instead moved towards the streamlined quality and smoothness of modern jazz. His precisely executed horn lines are heard in "Blues in C-sharp Minor" from the album "Teddy Wilson and His All Stars" (about 1936) (Gridley, 1988:101). He influenced many pianists, for instance **Billy Kyle**, **Jess Stacy**, **Mel Powell**, **Joe Bushkin** and **Marian McPartland** who transferred Wilson's elegance to the contemporary scene (Berendt:227).

Other swing era pianists included **Nat Cole**, **Milt Buckner** and **Erroll Garner**. Cole, whose piano style received little attention after he gained fame as a singer, was important in the transition from swing to modern jazz. His playing was light, with spare horn-like lines and an accompanying style that later became known as comping (chords played in short, syncopated bursts). He was an early influence on a number of pianists. Milt Buckner was influential because of his use of the locked-hands style, or block chording, where all the fingers strike the keyboard simultaneously, as though both hands were locked together[30]. Pianists who used

[30] It is a way of voicing a chord where each note of the melody is harmonised with a four-note chord in the right hand while the melody is doubled an octave lower by the left hand (Kernfeld, 1991, V2:313). The top note of the chord is made the melody note (Gridley, 1988:103).

this technique included **Lennie Tristano, George Shearing, Oscar Peterson, Bill Evans** and **McCoy Tyner** (Gridley, 1988:101-103).

Swing-era pianists who were better known for their band-leading skills were **Duke Ellington** and **Count Basie**. When performing as soloist, Ellington was an original, imaginative and flashy performer whose playing initially reflected the stride style. As an accompanist his original methods for ornamenting the solos of his band members and setting the mood and pace of a piece, also his spare way of framing phrases in arrangements, contributed towards the success of his band (Gridley: 107,126).

Starting out as a stride-style pianist, Count Basie developed into a player with a very precise, very light (essentially unique) touch and extraordinary sense of timing. He produced compact and succinct statements by means of well-chosen notes and paced his lines by means of artfully placed silences (Gridley, 1992:56). As a very economical pianist, his way to create tension between often widely spaced single notes influenced many pianists, such as **Johnny Guarnieri** and later pianist-composer-arranger **John Lewis**. In the 1950's musicians such as **Marty Paich, Pete Jollly, Nat Pierce** and **Sir Charles Thompson** showed a Basie influence (Berendt, 1982:224).

Four early Count Basie tunes (1936) perhaps best illustrate the varied approaches to the use of the piano in ensembles in the swing era. There is an introduction of stride piano and passages containing um-pah comping in "Shoe Shine Boy". "Evenin'" has a light and swinging, embellished accompaniment to the melody instruments. In "Boogie Woogie" rhythmically free comping takes place behind the soloists, with isolated chords in the manner later used by bop soloists. In "Lady Be Good" the right hand plays a spare solo introduction, accompanied by random left-hand chords. When playing in larger ensembles, Basie used the same techniques. His late 1930's recordings provide good band piano examples (Kernfeld, 1991, V2:311).

Towards the end of the swing era and the start of bop, there gradually developed a more modern approach to jazz playing, fed by a variety of influences and the input of numerous musicians.

6.3.1.1.3 Moving towards bop

In the 1940's jazz pianists began to liberate the left hand from its strict timekeeping function, at first slowly, later to a great extent (Kernfeld, 1991, V2:311). According to Fordham (1993:82) this was as a result of the rise of the timekeeping bassist. In order to accommodate soloists who tended to experiment with harmony[31], bop soloists also made the left hand less specific.

This new liberation is heard in the playing of **Kenny Kersey** on "Fly Right (Epistrophy)" (1942), recorded with the big band of Cootie Williams. In 1941 Kersey and Thelonious Monk made recordings in jam sessions that displayed another technique of the time, namely comping. While Kersey's approach is apparently governed by the harmony of the piece, like on "Kerouac (Exactly Like You)" and "Stardust" from the album "The Harlem Jazz Scene" (1941), Monk is more concerned with rhythm, such as on "Swing to Bop" ("Topsy" from the album "Jazz Immortal", 1941). The jazz piano style was transformed mainly by the new concepts of harmony and rhythm, developed in the early 1940's by these musicians during informal jazz sessions (Kernfeld, V2:311/2).

It was important for pianists to understand the harmonic and rhythmic innovations of bop. In addition to soloing effectively and keeping up with the horn players, bop pianists also had to anticipate the soloists in order to accompany or comp for them (Gridley, 1988:163).

The influence of Stan Kenton's orchestra on the development of jazz piano (particularly in the use of orchestral imitation and chord voicing for comping) is well-illustrated in "Artistry in Rhythm" and "Eager Beaver", recorded by them late in 1943.

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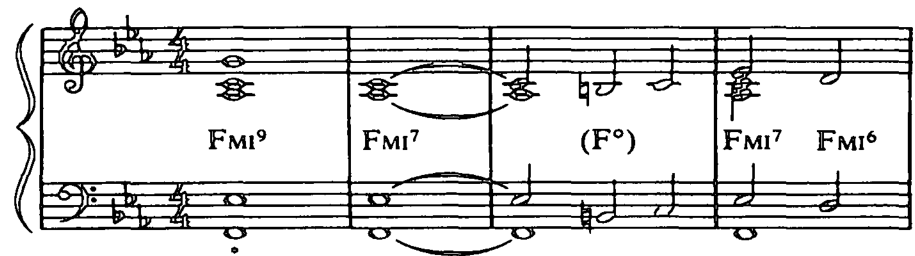
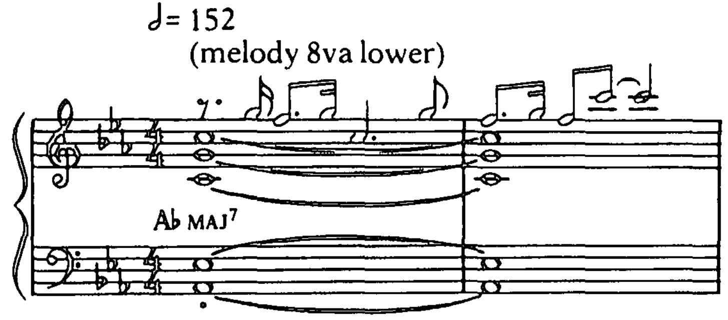
[31] The keyboard has always been used as a self-teaching tool for musicians whose main instrument was not the piano. By using it they could understand harmonic principles necessary for the creation of solos on their main instrument and formulate interesting voicings. With harmony being the basis for many new concepts in jazz in the 1940's, it was a prerequisite for instrumentalists to play the piano, at least at a basic level (Kernfeld, 1991, V2:312).

Both melodies are derived from a right-hand distribution of a chord, like many ragtime tunes. The right-hand structures in these examples (**Examples 6.5a** and **6.5b**) emphasise higher partials of chords like thirteenths, sevenths and ninths. (These voicings were apparently first worked out on the piano and then transferred to big-band format.) (Kernfeld, 1991, V2:312).



* basic chord from which melody is derived

Example 6.5a "Artistry in Rhythm", Stan Kenton
(Kernfeld, 1991, V2:312)



* basic chord from which melody is derived

Example 6.5b "Eager Beaver", Stan Kenton
(Kernfeld, 1991, V2:312)

The characteristic chromaticism often found in band voicing that helped shape the melody is found in these Kenton works. (Other influential features include the melody's rubato statement by the piano in "Artistry in Rhythm", and the chord voicings in the bridge of the opening theme of "Eager Beaver" where every phrase ends on a diminished fifth.)

Two pianists, **Thelonious Monk** and (composer-arranger) **Tadd Dameron**, were influential in the area of chord voicing and used the piano in an experimental fashion. Their works were often developed from piano voicings of new chord sequences (Kernfeld, 1991, V2:312).

Pianist-composer Thelonious Monk had an interesting approach to the piano. His style included the use of horn-like lines, stride techniques and very dissonant chord voicings (dissonant intervals). His accompanying style did not resemble the conventional bop comping style or Count Basie's light, bouncing style. Space (silence) was important: a soloist often had to improvise for long passages accompanied only by bass and drums while Monk stopped comping. He frequently placed accents in irregular order and ended phrases on unexpected notes (Gridley, 1992:91).

Berendt (1982:231) is of the opinion that Monk's influence only came into play from the second half of the 1950's. A pioneer of modern jazz, Monk's music showed great harmonic freedom (he often used tones that clashed) and a lot of original creativity, especially his improvisations. His music is anchored in a strong blues feeling. With their irregular structures and rhythmic displacements, his themes are of the most original in modern jazz. Despite the irregularities in his playing and the jarring quality of his music (his approach was percussive and very intense) his tunes were virtually perfect, structured with logic and symmetry (Gridley:91/2). Pianists who worked along similar lines, though not necessarily influenced by Thelonious Monk, included **Randy Weston, Herbie Nichols** and **Mal Waldron** (Berendt:231).

The changing function of the rhythm section led to a lot of stylistic modification. The guitar began to be used as a solo instrument with the arrival of amplification; the delicate balance of the section was, however, often upset by this new power. This may be heard on the album "The Harlem Jazz Scene", where Thelonious Monk and Charlie Christian play together.

In Dizzy Gillespie's "Salt Peanuts" (1945), made by Gillespie and Charlie Parker, the new role of the piano in the rhythm section and the complete transition of the jazz piano style are shown. No guitar is present and pianist **Al Haig** provides examples of

tasteful, pure bop comping (Kernfeld, 1991, V2:313). Haig was much in demand as a bop pianist. In addition to his flowing solos and light, clean touch, his playing was imaginative and varied from hard and driving to flowery, but was usually swinging and direct (Gridley, 1988:164).

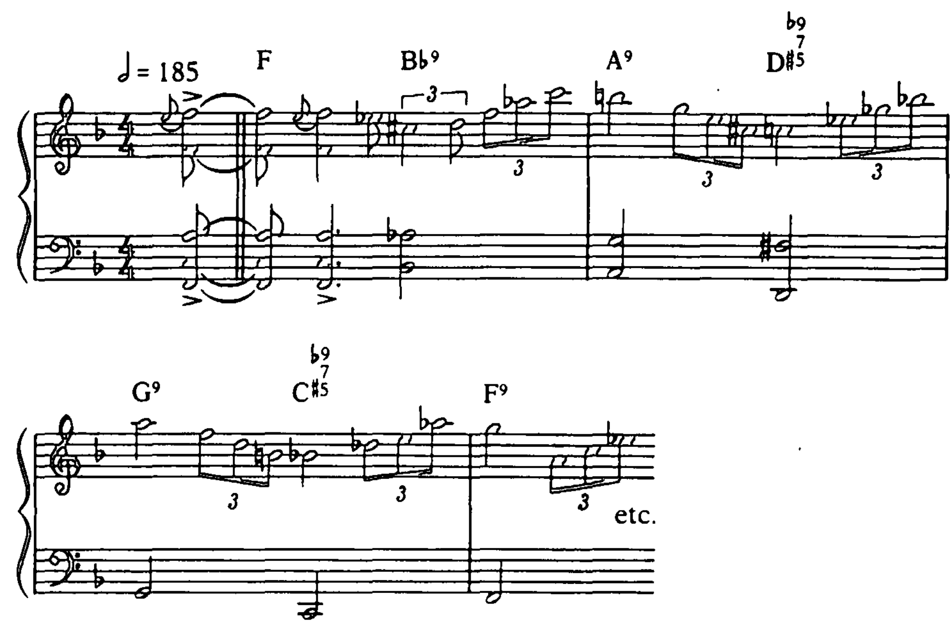
Bop piano music appears to have reached its peak in the playing of **Bud Powell** (Kernfeld, V2:313), according to Gridley (1992:92) the most imitated of all bop piano players. A tremendously influential pianist of modern jazz, Powell was the most important player of the horn-like approach, his music displaying an always present tension between the hardness of his horn-like lines and romantic sensibility. While Art Tatum developed the technique and set a pianistic standard, Powell developed the style (Berendt, 1982:227/8).

Excellent examples of bop chord voicings can be found in the theme of "All God's Chillun Got Rhythm" (1949). Bud Powell's linear right-hand improvisations display technique and creativity while his left hand displays spare intervals such as tenths and sevenths, ostinato octave leaps on the dominant against tonic harmony, and occasional single notes in the bass that move in half-notes, heard on, for example, "Hallucinations" (1951) from the album "Bud Powel Moods" (1950 to 1951) (**Example 6.6**) (Kernfeld, V2:313). He contributed a lighter style and moved away from stride and swing chording by de-emphasising harmony by sporadically playing brief, two- and three-note chords. Powell's lighter comping style became the standard method used by modern pianists to accompany their own solo lines.

Bud Powell influenced many 1940's and 1950's pianists (Gridley:92/3). Solos like the one on Charlie Parker's "Ornithology" (1950, from the album "Charlie Parker in Historical Recordings") was very influential. In Powell's solo work the feeling of a rhythm section is implied (Kernfeld, V2:313).

More musicians seem to stem from Bud Powell than from Art Tatum. Stemming from Tatum are **Billy Taylor**, **Hank Jones**, **Jimmy Rowles**, **Martial Solal**, **Phineas Newborn** and the very successful **Oscar Peterson** (Berendt:228). With his distinctive style and extraordinary pianistic facility, Peterson was a prominent figure on the modern jazz scene (Gridley, 1988:165). Coming from Powell are, among

others, **Lennie Tristano**, **Hampton Hawes**, **Pete Jolly**, **Claude Williamson**, the Japanese **Toshiko Akiyoshi**, **Russ Freeman**, **Wynton Kelly**, **Red Garland**, **Mose Allison**, **Horace Silver**, **Barry Harris**, **Tommy Flanagan**, **Bobby Timmons**, **Ramsey Lewis**, **Junior Mance**, **Ray Bryant**, **Les McCann** and many others (Berendt, 1982:229).



Example 6.6 "Hallucinations", Bud Powell
(Kernfeld, 1991, V2:313)

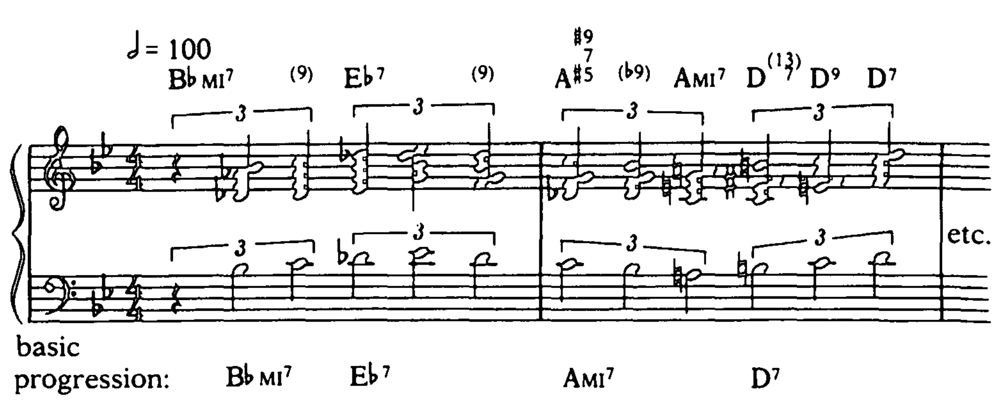
Erroll Garner developed an alternative, more unorthodox approach to that of many bop pianists who, at the time, were relieving the emphasis on the left hand and lightening the role of the instrument in the rhythm section. He recalled the impression of a swing rhythm section by occasionally creating a continuous strumming effect in the left hand, articulated by occasional accents in the lower register. While, with its use of treble chords and/or octaves, his right-hand playing drew on previous styles, his harmonic vocabulary showed its close connection to bop. Though effective in trios and in solos within an ensemble, his playing is most successful when unaccompanied. His album "Concert by the Sea" (1955) represents his mature style (Kernfeld, 1991, V2:313).

According to Gridley (1988:102) his approach was simple, swinging yet richly orchestral. His playing was flowery with an interesting use of loudness changes, and

in the left hand a slightly delayed chord on each beat of the bar, creating a relaxed feeling. Erroll Garner influenced such musicians as **George Shearing**, the gifted accompanist **Ellis Larkins** and **Ahmad Jamal**, a master of timing (Berendt, 1982:232).

Bop piano occasionally included certain transformed elements of swing era big-band music, for example, the locked hands block-chord style derived from big-band saxophone section voicing. It would appear that as early as 1939 **Phil Moore** developed this style and **Milt Buckner** used it in Lionel Hampton's band during the early 1940's. It is well-used by Lennie Tristano on "Blue Boy (Fine and Dandy)" (1947), where block chords are used in solo passages, when comping and when simultaneously improvising with guitarist Billy Bauer.

George Shearing appears to have been the true populariser of the (block-chord) technique (**Example 6.7**). He created a distinctive, commercially successful ensemble sound by adding a vibraphone to the piano's upper melody line and a guitar to the lower (Kernfeld, 1991, V2:313). With his light, clean tone and sophisticated harmonic conception, he created his own very refined bop style (Gridley, 1988:164).



Example 6.7 "Bop, Look, and Listen", George Shearing (1949)
(Kernfeld, 1991, V2:313)

The harmonisation of non-harmonic tones in this style produces "passing chords" and "neighbour chords". Unless interspersed with other styles, it was not effective in solo playing; it was very effective in a group setting. George Shearing's improvisations

are played in a single-line manner, while the locked-hands style is used for melody statements, thereby creating a balanced performance.

Block chords were used in improvisation by other, later pianists such as **Dick Hyman** on Charlie Parker's "Hot House" (1952) from the album "New Bird", 1951 to 1954, Lennie Tristano on "Ghost of a Chance" from "Lennie Tristano" (1955), **Bill Evans**'s "Green Dolphin Street" (1959) from "Peace Piece and other Pieces", 1959, 1962 and Oscar Peterson's "Give me the simple life" from "Tracks" (1970) (Kernfeld, 1991, V2:314).

After the 1940's other modern jazz styles, such as cool jazz and hard bop, emerged, each with their own representative pianists.

6.3.1.1.4 After 1950

In contrast to bop, cool jazz (West Coast jazz) was more relaxed. The sound was understated and restrained or subdued, while the solos tended to be more tune-like and smoother. Players still used the harmonic and melodic ideas of bop (Gridley, 1988:177,182).

During the late 1940's **Lennie Tristano** created a modern jazz alternative to bop, even though his work was just as complex as bop (Gridley, 1992:104). Leader of the Tristano school, Lennie preferred long, smooth, sensitive melodic lines over complex harmonic structures, as such anticipating the harmonic freedom of free jazz. He influenced pianists such as **Bill Evans**, **Don Friedman**, **Clare Fischer**, **Connie Crothers**, **Alan Broadbent** and **Ken Werner** (Berendt, 1982:229).

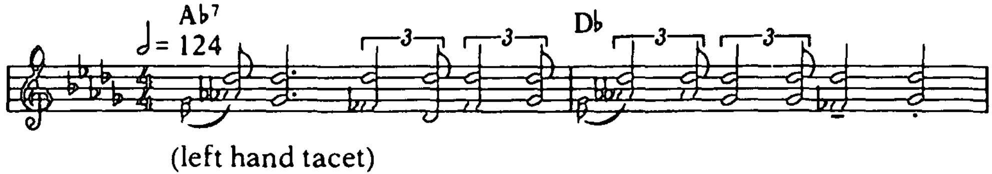
Another cool-jazz musician, pianist-composer **Dave Brubeck**, has incorporated a variety of European musical elements (from J.S. Bach to Darius Milhaud) into his music (Berendt:231). He plays around with classical styles (yet he was never a classical pianist) and avoids the standard rhythmic feeling and melodic conception of bop. He prefers inventing his own original melodic lines and performs simple and tuneful improvisations (Gridley:110). This individual and highly imaginative improviser was inspired by, and in turn inspired his alto saxophonist, Paul Desmond.

Other West Coast jazz pianists included **Claude Williamson, Russ Freeman** and **Pete Jolly**. The music of **Hampton Hawes** shows a strong blues and Charlie Parker feeling (Berendt, 1982:232,229).

In contrast to the light, soft-textured sound and cool, melodically simple improvisation of West Coast jazz, hard bop, which evolved smoothly from bop, was dark and heavy (raw) sounding with hard-driving, melodically complex improvisation. Many players made use of gospel-influenced harmonies and funky, earthy phrases and melodic figures (Gridley, 1988:191,193).

One such pianist is **Horace Silver**, whose funky work of the 1950's added to the basic bop piano style a healthy dose of blues. He restored some of the earthiness of the music, deliberately destroyed by bop musicians, by his use of short blues-like licks - a simple two-note chord to which is added sliding grace notes to give the effect of blue notes (**Example 6.8**) (Kernfeld, 1991, V2:314).

Instead of the long, complicated lines of bop, Silver used his own brief, tuneful phrases. Clarity, compactness and the use of silence were more important than speed and agility. His improvisations were simple and tuneful. He developed a unique style of accompaniment, which gave the soloists backgrounds similar to those in big bands (Gridley, 1992:117). His style is clearly heard on "Doodlin'", from the album "Horace Silver and the Jazz Messengers" (1954), and "The Preacher" from "Horace Silver and the Jazz Messengers" (1955) (Kernfeld, V2:314).



Example 6.8 "Doodlin'", Horace Silver
(Kernfeld, 1991, V2:314)

The 1950's also saw the expansion of the block-chord style through the adoption of a two-handed, full-chord approach, imitating more closely the big-band brass section's

orchestral sound. On "Bye Bye Blackbird" (from "'Round about Midnight", 1955 to 1956) the fairly creative **Red Garland**, with the Miles Davis Quintet, plays an early example of expanded block chords. By another approach, derived from the Latin style, a single-note melody was played simultaneously in both hands, one or more octaves apart, heard on, for example, "Barbados" from the album "Here is Phineas" (1956), recorded by **Phineas Newborn** as well as on Clark Terry's "The Jazz Version of All American" (1962), performed by **Eddie Costa** (Kernfeld, 1991, V2:314).

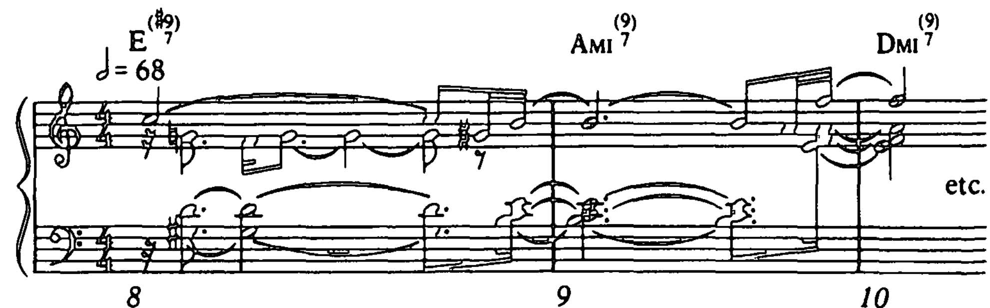
Other hard-bop pianists were **Wynton Kelly**, **Les McCann**, **Junior Mance** and **Bobby Timmons** who all belonged more to the gospel- and funk-inspired hard-bop pianists (McCann combined soul with contemporary electric sounds). Others included **Ramsey Lewis** who combined gospel and hard bop before switching to fusion, **Ray Bryant**, a master of expressive blues improvisations who in the early 1960's initiated a dance fad with "Madison" and "Little Susie", **Tommy Flanagan** and **Barry Harris**, a greatly respected teacher (Berendt, 1982:229/30).

According to Berendt (p. 231) Bill Evans, an especially successful jazz pianist, was one of the few white musicians accepted within the heart of hard bop, even though his style was more sensitive than that of other hard-bop players.

In the opinion of Gridley (1992:148) Bill Evans was the most influential jazz pianist after Bud Powell. Despite its highly explorative nature and his considerable dexterity, Evans's music was never flashy, but had a delicate quality with a smooth and pretty sound. He popularised the use in jazz of harmonies and improvisations based on scales or modes, using harmonies different from bop. Rhythmically Bill Evans avoided accenting the most obvious beats. He also developed a so-called "floating pulse" style where phrases were displaced and the pulse was not directly stated by the rhythms.

It was through his adapting the chords of French composers Claude Debussy and Maurice Ravel (Gridley:148/9) that the impressionistic aspect of jazz piano was brought to the fore in the late 1950's. He played rootless voicings, implying chord roots with his left hand. The never resolving progression of ambiguous chords created an effect of unabated tension, as heard on "Blue in Green", from the album

"Portrait in Jazz" (1959) (**Example 6.9**). This method provided the pianist with a new sound and the bass player with much freedom of choice (Kernfeld, 1991, V2:314).



Example 6.9 "Blue in Green", Bill Evans
(Kernfeld, 1991, V2:314)

During the 1960's a new style, namely free jazz emerged.

6.3.1.1.5 Moving towards free-jazz piano playing

Most free-jazz groups omitted piano. Several reasons for this exist. Historically the jazz pianist was the provider of chord progressions. Yet free-jazz players were trying to free themselves from the (harmonic) restrictions created by preset chord progressions. Another reason could be that (until recently) not many pianists could function without preset chord progressions or keys (Gridley, 1988:227).

As a result of Bill Evans's use thereof, rootless voicings (more blues-based) with occasionally fuller chords also came to be used by other pianists. When, at the end of the 1950's, modal and free jazz came into play, the left hand, in order to accommodate the non-harmonic nature of the music, soon became preoccupied with voicings in fourths. In the modal style, improvisatory patterns in the right hand were often played against fourths, using the pentatonic or other modal scales, or, when comping, playing block chords to add to the structure. More random tonalities were used in freer performances.

Pianists had to adjust to non-harmonic thinking in the 1960's (before which time most melodies were harmonically derived). **McCoy Tyner**'s work best demonstrates this

adjustment (Kernfeld, 1991, V2:314). Berendt (1982:237/8) regards him as the chief figure of the mainstream (the main line of development of jazz, leading from bop *via* John Coltrane to contemporary music, flowing behind the streams and styles and feeding them).

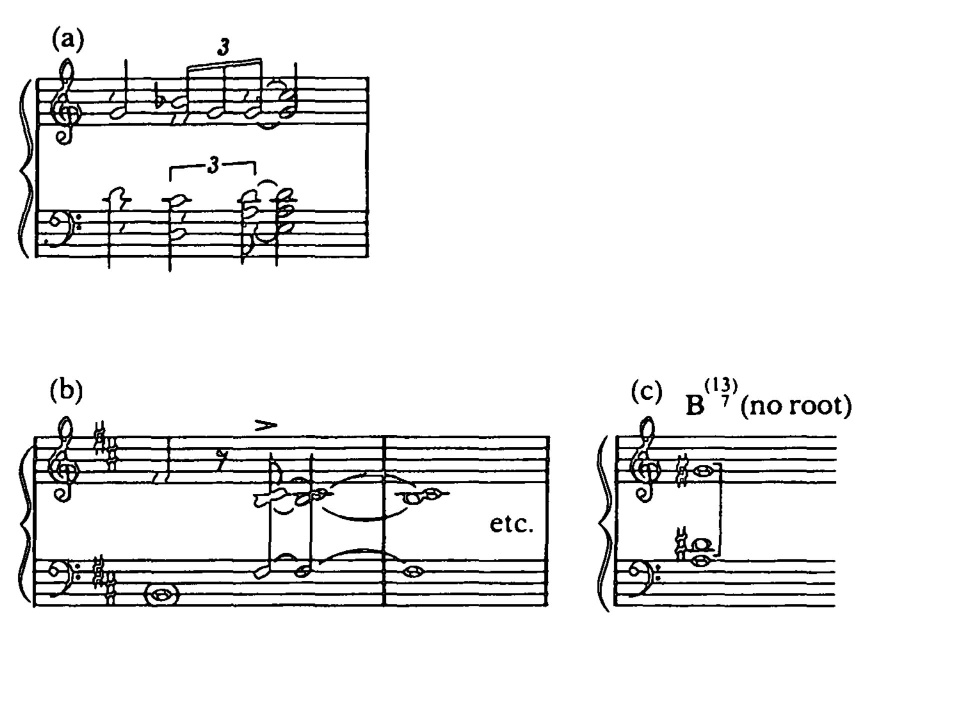
An important pianist of the 1960's and 1970's, McCoy Tyner created an original approach to jazz piano. He was influential in his comping style, fast solo lines and extensive use of chords voiced in fourths. In a quartet context, these clear, open-voiced chords and the loud, held note (or interval) played by his left hand gave the music stability (Gridley, 1988:292).

Regardless of his approach - bop, modal or freer style - an underlying blues feeling and jazz vitality are always present in his recorded performances. He uses a blues type of voicing (where chords appear to be based on the elements of mixolydian scales) on "Village Blues", from the album "Coltrane Jazz" (1959 to 1960), with John Coltrane.

In Tyner's improvisations on "Blue Monk" (**Example 6.10a**) on his own LP "Nights of Ballads and Blues" (1963), this type of voicing (chords derived from a C mixolydian scale - C, D, E, F, G, A, B^{b}) is combined a number of times with chords voiced in fourths. Tyner uses an open chord in a repeated pattern (**Example 6.10b**) to accompany Coltrane on "Tunji" from the album "Coltrane" (1962). In his solo (**Example 6.10c**) he again uses a blues form with rootless structures in seventh-chord mixolydian voicings. Examples of phrases derived from pentatonic scales (**Example 6.10d**) are heard on "The night has a thousand eyes" from his LP "Song for my Lady" (1972). A modern approach to ballad form is shown on the album "Expansions" (1968) (Kernfeld, V2:314/5).

Musicians influenced directly or indirectly by McCoy Tyner include **Hal Galper**, **John Hicks**, **Hilton Ruiz**, the Belgian **Michel Herr** and the very successful **Joanne Brackeen**. Before playing solo and with her own groups, Joanne played with Art Blakey and Stan Getz; she was also a pupil of Lennie Tristano. The first representative of a new kind of female jazz musician, she created the new image of

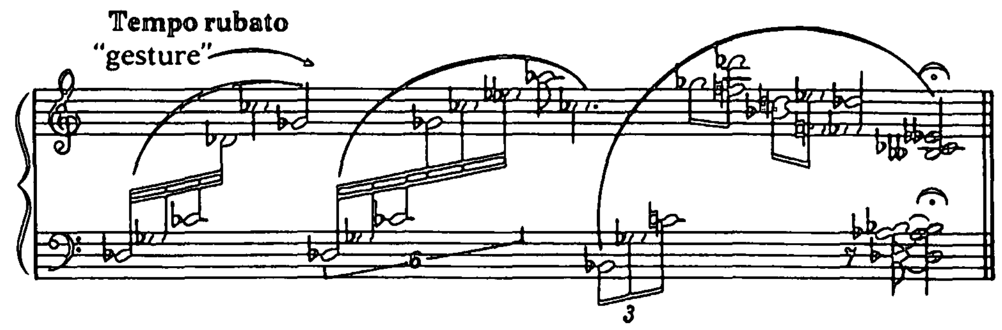
the woman in jazz, namely as a jazz musician, not merely a woman playing jazz (Berendt, 1982:238).



Example 6.10 Some elements of McCoy Tyner's style
(Kernfeld, 1991, V2:315)

Unlike McCoy Tyner, other pianists departed more radically from the bop style. They made use of free-jazz techniques such as tone clusters, atonal motivic development, "gesture-derived" figures (passages originating through a physical gesture), unusual attacks (e.g. with the palm first) and ignoring a steady rhythmic pulse. In the late 1940's **Lennie Tristano**, notably on "Intuition" (1949), experimented with atonal music, mostly in a linear fashion.

Cecil Taylor, who began his recording career in 1956, was the most exemplary musician of this style. "Gesture-derived" figures, fourths and a final tone cluster are found in his "Enter Evening" (**Example 6.11**) from the album "Unit Structures" (1966) (Kernfeld, 1991, V2:315).



Example 6.11 "Enter Evening", Cecil Taylor (gesture-derived figures) (Kernfeld, 1991, V2:315)

During the late 1950's and early 1960's Taylor developed a unique, innovative style, an alternative to the dominant modern jazz styles. His music, which is very percussive, displays his emphasis of musical textures instead of musical lines as well as his lack of both a modern jazz swing feeling and the bounce of conventional jazz rhythmic style. His rhythm is complex and intense. Taylor often performed without a bassist and did not use a constant tempo or preset chord changes. His music was not so much horn-like as orchestral (Gridley, 1988:237/8). Taylor seemed more at home in his own black tradition than in European music. The secret of his improvisation lies in the physical power of his playing.

While Cecil Taylor remains the outstanding pianist of free jazz, numerous other players, directly or indirectly influenced by him, were active in different avenues in this field. These included **Carla Bley, Paul Bley** and **Ran Blake** (Berendt, 1982:233). Both Blake and Carla Bley were very sensitive players. Blake was a master of abstracting standard tunes by the great American popular music writers, thus transplanting them to a new musical world. Carla played delicate, very original compositions. In "Escalator over the Hill" time and space are transcended, as are the limits of jazz; it incorporates elements of Indian and European classical music, rock and so forth.

Others were the pianist **Richard Muhal Abrams**, who incorporated the black tradition into free playing, and **Amina Claudine Myers, Don Pullen** and the articulate **Anthony Davis**, all of whose music displayed a strong consciousness of the black

tradition. Davis was also influenced by classical and romantic music. Then there were the German **Alexander von Schlippenbach**, the Japanese **Yosuke Yamashita**, whose seemingly ritualistic power and intensity were drawn from the Japanese tradition, **Friedrich Gulda**, a master of the European tradition and a very successful jazz player, and many others (Berendt, 1982:234/5).

An important pianist of the time, **Sun Ra** developed an individual, uniquely creative approach to the piano. His playing was richly imaginative and unpredictable and his keyboard technique was very important to the band sound. He included the use of electric piano and synthesisers (Gridley, 1988:269/70).

During the 1970's and 1980's several styles existed all with their representative pianists.

6.3.1.1.6 Fusion and other styles of jazz piano playing

The following styles and/or streams were part of the 1970's and 1980's jazz scenes, namely:

* fusion
* an individualised style among non-free players of the time
* neo-bop
* the synthesis of "modern" and bop techniques, and
* the piano as solo instrument.

In **fusion** some instrumental changes took place. This included replacing the piano with electric piano and synthesiser. Instead of comping, pianists tended to favour repeating accompanying riffs. It seems that McCoy Tyner, Herbie Hancock and Chick Corea became the models for the more jazz-orientated piano soloists in jazz-rock fusion, while the less jazz-orientated pianists drew on players leaning more towards the rock side, or developed their own styles (Gridley, 1992:157/8).

Probably the two most important fusion pianists were **Herbie Hancock** and **Chick Corea**. The very versatile pianist-composer-bandleader Herbie Hancock became known in the 1960's through his work in the Miles Davis Quintet. His music shows

his rhythm 'n blues roots (Berendt, 1982:235/6). Other influences include the harmonies, mode-based thinking and ringing tones surrounded by silence used by Bill Evans, and ideas of twentieth-century classical composers. These ideas he extended and added his own original ideas to develop a unique style. His sound was firm, yet light and airy and his comping was brisk with a gentle, even touch.

His most popular music between the mid-1970's and the mid-1980's included more repetitive and syncopated dance rhythms and less jazz improvisation (Gridley, 1992:168/9), making him more an exponent of "commercial funk" music. Yet Herbie Hancock remained a true jazz player.

Another musician from the Miles Davis circle is pianist-composer-bandleader Chick Corea, initially a free-jazz pianist (Berendt:235/6). Influences absorbed include those of Bud Powell, Horace Silver, Bill Evans and McCoy Tyner, classical pieces of composers Paul Hindemith and Béla Bartók, and Spanish and Latin American music. His crisp, percussive touch and bright, spirited comping were well-suited to the Latin feeling. His contribution of a fresh approach to piano improvising and a new melodic and harmonic vocabulary (and rhythms) that differed from those of bop and hard bop gave rise to new jazz piano styles.

In addition to the piano, Corea uses an electric piano and an assortment of electronic keyboard synthesisers (for which he became widely known) as well as new electronic instruments (Gridley:170/1).

Chick Corea had a way of "filling" romanticism with jazz tension. This aspect became very contemporary and can be heard in the work of other important 1970's and 1980's pianists, such as the dynamically powerful **Richie Beirach** whose music often shows folk song simplicity, **Art Lande**, **Stu Goldberg**, **Lyle Mays**, **Warren Bernhard**, **Walter Norris**, **Bob Degan**, **Ken Werner** and others. **Bill Evans** was the first player to "fill" romanticism with modern tension.

The most successful pianist in this direction is **Keith Jarrett** whose playing is characterised by romanticism without the air of moderation (Berendt:236). A powerful, imaginative and spontaneous improviser, Jarrett developed his own

distinctive style, which demonstrated his command over the piano. Into this style he convincingly incorporated elements from different musicians and musical idioms. His sound ranges from pretty and orchestrally lush to earthy, funky and gospel-like. His playing includes the use of long, smooth saxophone-like lines (probably a result of his being an accomplished soprano saxophonist) and, in his solo format, improvisation without preset chord progressions (Gridley, 1988:262/3).

During the 1970's Keith Jarrett performed on acoustic *and* electric piano and performed as unaccompanied solo pianist, which made him popular with audiences more accustomed to symphonic music (Gridley:262,265). His album "Eyes of the Heart" (1976) shows the fusion in the 1970's of free-jazz procedures with diatonic harmonies and a lyrical approach to the piano (Kernfeld, 1991, V2:315).

Besides Herbie Hancock and Chick Corea, other important fusion pianists are Stu Goldberg, **Joe Zawinul**, **George Duke**, **Ben Sidran**, **Patrice Rushen**, **Milcho Leviev**, **Jan Hammer**, **Bob James**, the Dutchman **Jasper van t'Hof** and the Germans **Wolfgang Dauner** and **Joachim Kühn**. Although most make use of electric pianos and synthesisers, almost all play acoustic piano as well on their records (Berendt, 1982:237). Zawinul was significant in contributing to the use of electronic instruments in jazz (Gridley:330).

Jazz playing has become very **individualised**, also **among non-free players of the time**, some of whom can not be categorised. **Andrew Hill** introduced African elements from the Caribbean into modern piano compositions and improvisations. His music shows that the black (African) nature of jazz is gaining prominence, as European musical laws are slowly becoming less influential. The South African musician **Dollar Brand** (Abdullah Ibrahim) has an even more direct relationship to Africa. Although no great pianist, his music has a great spiritual strength of the emotions. He combines his African heritage with his knowledge of Duke Ellington and Thelonious Monk and with elements from Dutch and German music (Berendt:235).

Players affiliated with contemporary **neo-bop**, influenced by, among others, John Coltrane and McCoy Tyner, include **Onajee Allen Gumbs**, **Kenny Barron**, **Kenny**

Kirkland, Mickey Tucker, George Cables, Mike Wofford, Andy Laverne, John Coates, Mark Soskin and **Jim McNeeley**. This largest stylistic grouping of contemporary pianists are directly related to the players of the Bud Powell school (Berendt, 1982:238). Many European players also fall under this group, notably the Englishmen **Stan Tracey** and virtuoso **Gordon Beck** as well as the Spaniard **Tete Montoliu**, whose music is rooted in the tradition of his native Catalonia.

The music of **Michel Petrucciani**, notably the album "Pianism" (1985) exemplified the **synthesis of "modern" and bop techniques** evolved in the 1980's.

The evolution of the **piano as solo instrument** displayed a healthy eclecticism. Various styles and approaches are heard on a single album ("Tracks", 1970) of **Oscar Peterson**. The solo pianist was given new scope by the development, from the 1950's, of a rock ostinato or single-note walking bass in the left hand to imitate a bass player.

A "rolling" approach to a walking bass was used on **Dave McKenna**'s album "Dancing in the Dark and other Music of Arthur Schwartz" (1985). Tete Montoliu displays a driving use of the technique at fast tempo. On his duets with Stan Getz on the album "The Peacocks" (1977), **Jimmy Rowles** gives a masterful approach to the piano as a single accompanying instrument (Kernfeld, 1991, V2:315).

With the increasing use of electronically amplified instruments, many musicians felt that the acoustic piano was overwhelmed and its volume inadequate. What was needed was a portable instrument that could be taken to venues in need of a piano or where the piano was ill cared for or out of tune. Electric pianos (keyboards) have never replaced acoustic pianos, but have valuable characteristics of their own (Fordham, 1993:83).

6.3.1.1.7 Establishing the electric piano[32] in jazz

In 1945 Benjamin F. Miessner developed the earliest electric piano used to any extent in jazz; it was marketed by Wurlitzer. He based his instrument on struck tuned rods of steel, with individual electronic pickups for amplification affixed near each rod. Although favoured for its (light) weight (only about 34 kilograms or 75 pounds), its touch and sound were not to most musicians' liking.

Later Miessner piano models, made with a plastic case, were more touch sensitive than the metal prototype. Some pianists, for example **Joe Zawinul**, found the instrument's tone very pleasing: he played it in 1959 when touring with Ray Charles and as a member of Cannonball Adderley's group in the 1960's (Kernfeld, 1991, V2:316). It was used when "Mercy, Mercy, Mercy" (1966) was recorded (Gridley, 1988:330). **Sun Ra** recorded with it on "Medicine for a Nightmare" and "A Call for all Demons" from the album "Angels and Demons at Play" (1955 to 1957).

The electric piano eventually favoured by jazz musicians was that designed by Harold Rhodes and Leo Fender and manufactured from 1965 (Kernfeld, V2:316). According to Fordham (1993:80) its mechanism is similar to that of the acoustic piano. Lengths of tuneable thin steel wire are struck by rubber-headed hammers. The wire forms one tine of a structure that resembles a tuning fork, the other tine is a longer, flat "tone bar" tuned to reinforce, enrich and sustain the wire's vibrations.

The Fender-Rhodes piano had a more chiming, bell-like sound than the acoustic piano and certain voicings that tended to blur more than others. Therefore, when playing the instrument, pianists had to revise their approach to playing. It was more than a decade before jazz musicians accepted the Fender-Rhodes piano as an instrument in its own right and not merely as a replacement for the acoustic piano (Kernfeld, V2:316). This acceptance in jazz was largely the result of it being used by Joe Zawinul (Gridley:330).

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[32] According to Kernfeld (1991, V1:329) the electric piano, together with the electronic organ, most synthesisers and instruments that combine attributes of these instrumental types, fall into the electronic keyboard category. The sound in these keyboard instruments is partly or wholly produced by electronic means and is amplified electronically. It is mainly jazz-rock musicians who use electronic keyboards. The instruments they use may occasionally include an electronic organ, electric or acoustic piano (or both) and one or more synthesisers.

The Fender-Rhodes piano was commonly and effectively used in the 1970's jazz-rock groups when triadic voicings were formulated and it began to be used in a guitar-like manner. **Herbie Hancock**, who played it on "Miles in the Sky" (1968), used it to great artistic and commercial success on his album "Headhunters" (1973). Joe Zawinul plays a creative solo on "American Tango" on Weather Report's album "Mysterious Traveler" (*ca.* 1974).

Artist and instrument were perfectly united in **Chick Corea** who set a standard for performance on the Fender-Rhodes piano. His playing was truly expressive. His clipped comped figures in the left hand had superimposed on them long, clean right-hand lines (often derived from pentatonic scales); each note appears to be treated to a different level of force. Corea claims to have made adjustments to the instrument - apparently he disliked the feel of the instrument. The success of his playing and his highly effective use of the piano in a jazz context may be heard on the album "Light as a Feather" (1973), recorded with his band Return to Forever. His solo on the title track is particularly well-suited to the instrument and its lyrical quality is demonstrated by his use of rubato in the introduction of "Spain".

Problems have often arisen with the electric piano when using it for comping. Musicians therefore have had to take into account different soloists when making volume adjustments. For example, on "Autumn Leaves" and "Tangerine" from Chet Baker's album "She Was Too Good to Me" (1975), **Bob James** almost buries Paul Desmond with his accompaniment. The perfect balance is achieved by Chick Corea in his accompaniment of Stan Getz on the title track of Getz's LP "Captain Marvel" (1972).

A further advance in the development of electric and electronic technology is, among others, the Yamaha CP 70, an electric grand piano that sounds a lot like an acoustic instrument with pickups attached to it. It is admired by many jazz pianists for its sound and touch. Future advances will undoubtedly lead to further new instruments even nearer in sound and tone to the acoustic piano (Kernfeld, 1991, V2:316).

In more recent years, with the development of digital technology and digital sound, there has been an increase in the use of digital pianos (as well as other digital

instruments). Sound production has been greatly influenced and enhanced (Stockton, 1996).

Another rhythm instrument, the guitar, is equally important to the jazz band.

6.3.2 The guitar
(Appendix B, Transparencies 6a and 6b)

As a string instrument the guitar can be strummed or plucked with a plectrum or the fingers and normally has frets along the fingerboard (Kernfeld, 1991, V1:458). Berendt (1982:245/6) is of the opinion that Charlie Christian forms the starting point in the history of the modern jazz guitar. He revolutionised guitar playing. While guitarists certainly existed before him, there would appear to be a difference between the guitarists playing before him and those coming after him.

The following main points will be featured, namely:

* technical aspects and developments, and
* the use of the guitar in the history of jazz.

6.3.2.1 Technical aspects and developments

This section will deal with the following, namely the

* technical aspects of the guitar, and
* technical developments of the instrument.

With regard to the **technical aspects of the guitar**, Kernfeld (V1:458) differentiates between the acoustic and electric instruments. "Acoustic" guitars are standard classical instruments (including all the variants) that do not have integral electrical components. Acoustic guitars can be of two kinds: flat-top or archtop. The flat-top with its round soundhole includes both the classical nylon-strung and the steel-strung "folk" instruments (Bacon and Day, 1991:18).

With its hollow body and flat table (or top) with a circular soundhole, the standard classical (or Spanish) guitar is a six-string instrument, tuned (from the lowest string)

E-A-D-G-B-E (the second E and A below middle C, the D, G and B below middle C and the E above middle C). The strings pass over a fixed bridge (Kernfeld, 1991, V1:458). According to Fordham (1993:86) the deep-bodied acoustic guitar is preferred by many players for its sound, and is even played in electric bands where a clip-on pickup may be added or a microphone be directed at the box. The guitar's compass extends from the second E below middle C to the second G above. By using a cut-away body to reach the highest frets the upper range can be extended.

The instrument used mostly in blues and folk music is the twelve-string guitar with its strings in six courses, some in unison, some an octave apart. A four-string instrument has occasionally been used in jazz, notably by Tiny Grimes.

The hollow-bodied (or "electric-acoustic") and the solid-bodied (body provides little resonance) constitute the main kinds of electric guitar. The "semisolid", a hybrid, has a hollow body and a solid block of wood the length of the instrument inside, which reduces the vibrations of the body (Kernfeld, V1:458). Jazz-rock guitarists Larry Carlton and Allan Holdsworth prefer this fusion of qualities from solid rock and hollow jazz guitars (Bacon and Day, 1991:138).

The standard electric guitar also has six strings, normally tuned like those of the acoustic guitar. On the body, under the strings are one or more pickups that convert the vibrations of the strings into an electrical signal; by means of an amplifier and loudspeakers this is then converted into sound. The player can alter the tone and volume and select different pickups or combinations thereof by making use of controls on the instrument.

Sound-modifying devices, notably those that add reverberation, are often incorporated into amplifiers. Players often connect such devices, usually in the form of pedals, between the instrument and amplifier. By changing the electrical signal, the sound can be enhanced, distorted or otherwise changed. A characteristic ululating sound effect is produced by the "wa-wa" (or "wah-wah") pedal. "Fuzz" or distortion is the electronic simulation of the sound of an overdriven amplifier. Time-delay effects like echo, "phase shifting" or "phasing", "flanging" and the "chorus effect", originally produced by tape recorders in studios, can now be created

electronically; parallel octaves above or below the notes played are supplied by octave dividers. Other devices include the limiter, harmoniser, compressor and noise-gate.

It is possible for acoustic feedback to occur in any electronic amplification system, an effect that has been exploited by guitarists in rock music and jazz, even though it is normally carefully avoided. This effect is produced when a pickup or microphone is near enough to a loudspeaker to pick up its vibrations. These are again fed through the amplification system. When a certain level of volume is reached an obtrusive howl results, which in turn yields a range of clear pitches when carefully controlled (Kernfeld, 1991, V1:458).

Jazz emerged at more or less the same time that the guitar experienced its increase in popularity. The first guitar used in jazz ensembles was the acoustic instrument, but its sound was soon found to be inadequate when placed next to the trumpet and/or cornet, clarinet and trombone of the early jazz band. Something needed to be done to ensure the instrument's use in jazz (Evans and Evans, 1977:287/8).

Considering the **technical developments of the instrument** it is obvious that this desire for greater volume and penetration of the guitar's sound in the twentieth century has led to the instruments differing in design from the traditional instrument.

Flat-top, steel-string guitars[33], altered structurally to bear the tension of heavier strings, were being manufactured by the end of the 1920's. Around this time the arched-top (or "carved-top" or "cello-bodied") guitar was developed to relieve the need for an instrument that could be heard in a large dance band.

Launched around 1923 or 1924, the Gibson L5, designed for big volume and playing with a plectrum, had a strong, thick top carved into an arched shape, two F-shaped holes (instead of a single circular soundhole) for greater projection, an adjustable bridge, a tailpiece and steel strings (Kernfeld, V1:458). This was the definitive

[33] According to Evans and Evans (1977:286-288) the steel-string guitar, which made its official appearance in the late 1880's, had as some of its first exponents the American slaves. It was cheap and portable and well-suited to accompany the voice. Its first great expression was found in the blues, probably because of its sensitivity and expressiveness.

instrument where early archtop acoustic style was concerned. Lloyd Loar (acoustic engineer and an employee of the Orville Gibson company) was mainly responsible for its design. He included a pickguard raised from the top of the guitar (Bacon and Day, 1991:37). Other archtop acoustic guitars favoured by many jazz players were the D'Angelico (played by, for example, Chet Atkins and Johnny Smith) and the Epiphone (Bacon and Day:32,34).

In the 1930's further attempts to increase the volume of the guitar included a design by Mario Maccaferri (1932 to 1933) for the French Selmer company. Their instrument had an extra sound chamber inside the body. Django Reinhardt preferred its distinctive, clear, piercing tone. The "ampliphonic" or "resophonic" guitar (the Dobro) made use of a similar idea (Kernfeld, 1991, V1:458). The internal resonating aluminium cone gave it increased volume and a distinctly brash sound. They either had wooden or metal bodies (Bacon and Day:48).

Although the first experiments with the electric amplification of guitars already took place in the early 1920's, musicians and especially audiences were not yet ready for such instruments (Evans and Evans, 1977:388). Early experiments (by Loar and others such as Adolph Rickenbacker) included adding crude magnetic pickups to acoustic guitars (Kernfeld, V1:458) or building an electric pickup and associated controls into a normal action, conventionally-shaped instrument (Bacon and Day:56).

In 1931 the Rickenbacker company made the first commercially produced electric guitars, with hollow circular bodies and long necks (nicknamed the "Frying Pan"). They were followed in 1932 by electric Spanish (Electro-Spanish, electric-acoustic) guitars. The kind of electric guitar used most often in jazz (except the styles related to rock music) is the Gibson ES150 (introduced by Gibson in 1935 or 1936), an electric arched-top guitar with a distinctive type of "bar" pickup, later known as the Charlie Christian pickup after his use of this guitar (Kernfeld, V1:458).

Later the traditional hollow body of the guitar was replaced with a solid body that not only simplified production but also reduced the interference of the body with the tone of the guitar (Bacon and Day:54).

In 1948 Leo Fender marketed the first commercially manufactured (mass-produced) electric guitar with a solid (wooden) body (Kernfeld, 1991, V1:459) and a bolt-on neck. This Fender Broadcaster[34] delivered a clean, amplified version of the inherent tone of the string. The Gibson company made their first solid-bodied guitar in 1952, namely the Les Paul "Gold Top", with ornate fingerboard inlays and glued-in neck (Bacon and Day, 1991:62,80). In 1954 Fender produced an instrument with, among other innovations, three (instead of the original one or two) pickups and a lever (a vibrato or tremolo arm), which could create vibrato effects or bend the pitches of notes. These three guitars became the basis of solid-bodied electric guitar design.

The design of pickups was later refined and amplification systems and sound-modification devices became more sophisticated. Double-necked electric guitars (one neck with standard tuning, the other with bass, or one with six strings, the other with twelve) could be found (Kernfeld, V1:459). They were popular during the fusion era, with such guitarists as John McLaughlin (Fordham, 1993:86). Many players had instruments built specially for them or adapted instruments to suit their purposes.

Gibson introduced a range of guitars ("semisolid" or "thin-bodied", distinguishing them from full-bodied, electric-acoustic guitars) in the late 1950's that combined the solid-bodied electric's long sustain with the warm, mellow sound of the acoustic guitar and counteracted the effect of the hollow-bodied electric guitar at high volume (Kernfeld, V1:459). When played at high volume, hollow-bodied electric guitars were very susceptible to screeching feedback (Bacon and Day:138). The resulting "300" series had hollow, thinline bodies with, running down the (inside) centre of the body, a solid block of wood, which reduced the soundboard's vibrations and thus minimised feedback (Kernfeld, V1:459).

Bacon and Day (pp. 158,162) state that bass guitars were invented and first marketed by the Fender company from 1951. They used the same bolt-together construction featured with their (Telecaster) electric guitar. Their Jazz Bass, introduced in 1960, offered a greater range of sounds and was very popular with jazz

[34] According to Bacon and Day (1991:62) this guitar was only launched around 1950 and its name was soon (in 1951) changed to the Fender Telecaster.

musicians such as Jaco Pastorius (in the 1970's) and Marcus Miller (1980's). It was the preferred instrument (in place of the acoustic double bass) in jazz-rock (Kernfeld, 1991, V1:303). It differs from the solid-bodied electric guitar in that it only has four strings (and four tuning pegs) (Gridley, 1988:16). The strings are tuned to the third E and A below middle C and the second D and G below. The range extends from the third E below middle C to the E above (Fordham, 1993:88).

It was only with the rise of jazz-rock fusion in the late 1960's and early 1970's that the guitar became prominent in jazz. For decades guitarists had to struggle to reconcile the characteristics of the music with the lack of volume and defiant technique of the guitar, while some brass and woodwind instruments, notably the saxophone and trumpet, were naturally suited from the outset to the requirements of jazz.

The numerous technical changes to the guitar were accompanied by a continuous development of players' techniques. Most commonly played with a plectrum - this facilitates rhythm work and the execution of single-line solos, especially at fast tempos - the guitar has also successfully been played by plucking "finger style" (the "finger-picking" technique), which has greater musical possibilities. Some guitarists (e.g. George Van Eps and Joe Pass) started out using a plectrum but later abandoned it. Players are increasingly using the fingers alone while some still prefer the plectrum and others use both the plectrum *and* the finger-picking technique (Kernfeld, V1:461).

Players could vary their sound through their use of the pick or plectrum and the position where the strings are struck. An abrupt, clucking sound is produced with a stiff pick (where only a small amount of pick is allowed to protrude between thumb and forefinger), while a flexible pick produces a soft, pliant sound. Strings struck near the bridge (where the strings are tightest) gives a hard, bright (metallic) sound while a warm, bouncy rhythm-guitar sound (on an acoustic instrument) is possible near the centre of the soundhole.

Other techniques include the bending of notes, where a sound of sliding pitch is produced by stretching the string across the finger-board (with the finger that stops the string) as the note is plucked (Fordham:87). A two-handed tapping style,

enabling guitarists to play with rapid, violin-like leaps (Bacon and Day, 1991:8), was pioneered by Eddie Van Halen and Stanley Jordan. The fretboard finger is pulled away from its stopped note to sound it while the fingers of the right hand strike another note (Fordham, 1993:87). The technique is heard on Jordan's first LP, "Magic Touch" (1985) (Kernfeld, 1991, V1:462). To produce harmonic overtones the right index finger is extended across the twelfth fret note, fractionally above the strings; the note (string) is struck with the curled second finger. The left hand is used normally (Fordham:87).

Now that an idea has been formed of what the guitar looks like and how it functions, it is necessary to discuss the use of the guitar in the history of jazz.

6.3.2.2 The use of the guitar in the history of jazz

The use of the guitar in jazz is probably best divided into two sections, namely:

* jazz guitar playing up to the 1930's, and
* jazz guitar playing after the introduction of the electric guitar.

6.3.2.2.1 Jazz guitar playing up to the 1930's

The guitar or banjo[35] was possibly the most important and occasionally only instrument in the whole prehistory of jazz. Guitar or banjo was used as accompaniment for singers of, for example, work songs, folk blues and blues ballads (Berendt, 1982:246).

[35] This plucked string instrument has a long guitar-like neck and circular soundtable made of tautly stretched vellum, skin or plastic against which the bridge is pressed by the strings. Frets are usually present on the modern banjo and it has steel wire strings. In jazz three types of banjos are common, namely the five-string banjo in G or C (tuned G above middle C, D, G and B below, and D above, and G above middle C, C, G and B below and D above, respectively), the four-string tenor banjo (tuned C and G below middle C and D and A above) and the six-string "guitar banjo", tuned as a guitar (E-A-D-G-B-E). The use of the banjo in both blues and ragtime gave rise to its use in early jazz. During the classic jazz period the banjo played a chordal role. It was played on each beat of the bar in ensemble work. Johnny St. Cyr, in his recordings with Louis Armstrong's Hot Five and Hot Seven, is representative of the style. Other early important banjoists included William Penn, Emanuel Sayles, Bill Johnson, John Marrero and Ikey Robinson. The banjo gave way to the guitar in the early 1930's, but re-emerged with the revival of traditional jazz in the 1940's. Significant New Orleans players of this period were Lawrence Marrero, Danny Barker and Creole George Guesnon. Little used in bop and other styles of modern jazz, the banjo can be found in Chris Barber's jazz-rock fusion experiments where the improvisational vocabulary of the instrument has successfully been extended into rhythm 'n blues and other styles of jazz (Kernfeld, 1991, V1:64-66).

Guitar and banjo[36] often existed side by side in early jazz ensembles with a single player alternating between these instruments. One or the other was usually used with piano (Gridley, 1988:77).

In jazz the guitar initially existed merely as a member of the rhythm section which provided a beat (Evans and Evans, 1977:288). Even later, during the 1920's, guitarists were still confined to a timekeeping function or simple, chorded solos when they played an exposed part. Although as a rhythm instrument the guitar was accepted fairly quickly, as a solo instrument it was for the most part ignored (until electric amplification in the mid-1930's) (Gridley:83).

The earliest jazz guitarists were New Orleanians **Johnny St. Cyr**[37], an ensemble player, and **Lonnie Johnson**, mostly a solo player. From the beginning St. Cyr and Johnson emphasised the contrast between the rhythmic chord style and soloistic single-note style, which dominates the development of the instrument. St. Cyr's playing influenced that of **Bud Scott**, **Danny Barker** and, in the swing era, **Everett Barksdale**. **Eddie Condon**, a noteworthy Chicago-style player, was also influenced by St. Cyr.

Lonnie Johnson was influential on **Eddie Lang**, the most important Chicago-style guitarist (Berendt, 1982:246/7). In the opinion of Evans and Evans (p. 288) he first gave independent status to the guitar in jazz. With his cleanly executed lines and excellent technique he was very influential on later players. Despite their differences in style (Lang's was more classical, Johnson's more bluesy) (Gridley:83), they both proved that the guitar was capable of producing the fluid, single-line solos similar to

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[36] Regarding the eclipse of the banjo by the guitar it appears that while the banjo was often coupled with the tuba in early jazz, from the 1930's the guitar was used in conjunction with the double bass. As the double bass finally ousted the tuba in the mid-1930's, so, in the big bands of the (late 1920's and) early 1930's, the banjo was superseded by the guitar. In part this was owing to the development of the arched-top guitar, which could compete with a large ensemble's volume of sound; the other factor was the tremendous popularity of the brilliant and sophisticated player Eddie Lang. He influenced numerous banjoists to change to guitar. It was not long after that the banjo became just about obsolete and the Gibson L5 arched-top guitar became the standard jazz instrument (Kernfeld, 1991, V1:459).

[37] Equally proficient on the six-string and tenor banjo as well as on the guitar, Johnny St. Cyr was arguably the most prominent banjoist in early jazz and the New Orleans player most in demand in Chicago for session work (Louis Armstrong's "The King of the Zulus", 1926 and Jelly Roll Morton's "The Chant", 1926) (Kernfeld, V1:65).

those played on wind instruments. They made some pioneering recordings as a duo (1928 and 1929), such as "Have to Change Keys to Play these Blues" (1928) (Kernfeld, 1991, V1:460). New Orleans tradition guitarists **Teddy Bunn** and **Al Casey** combined Johnny St. Cyr's chord style and the Johnson-initiated melodic single-string style (Berendt, 1982:246).

Most rhythm sections during the 1930's still included rhythm guitar. It was not until the late 1940's that it was dropped from most big bands (Count Basie still used it through the 1980's) (Gridley, 1992:53). Jazz musicians of the swing era began to view the guitar as being capable of more than mere timekeeping in the rhythm section (Gridley, 1988:103).

The most prominent representative of the rhythmic chord style of playing, or rhythm guitar, was **Freddie Green**. His steady and propulsively swinging style was largely responsible for the great unity of Count Basie's rhythm sections from 1937 onward (Kernfeld, V1:460). Though he was hardly ever featured or played solo, Green was a most dependable guitarist (Berendt:246).

Important soloists of the mid-1930's were **George Van Eps**, specialising in unaccompanied performances where melodies were supported with advanced harmonic concepts, and in particular **Django Reinhardt**, a virtuoso player of single-line melodies (Kernfeld, V1:460). His Belgian gypsy musical heritage, the melancholy strain of the music and the string-feeling of his people are noticeable in his playing and come alive in his Quintet of the Hot Club of France with its three guitars, violin and bass (Berendt:247). His playing was rich and ornate with prominent vibrato. He had a biting, almost metallic sound and his fast, cleanly executed runs demonstrated his technical command of the instrument (Gridley:103/4).

Reinhardt was the first European (he played mostly in Europe) to influence American guitarists. Guitarists demonstrating his influence in the 1970's were, among others, the Americans **Earl Klugh**, **Larry Coryell** and the mandolin player **David Grisman**, and in Europe the Frenchmen **Christian Escoudé** and **Boulon Ferré** and the

Belgian **Philip Catherine** (Berendt, 1982:247). In the 1980's elements of his style could be heard in the playing of the young **Bireli Lagrene** (Gridley, 1988:104).

Up until the time when electric instruments became readily available in the late 1930's, only small groups and ensembles with carefully selected instrumentation, to allow for the guitar's lack of volume, produced the correct setting for the successful use of the guitar in a solo capacity. In attempting to find an instrument that could be used for solos in a standard big band, players began adopting electrically amplified guitars or themselves experimented with amplification (Kernfeld, 1991, V1:460).

6.3.2.2.2 Jazz guitar playing after the introduction of the electric guitar

This section will deal with aspects such as the following, namely:

* the establishment of the electric guitar in jazz, as well as jazz guitar playing in
* the bebop period
* cool jazz and hard bop
* the 1960's (free jazz)
* jazz-rock fusion, and
* other jazz styles.

With regard to the **establishment of the electric guitar in jazz**, Evans and Evans (1977:389) believe that this electric instrument first became prominent among jazz players.

Players such as (trumpeter-guitarist-arranger) **Eddie Durham** (in the bands of Jimmy Lunceford and Count Basie) and **Oscar Alemán** began adopting resophonic instruments. Durham and **George Barnes** began experimenting with amplification. Barnes's refined single-string technique is heard on "I'm forever blowing bubbles" (1940), made with his quartet. Musicians soon realised that amplification was the only practical solution to the guitar's lack of volume. When Gibson introduced their ES150 electric arched-top in 1936 a viable electric guitar became generally available for the first time. Although Durham made some recordings on it in 1938 with the Kansas City Five and Kansas City Six, he and his contemporaries, while using the

technique used with the acoustic guitar, were unable to exploit the full potential of the new instrument.

It was only in the late 1930's and early 1940's when **Charlie Christian** became popular as a member of Benny Goodman's very popular combos and big band, that the electric guitar made a significant impact among musicians and audience alike (Kernfeld, 1991, V1:460). Christian gave the electric instrument such fame that by the turn of the 1930's most guitarists had switched from acoustic to amplified instruments. There were guitarists who made use of the possibilities for contrast between electric and acoustic guitars, for example, **Freddie Green** (rhythm guitar, acoustic) and Eddie Durham (electric, solo) as well as Tal Farlow in the 1950's and in the 1970's John McLaughlin (Berendt, 1982:248).

Berendt (p. 249) further believes that Charlie Christian belongs to both the swing era and to the pathbreakers and creators of bop. He was a breath of fresh air in terms of his extraordinary technique (he played with great virtuosity yet much expression), his use of passing (instead of principal) harmonies as the basis for improvisation, and his smooth, free movement (without any indication of staccato) where the guitar attained the saxophone's expressive power (Kernfeld, V1:460). He influenced many modern jazz guitarists with his long, smooth, swinging single-note-at-a-time lines, his round, soft tone, inventiveness and little use of vibrato (Gridley, 1988:103/4). "Solo Flight" (1941), recorded with Benny Goodman's big band, is a summary of his style (Kernfeld, V1:460).

Christian-influenced guitarists included **Tiny Grimes**, **Oscar Moore**, **Les Paul**, a pathbreaker of modern electronic manipulation of sound, **Irving Ashby**, and the bop guitarists **Bill de Arango**, **Chuck Wayne** and, most importantly, **Barney Kessel**.

Guitarists who remained connected with the swing tradition, even into the 1960's and 1970's, included George Barnes and **Bucky Pizzarelli**, **Cal Collins**, who was part of the new swing movement forming since the turn of the 1970's, and, best known of all, **Joe Pass**, a master of ballad playing and swinging jam sessions (Berendt:249,256). On his album "Virtuoso" (1973) Pass demonstrates a new and influential approach that combines intricate chordal work, walking bass lines and single-string

improvisation (Kernfeld, 1991, V1:461/2). Pizzarelli was known for his playing on a seven-string guitar and a six-string bass guitar (Evans and Evans, 1977:403).

Technical, technological and musical refinement took place during the 1940's, 1950's and 1960's (Kernfeld, V1:461). Building on Charlie Christian's foundations, guitarists such as Les Paul, George Barnes, **Billy Bauer** and **Herb Ellis** were all in the 1940's helping to strengthen the position of the electric guitar in jazz (Evans and Evans:389/90). Development of pickup and amplifier technology took place, facilitating playing at a higher volume and with a cleaner tone.

As they were influenced by the cool sounds of the styles succeeding bop in the 1950's, guitarists adopted a warm, clear tone, preferred by many mainstream players. Generally guitarists were technically proficient enough to transfer the ideas of innovative wind players such as Charlie Parker, Dizzy Gillespie and, later, Miles Davis and John Coltrane to the guitar. Numerous players who contributed greatly to jazz guitar emerged during this period (the 1940's to the 1960's) (Kernfeld, V1:461).

During the **bebop period**, rhythm guitar was rare and instead of performing as members of the rhythm section, guitarists instead played as solo instrumentalists. When eventually changing to bop (they were slow to play in a bop style), their improvisation was not very original. Many bop guitarists appear to have been more active during the late 1940's and early 1950's (Gridley, 1988:165). The jazz guitar's flexibility in providing chords for soloists to improvise on was very important in bop. The guitarist could now develop an individual style in the small-group format favoured by bop; it also encouraged him to be inventive where the free-form exchange of musical ideas was concerned (Evans and Evans:390).

Tal Farlow played the concrete lines found in modern jazz classicism (Berendt, 1982:250). He set a new standard of playing in the 1950's with his fluid bop-orientated single-note lines and advanced use of extended and altered harmonies, heard on his album "Tal" (1956) (Kernfeld, V1:461). The facility with which he improvised and the speed of his solos were astounding (Evans and Evans:390). The music of **Johnny Smith** had a subtle, late-romantic sound (Berendt:250). He

became popular for his clear (and cool) style that made use of skilfully interwoven melodic and chordal passages (Evans and Evans, 1977:390).

According to Gridley (1988:165) both Tal Farlow and **Jimmy Raney** were excellent bop guitarists who remained successful into the 1980's. Berendt (1982:250) is of the opinion that Raney was indebted to the Lennie Tristano school. His harmonies were richly nuanced and very interrelated yet his melodies were fairly singable and concrete.

A guitarist who struck out in a different direction and whose technique and musical concepts were uncommonly sophisticated for the time was Billy Bauer. He joined Lennie Tristano's group in 1949 for a brief but significant experiment in free music, which led to "Intuition" and "Digression".

Before continuing, another development that took place in the late 1940's needs to be mentioned. South American elements were introduced to jazz by Brazilian guitarist **Laurindo Almeida**. Favouring a classical Spanish guitar with nylon strings, he became known as a soloist in Stan Kenton's band and later led his own groups (Kernfeld, 1991, V1:461). He has been a member of the LA4 since the 1970's, with altoist Bud Shank, bassist Ray Brown and drummer Jeff Hamilton. They combined classical and Latin American music and jazz. Guitarist **Charlie Byrd** also enjoys mixing different kinds of music. Other Brazilian guitarists to this effect included **Baden Powell**, **Bola Sete**, **Egberto Gismonti** (Berendt:248) and **Luiz Bonfa** (Kernfeld, V1:461)

Guitarists of **cool jazz** included players **Howard Roberts** and Barney Kessel. Kessel was also an excellent bop guitarist (Gridley:147,183). He went beyond developing only his technical skill and explored a variety of musical ideas (Evans and Evans:390). Rhythmically he was the most vital guitarist of the 1950's and included elements of swing in his music (Berendt:249). Howard Roberts, supported by a string section, combined jazz techniques with a more classical approach on "Serenata Burlesca" (1956, from the album "Mr. Roberts Plays Guitar", 1956 to 1957) (Kernfeld, V1:461).

Some players have transposed the cool guitarist tradition from the 1950's to the present jazz, the most important of which is **Jim Hall**. His melodious, tuneful and sensitive improvisations later left behind the confines of cool jazz and can be regarded, since the 1970's, as ageless guitar style (Berendt, 1982:254,250). His improvisations often included motivic development (Kernfeld, 1991, V1:461). Others include the Canadian **Ed Bickert**, the Hungarian-born **Attilla Zoller** and the Americans Howard Roberts, **Michael Santiago**, **Doug Raney** and **Jack Wilkins** (Berendt:254).

The leading guitarists of **hard bop** were **Kenny Burrell** and **Wes Montgomery**; their peak creative period was in the late 1950's and early 1960's (Gridley, 1988:205). Burrell combined blues and bop (Kernfeld, V1:205) and his rather jumpy lines resemble those of the trumpet rather than the saxophone. Montgomery had a cleanly articulated, large (full) and round tone and a natural style that was melodic and relaxed with smooth, swinging lines. He preferred his thumb to a pick when plucking the strings and popularised the playing of lines in octaves (Gridley:205).

This style was carried on in a commercial direction by numerous other players, notably **George Benson** who in the 1970's became the guitar superstar, and opposed to him **Pat Martino**, who developed his own style out of that of Wes Montgomery (Berendt:251). He refined the advanced single-note work of players like Billy Bauer and Tal Farlow.

Other guitarists of modern jazz included swing stylist Oscar Moore, **Herb Ellis** who drew on swing and bop elements (Kernfeld, V1:461), **Grant Green**, **Les Spann**, **Gabor Szabo**, and the early George Benson and **Larry Coryell** (Berendt:250).

According to Evans and Evans (1977:403) many jazz guitarists appear to have experienced something of a slump during the late 1950's and early to mid-1960's. This was partly because of the easier-listening, musically and technically less complex guitar playing of rock and roll musicians, and partly because of unrewarding dates and a decrease in jazz recording and broadcasting work. A number of jazz guitarists became studio musicians, went into session work or went into semi-retirement.

Yet by the **1960's free jazz** had also appeared on the scene. During this time the same complex melodic and harmonic vocabulary used by wind players was found among guitarists. However, because of its staccato attack[38], the guitar was still less versatile than a wind instrument, even though it was no longer limited by a lack of volume (Kernfeld, 1991, V1:461).

Sonny Sharrock was the first musician to play free-jazz guitar in the 1960's. He was followed by the most important and creative of all, **Michael Gregory Jackson**, as well as **James Emery**, **Spencer Barefield**, the early **James "Blood" Ulmer**, the Englishman **Derek Bailey**, probably the most radical of these free players and a very original player on the European free-jazz scene (Berendt, 1982:256), and **Bill Frisell** (Fordham, 1993:86). Ulmer made use of Ornette Coleman's "harmolodic system" and became a pathbreaker of "no-wave" music (Ulmer's term for "free funk", the jazz-rock-based music of the late 1970's and 1980's). His work bridges free and funk music, musicalising the latter and concretising the former (Berendt:256).

According to Berendt (p. 252) three guitarists were all important in the 1960's, each in a different field of music, namely Wes Montgomery in jazz, **B.B. King** in blues and **Jimi Hendrix** in rock.

B.B. King is the father of all guitar playing in popular and rock music of the 1960's and 1970's. He was responsible for fully realising the development that started with Charlie Christian, namely that the guitar sound grew increasingly longer. The goal was "the continuous, determined elongation and the related individualisation and malleability of the sound". A likely reason for the popularity of the instrument in the 1960's and 1970's was the endless possibilities of the sound, unlike that of other instruments. The development of which King represented the apex in the 1960's and 1970's points back to blues history (Berendt:252).

With the rise of rock music in the late 1960's sound-modifying devices, high-powered amplifiers and controlled feedback began to be exploited; the first to fully explore these possibilities was rock-musician Jimi Hendrix. Guitarists soon realised that

[38] Sounds on a guitar decayed rapidly while, depending upon the player's breath control, those produced on a wind instrument could be sustained almost indefinitely (Kernfeld, 1991, V1:461).

technological developments offered them more sounds and effects than could be created on most other instruments (Kernfeld, 1991, V1:461).

Hendrix was the genius of the rock age of the 1960's and the musical symbol of the counterculture of this time, comparable only to Bob Dylan. Hendrix used rings and bottlenecks, wah-wah pedals and vibrato arms, switches and controls with which he played "on" his amplifier, and unusual tunings. He sometimes drummed rather than played his guitar; he played with his own feedback in that he waited for it, answered it and then returned it to the amplifier. The first to play "live electronics" and explore the wide variety of electronic sounds, Hendrix opened the music to electronics.

The rock guitarists who are most directly rooted in Jimi Hendrix (and the blues) include **Eric Clapton**, **Duane Allman**, **Carlos Santana**, **Nils Lofgren**, **Jeff Beck** and the very individualistic **Frank Zappa** (Berendt, 1982:253/4).

While in the 1960's electric jazz and rock guitarists each still had their own areas of interest, by the 1970's these areas of interest had begun to overlap and an interchange of ideas was encouraged (the result of a wider awareness among both audiences and musicians). The greater integration of the electric guitar with other instruments and the experimentation with new sounds led to attempts to combine jazz and rock. This assimilation came to be known as **jazz-rock fusion** (Evans and Evans, 1977:423). It was the first style in which the guitar played a leading role.

In reaction to the emphasis on harmonic and melodic content of an improvisation, jazz-rock musicians exploited aspects like sheets of sound, high volume levels and long sustain and experimented with compositional approaches, complex time signatures and rhythms. They used the solid-bodied and semi-solid guitars, commonly used in rock, because of their greater control at high volume than the electric-acoustic (Kernfeld, V1:461). Instead of the spontaneous comping used since the 1940's, guitarists (together with pianists) now often preferred repeating accompanying riffs (Gridley, 1992:157).

Guitarists were also the leaders of many very influential jazz-rock bands such as Larry Coryell's Eleventh House and John McLaughlin's Mahavishnu Orchestra.

McLaughlin and Coryell are heard on the album "Spaces" (1970). In innovative groups like Chick Corea's Return to Forever and units led by Miles Davis guitarists also played a central role (Kernfeld, 1991, V1:461).

Numerous musicians built their styles on that of Wes Montgomery, B.B. King and Jimi Hendrix, yet none as strongly as the important fusion guitarist (and composer-bandleader) **John McLaughlin**, whose range extends from folk blues and Django Reinhardt to free jazz, fusion, highly electronicised music, Indian music, solo guitar and duets. He also helped the guitar synthesiser to a solid place on the guitar scene within a short time (Berendt, 1982:254).

McLaughlin's tone (its colour and texture) and syncopations are more typical of rock than jazz. His tone is hard, metallic and cutting and is often altered in shape and size by a phase shifter and wah-wah pedal. The relaxed swing feeling of earlier jazz is missing in his improvisations. Known for his astounding instrumental proficiency, his music conveys a high level of energy and a quick-paced interaction (Gridley, 1992:161/2). He could also play complex passages at extremely fast speeds with his single-note technique using a plectrum (Kernfeld, V1:461).

Influenced mainly by Jimi Hendrix and John McLaughlin, Larry Coryell was already playing fusion music in the mid-1960's in, for example, his own group (The Free Spirits) and with the Gary Burton Quartet (Berendt:255). Though his style clearly came from rock, Coryell was not strictly a rock guitarist. His jazz improvisations were of a high technical level and were very imaginative. His solos often showed great variety (Gridley, 1988:328).

Other jazz-rock fusion guitarists include **Steve Kahn** who drew from Thelonious Monk and gained prominence through the fusion recordings of arranger Bob James and through his recordings with the Brecker Brothers. With his smooth, catchy jazz-rock sounds **Pat Metheny** gained world-wide success. **Al DiMeola** transcended all musical cultures with his duet album with Spanish flamenco guitarist Paco de Lucia. Then there are Earl Klugh, **Joe Beck**, **Eric Gale**, **Lee Ritenour**, **Vic Juris**, **Baird Hersey**, **Larry Carlton**, **Janne Shaffner**, the Dutchman **Jan Akkerman** who created a combination of J.S. Bach with rock, the Finn **Jukka Tolonen**, the Englishman **Allan**

Holdsworth, the Norwegian **Terje Rypdal** who creates tone paintings, and the Germans **Toto Blanke** and **Volker Kriegel** (Berendt, 1982:255).

Additional fusion guitarists are James Ulmer, **Mick Goodrick** (Gridley, 1988:320,328), George Benson, **Bill Connors** and **Lenny Breau** (Evans and Evans, 1977:430). Breau developed a highly individual finger technique (based on conventional playing) in the late 1960's that made it possible for him to create impressionistic canvases of simultaneously improvised melodies and chords, heard on his album "Five o'Clock Bells" (1978 to 1979) (Kernfeld, 1991, V1:461). According to Gridley (p. 328) more guitarists are featured in jazz-rock than earlier modern jazz styles because rock had always been guitar dominated and many guitarists who ended up in jazz during this time had started out in rock.

Although the electric guitar was taken up into the mainstream of jazz, the acoustic instrument with its warm sound was not totally lost to the public. It was still used by players like John McLaughlin who played both the electric and the acoustic, depending upon which style he was working in. Noteworthy acoustic guitar players in the later period include Jim Hall, Kenny Burrell, Larry Coryell, Earl Klugh, Al DiMeola, Joe Pass, **Paco De Lucia** and **Ralph Towner** (Kernfeld, V1:460/1). The latter began as a pianist and his guitar style is moulded by the piano element. He is indebted to European music (he studied in Vienna) and avant-garde (Berendt:256/7).

With regard to **other jazz styles** or directions in existence during this time, the following should be mentioned, namely:

* folk jazz
* neo-bop, and
* the guitar synthesiser.

Folk jazz guitarists are related to jazz-rock and fusion guitarists in many ways. The guitar is deeply rooted in the folk music tradition of different cultures hence it is understandable that this direction evolved. Guitarists of this style include **Alex de Grassi**, **Leo Kottke**, **William Ackerman**, **Ry Cooder**, **John Fahey** and **Robbie Basho**.

Guitarists of the contemporary mainstream leading from bebop *via* John Coltrane to **neo-bop** are, among others, **John Scofield**, **John Abercrombie**, **Roland Prince**, **Rodney Jones**, **Ted Dunbar**, **Ed Cherry**, **Monette Sudler**, **Joe Diorio** and **Ron Eschete**. Abercrombie is the most prominent with his interesting improvisation and rhythmically varied and assured playing (Berendt, 1982:256). Scofield makes extensive use of altered notes in his improvisations and has developed an advanced harmonic vocabulary.

In using the **guitar synthesiser** (refer pp. 656/7) guitarists in the 1980's again found a new range of possibilities. A large variety of electronic and simulated instrumental timbres were made available and, through digital sampling, guitarists were given the opportunity to play back and modify the recorded sounds of woodwind and brass instruments. With sophisticated systems the guitar could now produce as varied and versatile a sound as a wind player. Guitarists who have used the guitar synthesiser include Pat Metheny, Allan Holdsworth, John Abercrombie, John McLaughlin, Al DiMeola and **Kazumi Watanabe** (Kernfeld, 1991, V1:462,461).

It would therefore look like the guitar has come a long way, from the banjo and folk blues to the guitar synthesiser and the playing of Ralph Towner and John McLaughlin (Berendt:257). An instrument with perhaps not as varied a history as the banjo and guitar but nevertheless a long and interesting one and an instrument that played (and plays) a significant role in jazz, is the double bass.

6.3.3 The double bass
(Appendix B, Transparency 7)

Also known as the string bass, bass or contrabass, the double bass is the lowest-pitched instrument of the violin family (Kernfeld, V1:301). It has a large sound cavity, heavy strings (initially of gut, later steel) and a high bridge. This limited upper register playing (at the upper register end of the finger-board). The faster techniques of bop required the strings to be closer to the finger-board and the bridge was therefore lowered, which encouraged upper-register playing (Fordham, 1993:89).

Its four (less often five) strings, normally tuned E-A-D-G (the third E and A below middle C and the second D and G below middle C) (the fifth string is normally tuned to the third B or C below middle C), can be played with a bow (arco) or are plucked (pizzicato). The double bass sounds an octave below written pitch. A mechanical attachment on some four-string instruments enables the player to extend the bottom string's length, thus lowering it to the third C below middle C (Kernfeld, 1991, V1:301). The instrument's tonal range extends from the third E below middle C to the E above middle C.

The bass not only colours and strengthens the low-register texture, it can also lay down the beat. In his role as timekeeper, a pizzicato (or plucking) technique is essential, but in slow, impressionistic overtures or suspended time passages the instrument's rich sonorities are often better explored with the bow. Contemporary bassists find a good bow technique essential. When performing a walking bass line the player is required to sustain tempo, a walking four beats to the bar, often for long periods, without losing the cutting edge of the notes. Fast lines (as in bop) are plucked using two or three fingers in succession (Fordham, 1993:88,90).

Other techniques include the use of classical finger position (the two middle fingers of the left hand are held together) and open finger position (the two middle fingers are apart). The former is used in positions near the top of the bass; the latter in positions nearer the bridge with a finger over each semitone. Adopted from bass guitar, the open position makes more notes available without unduly shifting the hand. In ballad playing the sound is softened by plucking the strings further from the bridge; the note's duration is lengthened by plucking it more vigorously. Bassists also play double- and triple-stops (two or three notes sounding simultaneously), arpeggios, chords, or can strum the instrument like a guitar (Fordham:89).

The electric bass (refer pp. 579-581) was invented in 1951 by Leo Fender. It became very popular in the 1960's and 1970's. Monk Montgomery was the first jazz player to record on the electric bass (1953). It has four strings and the tuning (and the range) is the same as the acoustic bass (Fordham:88).

Although initially included in jazz instrumentation for its volume and portability, the electric bass was soon found (by jazz, rock and soul players) to produce its own unique voicings. Popularised by Stanley Clarke, the slapping technique is a springy sound produced when the lower strings are hit with the thumb and the upper strings are flicked sharply with the fingers. Abrupt, drum-like sounds are produced by pull-offs, when the finger stopping the string is flicked away the moment the right hand plucks the string. Harmonies are produced by plucking normally with the right hand and merely suspending the fretting finger above the string (Fordham, 1993:90).

The double bass will now be discussed in terms of its use throughout the history of jazz, from its earliest occurrence in ragtime orchestras, string bands and New Orleans bands to electric bass playing in modern times.

6.3.3.1 The use of the double bass in the history of jazz

The use of the double bass is perhaps best discussed in three sections, namely:

* jazz double bass playing up to the 1930's
* establishing the double bass as an independent jazz instrument, and
* establishing the electric bass in jazz.

6.3.3.1.1 Jazz double bass playing up to the 1930's

From the 1890's ragtime orchestras and string bands made use of the double bass; it was found in numerous early New Orleans orchestras. Early players included **Henry Kimball** and **Billy Marrero**. It is suggested by early photographic evidence that up to more or less 1920 the double bass was bowed rather than plucked. In ragtime the texture of many pieces was underpinned by the bass playing on the first and third beats of a bar; in multi-thematic compositions it occasionally doubled the trombone or cello part during melodic interludes or bridge passages. Transferred into early jazz these functions reached their highest development during the classic-jazz era (1924 to 1929) in the work of **Bill Johnson** and **John Lindsay** (Kernfeld, 1991, V1:301/2).

In early New Orleans the tuba[39] rivalled the double bass to a great extent (so strong was the tuba tradition that great swing bassists still played tuba) (Berendt, 1982:257), often replacing it during (acoustic) recordings, probably (as Gunther Schuller suggests) because it had a greater carrying power (Kernfeld, 1991, V1:302). Early jazz combos often performed without string bass. Bassists frequently played on only two beats per measure, namely the first and third. This is called "two-beat" tones. When the bass strings are plucked, a practice that was more common from 1927 (before which time the string bass was often bowed), a staccato sound is usually produced (Gridley, 1988:77,79).

The double bass was used on acoustic recordings as early as 1922 when virtuoso **Steve Brown** recorded with the New Orleans Rhythm Kings; however, it was not until electric recording techniques were introduced around 1925 that it was clearly heard. In the late 1920's the double bass began forming the basis for the rhythm section[40], especially in larger ensembles and the beginnings of big bands. Many tuba players, among others **Robert Ysaguirre** and **John Kirby**, took up the double bass. Noteworthy double bass players at this period were **Al Morgan** and **Pops Foster** (Kernfeld, V1:302).

Pops Foster worked with great New Orleans names and was easily identified by his "slapping" technique. By letting the strings snap back against the bass's finger-board, his playing was given a great deal of rhythmic impact[41]. (While bassists of the 1950's rejected this technique as a sign of technical inability, free-jazz bassists used it to increase sound and intensity.) Foster "retired" from the jazz scene in 1942 but resumed his career with the traditionalist revival (Berendt:258).

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[39] While the tuba (refer pp. 675-677) was often found in early marching bands (it was an important military instrument), by the early 1900's jazz bands began preferring the double bass (Kernfeld, 1991, V2:559).

[40] Functioning as the backbone of a jazz group, the double bass is responsible for the harmonic foundation of the jazz ensemble and has a rhythmic task. This rhythmic function can be fulfilled to a greater degree and more precisely by a plucked string bass than by a blown tuba - therefore bass replaced tuba at an early stage (Berendt, 1982:257).

[41] Aside from plucking the strings and letting them snap back against the finger-board, players of the time also slapped the strings against the finger-board. This way of playing reminds one of the "thumbing" technique (refer p. 579) prevalent in electrical bass playing today (Stockton, 1996).

The double bass was used more often in swing. Bassists played either in the two-beat style (a note on the first and third beats of the measure) or on all four beats of each bar (walking style). Their role was still that of timekeeper and they remained in the background (Gridley, 1992:49,53).

In the early 1930's the double bass normally had gut strings (sometimes wound with steel) and a high bridge which held the strings well away from the finger-board (up to 2cm at the lower end); this resulted in the so-called "high action". As the bass was difficult to hear in a big band, the slap-bass tecnique was often used to produce greater volume. Other ways to increase the volume included the inclusion by Pops Foster of an aluminium-bodied instrument and by **Wellman Braud** (with Duke Ellington) of primitive electric amplification. As players were looking for a wider range of expressive possibilities as the 1930's progressed, the popularity of slap-bass diminished.

The work of **Walter Page** in the Count Basie band epitomised the role the double bass played in establishing the four-beat approach to metre in the swing period (Kernfeld, 1991, V1:302). His playing is supple and the beats are spaced. His strong, lively, articulated sound is well-balanced with regard to the rest of the rhythm section and blends well with piano, guitar and drums (Gridley:57). Like most bassists of the time, he was merely a member of the rhythm section and took few solos (Kernfeld, V1:302). Another great swing-era bassist was John Kirby. He came from the Fletcher Henderson band in the early 1930's and, at the end of that decade led an influential combo.

Other noteworthy swing bassists were **Bob Haggart** who continued the tradition of the Dixieland-attuned swing of the Bob Crosby band as co-leader of the World's Greatest Jazz Band, **Major Holley** who sang in unison with his bowing, and **Slam Stewart** (Berendt, 1982:258). During solos Stewart, who often recorded with Art Tatum, frequently hummed (in unison or octaves) while bowing the strings[42]. In addition to being an inventive soloist, a fine accompanist and a good timekeeper, he

[42] According to Kernfeld (1991, V1:303) Slam Stewart is more a bop bassist, and combined complex solo lines by bowing and singing scat in unison with the solo line.

contributed towards the emancipation of the bass from its single role of timekeeper (Gridley, 1988:100).

It was basically from around 1940 that the double bass really started developing as a significant and independent instrument in jazz.

6.3.3.1.2 Establishing the double bass as an independent jazz instrument

The first phase in the emancipation of the double bass (or the first phase in modern jazz playing) starts with **Jimmy Blanton**.

Jimmy Blanton only began playing jazz seriously in 1939 and revolutionised the playing of the bass in only two years (he died in 1942). This new way of playing was heard clearly in Blanton's duo recordings in 1939 and 1940 with Duke Ellington at the piano. Because of him the Ellington band was given a high degree of rhythmic-harmonic compactness (Berendt, 1982:258). His duo arco and pizzicato playing on "Pitter Panther Patter/Sophisticated Lady" (1940) with Ellington and in the orchestra on "Jack the Bear" (1940, where he played in unison with ensemble hornlines) displays a hitherto unheard of highly developed technique and facility of articulation. He was also largely responsible for the development of the instrument's solo role (Kernfeld, 1991, V1:302).

This musically imaginative and instrumentally proficient player demonstrated, through his cleanly executed melodic solos, that the double bass was capable of much more than timekeeping. Jimmy Blanton inspired many bop bassists with his tone, agility and technique. Modern jazz bass playing owes a lot to his ideas (Gridley:121,160).

Further advances occurred in jazz double bass playing in the early 1940's, though the instrument retained the role of keeping steady time by means of walking bass lines; this allowed the pianist and drummer to concentrate less on timekeeping (Kernfeld, V1:302). With the higher level of instrumental proficiency and agility and faster average tempo of bop music, bassists of the time also had to develop a fast, conversational counter-melodic style (Fordham, 1993:88).

From Jimmy Blanton the line of modern jazz bassists (the great post-Blanton bassists) is carried on by **Oscar Pettiford** who joined Duke Ellington after Blanton's death. Pettiford played cello[43] on quartet recordings with Ellington. He played with Dizzy Gillespie in the mid-1940's and in the 1950's was the busiest bass player in New York. He organised numerous big bands for recording purposes and was a tremendously mobile player. He made a strong and lasting impact on European players when living in Europe before his death.

The most dependable and swinging early bop bass player, **Ray Brown** came to prominence as a member of Dizzy Gillespie's band (Berendt, 1982:258/9). As both an accompanist within the rhythm section and as a soloist on pieces such as "One Bass Hit" (1946) he developed the melodic and expressive possibilities of the instrument by using increasingly sophisticated amplification and an instrument with a lower action (Kernfeld, 1991, V1:302). Norman Granz preferred him as bassist for his record productions and although not a modern virtuoso, Brown had an unbeatable way of infusing swing and relaxation into a band in the early 1980's (Berendt:259).

Other noteworthy bop bassists included the early **Red Callender**, **Tommy Potter**, **Curly Russell**, **Eddie Safranski** and **Chubby Jackson** (Gridley, 1988:147). Jackson (who played a specially built five-string bass) and Safranski were known mainly through their work with the Woody Herman and Stan Kenton bands (Berendt:260).

By the 1950's the double bass was capable of efficiently performing its traditional function of timekeeping, as improved amplification and steel strings had largely eliminated the difficulty of producing sufficient volume on the instrument. Players searched for and found fresh accompanying roles for the bass and developed their technical skills as soloists. Some players began experimenting with the five-string bass while others (notably Red Mitchell) adopted a tuning in fifths, an octave below the cello, involving extended left-hand positions. In order to achieve more rapid and

[43] As the bass evolved from harmonic to melodic instrument it seemed natural for a move to take place from the deeper sounds of the bass to the cello's higher sounds (refer pp. 685-687) (Berendt, 1982:259).

freer melodic improvisation, the conventional symphonic fingering systems were abandoned and left-hand techniques became more advanced.

Pizzicato technique was revolutionised and two or three right-hand fingers were used in quick succession to produce complex and fast lines, such as those produced on a wind or keyboard instrument. Such techniques or skills are demonstrated by the playing of **Gary Peacock**, **Eddie Gomez** and **Scott LaFaro** (all associated with Bill Evans), as well as **Ron Carter** who extended his ideas to the cello and piccolo bass[44] (Kernfeld, 1991, V1:303).

Cool-jazz bassists included **Leroy Vinnegar** whose bass provided the rhythmic foundation that made the swing feeling felt and **Curtis Counce** who, together with Vinnegar and, later, **Monty Budwig**, **Carson Smith** and **Joe Mondragon** were frequently recorded bassists. Others included the exceptional soloist **Red Mitchell** who phrases with saxophone-like mobility and intensity (Berendt, 1982:260), and Red Callender.

Charles Mingus was one of the first virtuoso bass soloists to emerge after Jimmy Blanton and one of the first to record horn-like solos in a technically assured manner (Gridley, 1988:183,243). He synthesised characteristics from most of the preceding jazz styles into his own virtuoso style and refined double bass technique. By placing notes before, on or after the beat, he began to break down the traditional timekeeping role, thereby varying the colour and feel of the rhythmic accompaniment to soloists. He was a fine composer and could create beautiful and very original solo lines. In later years he often performed extended compositions and improvisations as unaccompanied soloist (Kernfeld, V1:302/3). He was an adventurous modern jazz soloist who had a large percussive sound and played compositionally sensible improvisations and powerful solos (Gridley:244).

Charles Mingus was always very conscious of the black musical tradition and incorporated it into his playing, briefly playing traditional jazz with Kid Ory in the early

[44] This is an instrument of Baroque music, in cello-like tuning, and is to the double bass more or less what the violin is to the viola (Berendt, 1982:262).

1940's. He played with vibraharpist Lionel Hampton and with the Red Norvo Trio in 1950 and 1951 where he became known as soloist. His groups of the 1950's and early 1960's made much use of collective improvisation, more than any other noteworthy combo of the time. He paved the way for the free collective improvisations of the new jazz. Although living in comparative seclusion during the mid-1960's, he enjoyed a world-wide comeback during the 1970's.

Other bassists of this time included the dependable **Milt Hinton** and **George Duvivier**, the unique hard-bop soloist **Wilbur Ware**, **Jimmy Woode** (Berendt, 1982:259/60), hard-bop bassists **Percy Heath**, **Doug Watkins**, **Gene Taylor**, **Bob Cranshaw**, **Sam Jones**, **Jymie Merritt** and **Reggie Workman** (Gridley, 1988:192). Jones was a skilful bassist who remained in demand into the 1970's.

The technically proficient, solid, hard-bop bassist **Paul Chambers** was impressive with his (bowed and plucked) horn-like bop solos and his large, dark tone. He extended the solo potential of jazz bass and was a master of bowed bass solo technique as a jazz device. This expressive and vital soloist's work displayed melodic continuity and a driving, bouncy rhythm (Gridley:204,214).

Liberated to a greater degree than ever before from its accompanying role in the rhythm section of the band, from the mid- and late 1950's the double bass assumed a major solo role in free and avant-garde jazz.

In the 1960's the expressive range of the bass was further extended in directions other than mere dexterity and speed by various free-jazz or avant-garde techniques. Musicians such as **Charlie Haden**, **Jimmy Garrison**, **Dave Holland**, **Barre Phillips** and **Barry Guy** have explored double stopping, harmonics, using the instrument's body for percussive sounds, percussive ways to produce notes, simultaneous independent improvisation on more than one string, and possibilities offered by the section of string between the bridge and the tailpiece. Holland's and Phillips's "Music for Two Basses" (1971) displays many of the above-mentioned techniques. A metal bridge and an adjustable bridge were some of the technical developments to the instrument. More effective amplification was achieved through transducers built into the instrument or mounted on the bridge (Kernfeld, 1991, V1:303).

This introduces the second phase of emancipation of the double bass, which was carried out mainly by Charlie Haden and Scott LaFaro. Since the turn of the 1950's, Haden and Ornette Coleman frequently worked together. With his Liberation Music Orchestra Haden expands musical and political consciousness; music is regarded as the guiding torch of freedom. He is also a very stimulating and empathetic duo partner (Berendt, 1982:261). He is more concerned with sound than speed and with simplicity rather than with intricacy. His sound is full and rich (warm) with cleanly executed lines. He helped unify group sound and introduced a swing feeling to many musical ideas by translating the playing of free horn musicians into a more conventional jazz time feeling (Gridley, 1988:239).

Scott LaFaro was a master of the harmonic tradition. His playing (in the Bill Evans Trio) clarifies the bass's new position, namely a kind of super-dimensional, low-register guitar with a sound that possessed hitherto unknown possibilities (Berendt:261). He added speed and continuity to his lines by using all the fingers to pluck the strings (like a classical guitarist does). He developed a highly interactive style (while with pianist Bill Evans) and refined the idea of bassists and pianists engaging in active musical conversation (Gridley:254).

Jimmy Garrison, John Coltrane's bassist, developed Scott LaFaro's "guitar sound" into a "flamenco guitar sound", heard on his solo at the beginning of "My Favorite Things" (the 1966 recording of Coltrane's hit) (Berend:261). He was widely imitated for his strumming of the bass and his use of double stops (Gridley:293). **David Izenzon** was another technically advanced free player (Berendt:261). Dave Holland is an imaginative and agile bassist capable of horn-like solos in the bop manner and action-filled accompaniments in free style. His sound is natural and glowing and his (fast) playing is based on a swinging timekeeping foundation (Gridley:239/40).

In present day jazz many players are versatile enough to belong to the most diverse stylistic groups. Other free-jazz bassists of merit were **Peter Warren**, **Buell Neidlinger**, **Jack Gregg**, **Sirone**, **Alan Silva**, **Henry Grimes**, **Malachi Favors**, **Mark Helias**, **Fred Hopkins**, **Rick Rozie**, **John Lindberg**, **Francisco Centeno**, the Englishman **Brian Smith**, the Austrian **Adelhard Roidinger**, the Norwegian **Arild Andersen**, the Italian **Marcello Mellis**, the Dutchmen **Arjen Gorter** and **Maarten**

van **Regteren-Altena**, the Germans **Peter Kowald** and **Buschi Niebergall**, the Japanese **Katsuo Kuninaka** and **Yoshizawa Motoharu**, and the South African **Johnny Dyani**.

Neidlinger, Sirone and Silva belong to the first generation of free players. Neidlinger and Sirone played with Cecil Taylor, Silva with Sun Ra's orchestra, Hopkins in the group Air, Lindberg with Anthony Braxton and later the New York String Trio, and Favors in the Art Ensemble of Chicago (Berendt, 1982:263). Favors is known for his clean, firm sound and full, rich tone (Gridley, 1988:239).

The following musicians, among others, have also contributed towards the mainstream of double bass playing that continued throughout the 1960's and 1970's and into the 1980's: Ron Carter, Gary Peacock, Barre Phillips, Eddie Gomez, **Richard Davis**, **Chuck Israels**, **Steve Swallow**, **Buster Williams**, **Cecil McBee**, **Mike Richmond**, **David Friesen**, **Glen Moore**, the Hungarian **Aladar Pege**, the Dane **Niels-Henning Ørsted Pederson**, the Englishman Dave Holland and the Czech **George Mraz**.

Richard Davis is an universalist, able to play just about anything well, and the most versatile of all bassists (Berendt:261). Ron Carter and Dave Holland became known through their work with Miles Davis. An improviser with a wealth of ideas, Carter came from acoustic bass and has mastered a wide range of instruments. Gary Peacock, Steve Swallow and Barre Phillips are sensitive and extremely flexible players. Eddie Gomez is an exceptional duet partner (e.g. with flutist Jeremy Steig and pianist Joanne Brackeen) and one of the busiest acoustic bassists in New York in the 1970's and early 1980's.

David Friesen and Glen Moore have produced a number of chambermusic-like recordings. Bass teacher Aladar Pege has been well known in Europe since the early 1960's because of his playing technique and from 1980 also in America George Mraz and Mike Richmond displayed dependable swinging rhythms. Niels-Henning Ørsted Pederson was the most-recorded bassist in Europe and played with a variety of famous jazz players (Berendt:262/3).

Another great achievement for jazz was the development of an electric bass, which is played mainly by fusion bassists.

6.3.3.1.3 Establishing the electric bass in jazz

During the 1960's and 1970's numerous bassists learned how to play the electric bass (or Fender electric bass guitar). In early fusion some doubled on acoustic double bass and electric bass guitar but most eventually switched exclusively to the electric instruments. They assimilated the strongly rhythmic, staccato and syncopated figures drawn from James Brown and late 1960's Motown funk bands as well as bassists of the early 1970's groups of Sly Stone (Gridley, 1992:157/8).

For years electric bass players had trouble with their sound: the electric bass had more flexibility (with its sound and volume it fit better into electric groups), yet it lacked expressivity and sounded technical, not "human". Rock bassist **Larry Graham** of the group Sly and the Family Stone was the first to initiate a change in the early 1970's when he played with his thumb. This "thumbing" technique or style (where the instrument is played with such enthusiasm that the strings occasionally hit the wood, like the old New Orleans slap bass) became a trademark in the black rock and rhythm 'n blues productions of Motown Records. **Stanley Clarke** combined this thumb style with Scott LaFaro's technique, which had already been used on electric bass by Steve Swallow (Berendt, 1982:264).

The melodically sophisticated **Miroslav Vitous** often abandoned the instrument's timekeeping role and improvised melodies on the bass. He was capable of keeping the instrument in sensitive musical conversations with other group members and could rapidly switch from being a soloist to being an accompanist. He was good at creating interesting rhythmic textures, syncopated interjections, bowed sustained tones and fragmented melody statements (Gridley:163/4).

Jaco Pastorius, who gained fame in 1976 with the group Weather Report, combined LaFaro's flexibility and the thumb style with an octave technique associated with guitarist Wes Montgomery and added his own flageolet style of playing (Berendt:264). In Weather Report Pastorius performed all four roles (required of their

bassist) well: that of walking bass, performing in an imaginative, non-repetitive, interactive way, playing "funk bass" (providing the proper rhythmic and dance feeling), and soloing. He altered the rhythmic feeling and character of the group (Gridley, 1988:337). He succeeded in emancipating the electric bass. It now satisfied Oscar Pettiford's main criterion for all bass playing, namely "[h]umanity, expressivity, emotionality, [and] the ability to tell a story".

Two players who predated the above-mentioned development were **Jack Bruce** and **Chuck Rainey**. Other electric bass players included **Eberhard Weber**, **Mark Egan**, **John Lee**, **Alphonso Johnson**, **Abe Laboriel**, **Don Pate**, **Ralphe Armstrong**, **Jamaaladeen Tacuma**, **Bob Cranshaw**, the Englishman **Hugh Hopper**, the Dane **Bo Stief** (Berendt, 1982:264), **Rick Laird**, **Jeff Berlin** and **Michael Henderson** who was well-versed in rock bass playing (Gridley:320,325).

Jack Bruce was a member of the group Cream, which in the 1960's realised blues-inspired rock improvisations in a jam session style. Eberhard Weber included elements of the European tradition, especially from the romantic period, in his playing and in that of his group Colours. Very active on the West Coast, Alphonso Johnson is an elegant, flexible player while Bo Stief is probably the most popular electric bassist on the present European scene (Berendt:264).

Two much recorded bass players on today's scene are **John Patitucci** and **Brian Bromberg**, both of whom play the acoustic and electric instruments (Stockton, 1996).

Though normally preferred to the double bass in jazz-rock ensembles, the electric bass guitar has not succeeded in supplanting the double bass in ensembles playing other styles of jazz. However, many double bass players can also play electric bass guitar (fretted or unfretted) and when required can change to that instrument for certain pieces.

Experiments have been done by some players (including Eberhard Weber) with solid-bodied electric double basses which have small bodies and very long necks. Their sound is somewhere between that of an amplified acoustic double bass and a

fretless electric bass guitar and their main advantage is that they can be carried around more easily than the acoustic bass (Kernfeld, 1991, V1:303).

It is noticeable how the "clumsy" double bass of the symphony orchestra has developed into a very sensitive instrumental voice, in command of the whole range of expressive possibilities, through its use in jazz. Even modern jazz bass players are capable of successfully handling difficult pieces and infusing musical tension and beauty into solo concerts (Berendt, 1982:264/5).

Another instrument (or rather an instrumental set) that underwent a renaissance, is the drum set. Physically and consequently where sound is concerned (and how it is produced), the drums and the concomitant music- and rhythm-producing devices (the components) have developed to a fair extent. Along with this development, the drummer also developed and grew in his attitude towards and way of playing the instruments.

6.3.4 The drum set
(Appendix B, Transparencies 8a and 8b)

In the opinion of Fordham (1993:70) the drum sound is the heartbeat of jazz. In contrast to European concert music where the music "happens" independently of the drums, where they create additional intensity and fortissimo effects and if they are left out the musical continuity will not break down, in jazz drums create the space in which the music "happens".

Musical continuity must constantly be measured against a drummer's beat. Jazz rhythm is an ordering principle. When looking at the early history of jazz, very little is known of these early drummers. There were no drum solos and no drummers with developed individuality. Their only task was to mark the beats as steadily as possible. It was only later that drummers discovered that by encouraging the individuality of drummers, an additional element of the tension so important to jazz can be gained, without losing anything of the ordering function (Berendt:265/6).

The discussion will continue with regard to the following, namely the:
* components of the drum set, and
* use of the drum set in the history of jazz.

6.3.4.1 The components of the drum set

It was during the last two decades of the nineteenth century that the drum set (the basic equipment of the jazz drummer and usually a combination of percussion instruments, which include bass and snare drums, cymbals and tom-toms) evolved. With the invention of the bass-drum pedal and hi-hat, only one player was needed to play the bass drum, snare drum and cymbal. Theatre orchestra drummers first adapted the drum set for use, later also ragtime and jazz musicians and society dance bands (popular until about 1920).

The size of a drum set (which could include many percussion instruments) never affected jazz styles, although instruments in regular use and the way in which these were played did have an influence. The drum set and playing methods were dramatically changed once electronic drums and drum machines appeared on the scene in the 1970's and 1980's (Kernfeld, 1991, V1:308).

With his drum set the drummer is capable of a very large variety of sounds. These are determined by which drum or cymbal (or percussion instrument) he strikes or plays, what part of the surface is struck and how hard it is struck. His use of sticks, brushes or mallets (or even hands) can also influence the sound (Gridley, 1988:21).

The jazz drum set may include the following, namely:
* a bass drum
* a snare drum
* tom-toms
* cymbals
* a hi-hat
* cowbells and other metal instruments
* a wood block and temple block
* drumsticks, mallets and brushes

* timpani, and
* electronic drum-set devices.

The **bass drum** used in the earliest drum sets was widely used in America during the nineteenth century. Its wooden shell ranged in size from 51 cm in diameter by 36 cm wide (the small military drum) to between 71 cm and 76 cm in diameter by 46 cm wide. Its double heads were made of calfskin and tensioned by ropes, more generally by single or double tension rods. Holders for wood blocks, cowbells, tom-toms and cymbals were later clamped to the drum rims or a trap rack or ring, placed over or on the drum, held whatever accessories or percussion instruments the drummer needed for producing sound.

The front head boasted colourful paintings and a light bulb inside the drum illuminated them (Kernfeld, 1991, V1:308). The light bulb also contributed towards keeping the tension on the calfskin heads, which react to damp conditions (slackening). Plastic heads eliminated the problem (Stockton, 1996).

In the late 1920's laminated plastic of various plain, pearl-textured and glittering colours covered the drum shells and during the 1930's the initials of the bandleader or drummer replaced the paintings on the drumheads.

From the 1930's the measurements of the standard bass drum have been 56 cm by 36 cm[45]. Plastic heads and the addition of telescoping spurs (supports), tension lugs and external and internal mufflers constituted some of the major improvements. In the 1970's plastic, fibreglass and metal shells were manufactured and natural wood was also being used a decade later. The use of the drum set by rock musicians led to even better constructed instruments (Kernfeld, V1:308/9). The bass drum in particular plays a prominent role in rock (Fordham, 1993:71).

[45] With time, the instruments became smaller and more compact and the sound became crisper, mainly to facilitate new techniques, including faster and lighter drumming (Fordham, 1993:71).

Cornelius Ward invented the first bass-drum pedal, for use with a lithophone, before 1850[46] (Kernfeld, 1991, V1:309). With foot pedals a single drummer could perform on several drums at the same time and sit while doing so (Porter *et al.*, 1993:18). By pressing the foot pedal, a felt-covered beater strikes the skin at the back of the drum (Fordham, 1993:71). The beater returns to its original position when the foot is lifted (Kernfeld, V1:310).

Three early types of pedals existed, each made of wood and with an attached cymbal striker. The three types - the heel pedal, the toe pedal and the overhanging or swing pedal - were equally popular until 1909 when an extremely successful all-metal, double-posted, adjustable toe pedal was patented by the Ludwig Drum Company (**Figure 6.2**). Other companies imitated it and it became a model for nearly all subsequent pedals; the only improvements were to the materials from which they were made (Kernfeld, V1:309).

The bass drum can be used for accents or "bombs", or be played lightly on all four beats of each bar (Gridley, 1988:20).

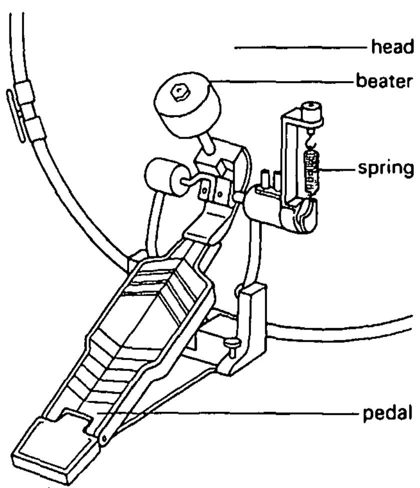


Figure 6.2 The bass-drum foot pedal
(Kernfeld, 1991, V1:310)

[46] Bass-drum pedals were patented by several people, including New Orleanian Dee Dee Chandler in 1904 or 1905. Around the same time stands were added to the snare drum and cymbals. The future of jazz depended upon the development of the modern drum set (Porter *et al.*, 1993:18).

Bass-drum beaters exist in a variety of forms. The original format was a hard core wrapped with string and cloth and covered with leather or burlap. Later, sheepskin was used (occasionally shaved or burned for a more percussive sound). The standard beater is of hard felt, although half-wood, half-felt and solid-wood beaters have, from the 1960's, been used with varying degrees of success.

The shallow **snare drum**, popular in America and Europe from the mid-1800's, has been the only type of snare drum used in the drum set. Measuring more or less 38 cm in diameter by 10 cm to 20 cm in width, its shell and rims were made of wood or metal and it had gut snares and rod tensioning. The instrument was initially placed on a chair, until 1898 when Ulysses Leedy invented the more convenient adjustable snare drum stand.

The snare drum's structure has remained more or less the same since first being used in the drum set. In 1900 internal mufflers were introduced. All-metal instruments in various sizes were being manufactured in the 1910's and in 1918 wire snares replaced gut snares and a quick snare release had been added. Drums with parallel snare release and individually tensioned snares were available in the 1920's, as were wooden shells with metal rims and a wide variety of finishes. Metal shells often boasted elaborately engraved shells or gold-plated rims. Later examples had modifications such as deeper shells, plastic heads, spring tension lugs and flanged rims. Around 1932 Chancey Morehouse designed a set of fourteen chromatically tuned snare drums (Kernfeld, 1991, V1:309/10).

Generally the snare drum (played by the left hand) is used to colour (decorate) and accent the group sound. The sounds it produces are called "fills" as they fill in where a musical gap is left by the soloist. With its crisp, crackling sound it can also be used for "chattering", producing an undercurrent of activity while the band is playing (Gridley, 1992:13/4).

Early drummers favoured **tom-toms** imported from China. These were available in various sizes, the smallest being 13 cm in diameter by 8 cm in depth. Its two thick pigskin heads were attached to the shell by means of brass tacks. The drums are tuned by piercing one or both heads or by heating them. Authentic drums had a

wound strand of wire that rattled when the instrument was played and heads decorated with bright green and red Chinese drawings. After World War I American drum companies began manufacturing tom-toms in the Chinese style but without the paintings and wire rattle.

During the 1920's Chinese tom-toms were often attached to a drum set; they were still found occasionally until the late 1940's. Tunable tom-toms with adjustable tension rods were used in the early 1930's, and around 1935 floor tom-toms as well as either one or two instruments mounted on the bass drum were commonplace. Initially only the top head but later both could be tuned by tension rods. The drum set in the bop era included two tom-toms, one mounted on the bass drum, the other on the floor; drummers later added another tom-tom mounted on the bass drum. While rock drummers from the 1960's favoured sets of multiple tom-toms (four, six, eight or more), they were not readily accepted by jazz drummers.

The 1960's saw the use of a floor tom-tom with timpani-like tuning pedal, while cable-operated pedal floor tom-toms were available by the late 1970's. Instruments similar to the tom-toms were introduced around the same time, among others, roto-toms (shallow, single-headed frame drums tuned by rotation on fixed, threaded spindles) in sets of two or more, gong tom-toms (single-headed drums with deep shells), and octobans (a set of eight single-headed drums of varying shell depth, 20 cm in diameter) (Kernfeld, 1991, V1:310).

The small and large tom-toms are also used for accent and decoration (colouration) (Gridley, 1988:19).

With regard to **cymbals**, a Turkish cymbal, known as a "zinger" cymbal (36 cm or less in diameter), was clamped to the rim of the bass drum (parallel to the drumhead closest to the drummer) in the earliest drum sets. Activated by a small striker attached to the bass-drum beater, the cymbal was sounded whenever the pedal was pressed. Later the bass drum could be played alone by moving the adjustable striker of the pedal away from the cymbal. Though not heard on recordings, the zinger cymbal was popular among drummers up to about 1920.

After the turn of the century a Chinese cymbal and either a second Turkish cymbal or an American-made brass cymbal were added to the drum set. They were placed, inverted or upright, on a heavy, 15 cm long spring cymbal holder or suspended from an adjustable T-shaped stand that was clamped to the bass drum's rim. Early Chinese cymbals sounded lower and more brittle than the Turkish instrument, were about 41 cm to 56 cm in diameter, had upturned edges, a raised cup in the centre and often black Chinese characters drawn on the upper surface. They remained in great favour with jazz drummers until well into the 1940's. When jazz and rock drummers sought new timbres in the 1970's, it once again found favour.

More cymbals, usually American-made Turkish cymbals, were incorporated into drum sets during the 1930's. They ranged in size from the small 10 cm in diameter splash cymbal to instruments as large as 41 cm. A typical drum set was that of Gene Krupa of 1938: two splash cymbals (for novelty effects), two crash cymbals (36 cm in diameter, used for accents and not so much for steady timekeeping), two hi-hat cymbals (30 cm in diameter) and a Greeko cymbal (5 cm, a small tuned cymbal usually clamped to the bass drum's rim). For staccato effects some drummers used a thin choke cymbal, 10 cm to 20 cm in diameter.

Favoured by Dixieland drummers in the 1930's and by some bop drummers in the 1960's, the sizzle cymbal, popular in the 1920's though not often heard on recordings, is created by drilling holes around the edge of a Chinese or Turkish cymbal and placing rivets loosely in them. When struck, the rivets vibrate and a distinctive sound is produced.

Made from the late 1930's, the large Turkish cymbal (46 cm to 66 cm in diameter), known as the "top" or "ride" cymbal, accommodated the particular needs of big-band and bop drummers. Eventually it became a standard part of the drum set, like the crash and hi-hat cymbals (Kernfeld, 1991, V1:310).

According to Fordham (1993:71) it became a popular feature of jazz drumming from the 1930's onward. On the ride cymbal the drummer (with his right hand) plays so-called "ride rhythms", which produce both a swing feeling and a regular, steady pulse. Ride rhythms may be played on other cymbals and drums as well. Important

features of a ride cymbal are its fairly long sustain of sound and the quality of its "ping".

A splash cymbal on the other hand, has a splashy sound quality and quickly disappearing sound. Ride rhythms are often interrupted to strike the splash cymbal (Gridley, 1992:13/4).

The **hi-hat** became popular during the 1930's (Kernfeld, 1991, V1:310). Usually placed on a drummer's left, the hi-hat is essentially a stand holding two cymbals close together face to face horizontally (Porter *et al.*, 1993:118). When the foot pedal[47] (on the floor) is depressed and the cymbals held briefly in a closed position, the hi-hat will produce a "chick" sound. Opening and closing it again will produce another "chick" (Gridley, 1988:19). By pressing the pedal the top cymbal is brought against the lower one by a connecting rod. A spring lets the cymbal return to its original position when the foot is lifted (Kernfeld, V1:311). Its initial lack of height during the mid-1920's (it was about 30 cm high and was known as the "floor cymbal" or "low sock") was soon addressed and by the late 1920's drummers played it with sticks too (Porter *et al.*:118).

While in the 1920's Charleston cymbals (brass instruments, 25 cm in diameter with a very large cup or bell) were used, in the 1930's they were replaced by Turkish cymbals, 28 cm to 38 cm in diameter. Drummers played matched hi-hat cymbals in the 1980's, usually 36 cm to 38 cm in diameter (**Figure 6.3**).

With the exception of cable-operated hi-hats introduced in the 1980's, the design of the hi-hat cymbal has remained unchanged since it was first developed. Used in conjunction with a hi-hat, the cable version allows the player to place the pedal to his left and the stand and cymbals to his right.

In the 1980's other types of cymbals used included large Chinese-style cymbals, flat, cupless ride cymbals, coloured cymbals and heavy, unlathed (not machine-finished) cymbals (Kernfeld, V1:311).

[47] Hi-hat foot pedals were developed around the late 1920's (Porter *et al.*, 1993:18).

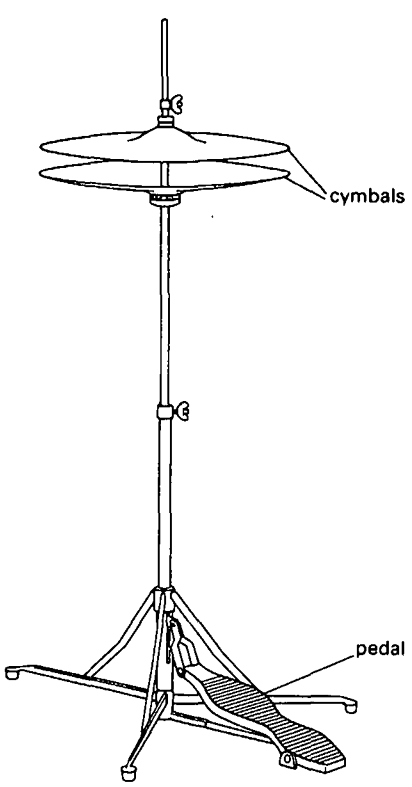


Figure 6.3 The hi-hat
(Kernfeld, 1991, V1:311)

Drummers such as Zutty Singleton or Vic Berton had previously used two hands on a cymbal to get certain effects (one hand holding the stick, the other controlling the ringing of the cymbal by gripping it). They could now produce a variety of sounds, from muffled to openly ringing (depending upon how much the hi-hat is opened or closed), by only using a foot (Porter *et al.*, 1993:118/9).

The drummer plays the hi-hat on beats two and four (to reinforce the swinging feeling achieved by the bassist). Other sounds can be extracted by striking it with wire brushes, sticks or mallets (Gridley, 1988:19).

Were **cowbells and other metal instruments** are concerned, various-sized cowbells were first introduced into the drum set in the ragtime era. Most commonly two cowbells were joined at their closed ends and mounted on the rim of the bass drum; occasionally four graduated bells were attached to the drum, either one inside the other or side by side. Jazz drummers used it throughout the swing era and

during the Dixieland revival. Not used in bop music, it remained popular with rock and Latin-jazz musicians.

By the 1980's a variety of metal instruments were included in the drum set, for example, windchimes, tam-tams, bells and gongs.

Two types of slit-drum, namely the Chinese **wood block** and the **temple block**, are commonly found in drum sets. Known in America and Europe from the nineteenth century by various names (tone block, clog box, slit-drum, tap box), the Chinese wood block is small, rectangular, made of wood and has slits cut into one or both sides. (Cylindrical blocks in tuned groups of two or four were also available.) It was featured in early drum sets for its unique sound capabilities, for example, it could be loud and penetrating or soft, and could imitate horses' hooves or tap-dancing when accompanying silent films. It remains associated mainly with ragtime and Dixieland jazz, even though it was used well into the 1930's.

Modelled on the hollow wooden temple block originally used in China, the temple block has a more or less spherical form, a slit carved in the top or front and is often painted red and gold (to resemble an Oriental fish). Included in the drum set (often in graduated sets of five) since the 1920's, these blocks were played by numerous big-band drummers, notably Chick Webb, Jo Jones, Sonny Greer and Ray Bauduc.

Drumsticks specially designed for the jazz or dance-band drummer were made during the 1920's. Sticks were mostly similar to those used by orchestral musicians. During the 1930's drumsticks became available in different weights, lengths and woods and with various tip sizes and shapes (Kernfeld, 1991, V1:311). Drumsticks generally became lighter as more emphasis was placed on fast cymbal patterns. Light, strong sticks that balance easily between the fingers and palm are important as they facilitate steady, hissing cymbal rhythms and clipped drum sounds (Fordham, 1993:70). In the 1960's nylon tips (to increase the life of wooden drumsticks) appeared and by the 1980's improved technology made synthetic drumsticks viable contenders in the market (Kernfeld, V1:311).

The drummer's grip on the drumsticks can also seriously influence his sound. The grip is determined by whether he wishes to create a light and airy beat (or loose, floating rhythm - light grip), or produce a hard, clattering sound (more emphasis, greater impact - tight grip) (Fordham, 1993:70).

From the 1950's onward many drummers (notably Chick Webb, Sonny Greer, Chico Hamilton and Elvin Jones) have also used timpani **mallets**, usually for more dramatic effects. These have heads made of wood, hard felt, plastic or soft, packed cotton (for playing tom-toms) and sturdy, cylindrical drumstick-like handles of plastic, wood or rattan. Vernel Fournier uses mallets for a solo on "Poinciana" from Ahmad Jamal's album "Ahmad Jamal" (1958).

Brushes are made up of a fan of wire strands, often telescoped into a hollow handle when not in use. Jazz drummers first used them on recordings in the late 1920's when often substituted for drumsticks during slow pieces (Kernfeld, 1991, V1:311). Brushes can be used for a pattering sound on cymbals or in a sliding rather than striking motion on drums when for quiet accompaniment (Fordham:70). Variations of the original brushes (designed in 1912 as flyswatters) are available, among others, brushes with drumstick handles, non-retractable brushes and brushes with thick strands of plastic instead of wire.

When not in use during a performance, drumsticks, mallets and brushes may be stored on a trap rack that is placed on or over the bass drum (Kernfeld, V1:311,308), or in a cloth or leather bag that is hung, facing the drummer, over the rim of the large tom-tom (Fordham:73).

During the 1920's and 1930's **timpani** were found in the drum sets of some jazz ensembles (e.g. the Moulin Rouge Syncopators, early 1920's; and the orchestras led by Chick Webb and Duke Ellington, both 1930's). They were rarely featured on recordings. In 1926 and 1927 several memorable recordings (including "Mean Dog Blues", 1927) were made by Vic Berton with Red Nichols and his Five Pennies (Kernfeld, V1:311/2).

During the 1970's several **electronic drum-set devices** appeared (refer pp. 655/6) (some electronic organs already had percussion stops in the 1960's). These all fall into one of two basic groups, namely the drum machine or the electronic drum pad. Drum machines (recording devices that replace drums in a recording situation) have not often been used in jazz, even though they were used by drummers (Peter Erskine, Danny Gottlieb, Harvey Mason and Omar Hakim) on recordings made in the 1980's.

The electronic drum pad, which is activated by drumsticks, has been freely incorporated into the drum set (Kernfeld, 1991, V1:312). Introduced into jazz by drummers during the 1970's, this set of pads (also known as synth drums or sim drums) may be used to augment a regular drum set. In some cases it has replaced the drum set entirely (Fordham, 1993:70).

Each electronic drum pad is programmed to produce, when struck by a drumstick (this closes a circuit), a series of preset analogue or digital sounds which are determined by (can be varied by) manipulating a central control unit, or by dials at the base of the pads (Kernfeld, V1:312). Though electronic, this effect is activated by conventionally striking the pad with sticks (Fordham:70). Acoustic drums can also trigger the controlling unit, or the acoustic drum sound can be sampled by the controlling unit and be reproduced on the drum pads (Kernfeld, V1:312).

Against this background of the components that constitute the drum set, the use of the drum set in the history of jazz can now be discussed.

6.3.4.2 The use of the drum set in the history of jazz

The drum set's use in the history of jazz will be discussed chronologically with regard to the following, namely:

* the early years
* jazz drumming in New Orleans and Chicago
* swing and big-band drumming
* bop drumming
* cool-jazz and hard-bop drumming

* free-jazz drumming, and
* fusion drumming.

6.3.4.2.1 The early years

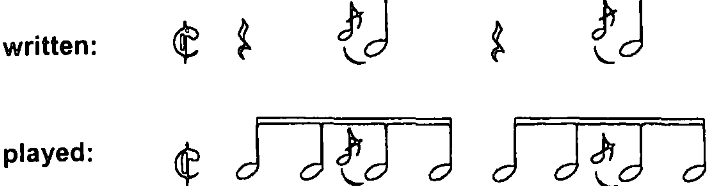
In the early years, though influenced by African and Caribbean drum styles, the European military percussion techniques of the eighteenth and nineteenth centuries formed the broad stream from which jazz drummers drew ideas. The military drumming elements are made up of a series of single or double sticking patterns, known by such names as "paradiddle", "ruff", "drag" and "ratamacue". By the assimilation of these rudimentary drumming techniques, drum-set performance has been greatly influenced. Less familiar patterns were described in non-rudimentary terms by early jazz drummers, for example, the "biff", "lick" and "flim-flam" were used by **Baby Dodds**. He also used specific beats or rhythmic patterns with certain pieces.

"Double drumming" was also frequently used. The snare drum is placed at a sharp angle to the bass drumhead, the latter can thus be hit either with the butt or tip of the drumstick, which is then quickly returned to the snare drum. Even after the bass-drum pedal was adopted, double drumming was still found; an excellent early example is found on "Dixie Jazz Band One-step" (1917), played by **Tony Sbarbaro** with the Original Dixieland Jazz Band.

The music played by the earliest drum-set players was relatively simple. They performed parts originally written for two or three drummers and very often embellished the written part or (more often) improvised a new part.

The ragtime era witnessed the first semblance of an original drum-set style in the playing of **James Lent**, **William Reitz**, **Buddy Gilmore** and Tony Sbarbaro. Simple march-like figures were combined with syncopation and improvisation. A chorus could consist entirely of single-stroke patterns while the melodic rhythm was followed or embellished by flams, ruffs and open rolls on woodblock or snare drum; in the next section the pattern would then change. Ragtime drummers made use of "doubling" (not the same as double drumming) in which the value of the written notes is halved

(**Example 6.12**), probably to create excitement or add interest to dull parts (Kernfeld, 1991, V1:312).



Example 6.12 "Doubling"
(Kernfeld, 1991, V1:312)

Cymbals were not often used. Suspended cymbal crashes could be heard at the end of introductions, at phrase junctures and at the end of a piece. Occasionally the instrument highlighted ensemble accents, a technique (known as the "kick") that has become a standard part of the jazz drummer's repertoire (Kernfeld, V1:312).

These techniques have been assimilated and built on by early jazz drummers in New Orleans and Chicago.

6.3.4.2.2 Jazz drumming in New Orleans and Chicago

The jazz drumming style of New Orleans was dictated by the music, which involved more solo playing, by the frontline musicians and was less sectionalised than ragtime. Shying away from only one figure for an entire chorus, drummers made use of rhythmic ideas presented by the ensemble or soloist as starting point and provided a mixture of one-bar rhythmic patterns (on wood block or snare drum), mostly based on triplets with occasional straight eighth notes interspersed arbitrarily. When accompanying a soloist, improvisation was usual.

Used in the same manner as by their predecessors, the suspended cymbal was used more sparingly by New Orleans drummers. It was often dampened shortly after being struck and each piece usually ended with a short, crisp cymbal crash (Kernfeld, V1:312). A large cymbal (or gong) could also signal a dramatic height in the music.

Early jazz ensembles were often recorded without their drummers or, if they were included, drummers were poorly heard. This is because early studio equipment was ill suited to recording drums. As a result drum equipment was muffled or most of it left out entirely. One of the few sounds that was allowed was that made by drumsticks striking a wood block, only one example of the many sounds the early drummer was capable of. Other sounds included in early recording sessions were light, staccato sounds produced when striking the rim or shell of the bass drum, or a cowbell (Gridley, 1992:34,33).

As a result of their theatre band and orchestra experience, some early jazz (1920's) combo drummers included elements thereof in their playing. Most early jazz drummers, however, preferred patterns from ragtime and military drumming when performing on light-sounding instruments (Gridley, 1988:80).

The earliest drummers often performed in timekeeping style or they devised lines of activity[48] that differed significantly from the rhythmic and melodic contours of lines performed by their fellow jazzmen. They also tended to interact less spontaneously with their fellow musicians than modern jazz drummers did. Occasionally they changed rhythm, loudness and/or instrument for each successive soloist but not necessarily their playing (Gridley:81/2).

Due to the changes in the music and because numerous musicians travelled to Chicago in the 1920's and assimilated the drum methods there, the basic New Orleans drumming style was short-lived. The greatest drummers of the style were **Baby Dodds** and **Zutty Singleton**, among those who, by 1930, were playing in a way that combined New Orleans and Chicago drumming techniques (Kernfeld, 1991, V1:312).

Berendt (1982:266) is of the opinion that Singleton was the softer drummer, creating an almost supple rhythm, while Dodds was the more powerful drummer. Dodds was the first to play breaks. These brief drum eruptions (the germ cell from which drum

[48] According to Gridley (1988:81) the practice of playing an independent line of activity was suppressed in the 1930's but again became popular in the bop era (it is sometimes called "chatter" and increases the excitement of the combo sound). It increased in density and importance during the 1950's and 1960's and was an accepted practice in modern drumming in the 1970's and 1980's.

solos evolved) set off solos from each other or filled in the gaps between the conclusion of a phrase and the end of a formal unit. Dodds pioneered the use of the bass drum on all four beats of the bar and was one of the first jazz drummers to use brushes to strike his drums (Gridley, 1988:80).

A member of the King Oliver and Louis Armstrong groups of the 1920's, Baby Dodds popularised the use of the so-called "ride" patterns (**Example 6.13**), a type of repetitive pattern in the final choruses that created a consistent forward momentum when called for. It was played on beats two and four while the bass drum was struck on beats one and three or on all four beats (Porter *et al.*, 1993:119). According to Gridley (p. 80) he pioneered the use of the ride rhythm. He performed it on the snare drum but it was later moved to the hi-hat. In the 1950's and 1960's, as the primary timekeeping rhythm, it was moved to the ride cymbal.

One of these patterns consisted of "press-rolls", named after the manner in which they were produced on the snare drum. The press-roll pattern was used well into the 1930's by jazz drummers such as **Sid Catlett** and **Dave Tough** (Porter *et al.*:119).

ONE — TWO —THREE -FOUR
(roll) (roll)

Example 6.13 A press-roll pattern
(Porter *et al.*, 1993:119)

The tendency towards accentuating the weak beats (two and four) was initially stronger among white drummers, the first being **Tony Sbarbaro** of the Original Dixieland Jazz Band and **Ben Pollack** of the New Orleans Rhythm Kings. In the late 1920's **Ray Bauduc**, one of the best white drummers in the New Orleans-Dixieland tradition, played drums in the jazz-orientated dance band founded by Pollack (in California) in 1925 (Berendt, 1982:266).

As travelling shows, territory bands and movie and vaudeville theatres constituted the main source from which Northern musicians gained experience, their music included

a variety of styles and differed significantly from that played in New Orleans. Players in the North (Chicago) were also better trained than those in New Orleans (Kernfeld, 1991, V1:312). Stylistic and conceptual differences existed in the playing of New Orleans and Chicago (like **Frank Snyder** and Ben Pollack) drummers. Chicago drumstyle featured the use of the suspended cymbal for rhythmic accompaniment patterns. The drummers developed a standardised brush technique and used the bass drum in combination with other instruments in fills and solos. Pollack's "Memphis Blues" (1927) is one of the earliest jazz recordings on which brushes were used.

The playing on the bass drum usually coincided with that on the double bass or tuba. When listening to early jazz recordings, it would seem that drummers usually played on all four beats of the bar (without bass drum) regardless of what was done by the other musicians. This resulted in the band playing in $\frac{2}{2}$ while the drummer might be playing in $\frac{4}{4}$ metre on snare drum and cymbals, or vice versa. The drummer was not responsible for maintaining a steady tempo within the rhythm section; his main responsibility was improvising an accompaniment or embellishing the rhythmic activity of the frontline musicians.

Several drumming styles had emerged in Chicago and New York by the end of the 1920's. One is characterised by the hot-cymbal performances of **Vic Berton** ("Boneyard Shuffle", 1926), the other is exemplified by drummers such as **Bob Conselman, Paul Kettler, George Stafford**, Dave Tough, and culminated in the work produced by **Gene Krupa** who had a profound influence on jazz drumming. These drummers made use of repeated rhythmic patterns interspersed with rim shots on the snare drum and marked all four beats of the bar with the bass drum (Kernfeld, V1:313).

Berendt (1982:266) is of the opinion that "white" drumming within the Chicago-style circle developed towards virtuoso play with rhythm, where play sometimes became more important than the rhythm. He regards Tough, Krupa and **George Wettling** as the most important drummers of the Chicago circle. Tough was an inspired and subtle drummer who gained great fame around 1944 as the drummer in the "First Herd" of Woody Herman. He helped pave the way for modern jazz drumming. **Jo**

Jones, influenced by the great New Orleans and swing drummers, did the same with the Count Basie band.

Some outstanding big-band drummers who descended from Dave Tough included **Don Lamond**, **Tiny Kahn**, **Gus Johnson**, **J.C. Heard**, **Shadow Wilson**, **Osie Johnson**, **Oliver Jackson**, **Grady Tate**, **Sonny Payne**, **Mel Lewis** and **Rufus Jones** (Berendt, 1982:267,272). Jones, with Duke Ellington from the late 1960's to the early 1970's, introduced Latin American, African and Oriental rhythms to Ellington's suites composed during this time (Gridley, 1988:121).

As the New Orleans and Chicago jazz styles flowed into the swing style, so early jazz drumming developed into swing and big-band drumming.

6.3.4.2.3 Swing and big-band drumming

From the (late) 1920's a number of drumming styles came to be associated particularly with big bands. Initially large and small groups made use of the same techniques (e.g. ostinato patterns, choked-cymbal figures and occasional one- or two-beat fills), but drummers soon changed their playing to accommodate the big band's more controlled approach. Swing-era drum parts were improvised (the bandleader probably made some suggestions); the technique (double drumming, choked cymbal) and the instruments (e.g. triangle, tom-tom and brushes) were often indicated by the arrangers. The player was provided with an outline of events rather than a fully notated part.

In the 1930's drummers could choose from a variety of instruments (even timpani). Solos were mostly performed on the snare drum (occasionally on tom-toms), accompanied by a steady four beats to the bar on the bass drum. Occasionally patterns were played on a wood block and/or cowbell and cymbal crashes were frequently heard. While intended as a display of the musician's technical ability, such solos often lacked in musical substance. Some drummers, notably **Chick Webb**, **Jo Jones**, **Gene Krupa**, **Buddy Rich** and **Sid Catlett**, combined technique with musicianship and from time to time broke away from the four-square bass

accompaniment, symmetrical phrasing and exhibitionism common at the time (Kernfeld, 1991, V1:313).

During the 1930's most big-band drummers were timekeepers and only occasionally performed dramatic effects; they lent swing feeling to the band and provided dancers with an obvious beat. The bass drum beat was reinforced with a simple timekeeping pattern played on a closed hi-hat with sticks or on the snare drum with wire brushes (Gridley, 1988:90).

The 1930's also witnessed the development, on the snare drum, of the so-called "rudiments" (or fundamentals) of jazz drumming. The roll is the most basic figure. This even-sounding, alternating left-and-right-hand figure is difficult to execute fast. Variations on the roll include the double roll (alternating strokes with first the right, then the left hand), the popular flam technique (one stick is struck lightly before the other, causing the sound to glide into each other) and the paradiddle (four even notes starting with the right hand, R.L.R.R., followed by the same with the left, L.R.L.L.).

Drummers of the time also produced rim shots. In this way one stick resting on the drumhead is struck by another, or a stick resting with one end on the rim and the other on the drumhead, is lifted and closed (Fordham, 1993:72).

According to Berendt (1982:266) Gene Krupa had been the first to use the bass drum on recordings in the 1920's. This very popular drummer struck the bass drum on every beat and struck his hi-hat when it was closed (Gridley:91).

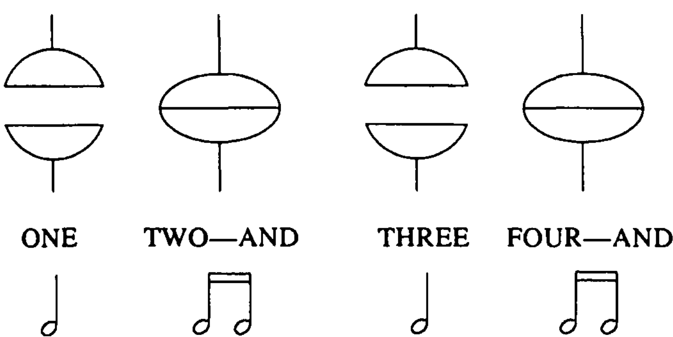
Although he was equalled or bettered by some contemporaries in skill (notably **Cozy Cole** and Buddy Rich), musicianship (**Dave Tough** and Jo Jones) and occasionally style of performance (**Sonny Greer** and Chick Webb), no one epitomised the swing era better than he. Although drummers occasionally took short solo breaks, few early recorded examples of lengthy drum solos exist. Krupa's drum playing featured on "Sing, sing, sing" (1937, played mostly on floor tom-tom) with Benny Goodman's band, initiated a change. Krupa made the role of the drummer comparable to that of a frontline soloist (Kernfeld, V1:313).

During the late 1930's Jo Jones offered a contrast to Gene Krupa's style. Jones played the bass drum rather softly and often omitted it. He was a precise but not stiff player who gave each beat fairly equal treatment. He performed a ride rhythm on the hi-hat while it was opening and closing, letting the cymbals ring. This created a sustained sound and smoother, more flowing timekeeping (Gridley, 1988:91:129).

Another important swing and big-band drummer was the powerful **Lionel Hampton** (Berendt, 1982:267). Sonny Greer's presentation was dramatic despite his simple style and technique. His drumming techniques were similar to those used by early jazz drummers. His timekeeping was done on the snare drum; occasionally during the 1940's on the hi-hat (Gridley:120/1). Cozy Cole and Sid Catlett, both excellent swing drummers, were considered the most versatile drummers in jazz (in combos and big bands), playing New Orleans, Dixieland and swing recordings (Berendt:267). In the opinion of Gridley (p. 81) Catlett was instrumental in helping jazz drum conceptions move from early to modern jazz.

The comparison between Cozy Cole and Jo Jones gives an idea of the difference between traditional and modern jazz drumming. Fairly unconcerned with musical shading of what the horns are playing, Cole is totally absorbed in the beat, staccato fashion. Jones's calm, driving beat is created in a more legato fashion, which carries and serves the musical happenings. Jones was the first player to be firmly committed to the even four-bar unit (Berendt:268).

Big-band drumming witnessed the most significant developments after the introduction of the hi-hat cymbal around 1927. Cymbal playing was very popular and was heard on several recordings, notably by **Kaiser Marshall** (with Fletcher Henderson's orchestra) on "Whiteman Stomp" (1927) (Kernfeld, 1991, V1:313). The hi-hat became very important to the new swing drum style. **Walter Johnson** (from Henderson's band) and other young drummers accented beats two and four with the hi-hat rather than with a press roll. In swing the hi-hat was closed on beats two and four, producing the subtle accent (**Example 6.14**). This powerful, steady and clearly focussed beat could drive a big band without overwhelming it (Porter *et al.*, 1993:119/20).



Example 6.14 Swing-style hi-hat playing
(Porter *et al.*, 1993:119)

Big-band drummers began to play the ride cymbal in ensemble work (Jo Jones on Count Basie's "Honeysuckle Rose", 1937) and to accompany soloists (Dave Tough on Tommy Dorsey's "Keepin' out of mischief now", 1936) about a decade after the hi-hat's introduction. These and many other drummers used a rhythm that became known as the ride-cymbal beat or ride rhythm (**Example 6.15**) and which had been common from the early 1920's. The use of the ride cymbals had a profound influence on the development of drum-set techniques in the bop era (Kernfeld, 1991, V1:314).

Example 6.15 The ride-cymbal beat
(Kernfeld, 1991, V1:314)

A number of drummers, though contemporaries of bop and hard-bop players, represent a timeless modern swing approach in which new developments tend more towards greater professionalism and perfection and has less of a stylistic nature. The main representative is Buddy Rich, a virtuoso technician whose astonishing drum solos were well known in his own big bands and in those of Artie Shaw, Tommy Dorsey and Harry James.

Also an excellent arranger, **Louis Bellson** provided the typical "Bellson" sound to Duke Ellington's orchestra of 1951 to 1953 (Berendt, 1982:271). With regard to

technique and technology, Bellson became a model for subsequent Ellington drummers. He played musical punctuations on his snare drum (with his left hand) and kept time on his ride cymbal. He used an additional bass drum and small tom-tom. He was replaced by **Sam Woodyard** who had a hard-swinging style and remained with Ellington for eleven years (Gridley, 1988:121). He also used two bass drums (Berendt, 1982:271), and so did **Ed Shaughnessy** with Charlie Ventura (Stockton, 1996). Double bass drums became standard equipment for many rock drummers fifteen years later (Berendt:272).

After swing and big-band jazz, bop emerged and with it bop-style drumming.

6.3.4.2.4 Bop drumming

While drawing on the styles of the 1930's, bop drummers incorporated several significantly different characteristics, drawn from the playing of swing drummers Dave Tough, Jo Jones, Cozy Cole and Tiny Kahn, into their playing.

In addition to their timekeeping role, they produced kicks and prods the frequency of which they increased. Performed on the bass drum these were called "bombs". In this way they could colour and accent solo lines. Bop drummers increased the excitement of the band sound by their almost continuous "chatter", often executed on the snare drum. They also moved towards lighter ways of timekeeping - instead of pounding the bass drum, it was played gently; it was often excluded from timekeeping. The suspended ride cymbal became the predominant timekeeping instrument (Gridley:161). According to Fordham (1993:73) the right hand often created variations on a triplet cymbal beat on the ride cymbal while contrasting uneven accents were produced on the bass, snare and tom-toms.

Bop drummers continued the sustained (continuous), legato cymbal sound popularised in the late 1930's. They used the hi-hat consistently on the second and fourth beats of the bar, snapping it shut sharply. Their instrumental proficiency was of a very high level, which served to lighten and propel the group sound. Their technique was necessary to handle the extremely fast tempos of bop (Gridley:162).

Bop drummers could also successfully play separate but co-ordinated rhythms with all four limbs.

Drum solos from the bop period differed from those of earlier periods. Drummers now developed rhythmic motives and imitated phrasing used by other instrumentalists. The drum set was not played as several different percussion instruments any more, but as a cohesive unit (e.g. Max Roach's playing on Charlie Parker's "Ko-Ko", 1945). As drummers such as **Kenny Clarke**, **Max Roach**, **Shelly Manne** and **Elvin Jones** became leaders, extended solos became more common, even though recorded solos in the 1940's were mostly four or eight bars in length.

Many of the above-mentioned techniques culminated in the work of Kenny Clarke ("Epistrophy", 1946) and Max Roach (Dexter Gordon's "Dexter rides again", 1946) (Kernfeld, 1991, V1:314).

In the opinion of Berendt (1982:268) Kenny Clarke is the creator of modern bop while Roach developed it to maturity. Clarke was influential in the widespread adoption of the use of a suspended cymbal for timekeeping rhythms (Gridley, 1988:162).

Max Roach is the prototype of the modern percussionist, an accomplished musician, generally able to play another instrument and one who has studied and has some knowledge of arranging. He was the first to drum complete melodic lines, thereby establishing the drum as being more than a mere rhythm instrument and being capable of creating melody as well.

Roach destroyed the belief that $\frac{4}{4}$ time is necessary for jazz to swing. He successfully performed entire, swinging solos in thorough, accurately accented waltz rhythm, and superimposes rhythms structurally, such as $\frac{5}{4}$ over $\frac{3}{4}$. He proved that a drum solo can convey lyricism, as exemplified in his "Freedom Now Suite". He formed entire drum groups with great success and around the turn of the 1970's displayed his tremendous skill and power in duo concerts and recordings with well-known players. In the 1950's the Max Roach-Clifford Brown Quintet was the germ cell for hard bop and later the Max Roach group contributed towards the shaping of

neo-bop (Berendt, 1982:268/9). To him musical sense and technique were equally important; the one never overshadowed the other (Gridley, 1988:202).

Denzil Best developed the "fill-out" playing technique. Where Kenny Clarke, Max Roach and Art Blakey place their accents where they think necessary, thereby "filling in" the musical proceedings, Best "fills out" the musical space evenly. He stirred his brushes continuously on the snare drum and played no (or hardly any) accents. After 1950 Best's style of drumming has been copied in numerous modern cocktail-lounge groups (Berendt:272).

After the bop era jazz drumming found expression in first cool jazz, and a little later hard bop.

6.3.4.2.5 Cool-jazz and hard-bop drumming

The 1950's witnessed the development of other approaches to solo drumming which remain part of the repertoire of players into the 1980's. Drum solos often had one or more of the following as basis, namely the form of the composition, a display of technical ability, and a rhythmic or melodic motif associated (or not) with the tune. For example, Max Roach's solo on "Blue Seven" from the Sonny Rollins album "Saxophone Colussus" (1956) is built on the form of the composition.

The first style of jazz drumming in the 1950's was associated with the cool movement (Kernfeld, 1991, V1:314). This cool style was restrained and understated and drummers played quietly, with less interaction than their earlier bop counterparts did (Gridley:182). It found expression in the work of, among others, **Joe Morello**, **Paul Motian** and **Shelly Manne**. They used mainstream bop techniques but focussed the attention on subtlety, precision and melodically constructed solos. Cool-jazz drummers successfully incorporated odd metres into their performance (Kernfeld, V1:314).

Joe Morello was a mature, fast and precise player with impressive skill. This made him a very successful and popular soloist. He was, however, rather conservative when performing as a member of the rhythm section (Gridley:188). As a member of

the Dave Brubeck quartet he made Brubeck more aware of rhythms (Berendt, 1982:270).

Paul Motian was a sensitive and inventive drummer who contributed towards the emancipation of the rhythm section and whose colourful interaction in the combo (trio) format became a model for drummers similarly inclined. He often used brushes on his snare drum and cymbals and controlled the opening of his hi-hat cymbals (Gridley, 1988:255). His delicate playing may be heard on "Israel" and "Nardis", from the album "Explorations" (1961) by Bill Evans. He later carried this approach into free jazz, heard on his trio album "Le voyage" (1979) (Kernfeld, 1991, V1:314).

Shelly Manne is the essential melodist. His playing is spirited yet subtle and very capable of swinging (heard on, for example, the mid-1940's quartet recording of "The Man I Love", with Coleman Hawkins and Oscar Pettiford, or on his West Coast combo recordings). By the 1980's he had begun including fusion elements as well (Berendt:272).

Other cool-jazz drummers included **Connie Kay**, whose drumming (with the Modern Jazz Quartet) is integrated into melodic play, and **Chico Hamilton** who, in 1953, was a founding member of the Gerry Mulligan Quartet and worked out another way of drumming to that of Shelly Manne, namely a "cooled" drumming style of modern Basie-Young classicism (Berendt:270,272). This highly original drummer created and maintained unusual and interesting patterns on his drums as accompaniment figures for a given piece. He often broke away from playing conventional ride rhythms as basis for a group sound (Gridley:186). Since the 1970's Hamilton has moved into fusion (Berendt:272).

The second style of jazz drumming in the 1950's was associated with the hard-bop movement and evolved from bop. Drummers now played with more activity than did cool drummers (Gridley, 1992:115).

Berendt (p. 270) regards **Art Blakey**, with his rolls and explosions, as the most vital and wild hard-bop drummer to emerge from bop. This quality can be heard in his

dynamic and vital rhythm-section playing. He played a significant role in promoting the active interaction of drummers with soloists (Gridley, 1988:202).

In the early 1950's Blakey visited Africa to study the rhythms; these he incorporated into his playing (e.g. "Nothing But the Soul", 1954, a duet recording of constant interplay between jazz and West African rhythms, made with Cuban bongo drummer Sabu). Even before Max Roach attempted it, Blakey (in the late 1950's) put together percussion orchestras (four jazz and five Latin drummers), using a variety of rhythm instruments. This confirms the growing importance among jazz drummers of the African influence. In standing with their increasing sociological and political awareness, jazz instrumentalists, particularly drummers, have infused a great amount of African elements into jazz (Berendt, 1982:271).

The playing of Max Roach and Art Blakey was influential on other hard-bop drummers, such as **"Philly" Joe Jones**, **Dannie Richmond**, **Art Taylor**, **Roy Haynes** who was responsible for the true jazz feeling of the Stan Getz Quartet of the 1960's, **Pete LaRocca**, **Albert Heath**, **Louis Hayes** and **Elvin Jones**.

Philly Joe Jones tried to merge Art Blakey's explosiveness with Max Roach's musical cosmopolitanism (Berendt:270/1). This adventurous and original rhythm-section drummer demonstrated that drummers could be active without disturbing the pulse. When soloing or playing solo-like fills, he was not isolated from the rest of the group but retained the character of the piece. His playing on drums and cymbals was well conceived and displayed constant excitement. The loose and imaginative Dannie Richmond is a sensitive and tasteful drummer with a crisp sound (Gridley:214,249). He played a significant role in the togetherness of Charles Mingus's combo music (Berendt:271).

Though rather conservative, **Jimmy Cobb** contributed the subtle yet significant characteristic of ride rhythms placed towards the front end of the beat; the latter seemed to be pulled by the rhythms (Gridley:224).

According to Gridley (1992:116/7) **Elvin Jones** and **Tony Williams** are part of a second wave of hard-bop (drummers) musicians who only made their mark in the

1960's and who created their own stream of styles. They draw a lot on sources outside hard bop.

Elvin Jones showed that rhythm still experienced evolution (Berendt, 1982:271). A very consistent performer, Jones developed a highly interactive style and plays with power, energy and imagination. His timekeeping is loose and filled with rhythmic subtleties, yet remains steady. His phrases are in three's, rather than the more traditional two's or four's.

Jones was the first drummer to successfully incorporate polyrhythm into his work and at the same time still swing effectively and flowingly (Gridley, 1988:290/1). Though he retains a metric scheme in his playing, there seems to be a gradual dissolution of metre. This is accomplished in the following way. Firstly, instead of delineating each beat, the ride cymbal pattern implies the metre. Secondly, by integrating the hi-hat with the drum set's other parts, rhythmic percussive sounds (that interact with the soloist's phrasing and rhythmic motifs) are created. Jones's approach is heard on John Coltrane's "India" (1961, from the album "Impressions", 1961 to 1963) and on "Out of this World" (from the album "Coltrane", 1962) (Kernfeld, 1991, V1:314).

Tony Williams, who was highly influential in the 1960's, played very fast and demonstrated an excellent technique and light, sharp sounds. He had a crisp and distinctive ride-cymbal sound and well-articulated low-register sound (he used a smaller bass drum). His rhythm-section playing was rather loose and daring. Some of his devices include a variety of snare-drum fills, cymbal splashes and rhythmic patterns (played on all his cymbals and drums), using the hi-hat for colour and keeping time on the ride cymbal. He later became a significant fusion drummer (Gridley:303,320).

From the late 1950's musicians increasingly moved away from traditional ideas and instead embraced the free-form jazz pioneered by Ornette Coleman (Kernfeld, V1:314).

6.3.4.2.6 Free-jazz drumming

The role of the free-jazz drummer differed significantly from that of earlier, more conventional style drummers (Gridley, 1992:140). Through the addition of several new concepts it was enlarged considerably (Kernfeld, 1991, V1:314). The entire drum set was used to create the different shadings. The drummer often broke away from his role as timekeeper to provide an undercurrent of sounds. Their unpredictable sound patterns were a major departure from marching-band and dance-band drumming traditions (Gridley:140).

Three drummers, with Ornette Coleman since 1959, showed that the "liberation" of the rhythm does not imply liberation from the function of the drummer. These drummers were **Ed Blackwell**, **Billy Higgins** and **Charles Moffett** (Berendt, 1982:273). Both Blackwell and Higgins were rooted in jazz and rhythm and blues drumming styles. They made use of the whole drum set instead of just the cymbals when playing ostinato accompanying patterns. They did not stick to traditional cymbal rhythmic figures. Instead, they often performed complementary patterns (frequently changed to indicate each section of the piece) or used figures derived from rhythmic ideas of other musicians. This style is heard in their accompaniment of Ornette Coleman's double quartet on "Free Jazz" (1960), Colman's album.

The possibilities of free-jazz rhythms (with a considerable degree of freedom) were especially noticeable in the playing of **Sunny Murray** (on Cecil Taylor's "Trance", 1962) and **Andrew Cyrille** ("Enter Evening" from Taylor's album "Unit Structures", 1966). These players avoid most ostinato patterns (except in straight-ahead sections) (Kernfeld, V1:314).

Murray, Cyrille and **Milford Graves** developed a style where tempo was implied and their newly invented rhythms stated it only sporadically. The bop style of "chattering" was taken a step further in that all four limbs now partook in generating a constant undercurrent of activity. As a result great varieties of colour and dynamic shading and unpredictable sound patterns (percussive textures) were introduced to enrich the ensemble sound. The emphasis on colour and shading instead of timekeeping brings the style closer to an orchestral conception of percussion (Gridley, 1988:238).

Sonny Murray replaces the marking of the metre (timekeeping) with the creation of tension over long passages. While with Albert Ayler in the mid-1960's, he played pulsating beats above and even against the metre; these beats would seem to collect energy and suddenly become wild rolls that utilised the whole spectrum of his instrument. Murray's music swings simply, by means of the flexibility and power of its tension-areas. Andrew Cyrille is knowledgeable about the different kinds of European percussion music as well as West African drum music and rhythmically influenced the playing of Cecil Taylor from 1964 to the mid-1970's.

Other "first generation" free-jazz drummers (of Sunny Murray's and Andrew Cyrille's type) are the previously mentioned Charles Moffett and Milford Graves, **Beaver Harris**, **Rashied Ali**, **Barry Altschul** (at the beginning of his career) (Berendt, 1982:274) and **Omar Hakim**. In free jazz the drummer could experiment in completely new ways. In the 1970's and 1980's fresh ideas were combined with traditional techniques. Individual styles displaying a heightened musical sense and extraordinary virtuosity were developed by musicians such as Hakim, Harris, Ali and Altschul (notably on the album "Another Time/Another Place", 1978) (Kernfeld, 1991, V1:314).

This first generation led to the similarly complex second and third generation free drummers, namely **Phillip Wilson**, **Steve McCall**, **Don Moye**, **Pheeroan Ak Laff** (Paul Maddox), **Bobby Battle**, **Thurman Barker**, **Warren Smith**, **Stanley Crouch**, **Ronald Shannon Jackson** and others. Wilson, McCall and Moye are related to the Association for the Advancement of Creative Musicians (Berendt:277). Moye has been associated with the Art Ensemble of Chicago since 1970 (Gridley, 1988:275). Wilson is one of the most interesting free-jazz players. McCall played with the group Air. Smith, Barker and Battle became known through their work with Sam Rivers, and Stanley Crouch gained importance as producer and critic.

On the European scene the fathers of free-jazz drumming were the sensitive and perceptive Swiss **Pierre Favre** and the vital Dutchman **Han Bennink**. Favre can produce vivid and very real percussion "sketches" and plays particularly impressive music on gongs, cymbals and other metal percussion instruments. Bennink's playing appears highly convincing and very developed on drums. They made early use of

percussion instruments from Brazil, Africa, Bali, India, Tibet and China. From these players stem the Englishman **Tony Oxley**, the Finn **Edward Vesala**, the Swiss **Peter Giger** and **Reto Weber** and the Germans **Detlef Schönenberg**, **Paul Lovens** and **Günther "Baby" Sömmer**.

Japanese free drummers are **Masahiko Togashi**, **Shota Koyama** and **Takeo Moriyama**. The latter two are wild and intense players, influenced by black and traditional Japanese elements. Elements from the Japanese musical and spiritual tradition may be found in Togashi's "spiritual" percussion music (Berendt, 1982:277).

Stylistic differences in jazz drumming appear to have been less pronounced from the 1960's to the 1980's. Although some drummers (Max Roach, Jo Jones and Art Blakey) preferred the old established style, the fusion of jazz and rock techniques was a strong influence on most drummers of the time (Kernfeld, 1991, V1:314).

6.3.4.2.7 Fusion drumming

It was the complex hybrid of jazz, rock and Latin rhythms that gave rise to fusion drumming during the (late) 1960's (Fordham, 1993:73). According to Gridley (1992:158) the new timekeeping patterns resembled those of Latin American styles and rhythm and blues. This type of drumming was very active and full (dense); the whole drum set was utilised (Fordham:73). Jazz-rock displayed less bounce than the jazz of the 1950's and, compared with the 1960's, timekeeping was more strictly stated - the bass drum was preferred above the cymbals for this role. A high level of tension was maintained for long periods.

Rhythms were insistent but not highly varied. The hi-hat was closed sharply on every beat (Gridley:158). The snare drum was used to highlight beats two and four ("backbeats") while a steady flow of pairs of quavers (or eighth notes) were produced on the cymbals (Fordham:73). Jazz-rock drumming is characterised by a large amount of spontaneous variation (Gridley, 1988:340). With the new rock pulse (based on straight eighth-note and, later, sixteenth-note patterns) drummers could experiment on a broader level.

While numerous established drummers (e.g. **Buddy Rich** and **Tony Williams**) took up rock as an extension of their repertoire, jazz-rock groups of the 1960's and 1970's produced a host of important new players, notably **Bobby Columby** with Blood, Sweat and Tears, **Billy Cobham** with the Mahavishu Orchestra (the album "The Inner Mounting Flame", 1971, is a good example of his approach), and **Alphonse Mouzon** and **Peter Erskine** with Weather Report (Kernfeld, 1991, V1:314/5). (Gridley, 1988:340) is of the opinion that Williams, Cobham and, after the mid-1970's, **Steve Gadd** served as models for jazz-rock.

Berendt (1982:275) believes it is the task of these musicians, Tony Williams, Alphonse Mouzon and Billy Cobham (representatives of the new type of drummer to gain significance since the beginning of the 1970's), to merge rock's communicative power and emotionalism with the complexity and flexibility of jazz.

One-time Weather Report drummer Mouzon did not merely keep time and colour the sound, but frequently interjected musical comments; this made him a prominent member of the group. He was also fond of closing the hi-hat on all four beats of the bar (Gridley:333).

The best young rock and jazz drummers are extremely versatile. This aspect is demonstrated by Peter Erskine's work with Steps Ahead on the album "Steps Ahead" (1983) where he plays in a jazz-rock style on "Pools", placing emphasis towards the end of the piece on the syncopating rhythms of black American dance music. He uses Latin-jazz rhythms on "Island" and "Both Sides of the Coin" but bop rhythms on "Loxodrome". Playing with brushes, he maintains a simple retronomic beat on the jazz-rock ballad "Skyward Bound".

The use of two bass drums in the drum set, first introduced during the 1920's in vaudeville shows and revived by Louis Bellson in the 1940's, was again revived by drummers in the 1960's. Such jazz-rock musicians as Billy Cobham used two bass drums.

Drummers who have successfully melded jazz and rock styles of drumming in the 1980's are **Marvin "Smitty" Smith**, **Ronald Shannon Jackson**, **Danny Gottlieb**,

Harvey Mason and Steve Gadd (Kernfeld, 1991, V1:315). Other jazz-rock and fusion drummers (who also grew from the foundation laid down by Williams, Cobham and Mouzon) include **Lenny White**, **John Guerin**, **Gerry Brown**, **Steve Jordan**, **David Moss**, **Eric Gravett**, **Ndugu Leon Chancler**, **Terry Bozzio**, the Dutchman **Pierre Courbois**, the French-Italian **Aldo Romano** and the Swiss **Fredy Studer** (Berendt, 1982:275/6).

The best-versed drummer is Steve Gadd. He developed Tony Williams's sound and created the "dry" sound characteristic to many jazz-rock drummers. Harvey Mason became known through his work with George Benson. Danny Gottlieb and John Guerin are very sensitive players. **Bernard Purdie** is greatly influenced by blues, gospel and soul. In the early 1970's Pierre Courbois (with his group Association P.C.) was a significant influence on the European scene. He as well as several other players have since grown away from this style, for example, Lenny White who played fusion and later also bop and even experimental bop (Berendt:276). White seems to blend elements of modern rock drummers with elements from the technique of Tony Williams to create his full, active style (Gridley, 1988:261).

Around the turn of the 1970's Ronald Shannon Jackson gained importance. He is the head drummer of the so-called "no-wave" or "free-funk" style. He drummed new, impressive polyrhythms, which he transmitted to his compositions and to the music of his group Decoding Society. Jackson has also incorporated the rhythm of "free funk" (its novel aspect) into his melodies.

British players of jazz-rock fusion are **Jon Hiseman**, **John Marshall**, **Bill Bruford**, **Robert Wyatt**, **Simone Phillips** and **Phil Collins**. In the late 1960's Wyatt created a network of sensitive rhythms, which surpassed the playing abilities of most other early jazz-rock drummers. **Ken Hyder** incorporated Scottish and Celtic folk music into his playing in an original way. The father of European jazz-rock drumming is **Ginger Baker** who became world famous in the 1960's in the blues-rock group Cream (Berendt:278,276).

Beyond the drumming styles of fusion and free music are the players of contemporary mainstream drumming. They include the intense and swinging **Billy**

Hart who, together with **Eddie Moore, Woody Theus, Al Foster** and the Pole **Janusz Stefanski**, had his roots in Elvin Jones. **Stu Martin** commanded Eastern European and Jewish music as part of his wide musical spectrum. **Micky Roker** was Dizzy Gillespie's favourite drummer in the 1970's. **Victor Lewis, Eddie Gladden** and **Ben Riley** are the drummers on the neo-bop scene.

Then there are **Jake Hanna** and **Jeff Hamilton** who refer back to the music of the great classic swing tradition. The South African **Makaya Ntshoko** creates a personal combination of bop and native South African percussion elements, and **Paul Motian, Elliot Zigmund** and **Joe LaBarbera** have all played with Bill Evans and are influenced by his sensitive style. Probably the most universal of these musicians is the very complex **Jack DeJohnette** whose group New Directions opened new directions for music in the early 1980's. Other drummers include **Freddie Waits, Wilbur Campbell** and **Horacee Arnold** (Berendt, 1982:278/9).

This then concludes the discussion on the primary instruments of the rhythm section. Of the instruments to be discussed in the next section[49] some are, when used, grouped with the frontline, others with the rhythm section. Since they do not form part of the principal group of instruments that constitute the jazz band, even though some, like the violin, flute, organ, keyboard and percussion instruments (Berendt:293/4), have become more important over the years, they will be discussed separately.

6.4 OTHER INSTRUMENTS FOUND IN JAZZ

The following instruments will now be discussed, namely the:

* flute
* violin
* vibraphone
* organ
* synthesiser
* percussion instruments, and

[49] Although other instruments may from time to time be included in jazz instrumentation, only those mentioned on this and the next page will be discussed.

* miscellaneous instruments (not often found but nevertheless occasionally included in the jazz instrumentation).

6.4.1 The flute
(Appendix B, Transparency 9)

During the first half of jazz history the flute[50] was seldom used and has occupied mainly a background (or novelty) position. It has a comparatively low volume, disembodied tone and a strong association with classical music: it was therefore neither suited to ensemble nor to solo work. Its timbre did not blend successfully with the rest of the group and it was not believed capable of swinging convincingly (Kernfeld, 1991, V1:392). It is interesting to note that during this time the traditional horns were rarely augmented, even though jazz bands generally increased in size.

After 1950 this situation changed when flutes, usually in the role of doubling instruments used by saxophonists, slowly gained a degree of popularity in jazz. Jazz flutists could now employ either (or both) the instrument's traditional sound or use a punchy attack and a fresh, informal vocalised sound (Fordham, 1993:38).

In contrast to the production of sound in other woodwind instruments, the flutist's breath must be directed across the sharp edge of a reedless hole in order to vibrate the column of air inside the flute. The instrument is played horizontally and is side-blown (Fordham:68/9).

The flute's most commonly used design was devised in the mid-1800's by Theobald Boehm (Kernfeld, V1:392). He used keys instead of finger holes, which made the instrument wider in range and easier to play. With the key system[51] the breathy,

[50] According to Kernfeld (1991, V1:392) a flute is any wind instrument where an air column confined in a hollow body is activated by a stream of air from the player's lips striking against the sharp edge of an opening. Secondary characteristics such as the shape of the body, the shape and position of the mouthhole, the number and kind of tone-holes and so forth are the basis upon which the instruments covered by this definition may be subdivided. For the purpose of this study emphasis falls on the Western orchestral flute family.

[51] The key system also improved the playing and range of the oboe and bassoon (Fordham, 1993:69).

haunting quality of the flute's sound (not successfully produced on any other instrument) could be retained (Fordham, 1993:69).

Made of metal (or wood), the flute has three sections of mainly cylindrical bore and (at the final joint, stretching towards the tail end of the instrument) a system of keywork control pads that open and close the tone-holes (Kernfeld, 1991, V1:392). The tone-holes extend the range downward. The pitch is raised by opening the tone-holes or by blowing harder, which shortens the air column (Fordham:68/9). The compass extends from middle C (it can be lowered to the B below by means of tone-holes on the foot joint) to an upper limit of the fourth D above middle C, though many players can extend it by several notes.

Other flute family members (all of which are usually built to the Boehm design) used in jazz are the piccolo (half the flute's length, made in two sections and pitched an octave higher), the alto flute (the lowest note of which is the G below middle C), and the true bass flute (the lowest note is the C an octave below middle C; it sounds an octave below the soprano flute). The bass flute's mouthpiece is connected to the body of the instrument by a U-shaped tube and the instrument is held resting on the player's thigh (Kernfeld, V1:392).

With this information on the structure and way of functioning of the flute in mind, it now becomes necessary to discuss the following, namely:

* the use of the flute in the history of jazz, and
* other flutes used in jazz.

6.4.1.1 The use of the flute in the history of jazz

Even though flute and piccolo parts are found occasionally in arrangements of ragtime pieces (Kernfeld, V1:392), in the opinion of Berendt (1982:214) the flute enjoyed a rather short history in jazz; he places the flute's ascendancy in proportion to the clarinet's decline. Cuban clarinettist **Alberto Socarrás** ("You can't be mine", 1930) made one of the earliest recordings of flute playing in a jazz context. Saxophonist **Wayman Carver** was the first true jazz flutist and became quite proficient on the flute. He recorded with Benny Carter ("Devil's Holiday", 1933) and

was a member of Chick Webb's band for several years. Webb's "I got rhythm" (1937) well represents Carver's solo playing. **Harry Klee** is another early jazz flute soloist (on Ray Linn's "Caravan", 1944).

Changes and new directions in jazz during the 1950's made the flute's sound more acceptable and desirable. Formerly regarded as inexpressive compared with the saxophone, it was now seen as controllable; some aspects of Lester Young's very influential, light, restrained saxophone style could be emulated on the flute (Kernfeld, 1991, V1:392). According to Berendt (1982:214) jazz flutists were initially shaped in the Lester Young mould. West Coast jazz composers in particular also showed an interest in the orchestral sonorities and timbres of classical chamber groups and therefore wrote parts for the flute.

A few Latin groups included the flute in their instrumentation. The powerful influence of Latin American music on jazz also had its start in the 1950's (Kernfeld, V1:392). In 1950 (while in Stan Kenton's band) **Bud Shank** recorded an interesting flute solo with Latin influences, namely "In Veradero".

Modern flute solos with a strong bop feeling were first recorded by tenor saxophonist **Jerome Richardson** (Berendt:215,214). But it was **Frank Wess**, who (in 1953) started to specialise on flute in Count Basie's band, who was responsible for the flute's breakthrough, acceptance and enhanced popularity. This came about as a result of Basie's band's huge following and Wess's swinging improvisations demonstrating the flute's effectiveness outside the limited West Coast jazz context. "The Midgets", from Basie's album "April in Paris" (1955 to 1956), contains a good example of his work (Kernfeld, V1:392). Another interesting flute solo is that on "Opus de Jazz" (Berendt:214).

Berendt (p. 215) regards Bud Shank as the most important West Coast flutist. Shank, who emerged from the Stan Kenton band, was also a prominent cool-jazz alto saxophonist (Gridley, 1988:184). He played the flute with Howard Rumsey. In addition to playing as a sideman, Shank recorded interesting duets for flute or alto flute and oboe or English horn accompanied by piano, double bass and drums with Bob Cooper (Howard Rumsey's Lighthouse All Stars' LP "Sunday Jazz", IV, 1954)

(Kernfeld, 1991, V1:392). Another West Coast musician, tenor saxophonist **Buddy Collette** played flute in drummer Chico Hamilton's quintet (Gridley, 1988:186). On the album "Buddy Collette's Swinging Shepherds" (1958), Collette became the first player to perform on every instrument of the orchestral flute family.

The flute's potential as a solo instrument is demonstrated by these and other examples, such as that of the Canadian **Moe Koffman** ("The Swinging Shepherd Blues" from his 1957 album "Cool and Hot Sax"). It also became the newly added member of the ensemble: in the 1950's Gill Evans began using flutes in his orchestra (for example, in the accompanimental riffs in his arrangement of "Summertime" or Miles Davis's "Porgy and Bess", 1958).

During the 1950's many saxophonists learned to play the flute. It became a common practice for musicians to "double" and was required in most big bands. Besides those already mentioned, other saxophonists who doubled on flute included the Belgian **Bobby Jaspar**, tenor saxophonist **James Moody**, **Charles Lloyd**, **Paul Horn**, **Herbie Mann** and the brilliant and highly influential **Eric Dolphy** (Kernfeld, V1:392/3). Also a one-time member of Chico Hamilton's quintet (Gridley:186), the flute sound of Lloyd was sweet and gentle and his melodies were smooth and easily comprehensible. This no doubt contributed towards his quartet's huge success in the late 1960's (Porter *et al.*, 1993:350).

Paul Horn initially doubled on both instruments, but later switched to the flute. He exploited the beautiful sound he developed in unusual acoustic settings, for example, recording unaccompanied solos in the Taj Mahal ("Inside", in the early 1970's) and among the Egyptian pyramids.

The popular style of Herbie Mann was based on the blending of jazz with various ethnic musics, mostly from Latin America (which has a thriving flute tradition) (Kernfeld, V1:393). He recorded Latin jazz with Caribbean musicians and in 1962 travelled to Brazil to record with, among others, the Brazilian pianist Sergio Mendes (Porter *et al.*:369). Other elements included those from black American soul, Japanese *gagaku*, Middle Eastern music (Kernfeld, V1:393) - Arabian, Jewish and Turkish, African and in the mid-1970's rock and even disco music (Berendt,

1982:215). Mann's album "Standing Ovation at Newport" (1965) is a good example of his playing (Kernfeld, 1991, V1:393).

Eric Dolphy was an outstanding avant-garde player. His flute playing, the importance of which was only realised in the mid-1970's, displayed a lightness and airiness (Berendt:215/6). He played his flute in a more conventional manner but just as eloquently as he did his alto saxophone, yet with a smoother tone. This all-round virtuoso (he also played clarinet and bass clarinet) wanted to make his instruments speak "like a human voice" (Porter *et al.*, 1993:275). An example of his richly timbral flute playing may be heard in the flute and bowed bass duet with Charles Mingus on "You Don't Know What Love Is" (Gridley, 1988:249).

Other "free" flute players (all influenced by Eric Dolphy) included such players as **Douglas Ewart**, **Ronald Snyders**, **Prince Lasha**, **James Newton**, **Henry Threadgill** and **Oliver Lake** (Berendt:217). **Lloyd McNeil** and Newton, both classically trained, were widely admired during the late 1970's for their experimental improvisation. A fine example of Newton's playing is found on his solo album "Axum" (1981) (Kernfeld, V1:393). Threadgill (an alto and baritone saxophonist) was a member of the trio Air, while Lake (soprano and alto saxophone) was one of the founding members of the World Saxophone Quartet (Porter *et al.*:415/6).

European musicians with an awareness of classical traditions were the first to understand and elaborate on Eric Dolphy's flute style, for example, the Bulgarian **Simeon Shterev**, the Czechoslovakian **Jiri Stivin**, the German **Emil Mangelsdorff**, the Englishman **Bob Downes** and the Dutchman **Chris Hinze**.

Many of these musicians make use of the "multiphonic" ("overblowing") technique. Two voices (through the use of overtones often three or four) become audible by simultaneously blowing and singing. This created a larger degree of tone intensity (Berendt:216). When using this technique, players will frequently sing in octaves with the instrumental line (or the sounded note) (Fordham, 1993:69). A low-pitched humming or buzzing sound is created by the combination of differing timbres and intonations (Kernfeld, V1:393), or by the overtones. The instrument is given an emphatic quality by means of percussive sounds made with the lips (Fordham:69).

From the 1960's onward jazz flutists, such as Herbie Mann, favoured this African-sounding effect (Kernfeld, 1991, V1:393).

As early as the mid-1950's **Sam Most** and **Sahib Shihab** became the first musicians to sing or hum into the flute while playing (Berendt, 1982:216). **Yusef Lateef** had a similar practice to achieve unusual articulations: he spoke syllables into the instrument. His work may be heard on "The Sounds of Yusef Lateef" (1957) (Kernfeld, V1:393). He was inspired by the sounds of the Middle East and Africa (Porter *et al.*, 1993:369). His playing therefore had a strong Arabian and Oriental feeling (Berendt:215).

In the 1960's Yusef Lateef's idea was developed further and given prominence by **Rahsaan Roland Kirk** (Kernfeld, V1:393). He also played all the saxophones, clarinet, and a variety of unusual wind and percussion instruments (Gridley, 1988:249/50). Kirk spoke through the flute to create a rasping vocal timbre, heard on "You did it, you did it" from the album "We Free Kings" (1961). With his rough tone, **Jeremy Steig** (he also makes use of multiphonics) incorporated non-musical noises such as air sounds and key clicking into his playing - this has livened jazz-rock, modal-jazz, bop and Latin-jazz music styles (Kernfeld, V1:393).

According to Berendt (p. 217) the flute seems to have had a special affinity for world music. Bud Shank and Yusef Lateef demonstrated it in the 1950's; later the impressive Paul Horn and Herbie Mann incorporated elements thereof into their music, while the Brazilian **Hermeto Pascoal** demonstrated it in the 1970's.

As first demonstrated by **Hubert Laws** in the mid-1960's, an outstanding classical technique was adaptable to fine bop and modal-jazz playing. His knowledge of classical music led to the creation of jazz adaptations of works by J.S. Bach, Igor Stravinsky, *et cetera* and to the recording of Chick Corea's Trio for flute, bassoon and piano on his album "Laws Cause" (1968).

In the jazz-rock field the flutists are, among others, Hubert Laws (Kernfeld, V1:393), **Tom Scott**, **Chris Wood**, **Gerry Niewood** and jazzwomen **Bobbi Humphrey** and

(the Englishwoman) **Barbara Thompson** (Berendt, 1982:216). Herbie Mann produced a cult fusion album (disc) "Memphis Underground" (Fordham, 1993:68).

Musicians like **George Adams**, **Robin Kenyatta**, **Steve Slagle**, **Joe Ford**, **Dwight Andrews**, **Jerry Dodgion** and **Lew Tabackin**, co-leader of the Akiyoshi-Tabackin Big Band, played contemporary mainstream on the flute. Tabackin produces sounds reminiscent of Japanese *shakuhachi* flutes (expressive bamboo flutes). Combinations involving several flutes, with a rich and differentiated sound, also exist in jazz: Tabackin plays in sections consisting of four or five flutes in this band (Berendt:217). With regard to expression and technique, he is one of the finest flutists (Kernfeld, 1991, V1:393).

Besides the standard orchestral flute, other members of the flute family as well as a variety of non-Western, ethnic flutes also found their way into jazz.

6.4.1.2 Other flutes used in jazz

The following flutes have from time to time been included in jazz instrumentation, namely:

* the piccolo
* the alto flute
* the bass flute, and
* non-Western and home-made flutes.

Comparatively rare in jazz, the **piccolo** has nevertheless been used as a solo and an ensemble instrument. Many free-jazz wind players, notably those connected with the Association for the Advancement of Creative Musicians (AACM), such as **Roscoe Mitchell**, **Joseph Jarman**, **Anthony Braxton** and **Douglas Ewart**, have used the instrument on occasion. Mitchell and Jarman became known as members of the Art Ensemble of Chicago where they both played percussion instruments as well as a variety of wind instruments. Jarman also played the vibraharp (Gridley, 1988:275). Multi-instrumentalist Anthony Braxton, the founder of the Creative Construction Company, is a sensitive, serious piccolo player (Porter *et al.*, 1993:413/4).

Hubert Laws's fine technique was applied to the piccolo as well as to the flute (heard on the album "The Laws of Jazz", 1964, recorded with his quartet) (Kernfeld, 1991, V1:393). **Marshall Allen** has performed notable, highly imaginative solos during his time with Sun Ra (Gridley, 1988:272), for example, on "A House of Beauty" from "The Heliocentric Worlds of Sun Ra", ii, 1965. Toshiko Akiyoshi included the instrument in her big band.

The **alto flute** with its haunting sound has occasionally been used in jazz since the 1950's. **Herbie Mann** and **Bobby Jaspar** recorded on the instrument (e.g. Mann's "Tutti Fluttie" from the album "Flute Flight", 1957). The attractive solo of **Bud Shank** is heard on "Lutus Bud" from his album "Shorty Rogers Compositions" (1954). **Paul Horn** also uses it. Free-jazz instrumentalists Joseph Jarman, Roscoe Mitchell and Anthony Braxton have used its new, different tone-colour to enrich their playing (Kernfeld, V1:393). It has been used by the World Saxophone Quartet on their recording of "Steppin'" (Porter *et al.*, 1993:417). **Wallace McMillan** also performs on it.

The **bass flute** has not been used very often in jazz, mainly because of its difficult projection and the large and powerfully directed supply of air needed. Saxophonist and clarinettist **Jimmy Giuffre** recorded beautiful solos on the bass flute in the 1970's ("Tibetan Sun" and "Om" from his album "River Chant", 1975). Another player worth mentioning is **Vinny Golia**. It is played in free-jazz performances and recordings. **Henry Threadgill** performs on it on the track "Air Song" from the album "X-75" (1979).

In search of new sonorities, jazz musicians (during the late 1950's) began to experiment with numerous hitherto unfamiliar instruments, among others, a variety of **non-Western and home-made flutes** constructed of different materials (Kernfeld, V1:393/4). **Roland Kirk** occasionally played a nose flute (this enabled him to simultaneously play, for example, one or more saxophones) or other unusual and exotic wind instruments (Gridley:250). **Yusef Lateef** played on various exotic bamboo and wood flutes (Kernfeld, V1:394), such as a cork flute, Taiwanese flute, Chinese bamboo flute, a flute of Slovak folk origin and the Arab *nai* flute (Berendt, 1982:215).

When ethnic music first became influential, and as part of a broader approach to free improvisation, Asian, African and ethnic European flutes were introduced to avant-garde groups.

Don Cherry ("Baby's Breath", the first part of his suite "Eternal Rhythm", 1968), Joseph Jarman, Roscoe Mitchell and Douglas Ewart (on Chico Freeman's album "Morning Prayer", 1976, on the title track, and on "Pepe's Samba"), play these flutes (Kernfeld, 1991, V1:394).

Aside from the flute, another occasional frontline instrument is the violin.

6.4.2 The violin
(Appendix B, Transparency 10)

According to Nelson (1972:195) classical string instruments, with the exception of the string bass, have never truly formed an integral part of the jazz scene. Yet Berendt (1982:288/9) is of the opinion that the violin experienced the same rise towards popularity in jazz since the late 1960's that the flute had experienced during the 1950's. Although not new to jazz, the instrument has remained on the fringes of jazz, playing a background role when compared with other jazz instruments. This was mainly as a result of its delicate, soft sound; also because of its strong connection to the Western classical orchestra (Fordham, 1993:84).

A violinist was often included in early New Orleans and ragtime bands but only because the nineteenth-century custom dictated it. The violinist was the counterpart of the "stand-up fiddler" of the Viennese *Kaffeehaus* tradition (Berendt:289). Since the swing era, however, the violin has been used rather creatively by a number of jazz players. It also gained significance as an ensemble instrument in bigger ragtime and dance bands (Fordham:84).

This soprano member of the violin family already existed - in a three-stringed form - by the 1520's (Kernfeld, 1991, V2:580). By the early seventeenth century it dominated European (Western) orchestral music (Fordham:84). Other members of this string family are the viola, cello and double (or string) bass.

The violin is held under the player's chin. The strings - the modern violin has four, tuned G-D-A-E (the G below middle C, the D and A above middle C and the second E above) - are stopped with the left hand and are plucked (pizzicato) or (usually) bowed (arco) with the right hand. Jazz violinists prefer to bow the strings (Kernfeld, 1991, V2:580). The compass of the violin is the G below middle C to the fourth D above. Traditionally of wood and with gut strings, when amplification and electronics were introduced instruments with plastic bodies and steel strings also became available.

The violin's range has successfully been expanded downward by some violinists, by means of redesigned instruments of five or six strings (Fordham, 1993:84). Jean-Luc Ponty and Michal Urbaniak played the electric violectra, which sounds an octave below the conventional violin. Later they took up the five-string electric violin (the lowest string was tuned to the C below middle C) and Urbaniak plays a six-string model (with an additional string tuned to the second F below middle C). Svend Asmussen and the studio orchestra concertmaster Harry Lookofsky have used the tenor violin with its range between that of the viola and cello. Lakshminarayana Shankar designed and plays a double-necked, ten-string violin (Kernfeld, V2:581).

Jazz violin players have introduced a number of new, bold (some unorthodox) techniques and styles. The most orthodox style has been that of Stephane Grappelli. More percussive effects, clipped phrases and unusual harmonies could be produced by means of self-taught bowing positions and fingering. Using the end of the bow on the strings above the lower end of the finger-board produces a muted effect (*sul tasto*). A harder sound is obtained nearer the bridge (*sul ponticello*). A note is given greater attack by beginning it at the end of the bow. Raw, fast-bowing styles have been used by numerous free-jazz improvisers (Fordham:84/5).

The following is a discussion on the violin's use throughout the history of jazz.

6.4.2.1 The use of the violin in the history of jazz

The violin was first used in a jazz-related context as a solo instrument in early nineteenth-century ragtime orchestras. Violin parts, of equal structural and melodic

importance to that of the clarinet and trumpet, were included in most orchestral arrangements of ragtime. Recordings of the New Orleans Ragtime Orchestra (a group that tries to recreate the sound of an early ragtime band), notably their recording entitled "The New Orleans Ragtime Orchestra" (1971), display the nature of the violin's role. The society orchestras of New Orleans initially used the violin in a similar manner, but it eventually became subservient to the woodwind and brass instruments in the group. An example of the violin as an equal member of the frontline can be found on "Lou'siana Swing" (1924) by A.J. Piron (Kernfeld, 1991, V2:581).

In early New Orleans a band was present at virtually every social activity, whether it took place outdoors or indoors. In the latter event a smaller "string band", which included a violin, was employed (Gridley, 1992:20/1). According to Gridley (1988:47) a violin was included in the instrumentation of some of the earliest jazz groups. It was often played in territory bands, such as those led by Andy Kirk and Alphonse Trent, in both of whose groups **Claude Williams** played the violin. Occasionally big bands of the mid-1920's, such as Paul Whiteman's, incorporated violin sections (his was led by **Matty Malneck**). Ensemble leaders (notably **Erskine Tate**) sometimes played violin in addition to directing their bands (Kernfeld, V2:581).

Inventive, imaginative violin soloists, the most important of which were **Joe Venuti**, **Stephane Grappelli** and **Stuff Smith**, appeared in the (late 1920's and) 1930's. The techniques of these hard-swinging players ranged from the grittiness and roughness of the blues to classical smoothness (Fordham, 1993:84). It was particularly as a result of their work that the violin reasserted its position as a solo instrument (Kernfeld, V2:581).

Joe Venuti was one of the key players in the early combo jazz of New York (Gridley:60). He became popular through his duet recordings with guitarist Eddie Lang, among others, starting with "Stringing the Blues" (1926). Venuti and Lang formed one of the most significant partnerships of the swing era (Kernfeld, V2:581). Venuti was rediscovered in the 1960's (Berendt, 1982:289). Until his death his style of playing remained hard driving yet perfectly controlled (Porter *et al.*, 1993:87).

Stephane Grappelli was associated (from 1934 on) with guitarist Django Reinhardt. As key members of the all-string Quintet of the Hot Club of France, the first important European jazz combo, they produced highly sophisticated, swinging and enduring jazz. Grappelli's sustained and mellow violin playing is perfectly complemented by Reinhardt's metallic guitar sound (Kernfeld, 1991, V2:581). He shows a sure sense of pitch and elegant drive. His solos include those on "Dinah" and "Tiger Rag", both 1934 (Porter *et al.*, 1993:170/1). He disappeared from the scene during the 1950's but made a comeback with the start of the "violin wave" in the late 1960's.

The popularity of Stuff Smith as a great jazz violinist was established (in America) with "I'se a Muggin'" (1936). He ignored the rules of orthodox violin playing yet achieved more horn-like, jazz-like effects than most players. In the 1950's Smith's rough-and-ready sounding violin and Dizzy Gillespie's trumpet were teamed up by Norman Granz (Berendt, 1982:289/90). As a soloist Smith played a significant role in numerous small swing groups.

Other notable swing-era violinists were **Svend Asmussen**, the classically-trained, sweet-sounding **Eddie South** who had a fine technique and was influenced by gypsy music (having recorded with Django Reinhardt and Stephane Grappelli) and **Ray Nance**. Nance performed his best work while with Duke Ellington's orchestra (Kernfeld, V2:581). He replaced Cootie Williams as trumpeter but also played violin. He solos on violin on the last movement ("Lay-By") of "Suite Thursday", recorded live in 1963 and issued on "The Great Paris Concert" (Porter *et al.*:110,112). His solo playing with tenor saxophonist Paul Gonsalves (e.g. "Just-a-Sittin' and a-Rockin'", 1970) also had merit.

The existence of different approaches to violin technique has given jazz players access to a wide range of styles. Some players invented original methods while others drew on the techniques used by folk and classical players. Stephane Grappelli explored the potential for flowing melodic lines (heard on "Sweet Sue" from the album "Homage à Django Reinhardt", 1972) yet at the same time retained the classical violin tradition's tonal aesthetic. Joe Venuti and Svend Asmussen used the bow percussively and used the harmonic resources of the instrument to a greater extent ("Some of these Days", 1940, well represents Asmussen's technique). The

vocabulary of jazz violinists was revolutionised by Stuff Smith's wide vibrato, wild, biting attack ("After you've gone", 1936), expressive intonation and unorthodox fingerings.

Joe Venuti devised a particularly novel bowing technique[52] that allowed the player to sustain three- or four-note chords, heard on "Almost like being in love" from the album "Joe Venuti and his Violin" (*ca.* 1955) (Kernfeld, 1991, V2:581). The driving excitement of the resultant chord makes up for its impure sound (Fordham, 1993:85).

The violin proved to be a jazz instrument of great flexibility. Some players made extensive use of sliding pitch while others, such as the free-jazz violinist **John Blake**, experimented with non-Western tonal systems. Blake incorporates elements of Carnatic (South Indian) music, which he had studied, into his playing (Kernfeld, V2:581). A powerful improviser, he shows a prominent interest in black soul and funk music (Berendt, 1982:292). His recordings in the 1980's range in style from bop to free jazz. He recorded as leader and as soloist with Wynton Marsalis, Cecil McBee, James Newton and McCoy Tyner (Kernfeld, V2:581).

Other free-jazz violinists include **Leroy Jenkins**, **Billy Bang**, **Alan Silva** and **Ramsey Ameen**.

Leroy Jenkins is probably the most outstanding free-jazz player of the violin. He regarded the violin as a percussion instrument or noise producer and did not bother too much with the traditional rules of violin and harmony (Berendt:291/2). According to Kernfeld (V2:581) he introduces a virtuoso classical technique. On the album "For Players Only" (1975) he performs singing sustained tones in the instrument's high register and incorporates effects associated with twentieth-century art music (e.g. playing *sul ponticello* and with and without a mute). There is also an example of a solo played using a wa-wa pedal. He gained his greatest success in the first half of the 1970's as a member of the Revolutionary Ensemble, a trio in which he played violin (Porter *et al.*, 1993:415).

[52] First, the end pin had to be removed from the frog of the bow (Kernfeld, 1991, V2:851). The bow was inverted so that the bow stick was held underneath the body of the instrument while the bow hairs were wrapped over all four strings. This produced a more complex chord (Fordham, 1993:85).

Both Jenkins and Billy Bang consistently play outside the equal-tempered system.

Though not very prominent as a violinist, **Ornette Coleman** is also an interesting free-jazz player, and one who plays the violin left-handed. He preferred unorthodox bowing positions and fingerings and plays in an intense and percussive manner (Kernfeld, 1991, V2:581), using tense, upbeat rhythmic patterns to create something almost like a wall of sound. He first introduced these new sounds (he learned to play the trumpet as well) during 1965 (Porter *et al.*, 1993:330/1).

Coleman also composed music that included parts for violin, for example, "Saints and Soldiers" and "Space Flight" (from "The Music of Ornette Coleman"), and "Skies of America" (1971) (Gridley, 1988:229). A fine example of his violin playing is heard on "Falling Stars" from the album "The Ornette Coleman Trio at the Golden Circle" (1965). He uses the instrument as a colouristic alternative to his principal instrument, the alto saxophone (Kernfeld, V2:581).

When fusion emerged on the jazz scene, the violin's impact was reinforced with the introduction of amplification and electronics (Fordham, 1993:84). The different types of modern jazz and rock made acoustical and musical demands on the violin. As a result modifications in the way in which the instrument is played occurred. An attempt was made by **Augustus Stroh** in the early twentieth century to overcome the relatively quiet sound of the instrument, a distinct disadvantage for jazz musicians. His violin invention incorporated elements of the gramophone.

One of the earliest musicians to use electronic amplification on his violin was Stuff Smith (in the late 1930's). In the 1980's most jazz violinists relied on amplification and made use of a transducer, an electric violin (the transducer is built into the body) or a microphone. Amplified violin has a rather thin sound; therefore in order to enhance the timbre of the instrument, players adopted electronic devices such as echo, time-delay and reverberation units, wa-wa pedal and equalisers (Kernfeld, V2:581). According to Stockton (1996) these gadgets were originally developed for guitar and were later carried over to other instruments, such as the violin.

The Polish player **Zbigniew Seifert** is of particular significance. It is the contrast between his love for John Coltrane and his classical roots that made his music flourish (Berendt, 1982:291). He often executed fast trills as a substitute for vibrato (Kernfeld, 1991, V2:581). After his death the Frenchman **Didier Lockwood** was regarded as "the new Zbiggy". His music also displayed a strong Coltrane influence. Lockwood showed a stronger interest in fusion than did Seifert, and he played with a greater degree of elegance and charm (Berendt:291/2).

The European **Jean-Luc Ponty** is responsible for the violin's first great success in jazz-rock. Before moving to America in 1973 he studied classical violin and made true jazz recordings (e.g. "Violin Summit" with Stuff Smith, Stephane Grappelli and Svend Asmussen).

In the late 1970's he developed his own kind of fusion music from impulses he had received as a member of John McLaughlin's second Mahavishnu Orchestra (Berendt:290). He received great exposure while with McLaughlin and became popular among a wide audience. Ponty's recordings with his own jazz-rock group have been extremely successful (Gridley, 1988:319,327). His music is a combination of high musical quality and extra-musical effects. Electrical sounds are produced by means of a variety of accessories (Berendt:290). According to Kernfeld (V2;581) he abandoned vibrato completely. It was indirectly because of Ponty, who, around the turn of the 1960's, initiated contemporary interest in the violin, that the music of old-time players Joe Vernuti and Stephane Grappelli made a comeback.

A jazz violinist who emerged around the same time as Jean-Luc Ponty was **Don "Sugar Cane" Harris**. He came from the blues tradition and disappeared shortly after he came on the scene.

Other fusion violinists are **Steve Kindler**, the eclectic **Jerry Goodman**, **Michael White** who was inspired by John Coltrane, the Polish player **Michal Urbaniak** and the Indian players **Lakshminarayana Shankar** and his brother **Lakshminarayana Subramaniam**. Goodman unites country, hillbilly and jazz-rock music, the Nashville sound, Charles Mingus, gypsy and classical music (Berendt:290/1). He also played violin in John McLaughlin's Mahavishnu Orchestra. White was a member of the

group The Fourth Way, a forerunner of the jazz-rock approach (Gridley, 1988:327,317). Urbaniak was married to the Polish singer Urszula Dudziak (Porter *et al.*, 1993:437). Both Shankar, who was a member of John McLaughlin's group Shakti, and Subramaniam were successful jazz and fusion violinists (Berendt, 1982:292).

It would appear, according to Berendt (p. 292), that the violin in jazz has more European players than any other jazz instrument. Many players who are not Europeans in the true sense of the word, are either European by birth (Joe Venuti, born in Italy), have lived in Europe for extended periods (Eddie South, Stuff Smith and Alan Silva) or have made some of their most important recordings in Europe ("Sugar Cane" Harris, Billy Bang and Subramaniam).

After the violin the next instrument to be discussed is a tuned percussion instrument, namely the vibraphone. Percussion instruments (instruments which are struck or hit) usually function as rhythm instruments. If one or more of these instruments offered melodic possibilities, chances are such instrument would be regarded as an ideal jazz instrument. In this sense the vibraphone is an ideal jazz instrument (Berendt:217/8).

6.4.3 The vibraphone
(Appendix B, Transparency 11)

The vibraphone (vibraharp, vibes) is a tuned percussion instrument (Kernfeld, 1991, V2:577) that looks like and is played similarly to the xylophone and African marimba, but is constructed differently (Gridley:159). Its metal bars are arranged like the keys on a piano keyboard (Kernfeld, V2:577). The bars (keys) are all mounted on the same level (the xylophone has two levels); this facilitates the use of two mallets in each hand to play chords (Fordham, 1993:79). Each key is suspended over a tube-shaped metal resonator, which in turn contains a revolving vane or metal disc (**Figure 6.4**), the speed of rotation of which is controlled by an electric motor (Kernfeld, V2:577). A dial attached to the rotor motor of some vibraphones can allow the player to control the speed of rotation (Gridley:159).

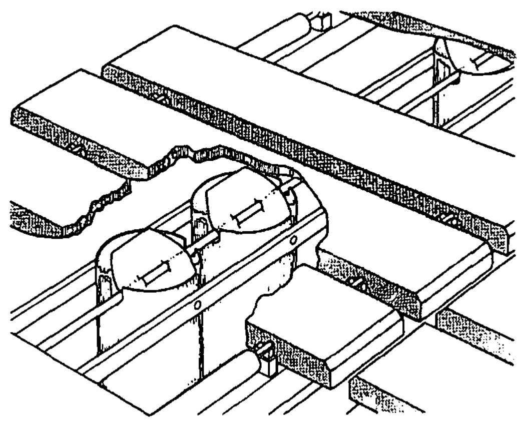


Figure 6.4 The position of the vanes in vibraphone resonators (Kernfeld, 1991, V2:577)

The rotating discs cause a repeated opening and closing of the resonators (Kernfeld, 1991, V2:577). This produces the same tremulant effect as the Leslie speakers do with regard to the Hammond organ (Stockton, 1998). The sound takes on a wavering character called a tremolo[53] (Gridley, 1988:159). The motor is switched off when a piece does not require tremolo. In this case the resonators remain fully open, as the vanes or discs rest in a vertical position. The vibraphone is usually played with medium-hard, yarn-wound rubber or rubber-tipped mallets and has a three-octave compass, ascending from the F below middle C. All vibraphones have a foot-controlled sustaining device (foot pedal), similar to a piano's sustaining pedal (Kernfeld, V2:577). A player can consciously start or stop sustaining the sound.

The instrument has a percussive and rather mechanical nature (Gridley:158/9); this is perhaps why some players prefer the direct musicality and woody tone of the marimba.

The vibraphone has to be struck to be sounded. Yet the range of timbres produced is fairly large and can vary from light and yielding to powerful and strongly swinging. The vibraphone sound seems to become more and more attractive as jazz musicians break away from their dependence upon orthodox (brass and reed) instruments.

[53] According to Gridley (1988:159) this is an even pulsation of sound (sound that reaches the ear in alternating pulses), an alternation of loudness. It should not be confused with vibrato, which is an alternation of pitch.

Variations in timbre or sound can be achieved by using mallets with different heads (rubber or cloth) or by striking the bar on different parts: close to the centre produces a full, rounded tone while at the extreme ends the sound is hard and deadened.

Fast, bop-like improvised lines usually require the use of two mallets, one held in each hand. To play chords, the practice of which developed after the instrument had begun to play a more important role in jazz, more mallets were needed (a pair in each hand). In this way the range of harmonic subtlety is extended and the thin, airy tone is enlarged. Good players have become astonishingly adept at performing chordal sequences.

Another, difficult technique involves dragging a note, which produces a bluesy, guitar-like slur (refer p. 634). It requires a small hard mallet to be held against the bar at the point where it is supported by the cord (its nodal point). The note is then sounded with another beater while the small mallet is dragged down the bar simultaneously. Gary Burton has used this technique since the 1960's (Fordham, 1993:79). According to Stockton (1997) this also allows for the use of harmonics.

With this background of the vibraphone, its sound and styles of playing, it is now possible to continue to the use of the instrument in jazz and the musicians who contributed towards its success.

6.4.3.1 The use of the vibraphone in the history of jazz

Introduced in America in 1916 as a "steel marimba", the vibraphone first became popular as a jazz instrument in the early 1930's, the beginning of the swing era (Kernfeld, 1991, V2:578). Its inability to produce a horn-like sound is possibly the reason why it took so long in asserting itself. The only way the instrument's sound can be influenced is indirectly, namely through the force or sensitivity with which it is struck, or by way of its electrically adjustable vibrato (or by forgoing any electrical adjustment) (Berendt, 1982:218).

Two of the earliest jazz vibraphone players were probably **Red Norvo** (Porter *et al.*, 1993:272) and **Adrian Rollini**. In the opinion of Gridley (1988:87) saxophonist (and multi-instrumentalist) Rollini occasionally played the vibraphone.

According to Kernfeld (1991, V2:578) Red Norvo took up the vibraphone in 1944. He played the vibraphone as he had done his previous principle instrument (the xylophone), namely without vibrato. His recording "Hallelujah/Slam Slam Blues" (1945, with Charlie Parker) is a fine example of his playing. His music embraced several styles yet he displayed a preference for small chambermusic-like jazz groups (Berendt, 1982:218).

Berendt (p. 218) regards **Lionel Hampton** and **Milt Jackson** as the most outstanding vibraphonists of the jazz tradition.

Lionel Hampton, who started out as a drummer, first played the vibraphone in a short, improvised introduction to "Confessin'" (1930) by Louis Armstrong (recorded with the band of Les Hite). Some years later he became the first outstanding soloist on the instrument (Kernfeld, V2:578).

He received his first real exposure on the instrument in the mid-1930's as a sideman with Benny Goodman (Gridley:93/4). His playing with Goodman's quartet was heavy hitting, swinging and very exciting. His performance on "Moonglow" proves that he was also a fine ballad player (Porter *et al.*:141). From 1940 he led his own band. The album "Hamp in Harlem" (1979) displays to advantage his crisp, brilliant articulation (revealing his knowledge of drumming) and his use of a fast vibrato (Kernfeld, V2:578). Throughout his career his playing was inspired, filled with energy and sheer power (Berendt:218).

Milt Jackson, who contributed significantly towards the popularity of the vibraphone as jazz instrument, began his career in 1945 with the bop big band of Dizzy Gillespie. He played with the Milt Jackson Quartet (Kernfeld, V2:578). Jackson was inspired by the contrast between the freedom of improvisation and the rigidity of the arrangements in the Quartet - he played his most beautiful solos as a member of this

group (Berendt, 1982:218). According to Porter *et al.* (1993:287) he became the leading influence on modern jazz vibraphone; also the leading exponent thereof.

His sound is warm with a bluesy quality. He takes care when regulating the tremolo speed of the instrument (dynamic accents are subtly placed) and often adjusts it while playing. His music is subtle and swings effortlessly and effectively, lines are graceful and relaxed yet richly ornamented, and his improvisations are fluid and clear and well-articulated (Gridley, 1988:160). His distinctive, flowing style, exemplified by the recording "Plenty, Plenty Soul" (1957), was defined by his use of soft mallets (his own invention) and a slow vibrato (Kernfeld, 1991, V2:578). Other good examples of Jackson's playing are on "Misterioso" with Thelonious Monk (Gridley:160) and on "Bag's Groove" (1954) with Miles Davis and other musicians (Porter *et al.*:286). His ability to make the most complicated melodies appear natural contributed towards his being a great jazz ballad player.

From the late 1970's vibraphonist **Charlie Shoemake** has convincingly and successfully continued the tradition of Milt Jackson, and that of bop (Berendt:218/9).

Contemporaries of Milt Jackson included **Teddy Charles** who in the 1950's prefigured some avant-garde jazz aspects (Kernfeld, V2:578). He made some fine recordings, which display improvisation without prearranged chord progressions (Gridley:189). The 1950's playing of **Terry Gibbs** displayed great virtuosity (Kernfeld, V2:578). He remained interested in the contrast between his vibraphone and the big-band sound. **Cal Tjader** was fond of Latin rhythms and contributed towards the development of Cuban jazz by blending jazz phrasing with conga, mambo, cha-cha-cha, bolero and other Latin rhythms. Younger players were **Eddie Costa**, **Larry Bunker**, **Tommy Vig**, **Mike Mainieri** and **Lem Winchester** (Berendt:219).

Others included **Bill Le Sage**, **Margie Hyams** who was a member of Woody Herman's band and George Shearing's quartet, **Victor Feldman** who, together with **Tubby Hayes** in the 1960's used the vibraphone as a doubling instrument, and **Bobby Hutcherson** (Kernfeld, V2:578).

Lem Winchester first displayed a feeling for the glittering ("oscillating") sound quality of the vibraphone. In the following years musicians such as Hutcherson, **Walt Dickerson**, the sensitive **Tom van der Geld** and **Gary Burton** increasingly made use of this manner of playing. They have all revolutionised their instruments' styles (Berendt, 1982:219). According to Gridley (1988:158) the styles of Hutcherson and Burton (who both began performing in the 1960's) reflected the important changes jazz experienced during the late 1950's and 1960's. Berendt (p. 220) is of the opinion that Hutcherson is also an excellent improviser and one of the best (more recent) modern jazz vibraphonists. Dickerson is an impressive unaccompanied improviser who has transferred ideas of John Coltrane to the vibraphone and enjoys experimenting with new sounds.

Gary Burton was influenced by pianist Bill Evans and by country and hillbilly music. In joining these elements into a new, independent whole, he has become successful beyond the boundaries of jazz (Berendt:219). He was responsible for bringing vibraphone technique to a new level of virtuosity (Kernfeld, 1991, V2:578). Burton's 1967 quartet, which included electric guitarist Larry Corryell, was one of the earliest jazz groups to fuse jazz with rock (Gridley:317). Corryell seems to have increased Burton's interest in rock and in the blues (Porter *et al.*, 1993:381). From Corryell and the 1967 "Duster" album Burton builds on this interest in combining country music, rock and jazz with guitarist Jerry Hahn on the "Country Roads and Other Places" album (1968), and later with guitarists such as Pat Metheny (Gridley:327/8).

Burton has further developed the idea of playing with more than two mallets simultaneously - from the early 1960's he often played with two mallets held in each hand. He devised a method whereby pitches could be slightly lowered, or "bent". A hard-headed beater is held against the nodal point of a bar (the point at which it is suspended by a cord), the bar is then struck with a soft-headed beater. The other beater is pulled away at the same time. His album "In the Public Interest" (1973), and in particular the track "Dance", provides a good example of his innovative playing (Kernfeld, V2:578). He is also responsible for the contemporary trend towards playing without a rhythm section.

The brilliant sounding **David Friedman** often uses technical effects to surprise the listener and occasionally includes **David Samuels** as a second vibraphonist (and marimba player) in his group.

Other vibraphone players who have shown an interest in jazz-rock and fusion music, seeking sounds and possibilities for their instruments, are, among others, **Roy Ayers**, **Dave Pike**, **Ruth Underwood**, **Jay Hoggard** and Mike Mainieri (Berendt, 1982:219/20). The invention, in the 1970's, of the Synthivibe (an electronic vibraphone) is attributed to Mainieri.

Moving back a step: Walt Dickerson, Jay Hoggard, **Gunter Hampel** and **Karl Berger** have used the vibraphone as a free-jazz instrument (Kernfeld, 1991, V2:578). Hampel, the more sensitive player, and Berger, the more dynamic player, discovered radically new ways of playing. Berger developed his bop roots in the direction of a deep and wide interest in "world music". Hampel combined the vibraphone with saxophones played in high registers and flutes.

Three American players, **Bobby Naughton**, **Earl Griffith** and in particular Jay Hoggard, have created a synthesis of all these tendencies. They are concerned with "free" playing as well as being in command of the entire tradition of their instrument.

The two main tendencies of vibraphone playing, namely the percussiveness in the Lionel Hampton tradition of Jay Hoggard and David Friedman and the "oscillating" sensitivity, which was initiated by players such as Lem Winchester, Walt Dickerson and Gunter Hampel and carried on by Bobby Naughton and Tom van der Geld, have been carried through into the 1980's (Berendt:220).

Another, multi-purpose jazz instrument, able to supply both chords and bass line, is the organ.

6.4.4 The organ
(Appendix B, Transparency 12)

In jazz this keyboard instrument is generally one of two types[54], namely:

* a pipe organ or, probably more often,
* an electronic organ[55].

6.4.4.1 The pipe organ

Two distinct types of pipe organs were available to jazz players by the early twentieth century, namely the church or concert organ and the theatre organ, both of which were governed by their location, as neither was portable.

The first type of pipe organ, the church or concert organ generally had two or three manuals (keyboards) in the 1920's. In effect these operated three separate organs - great, swell and choir - which could also be activated by means of a pedalboard. Several sets or "ranks" of pipes formed part of each individual organ. Air admitted to these scale-like rows of individual pipes (by means of valves operated by the keyboard) is placed under pressure from a wind-raising device, which produces sound. By using "stops" to select particular combinations or "registrations" of these ranks, a very large range of timbres and tone-colours became available.

Organ keyboards are not touch sensitive. The volume can therefore only be regulated by changing the number of pipes sounding at any one time. Volume on the swell organ is controlled by means of a case with shutters, in which the pipes are enclosed.

The second type of pipe organ to which jazz musicians had access, the theatre organ, was a greatly expanded version of the church or concert instrument. Developed by Robert Hope-Jones and introduced at the beginning of the 1900's by

[54] According to Kernfeld (1991, V2:271) a reed organ has occasionally been used by some jazz musicians.

[55] According to Berendt (1982:240) in a general sense, the term "organ" as used in jazz refers to the electric (electronic) organ. However, he does not distinguish between "electric" and "electronic" instruments. For the purpose of the study a distinction will be made between "electric" and "electronic" instruments.

the Chicago-based Wurlitzer company, it provided accompaniment to silent movies. The theatre organ could imitate various instruments through its wide range of stops. Theatres and movie houses throughout America and in many parts of Europe had theatre organs installed. By pressing the keys beyond their normal resting point additional ranks of pipes could be brought into action. This innovation of Hope-Jones, called "second touch", was fitted to many of these organs (Kernfeld, 1991, V2:271/2).

According to Gridley (1988:15) the inclusion of an organist in a jazz band could be advantageous as he could perform both bass lines and chords, making the bass and chord instruments superfluous. The organist uses foot pedals to play the bass line. However, it seems that most organists use the pedals only for assistance and prefer to use the left hand for the bass line. As a result the player can perform chords and solo only with his right hand. No extra hand is available to chord behind his own solo.

Against this background it is now necessary to determine the use of the instrument in jazz.

6.4.4.1.1 The use of the pipe organ in the history of jazz

The first exponent of pipe-organ playing in jazz was **Fats Waller** who became very experienced playing both church and theatre organs (Kernfeld, V2:272). He did his apprenticeship on the organ in silent movie theatres (Porter *et al.*, 1993:92). He played the pipe organ in a variety of contexts (in duos, trios, quartets, sextet and orchestra) and in all instances displayed his great command of the registration and expressive possibilities of the instrument. He showed himself to be a master of making the often cumbersome organ conform to the rhythmic needs of jazz.

Fats Waller recorded on both church and theatre organs, using the same technique on both instruments. With his right hand he provided melodic and rhythmic impetus while his left hand performed a light comping or played sustained chords. Momentum was achieved through the use of pedal-operated notes on the first and third beats of the bar. When performing in ensembles, Waller used the organ for

melodic and tonal effects, relying on the other band members to provide rhythmic impetus, the opposite of his piano technique (refer p. 164). This aspect can be heard on his recordings with Fletcher Henderson's band (on "The Chant", 1926) and with the Louisiana Sugar Babes (1929).

Besides Fats Waller, other early pipe organists who gained prominence in New York (despite the scarcity, and subsequent restricted use of church and theatre instruments in jazz) included **Milt Herth** and **Count Basie** (Waller's pupil on the organ) (Kernfeld, 1991, V2:272). Basie was strongly influenced by Fats Waller, who was his mentor (Porter *et al.*, 1993:150). Like Waller, Basie emphasised the first and third beats of the bar with the pedals and highlighted parts of his solos and shaded the other soloists' accompaniment through changes in registration (Kernfeld, V2:272).

However, there were some difficulties involved in using the pipe organ in jazz. The lengthy and mechanically intricate distance between the console and the pipes caused the pipes to sound too slowly (Berendt, 1982:240). Another disadvantage was that when played, the organ produced a lot of mechanical noise, which at times almost drowned the playing.

This resulted in the decreased use of the pipe organ in jazz since the 1940's. Among the jazz musicians who continued using it, particularly in the 1960's, was **Michael Garrick** who showed a tendency towards integrating jazz and the spoken word. He also played devotional music. He recorded a series of devotional pieces, for example, "Jazz Praises at St. Paul's" (1968) for choir and bop ensemble in which he plays the organ of St. Paul's Cathedral in London. His music consists of improvisational sections for organ and ensembles, integrated with formal composed sections for choir. The sustained chords performed by the choir and organ are set against the sharp bass and drum rhythms, and the echo effects of the buildings he plays in form an integral part of his compositions (Kernfeld, V2:272).

Further pipe-organ recordings were made by **Clare Fischer** in 1975 (musically the most interesting and swinging recordings), the less successful **Keith Jarrett** (on church organ) (Berendt:240), the Belgian **Fred van Hove** who, in 1979, recorded in

his own (free) jazz style on pipe organ ("Church Organ"), and **Dick Hyman** (in the 1970's and 1980's on theatre organs). His eclectic style draws on many jazz periods.

The disadvantages of the pipe organ have already been mentioned. To these may be added the distinct advantage, in the shape of greater portability, of the first electronic organ to be used, thereby leading to the adoption in jazz of the electronic organ on a wider scale than the pipe organ. Sounds emulating those of the pipe organ are generated electronically in the electronic organ (Kernfeld, 1991, V2:272,271).

6.4.4.2 The electronic organ

First put on the market in 1935, the Hammond[56] organ was the most widely used electronic organ in jazz (Kernfeld, V2:272). According to Mackay (1981:100) its immediate and tremendous success was the result of its superiority to other, similar instruments[57]. On the earliest models an electro-magnetic pickup and a system of rotating "tone wheels" were responsible for sound generation (Kernfeld, V2:272). These cogged wheels rotate past a magnet thereby creating alternating currents at a particular frequency (Mackay:20). Developments in the sound generation process (from more or less 1960) led to tone wheels eventually being supplanted by frequency division and crystal oscillators (Kernfeld, V2:272).

The Hammond organ was used in conjunction with the Leslie loudspeaker cabinet. It is this feature that gave the instrument its characteristic sound and counteracted the flat and unimpressive sound that results from the use of inadequate speakers (Mackay:21,40). It made use of two internally-powered rotating (spinning) speaker units (Colbeck, 1985:57). This simple mechanical movement causes variations in

[56] According to Mackay (1981:100) Laurens Hammond, the inventor of the Hammond electronic organ, also designed and invented things such as the electric clock, stereoscopic motion pictures and stage effects for the Ziegfeld Follies; he also designed parts of guided missiles.

[57] Instead of inventing and applying totally new concepts, more care was given to the engineering and manufacturing of the instruments (Mackay:20).

volume (a tremulant effect) and in pitch[58] (the so-called "*Doppler* effect") (Mackay, 1981:40).

In order to overcome the rhythmic shortcoming of the early tone-wheel models where players were unable to control the attack of notes, they developed a rather staccato approach. However, definition of attack was greatly increased by the innovation of the "percussion" stop. The use of this and the Leslie speaker made the Hammond organ extremely suitable not only for jazz but for soul and gospel music too (Kernfeld, 1991, V2:272/3). Soul-jazz players of the 1950's favoured the instrument for its piercing treble, reverberating bass and wailing sustain (Fordham, 1993:80).

The Hammond organ was never intended as an imitation of the pipe organ, even though it was played the same way. Nevertheless, most of the early instruments found their way into church and other sacred surroundings. It was many years before the true potential of the instrument, as something new, was realised (Mackay:21). While the organ was extensively used by jazz players in the 1950's, the instrument only really gained widespread popularity in the hands of rock organists such as Keith Emerson. The sound of the Hammond organ was so successful that many modern-day organ manufacturers attempt, though not always successfully, to capture it on their instruments (Colbeck, 1985:57).

Against this background the use of the instrument in jazz can be determined.

6.4.4.2.1 The use of the electronic organ in the history of jazz

The earliest representatives on the electronic organ included **Fats Waller** and **Glenn Hardman**. The difference between the electronic (Hammond) organ and the pipe organ is expressed in the contrast between a series of spirituals recorded in 1939 by Waller on the Hammond organ and the same series recorded by him in 1938 on the pipe organ. The greater rhythmic definition of the Hammond organ led to Waller making fewer changes in registration and using a style similar to that of his piano

[58] The rotation of the speakers causes the sound to become modulated and a subtle interaction of volume and pitch occurs (Mackay, 1981:40).

playing (Kernfeld, 1991, V2:273). He was, in the opinion of Southern (1971:409), the earliest jazz player to successfully adapt jazz pianism to the organ.

In 1939 Glenn Hardman, using players from Count Basie's orchestra, made some of the earliest recordings with the Hammond instrument in an ensemble setting, for example, "Upright Organ Blues" (featuring Lester Young) and "Who?". On the latter the maintenance of the beat is left to the drummer and guitarist. While sustaining root harmonies in his left hand, Hardman plays riff patterns behind the soloists and uses occasional chords to effectively accent ensemble passages.

This technique of Glenn Hardman was adopted in a developed form by **Wild Bill Davis** in the 1940's and from 1952 by **Milt Buckner** (Kernfeld, V2:273). Influenced by Fats Waller and **Count Basie** (in addition to pipe organ, Basie also performed on the electronic instrument), Davis and Buckner were influential in popularising the organ-tenor saxophone-drum set and organ-guitar-drum set combinations popular in black neighbourhoods all over America (Berendt, 1982:240). These trios (usually organ, tenor saxophone and drums) were economical (no bass player was needed) and were capable of producing a loud, throbbing sound (Porter *et al.*, 1993:374).

The first significant step in the development of the organ as jazz instrument was the playing of **Jimmy Smith** who popularised the organ as jazz instrument and placed it on an equal footing with the other jazz instruments. He freed the organ (as Charlie Christian had done with the guitar). It became a vehicle for high quality improvisations. He was the first jazz organist to realise the independence of the organ and to consciously play the instrument like an electronic instrument and not, as earlier organists were inclined to do, like a piano that has an electric (electronic) organ sound (Berendt:241).

Smith, who only took up the organ more or less at the age of 26, developed into one of the most meaningful musicians in jazz. He combined Fats Waller's and Count Basie's pipe organ style with the more bop- and rhythm and blues-tinged style of Wild Bill Davis and Milt Buckner (Kernfeld, V2:273). He was also influenced by the earthy, gospel quality and funky devices popularised by pianist Horace Silver (Gridley, 1988:195). He displayed a well-developed technique, a mature improvisational style

and was skilled in the use of pedals (he produced walking bass lines with the pedals, while his left hand - or both hands - played chordal accompaniment and his right hand performed a variety of patterns, including extremely fast yet accurate runs) (Kernfeld, 1991, V2:273). He often performed with breathless phrasing and a throbbing tone.

Smith demonstrated his technical expertise on bop tunes such as "Yardbird Suite" and "Billie's Bounce" (Porter *et al.*, 1993:374). According to Berendt (1982:241) his most important recording is his improvisation on Dizzy Gillespie's "The Champ" (1956). The album "New Sounds on the Organ" (1956) is a good example of his work (Kernfeld, V2:273). A unique kind of funkiness is displayed in later works such as "The Sermon", "See See Rider" and his version of Ray Charles's "I Got a Woman" (1963). From 1962 many of his recordings featured the big band of Oliver Nelson.

Jimmy Smith helped to further the careers of a younger generation of organists, many of whom often appeared together with blues-orientated tenor saxophonists: **Charles Earland, Jack McDuff** and **Shirley Scott** (Porter *et al.*:374). Other jazz organ players influenced by Smith included **Richard "Groove" Holmes**, **Jimmy McGriff** and the Englishman **Mike Carr** (Kernfeld, V2:273). McDuff and Holmes also drew from the funky style of Horace Silver (Gridley, 1988:195).

Many jazz organists developed their own personal styles, for instance, Jack McDuff, Richard Holmes, Jimmy McGriff, Shirley Scott, Charles Earland, **Johnny Hammond**, **Don Patterson**, **Lou Bennett** and **Lonnie Smith**. After **Ray Charles** gained success (he also played the organ), numerous organ players began including blues, soul and gospel elements in their playing (Berendt:240).

With her excellent technical skills Shirley Scott developed her own individual style. Her playing can be romantic ("Blue Piano" from the album "For Members Only", 1963) or have a biting, bluesy attack. She uses full two-handed chords, applies volume in a subtle way and is a fine accompanist. She wrote a number of tunes ("The Funky Fox") and has successfully adapted the organ to a big-band setting ("For Members Only"). Scott and Don Patterson, another bop-orientated jazz organist, seem to have been the more adventurous jazz organists (Porter *et al.*:375).

Duke Ellington's orchestra gained another texture in the form of Wild Bill Davis who joined the outfit in the late 1960's. They also made an attempt to integrate the organ into the big band (Fats Waller and Fletcher Henderson had tried it earlier), heard on "Blues for New Orleans" from the album "New Orleans Suite" (1970). Ellington performed a rhythmic piano accompaniment to reinforce Davis's sustained chords in his solo on the organ.

The second significant step in the development of the organ as jazz instrument was the playing of **Larry Young** (who later changed his name to Khalid Yasin). He was responsible for introducing the improvisational language of modal free jazz to the Hammond instrument in the 1970's (Kernfeld, 1991, V2:273).

Like many organists, Young also began as a pianist. He demonstrated early in his career that he was capable of playing in a bop and a funky blues style. From the mid-1960's Young, who was influenced by John Coltrane and Cecil Taylor, grew more adventurous (heard on "Into Somethin'" and "Unity"). With his light, skilful style he demonstrated that the organ could accompany and dominate, and be part of a flowing rhythm section (Porter *et al.*, 1993:375/6). He experimented a lot with the pianissimo possibilities of the instrument (Berendt, 1982:241). He performed in both the avant-garde and fusion styles and recorded with the young guitarist George Benson (the funky "Heaven on Earth", 1968) and with Miles Davis (on the album "Bitches Brew", 1969) (Porter *et al.*:376). For a while Young was a member of Tony Williams's group Lifetime (Gridley, 1988:319).

A number of modern jazz and rock organists were influenced by Larry Young, in particular the British players **Brian Auger** and **Mike Ratledge**.

The John Coltrane influence in Europe was developed into a singing (hymnal), Caribbean-Creole-tinged, very individual style by the Frenchman **Eddie Louiss**. Jazz organ players such as **Clare Fischer**, **Carla Bley**, **Amina C. Myers**, the Cuban **Chucho Valdez** (with the group Irakere) and **Arturo O'Farrill** have also created new and interesting sounds on the instrument during the 1970's (Berendt:241/2).

Rock organists who incorporated gospel music and rhythm 'n blues into their music included the early **Stevie Winwood**, **Al Kooper**, **Billy Preston** and **Booker T. Jones**; the latter two were strongly soul-orientated players (Berendt, 1982:240). This assimilation of the organ into rock music as well as the previously mentioned impact it had in the hands of Jimmy Smith, express the Hammond organ's contribution towards the development of jazz in the 1960's and 1970's. In the mid-1960's **Jacques Loussier** duplicated a Baroque church organ's sound using a Hammond organ set, thereby extending his experiments on the piano to the organ (Kernfeld, 1991, V2:273).

Musician **Terry Riley** cannot be categorised as a jazz, rock or avant-garde concert organist, even though he has influenced musicians from all three areas (for example, Don Cherry, the British group Soft Machine and composer Steve Reich). His music is modal, yet strongly Western and is played at low volume (it should be felt rather than heard). Through him organ playing returned to the spiritual realm, now with infinite possibilities of new sounds (Berendt:245).

While the organ appeared to be well founded in jazz, this was not entirely the case. By the end of the 1970's jazz musicians' attention was being drawn away from the organ as jazz instrument to other interesting and versatile electronic keyboard instruments (Kernfeld, V2:273). Berendt (p. 242) voices the opinion that jazz organ playing (on the Hammond instrument) has not followed an active existence since Khalid Yasin (Larry Young), in other words since the 1960's[59]. From this time there came into existence a new group of musicians known as "keyboard artists" for whom the organ is merely one of several instruments (acoustic and electric piano, synthesiser and so forth), the only common denominator of which is the keyboards of the instruments.

Keyboard artists who gained fame on the international circuit included **Jan Hammer**, **Joe Zawinul**, **Herbie Hancock**, **Chick Corea**, **Stu Goldberg**, **Kenny Kirkland**, **Bob James**, **Barry Miles**, **Mike Mandel**, **Dave Grusin**, **Ian Underwood**, the Dutchman **Jasper van t'Hof**, the Dane **Kenneth Knudsen**, the Englishmen **Geoff Castle** and

[59] Porter *et al.* (1993:375) hold the same opinion: the 1960's (and the heyday of soul jazz) seems to be the period when the last major Hammond- (jazz) organ player emerged.

John Taylor, the Germans **Joachim Kühn** and **Wolfgang Dauner**, and many others (Berendt, 1982:242). An example of Chick Corea's organ playing is found on "Song to the Pharoah Kings" from the album "Where Have I Known You Before" (*ca.* 1974). **Keith Jarrett** also played electric organ while with Miles Davis (in 1969) (Porter *et al.*, 1993:386,350).

Among the vast number of (electronic) keyboard artists on the jazz scene since the early 1970's, only a few have developed their own, individual sound, probably because a personal style is so difficult to achieve on electronic instruments (Berendt:242). Carla Bley (cited in Berendt, p. 243) provides a likely explanation for this, but indicates that the lack of individualism extends to the record companies as well, not only the playing of instruments: "There is such a trend toward superclean sound in the industry that all these things will become depersonalized. If you happen to have a personal sound, it would interrupt the cleanness and disturb everybody.... They [the producer, *et cetera*] are trying to get rid of personalities, to make everyone sound like a million other people..."

And yet, despite the apparent disadvantage of electronic instruments, electronic keyboard instruments are a must for the jazz of today. The modern world is one of technology and electronics, hence the presence of electronic sounds and electronic keyboards. Sounds are cleaner and more precise, easier to amplify and control; electronic instruments can therefore be heard better (Berendt:242).

Another electronic keyboard instrument that, according to Berendt (p. 243) is not very conducive to personal expression, is the synthesiser[60].

[60] While the presence of such a wide variety of sounds as offered by the synthesiser should supposedly facilitate the development of a personal style among its players, this is apparently far from being the case. Berendt (1982:243) puts forth a theory for this phenomenon. It would appear that in the past the resistance offered by regular instruments helped shape personal styles of expression (in life personalities grow when meeting and dealing with resistance). It is exactly the ease with which the newer, electronic instruments are played (the ease with which effects are created and sounds imitated on synthesisers - resistance is initially levelled out) that keeps players from developing individual or personal styles.

6.4.5 The synthesiser
(Appendix B, Transparency 13)

As defined by Mackay (1981:42) the synthesiser is an electronic instrument or device for creating (generating and modifying) a wide range of (musical) sounds electronically, and is contained in one unit, or a series of linked units. These electronic instruments were first used in electronic music studios to facilitate composition. In time their importance in performance increased dramatically and they have been used extensively in jazz (Kernfeld, 1991, V2:510). The synthesiser will be discussed with regard to the following aspects, namely:

* its technological development, and
* the use of the synthesiser in the history of jazz.

6.4.5.1 Technological development

Synthesisers were made on a commercial basis from 1964, yet the principles of synthesis had already been applied to instruments around the middle of the twentieth century (Kernfeld, V2:510). The earliest electronic synthesisers were not very flexible or easy to operate and were soon superseded by instruments based on the concept of voltage control[61], such as that developed by Robert A. Moog in the mid-1960's. It was of manageable proportions and, though still complex, could be programmed reasonably easy by means of a piano-type keyboard and patch boards (Mackay:105).

From the mid- and late 1960's a large number of synthesisers, differing in size, appearance, manner of operation and capabilities, have been produced, also by other American companies and companies in Europe and Japan (Kernfeld, V2:510/1).

[61] Though not a new principle, voltage control had not often been applied to electronic instruments. Where previously the setting or changing of electronic sound-generating devices had to be done manually (by means of an external knob or switch), sound could now be created or altered by means of varying electrical voltages, making the process faster and more accurate (Mackay, 1981:43). Lower voltages meant lower notes, higher voltages meant higher notes (Rona, 1994:5). Voltage control also enabled a function to be switched on or off with successive impulses, or a function to be started and held for as long as required (Mackay:44).

Usually divided as to their methods of sound production, synthesisers belong to either one of two types, namely analogue or digital. In principle, an analogue synthesiser models sound waves by using continuously varying voltages, while a digital instrument creates an identical effect through the use of discreet units of information combined in very rapid succession.

The principle of analogue synthesis was applied to the first commercially available synthesisers (Kernfeld, 1991, V2:510). Though popular in the 1970's, analogue technology could not digitise or store sounds. In order to change the quality of the sound, a variety of modulators, filters and mixers had to be manipulated by hand (Fordham, 1993:83).

Early synthesisers, such as the Moog and others, displayed a modular concept. Four basic types of component, namely signal generators, signal-modifying devices, signal-controlling devices and mixers, form part of all synthesisers. (Generally they also include amplifiers and occasionally their own speakers.) These components or devices are arranged and presented as standardised "modules" which, as a series of fairly simple circuits, can be interconnected in different configurations to produce different, complex effects (Mackay, 1981:45). The voltage control system linked these individual elements (Kernfeld, V2:510).

In the 1980's synthesisers were revolutionised by the introduction of digital technology (Fordham:83). It was fairly easy for digital processes to imitate the effects of analogue synthesisers, for example, through one or more small microprocessors attached to the instrument (Kernfeld, V2:510). Sounds are broken down into basic components and stored in computer code. Sound waves are produced by linking these components in fast-moving chains. A wide variety of sounds are stored in the digital synthesiser's memory (a computer programme card is inserted into the back of the instrument, such as with the Roland D-50). Such previously programmed sounds can be recalled very easily and in various combinations merely by key-punching an appropriate number.

Players can also programme in sounds, and in this way write qualities into sounds. A sound's timbre is made up of emphasis with which it begins and ends, its attack, and

its volume relative to another sound (Fordham, 1993:81,83). They can digitise external sounds (a technique known as sampling[62], which can later be played from the keyboard or they can set up complex repetitive patterns (sequencing) (Kernfeld, 1991, V2:510).

A foot pedal, such as on the D-50, enables the synthesist to alter the sound (by selecting filters) and the volume. When the player's hands are otherwise occupied it can also be used to bend pitch (Fordham:83).

Hybrid instruments, combining analogue and digital elements, appeared from the 1970's (Kernfeld, V2:510).

According to Mackay (1981:47/8), until the early 1970's all synthesisers were monophonic: they could only play a single note at a time and had a rather narrow range of sounds. To record on them each instrumental line had to be overdubbed separately in the recording studio.

It was not until 1974 that the first commercially available polyphonic instruments[63] (able to play several notes at a time) appeared (Kernfeld, V2:510). This synthesiser was simple to use, had a built-in keyboard and was easier to programme and more portable than earlier synthesisers. It could play four notes at a time - in other words, chords - and create rich, new sounds by means of simple-to-use knobs and switches.

More sophisticated synthesisers appeared in the late 1970's. They sounded good, were easy to use and could all play more than one note simultaneously (Rona, 1994:5).

Synthesists were forever interested in expanding the capabilities of the instruments (Kernfeld, V2:510). After polyphony, the next step, according to Rona (p. 5), seems

[62] Basically what happens is that sounds, such as those from acoustic instruments or other sources, are digitised, stored and remixed (Fordham, 1993:91).

[63] The polyphonic synthesiser should not be confused with hybrid polyphonic instruments (such as the string synthesiser, string ensemble or polyphonic ensemble) that emerged on the scene in the late 1960's but do not have the polyphonic synthesiser's potential for tonal variation or its flexibility (Kernfeld, 1991, V2:510).

to have been to incorporate programmable memory (a built-in computer) into synthesisers. One of the first and best-known larger synthesisers to incorporate a computer was the Synthi 100, developed by the English company EMS (Mackay, 1981:60).

Larger, more sophisticated, fully digital computer-based synthesisers were being manufactured from the end of the 1970's by new companies (Kernfeld, 1991, V2:510). For example, the Fairlight CMI (Computer Musical Instrument), manufactured in Sidney, Australia (available commercially since 1979), has particularly exciting features (Mackay:60/1).

Many digital synthesisers were linked to small computers by means of a standard code signal system, known as the Musical Instrument Digital Interface (MIDI). (Interface is another word for connection.) The use of MIDI, first introduced in 1983, had become so widespread by the mid-1980's that in performance a single keyboard placed on stage could control several instruments, while the synthesisers were concealed off-stage (Kernfeld, V2:510).

Although the synthesiser had become more useful after the addition of memory, players soon felt the need for a single musical system that would incorporate the best elements of different synthesisers. The first development in this direction was the introduction, in 1979, of computer interface plugs on the back of some new keyboards, which enabled synthesists to layer sounds on top of each other while performing on a single synthesiser. A prominent step towards compatibility between instruments (from different makers) and connecting different instruments from different makes together (by means of a common digital connection), was taken by jazzman Herbie Hancock. By having his electronic instruments modified to suit his personal style of playing, he could mix and match sounds in any way (Rona, 1994:6).

Eventually, in 1982 a group of synthesiser engineers discussed a proposal for the "adoption of a universal standard for the transmitting and receiving of musical performance information between all types of electronic musical instruments"; basically the "sending and receiving of information between two computers". Originally called UMI (Universal Musical Interface), it became known, after many

revisions, as MIDI. Refinements were later made and new features were added. It is a simple system, compatible with all other MIDI instruments. Now synthesists are free to create personal musical systems or connect a variety of electronic musical instruments together (Rona, 1994:7,9).

Pitch on the synthesiser has, for the most part, been controlled by the standard chromatic keyboard. Other systems have, however, experienced great improvements by the mid-1980's and controllers resembling drums, wind instruments and the electric guitar became commonplace (refer pp. 655-657). A pre-programmed digital synthesiser that plays sequences of preset drum sounds, the drum machine, has also been used, albeit mostly by jazz-rock musicians (Kernfeld, 1991, V2:510) and mainly in recording studios (Stockton, 1996).

With the technical development of the synthesiser as background it is possible to move to the next point of discussion, namely the use of the instrument in the latter part of jazz history.

6.4.5.2 The use of the synthesiser in the history of jazz

Both rock and avant-garde musicians made regular use of the modular synthesiser during the late 1960's; this undoubtedly led to its adoption by jazz players. By 1970 many pianists had added the synthesiser to their list of instruments (which included acoustic and electric pianos and occasionally an electronic organ). Jazz musicians were provided with a versatility of expression in the small monophonic synthesisers (e.g. the Minimoog), which was impossible with other keyboard instruments used in jazz.

With polyphonic synthesisers this versatility was expanded even further. Timbral manipulation is central to the concept of synthesis, a fact that has led to the rapid adoption of the synthesiser in free jazz and jazz-rock and other styles where new sounds were constantly explored. Older styles (e.g. mainstream and swing) have been slower to include the synthesiser (Kernfeld, V2:510/1).

The instrument will now be discussed further under the following headings, namely:

* keyboard synthesisers
* other control devices, and
* the use of the synthesiser in the history of jazz.

6.4.5.2.1 Keyboard synthesisers

According to Mackay (1981:105) the synthesiser gained public acceptance only after the use of Moog equipment by the Beach Boys (on "Good Vibrations") and the Beatles in 1967, and in the internationally successful record by Walter Carlos, "Switched-On Bach" (1968). In the latter the original instrumental voices were "simulated" by electronics (Berendt, 1982:243/4).

It was only after 1968 and the manufacturing of Moog's modular system on a wider scale that jazz began making use of the synthesiser on a widespread basis. The modular Moog's early players included **Sun Ra** (on his album "My Brother, the Wind", 1969), **Oliver Nelson**, **Emil Richards**, **Dick Hyman**, **Richard Teitelbaum** (of Musica Elettronica Viva) and **Paul Bley** (Kernfeld, 1991, V2:511). Sun Ra was one of the first jazz musicians to make extensive use of synthesisers (Gridley, 1988:277). Some of these and other musicians used the instrument in concerts, even though it was designed as a studio instrument.

Two other synthesisers, the Buchla and the Synket, were produced commercially before 1970. Improvising musicians (such as **Bill Smith** and the **Gruppo di Improvvisazione Nuova Consonanza**) preferred the latter, but only on a limited basis (Kernfeld, V2:511). The Buchla did not have a keyboard (Mackay:82).

In 1970 the first portable keyboard synthesiser appeared. Because of its uniquely rich timbre, this synthesiser, known as Moog's Minimoog, remained a favourite with musicians for years; it was still played in the late 1980's (Kernfeld, V2:511). This "human" electronic instrument has a human feel (probably because the sound it produces is not perfect) and is good to solo on (Fordham, 1993:83). Sun Ra plays it on his album "Its After the End of the World" (1970).

Although only monophonic, the Minimoog, the Odyssey and the 2600 (the last two were similar to the Minimoog and were introduced by the company ARP in 1971) offered the musician a wide range of sounds and resources and introduced a pitch-bend controller (or pitch modulator). Usually in the form of a wheel, this controller is operated by the left hand of the player who moves it forward or backward from a central position (it automatically returns to this position when released). This allows a note or pitch to be bent, in general a minor third upward and downward (Kernfeld, 1991, V2:511), often as much as an octave. The effect has become a musical cliché (Fordham, 1993:83).

The popularity of electronic instruments in jazz largely came about as a result of jazz-rock's development by the late 1960's Miles Davis group (Kernfeld, V2:511) and their 1969 watershed albums, "In a Silent Way" and "Bitches Brew" (Porter *et al.*, 1993:381). Former colleagues of Davis from 1971 (in groups like Return to Forever, Weather Report and the Mahavishnu Orchestra) also contributed (Kernfeld, V2:511). In the opinion of Gridley (1988:330) the use of electronic instruments for jazz was significantly promoted by Joe Zawinul.

Herby Hancock, **Chick Corea** and **Joe Zawinul** switched to synthesisers. Hancock employed the ARP Odyssey at the beginning of "Chameleon", from the album "Headhunters" (1973) (Kernfeld, V2:511). **Patrick Gleeson** performs the first solo of the piece on it. In "Sly" (from "Headhunters") the theme is stated by saxophone and synthesiser. Gleeson had also performed on synthesiser in Hancock's sextet in 1971. Hancock gradually increased the prominence of the instrument in his groups. In 1974 (in Tokyo) he gave a solo performance on five separate ARP synthesisers and a Fender Rhodes electric piano.

Chick Corea played synthesiser on the opening of "Song to the Pharoah Kings" from the album "Where Have I Known You Before" (*ca.* 1974) (Porter *et al.*:383-386). He soloed on the Minimoog on "Nite Sprite" and "Lenore" from the album "The Leprechaun" (1975). Musicians such as Sun Ra, **George Duke** and **Jan Hammer** also began using the Minimoog early on. Hammer can be heard on the Mahavishnu Orchestra's album "Birds of Fire" (1972), where he soloed on the instrument (Kernfeld, V2:511).

According to Porter *et al.* (1993:387/8) Joe Zawinul became a master of both the synthesiser and electric piano in the 1970's and was very adept at improvising on the former. He performed on the synthesiser on, among other pieces, "Birdland", from the popular Weather Report album "Heavy Weather" (1976). In more or less 1978 he simulated a trombone on "River People" (from the album "Mr. Gone") by using the ARP 2600.

The first polyphonic instruments to become commercially available (the Four-, Six-, and Eight-voice models) were produced in 1974 by the American company Oberheim (Kernfeld, 1991, V2:511). One of the first players to master the instrument was Joe Zawinul, heard on side one of the "Heavy Weather" album (Gridley, 1988:330) and on the title track from the Weather Report album "Black Market" (*ca.* 1976). Other early users included Chick Corea, Jan Hammer and **Lyle Mays**.

Hammer used a four-octave portable keyboard, the Probe, to control the synthesiser. Suspended from the shoulder in the same way as a guitar, it is also played with the right hand while the pitch-bend and other controls are operated with the other hand; this resulted in an overall melodic texture with occasional chordal passages. By using this and other similar keyboard controllers, the player can move around freely on stage while performing and step forward to take solos.

From 1971 synthesiser parts were included in arranger Gil Evans's scores and from the mid-1970's the instrument was often used by **Quincy Jones**. **Bob James** began using it in 1975 and players like **Wolfgang Dauner** and **Michael Waisvisz** introduced it to free jazz.

The synthesiser became more widely accepted in the latter part of the 1970's. Jazz-rock fusion musicians in particular employed it on a large scale. It should be kept in mind that even though electronic instruments (including synthesisers) were used to such a great extent, the acoustic piano was not pushed to the background completely. Some keyboard players broke their ties with the synthesiser for periods, returning to it at a later stage, for example, Herbie Hancock and Chick Corea (Kernfeld, V2:511), both of whom occasionally returned to acoustic jazz for tours (Porter *et al.*:443).

Musicians (particularly Europeans) who adopted the synthesiser outside of jazz-rock were, among others, **Alvin Curran**, **Neil Ardley**, **George Gruntz**, **Gordon Beck**, the Dutchman **Jasper van t'Hof**, **Stan Tracey**, **John Taylor** and various successive members of the band Nucleus.

The Polymoog was a more sophisticated instrument and the first fully polyphonic synthesiser - it appeared in 1978 - and was followed by Sequential Circuit's Prophet 5 and several models from each of the companies Oberheim, Korg, Roland and Yamaha. They had the ability to produce a very large variety of sounds.

Most of these instruments were pre-programmable with a storage facility that could memorise different timbres and recall them instantly when required (opposed to non-programmable synthesisers where, when a setting is changed, the sounds are lost) (Kernfeld, 1991, V2:511). With the Prophet 5, for example, the synthesist could create new and unusual sounds as well as classic sounds such as those of strings, brass, vibraphone, piano types, and a variety of other instruments (Colbeck, 1985:109). The sound could be that of a solo instrument or an ensemble (Mackay, 1981:49). Joe Zawinul was also one of the first jazzmen to master the Prophet (Gridley, 1988:330).

Larger, highly sophisticated, digital computer-based synthesisers, such as the PPG Wave Computer, the Fairlight CMI and the Synclavier, were used in jazz on a limited scale largely because of their cost.

Jasper van t'Hof and **Oscar Peterson** used the PPG, Herbie Hancock and Jan Hammer made use of the Fairlight, and Peterson, Chick Corea, Lyle Mays and **Jean-Luc Ponty** employed the Synclavier. Mays performed on the instrument on the title track from Pat Metheny's album "Offramp" (1980).

In the early 1980's cheaper digital synthesisers came on the market (Kernfeld, V2:511). First manufactured in 1983, the DX7 by Yamaha became the best-selling synthesiser ever produced. It is fully programmable and very versatile, capable of faithfully imitating a number of instruments. Established jazz musicians favoured it, for example, Sun Ra, **Miles Davis**, **John Surman**, **Django Bates** and many others.

A distinct advantage of digital equipment is that it becomes cheaper as technology develops. This has made digital instruments available to the less affluent, whereas in the 1970's analogue synthesisers were available only to the more successful musicians. Consequently digital instruments have been widely adopted by professional and amateur alike (Kernfeld, 1991, V2:512).

In addition to keyboard synthesisers other control systems or devices have been developed to aid the players of these instruments.

6.4.5.2.2 Other control devices

Due to their being manufactured with chromatic keyboards, it was mostly pianists and organists who first played the earliest synthesisers. To facilitate the use of these instruments for other instrumental performers (that is, those not playing the piano or organ), other types of synthesisers or control systems have been developed (Kernfeld, V2:512). This was made easy by the fact that a voltage control does not depend upon a keyboard or dial to be set in motion (Mackay, 1981:49). The different control systems are, namely:

* drum-set devices
* a controller for pitched percussion
* controllers resembling wind instruments, and
* guitar synthesisers.

The first type or group of controllers comprises is special electronic **drum-set devices** (drums or drum pads) used to trigger percussion sounds (these are synthesised, or - as on later equipment - sampled). One example of the drum synthesiser system is the Moog drum (a special drum controlling a Minimoog), first manufactured in the early 1970's. **Billy Cobham** used it from 1973 and **Joe Gallivan** played it in 1975 in Gil Evans's orchestra. Another example is the Simmons set, the most popular drum system among jazz musicians, and often played in conjunction with an acoustic set. It is played by Cobham, **Steve Smith** (in the group Steps Ahead), **Bill Bruford**, **Jon Hiseman** and **Tony Williams**.

Billy Cobham also explored the potential of the electronic drum machine. It has been used by jazz-rock musicians, notably **Herbie Hancock** and **Bill Evans**, despite its rhythmic rigidity that has discouraged widespread adoption. The most popular models include those manufactured by Oberheim, Linn, and Roland.

The second type, Simmons's Silicon Mallet, introduced in 1987, is a **controller for pitched percussion** and resembles a vibraphone. It has been played by jazzmen such as **Orphy Robinson** in Courtney Pine's Jazz Warriors.

The third type of **controller resembles wind instruments**, of which two examples were developed in the mid-1970's, namely the Lyricon and the Electronic Valve Instrument (EVI) (Kernfeld, 1991, V2:512). In the Lyricon lip and breath pressure are converted into voltages; these determine attack, vibrato and loudness. The instrument is played like a clarinet (Mackay, 1981:49). It has been used by **Sonny Rollins** (e.g. on "Tai-chi" from his album "Don't Ask", 1979), **Wayne Shorter**, **Bennie Maupin**, **Michal Urbaniak** and **Klaus Doldinger**.

The EVI[64] (occasionally known as the Steinerphone) was played by members of Sun Ra's Arkestra. In 1987 a new model of the EVI as well as the Electronic Wind Instrument (EWI, a related controller) were developed by the Japanese company Akai. Musicians such as **Phil Todd** of the group Nucleus and **Mike Brecker** (on his album "Michael Brecker", 1987) employed the EWI. A new model, the WX7, was introduced by Yamaha in the same year.

A fourth type or group of controllers takes the form of guitars and are known as **guitar synthesisers**. They were introduced by Roland in 1977 and by ARP (the Avatar) in 1978 (Kernfeld, V2:512). Mackay (p. 49) is of the opinion that the guitar

[64] This is an electronic wind instrument that controls a synthesiser. It was developed by Nyle A. Steiner (American composer and trumpeter) and manufactured in America from 1975. It has been called an electronic trumpet, though this name is not really applicable to later models. Touch-sensitive controls have replaced the three right-hand valves. Sensors in the tube mouthpiece make all wind instrument articulations effective. The instrument's seven-octave range is obtained by two additional controls, which are operated by the left hand. The instrument produces five voltage controls, which affect the operation of an associated synthesiser unit and determine pitch, pitchbend, envelope, vibrato and portamento. Timbres are controlled on the synthesiser unit. Vladimir Ussachevsky has included the instrument in his compositions. It has been used in Hollywood films and in the Sun Ra Arkestra where it is played by two of the trumpeters (Sadie, 1987, V2:693).

synthesiser has been less widely used than, for example, the synthesiser system for drums. Musicians who have made use of these instruments are **Pat Metheny**, **John Abercrombie**, **Terje Rypdal**, **Bill Frisell**, **David Torn**, **Mike Stern** and **John McLaughlin**. The computerised SynthAxe has been used by **Allan Holdsworth** and **Lee Ritenour** (Kernfeld, 1991, V2:512).

The final point under discussion is the role played by the synthesiser in jazz during the time of its existence.

6.4.5.2.3 The use of the synthesiser in the history of jazz

During the early years of its existence (the late 1960's) the synthesiser was used mostly in the recording studio and has become indispensable to many musicians for recording purposes. Synthesisers, drum machines and sophisticated digital effects have been used to a great extent in a number of jazz recordings of the 1980's, for example, recordings by **Bill Evans**, **Eddie Harris**, **Don Cherry** and **Jamaaladeen Tacuma** (Kernfeld, V2:512). The latter's recording, "Renaissance Man" (1983), features a dance beat that often has a synthesised drum sound as foundation (Porter *et al.*, 1993:393). Probably the best known is the Miles Davis album "Tutu" (1986). Aside from the trumpet, instrumental sounds on this album are synthetic.

Pianists such as **Oscar Peterson** and **Ray Charles** do not use the synthesiser in performance; they have, however, begun using it in the studio, often when composing.

Synthesisers are played in the studio as well as on stage by musicians other than keyboard players, among others, **Miles Davis**, **Jean-Luc Ponty**, **John Surman** and **Ralph Towner**. Heard on the track "Sunday Morning", from the album "Such Winters of Memory" (1982), are Surman's saxophone solos played over repetitive patterns and slowly changing textures, preset on the synthesiser. A sophisticated computer programme has been developed by **George Lewis**. A computer can now instantly compose an appropriate accompaniment to a soloist's playing in a free-jazz style, which can be put out on a synthesiser via MIDI.

Most groups now use at least one synthesiser, for example, Loose Tubes where **Django Bates** plays three different makes of the instrument. Another player is **Vyacheslav Ganelin**, whose "Muta in..." (from his LP "Con amore", 1986) contains some excellent examples of his playing on the synthesiser. Several groups, notably Steps Ahead as well as the jazz-rock groups Mezzoforte from Iceland and Casiopea from Japan, include two or more synthesiser players among their members. By the mid-1980's musicians such as the following had begun using the synthesiser: **Ramsey Lewis**, the German **Joachim Kühn**, **Graham Collier**, **Patrice Rushen**, **Jimmy McGriff**, **Muhal Richard Abrams** and **Chris Barber** (Kernfeld, 1991, V2:512).

As seen from this background, the synthesiser in all its forms and with all its different devices has been adopted, or at least used occasionally, by a variety of musicians. They have displayed, and are still busy doing it, its great versatility and flexibility, thus fixing attention on the popularity of this instrument. A popularity that is built on, and built out, by continuing the development of the instrument and the search for new ways of using it.

While this section has dealt with the electronic synthesiser, the next section will again deal with acoustic instruments in the form of percussion instruments, emulation of the sounds of which has probably been attempted by the synthesiser.

6.4.6 Percussion instruments
(Appendix B, Transparencies 14a, 14b, 14c and 14d)

According to Fordham (1993:76) the most fundamental percussion instrument is the human body. A few contemporary vocalists and percussionists are of the opinion that additional percussion instruments are not necessary to capture the feel of the music. While the body is undoubtedly very versatile as a percussion instrument, it is not the main interest here.

Before 1960 it was the task of the drummer to perform on auxiliary percussion instruments, which he regarded as part of his side instruments (Berendt, 1982:280). In addition to the basic drum set drummers frequently added extra tom-toms,

cymbals and Latin American percussion instruments as side instruments. A wood block and cowbell (without its clanger) were used until the 1960's. An example of an early drum set with auxiliary percussion instruments is that of Sonny Greer (with Duke Ellington) who performed with skill on wood blocks, gongs, tympani and vibraphone, heard on "Ring Dem Bells" from "This Is Duke Ellington" (Gridley, 1988:22,121).

As jazz musicians were constantly searching for new sounds, jazz percussion was soon augmented by instruments from South America, the Caribbean, Asia and Africa (Fordham, 1993:74). The large amount of percussion instruments (and the need for a player conversant with these "new" instruments) justified the addition of a separate player to the band, namely the percussionist (Berendt, 1982:280). This was not an unusual practice.

In order to introduce a Latin American flavour to their groups, many jazz bands in the 1950's and 1960's and later, employed an auxiliary percussionist (e.g. a conga drummer) (Gridley:333). Even though some drummers do play percussion instruments and percussionists occasionally play drums, it is necessary to distinguish between the two (Berendt:280).

A number of players have encouraged the use of exotic percussion instruments. The post-1968 music of Miles Davis was performed with an additional drummer playing auxiliary percussion instruments (such as shakers, rattles, conga drums, gongs, whistles as well as instruments native to South America, Africa and India). Joe Zawinul, who also performed on clay drum, steel drums, *tambura*, xylophone and African thumb piano (*kalimba*), produced unusual rhythms and timbres. Some of these and other instruments can be heard on his "Jungle Book" (from "Mysterious Traveler") (Gridley:322,330).

Before continuing, it is necessary to describe some of these percussion instruments. The section will therefore continue with a discussion of, namely:

* some percussion instruments found in jazz groups, and
* the use of percussion instruments in the history of jazz.

6.4.6.1 Some percussion instruments found in jazz groups

Initially Latin America was the country of origin for most percussion instruments used in jazz. These include claves, *güiro* (also known as gourd, or in Brazil *reco reco*), *chocallo* (also known as shaker), maracas, *cencerro* (cowbells), *guíca*, conga, bongos, *timbales* and so forth. Later, instruments native to Tibet, India (*tablā* drums and the sitar), China (Chinese gong), Africa and Bali (Berendt, 1982:280) and the Caribbean (steel drums) were included (Kernfeld, 1991, V2:489). Some African instruments used include the African talking drum, the log drum, African maracas and the *mbira* (thumb piano or *kalimba*) (Berendt:285).

The following percussion instruments[65] will be discussed, namely:

* claves
* maracas
* the *shekere*
* the *berimbau*
* congas
* bongos
* *timbales*
* *tablā* drums
* the African "talking" drum
* the *cuíca*, and
* the steel drum.

Claves are concussion idiophones of Cuban origin. They consist of a pair of cylindrical hardwood sticks, 20 cm to 25 cm in length and 2.5 cm to 3 cm in diameter (Sadie, 1987, V1:415). They are sounded by tapping them against each other (Sliacka, 1983:56). A clear, penetrating tone is possible by resting one stick lightly on the finger tips of one hand (the cupped palm of the hand acts as resonator), while the other, striker stick is held between the thumb and the index and middle fingers or the other hand (Sadie, V1:415).

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[65] More information on these and other percussion instruments may be found in the Diagram Group (1976), Fordham (1993), Kernfeld (1991, V1 and V2) and Sliacka (1983).

According to the Diagram Group (1976:136) claves play an important role in Latin American dance music. They have also been adopted in (Latin) jazz ensembles and Western rhythm combinations (Goetz, 1987, V24:657).

Another instrument or instrumental pair adopted into jazz from Latin American music is **maracas**. These gourd rattles are normally found in pairs, though single maracas do exist. They are held in the hands and shaken (Sliacka, 1983:50). Maracas are most commonly oval in shape with a natural handle or a handle attached to one end. Imitations of bakelite, wood, wicker work or metal contain beads or other rattling devices. The gourd instrument contains the (naturally) dried seeds of the fruit.

Maracas are widespread and of ancient origin. Particularly found in Colombia, Brazil and Venezuela, they form an integral part of the rhythm section of Latin American orchestras. They have also become part of Western percussion ensembles and rhythm bands (Sadie, 1987, V2:611/2).

An instrument essential to Brazilian percussion is the ***shekere***, a gourd strung with beads (Fordham, 1993:74/5).

The traditional Brazilian ***berimbau*** was made popular in jazz and fusion by Airto Moreira. It looks like a (wooden) bow strung with steel wire with a gourd attached near one end. This is held against the player's body and acts as resonator. It is played with a coin or stone, shaker and stick.

Used singly or often in pairs, **congas** are Afro-Cuban drums with a tapered or barrel-shaped shell. In jazz they are played with the fingers and (hollow) palms of both hands. The two drums vary in pitch. Additional pitches are possible by varying the amount of pressure on the drumhead, and the point at which pressure is applied (Kernfeld, 1991, V1:242).

The instrument was first introduced to (Afro-Cuban) jazz by Chano Pozo (on Dizzy Gillespie's "Cubano Be, Cubano Bop") in the late 1940's. Its mellow, eager sound makes it an important Latin jazz instrument (Fordham:74). Its popularity was extended by Gillespie's use of it in Afro-Cuban jazz as well as in bop. As a result

(from the 1950's) one or more congas were often added to a conventional drum set in a number of styles, from swing, bop, hard bop, soul and modal jazz to Latin jazz and jazz-rock fusion (based on Brazilian rhythms) (Kernfeld, 1991, V1:242).

An instrument that has played a less significant role in jazz, probably because of the higher pitch and thinner tone, which do not really support melodic instruments, is a pair of Afro-Cuban drums known as **bongos**. They have cylindrical or conical shells and are played with the bare hands. As with the conga the amount of pressure applied to the drumhead can be varied; this and the part of the hand used to strike the drumhead allow subtle differences of timbre and unusual effects (Kernfeld, V1:135).

Another instrument used in Afro-Cuban jazz is a pair of cylindrical, single-headed drums called ***timbales*** (Kernfeld, 1991, V2:537). *Timbales* are tuned like bongos and played with thin sticks. They are supported on a metal stand and are played standing (Diagram Group, 1976:160).

Almost always found in pairs, ***tablā* drums** consist of one more or less conical and one cylindrical drum. They are tuned to different pitches (Diagram Group:144). Used mostly in the classical repertoire of the South Asian subcontinent (particularly India), *tablā* drums have been used in jazz more or less from 1970 (Kernfeld, V2:516). According to Fordham (1993:74) the instrument is slowly gaining popularity in improvised music and Western jazz. When played by traditional *tablā* drummers, the instrument enriches jazz with complex rhythms and its special timbre (Kernfeld, V2:516). Its hollow, reverberating sound is created by hitting the centre of the drum with the hands. By pressing with the palm the sound is warped (Fordham:74).

According to Fordham (p. 76) the African "**talking drum**" was native to both African coasts and to Southeast Asia. These traditional, highly expressive "waisted" drums have strings stretched across the narrowed section and are beaten with a curved stick. Capable of great tonal variation (Fordham:74), these drums imitate the tonal qualities and variations (rise and fall of sound, and rhythms) of spoken language.

By adjusting the tension of the string lacing, pitch can be varied (Diagram Group, 1976:148). This, in conjunction with the patterns produced by striking the drumhead, provides the player with a variety of tones and effects. Some jazz players such as Nana Vasconcelos strike the instrument with the stick and the fingers, in which case the drum is wedged between the elbow and the upraised knee (Fordham, 1993:76).

The ***cuíca*** (or *quíca*), a Brazilian friction drum, consists of a hollow bucket (with the bottom removed) or an earthenware pot with a tightly stretched membrane across the top. The membrane (drumhead) has a hole in the centre through which a stick (or reed) is passed (Kernfeld, 1991, V1:259). Characterised by a membrane that is made to vibrate, the friction drum can be sounded by rubbing the fingers (or a cloth) across the membrane (Diagram Group:155). Or the player can move the stick up and down through the hole, or rub the reed with a moist cloth (or his dampened or rosined fingers) (Kernfeld, V1:259). This changes the tension of the drumhead (and transmits the stick's vibrations to the drumhead), causing it to vibrate (Gridley, 1988:333).

By altering the pressure on the stick a fairly large range of timbres and pitches are possible. It often produces a strongly human cackling sound (Kernfeld, V1:259), or a vocalised moaning (Fordham:74). It has been used from the 1970's, in Latin jazz, free jazz and jazz-rock fusion (Kernfeld, V1:259). Like the *cuíca*, many of Brazil's vast number of instruments are capable of directly connecting rhythmic and melodic elements (Berendt, 1982:284).

Popularly considered to be the national instrument of Trinidad (Diagram Group:110), the **steel drum** developed during the 1930's and 1940's. It is usually made from an oil drum and played with rubber-headed sticks (Kernfeld, 1991, V2:489). This tuned percussion instrument has a head that contains several depressions (ranging from two to twenty-five, depending upon the tuning pattern), each of which produces a different pitch. Different drums are often grouped together (Diagram Group:110). The instrument has been used from time to time in jazz in the late 1970's (Kernfeld, V2:489).

Against this background the use of percussion instruments in jazz can now be discussed.

6.4.6.2 The use of percussion instruments in the history of jazz

This section will be discussed with regard to where jazz percussionists, their styles or the instruments they play come from, namely:

* Latin America
* Africa, or
* Asia and other cultures.

6.4.6.2.1 Latin America[66]

Latin America can be divided into basically three areas of influence, namely the:

* Cuban influence
* Puerto Rican influence, and
* Brazilian influence.

A prominent exponent of the **Cuban influence** was the Cuban conga drummer **Chano Pozo**, regarded as the father of all percussionists who played a role in modern jazz. Even though Dizzy Gillespie created Cubop, Pozo was the great catalyst for the music when, in 1947 and 1948, while a member of Gillespie's band, he infused Cuban rhythms into the big band. The tunes recorded with Chano Pozo include "Manteca", "Cubano Be-Cubano Bop" (1947), "Afro Cubano Suite", "Woody 'n You" and "Algo Bueno" (Berendt, 1982:280). "Manteca" and "Cubano Be" and "Cubano Bop" are among the earliest examples of Latin American music in modern jazz (Gridley, 1988:154). While with Gillespie Pozo occasionally also played bongos (Kernfeld, 1991, V1:135).

The Cuban influence was at its highest for the first time between the late 1940's and the mid-1950's. In addition to Dizzy Gillespie, the (white) Stan Kenton big band also included Latin American (Cuban) rhythms in their playing, heard in "Chorale for

[66] A more comprehensive discussion of Latin jazz may be found on pp. 267-272.

Brass, Piano and Bongo" (1947), their version of "The Peanut Vendor", "Fugue for Rhythm Section" (1947) and pieces such as "Mambo in F", "Machito", "Cuban Episode" and "Cuban Carnival". In modern big-band jazz Kenton came to be associated with Latin American drums and rhythms.

Stan Kenton frequently employed one or more Latin American percussionists. These included conga player **Carlos Vidal**, **Machito** (on maracas) and bongo player **Jack Costanzo** (Berendt, 1982:281). The latter was a prominent soloist in the orchestra (Kernfeld, 1991, V1:135).

The most popular jazz-playing Latin bands of the 1950's were, on the East Coast (New York), the orchestra of Machito[67] (Frank Grillo) and on the West Coast that of Perez Prado. Included in Machito's band were trumpeter-arranger Mario Bauza who had a lot of jazz experience, and *timbales* player and arranger **Tito Puente** (Berendt:281). In additon to *timbales*, Machito often also included bongos and the conga in his orchestras (Kernfeld, V1:135,242). Perez Prado's band displayed brass effects in the style of Stan Kenton and a new kind of rhythm, namely the mambo (influenced by Mexican rhythms and the first Latin dance to originate in America).

Other Cuban percussionists of merit during this time (1950's) included the bongo player **Willie Rodriguez** and the conga players **Sabu Martinez** and **Candido Camero**, all of whom recorded with a variety of jazz musicians (Berendt:281). Another well-known conga player was **Carlos "Potato" Valdez** (Kernfeld, V1:242).

On the West Coast an interesting combination of Latin music with jazz (incorporating Mexican elements) has been developed since 1954 by vibraphonist and bongo player **Cal Tjader** who came from the 1949 George Shearing Quintet (Berendt:281). According to Gridley (1988:164) Shearing was particularly successful in integrating Latin American elements and bop.

[67] The first Latin percussionist to frequently play and record with jazz musicians (starting in 1948 with Charlie Parker), Machito made jazz musicians realise the impracticality of simply adding a Latin percussionist to a regular jazz rhythm section (as was done at the time). It would be a better option to employ a complete Cuban rhythm section where the Latin percussionists and jazz drummers are totally conversant with each other's music. Several Latin percussionists would be part of such a group and the bassist would have to be as at ease with the Latin bass lines as the ones normally played (Berendt, 1982:281).

Other Latin percussion players, such as the *timbales* player **Willie Bobo**, the conga and bongo player **Armando Peraza** (with Shearing for ten years) and the conga player **Mongo Santamaria**, all developed out of the George Shearing quintet (Berendt, 1982:281/2). Bobo can be heard playing *timbales* on, for example, his album "Bobo's Beat" (1963) (Kernfeld, 1991, V2:537). Santamaria occasionally played bongos in addition to the conga. The group Spyro Gyra's "Little Linda" (from their 1979 album "Morning Dance") includes a later example of the prominent use of bongos (Kernfeld, 1991, V1:135).

In the opinion of Berendt (p. 282) Cuban music lost much of its popularity in the late 1950's. However, in the 1970's there appeared a second wave of Cuban music in the form of salsa, which has been supported and developed to an extent by Cuban players, but in particular by musicians from Puerto Rico (and some from the Dominican Republic). Hence the (Cuban-related) **Puerto Rican influence** on jazz percussion.

Meaning "sauce" (in other words, a combination of different ingredients), salsa[68] has been defined as "Cuban plus jazz" with blues and rock elements included and has as its centres in America, New York and Miami, areas where the majority of these ethnic groups are congregated.

Salsa and jazz musicians often played together for recording purposes and for large concerts. For the most part this was made possible by a record company, Fania Records, whose musical director used the Cuban *conjuntos* (medium-sized ensembles made up of percussionists and horn players) as the basic structure for the "Fania All Stars". The best known of these are Mongo Santamaria, Larry Harlow, the successful conga player **Ray Barretto**, **Willie Colon** and Johnny Pacheco, the musical director of the company. The first salsa opera, "Hommy", was written by pianist Harlow, while a salsa concerto style with pieces in larger forms was created by pianist-bandleader Eddie Palmieri. Another notable salsa player is Willie Bobo.

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[68] Where the term "salsa" previously referred only to Cuban rhythms, it now also refers to the Puerto Rican "bomba", the "meringue" from the Dominican Republic and other dances and rhythms from Mexico and the Caribbean (Berendt, 1982:283).

Mongo Santamaria, who made many recordings of Cuban music, rock and jazz and mixtures thereof, was the most influential percussionist of Cuban style for over two decades (Berendt, 1982:282). He had a hit (in the mid-1960's) with Herbie Hancock's composition, "Watermelon Man", and served as inspiration to numerous 1960's percussion players (Fordham, 1993:74). His music was regarded as of such great influence that it became study material for other Latin percussionists.

A great number of Latin musicians were not native Latin Americans but were born in New York, generally in East Harlem's Barrio district, for example, Johnny Pacheco, Ray Barretto and Eddie Palmieri. Besides playing their own music they also had a good grip on jazz. Even though they were Latin in every sense but the geographical, there was still a strong opinion that only a true Latino could perform outstanding Latin music. The most noteworthy exceptions were Cal Tjader who has a Swedish heritage, the Anglo drummer **Don Alias** who grew up with Cubans and plays the conga excellently, and the Panamanian-born drummer **Billy Cobham** who has both an Anglo and a Latin heritage.

On the West Coast during the early 1970's Carlos Santana created a highly differentiated and extremely successful combination of rhythms drawn from Latin music and rock. A highly successful rock group, Earth, Wind & Fire, plays a mixture of salsa rhythms with soul (or gospel) elements and includes *timbales* and conga players. Another success story is that of percussionist **Ralph McDonald** with his "Latin fusion" which includes traditional African aspects.

Latin rhythms are found in a wide spectrum of jazz and rock music. It would appear that when mentioning North American rhythms, Latin American rhythms could almost be mentioned in the same breath due to the ambivalence of American rhythm (Berendt:282/3).

Besides musicians and percussion instruments stemming from Cuba or Puerto Rico or jazz being influenced by rhythms from there, there also exists a very strong **Brazilian influence** with regard to instruments, players, rhythms and musical elements.

Guitarist **Charlie Byrd**, who visited Brazil in 1961, was the first jazz musician to show an interest in Brazilian music.

On the West Coast the Brazilian influence was noticeable in the early 1950's on the album "Brazilliance" (1953), recorded by a quartet that included alto saxophonist and flutust Bud Shank and the Brazilian-born guitarist Laurindo Almeida.

However, it was only in 1967 with the move of Brazilian percussionist **Airto Moreira** (and his wife, singer Flora Purim) to New York that the percussive element in Brazilian music came to its right in America. In the late 1960's and 1970's jazz musicians of the so-called "in-group" were made aware of Brazilian rhythms. Leading jazz groups of the time, such as those of McCoy Tyner, Chick Corea, Dizzy Gillespie, Miles Davis, the group Weather Report, *et cetera*, often included Latin American (Brazilian) percussionists, for example Moreira, who became the best known of them all (Berendt, 1982:284). Art Blakey also approved of Latin American percussion players, such as on the ambitious "Holiday for Skins" (1958), which included a septet of Latin percussionists (Porter *et al.*, 1993:270).

Airto Moreira performed (on exotic percussion instruments) with Flora Purim, Chick Corea (Fordham, 1993:74), Julian "Cannonball" Adderley, Miles Davis and Weather Report. As auxiliary percussionist with Weather Report, Moreira used percussion instruments in an imaginative, highly original way; these became an essential ingredient of Weather Report's unique combination of sounds. On "Eurydice" (on the group's first LP) he is heard playing the *cuíca* with which he interjects colourful, speech-like sounds throughout the piece (Gridley, 1988:331-333).

Other Latin American percussionists who were included in jazz bands are the conga drummer **Mino Cinelu** (Gridley:323), **Paulhino da Costa**, **Guilherme Franco**, the outstanding **Dom Um Romao** and the very flexible and sensitive **Nana Vasconcelos** (Berendt:284). According to Gridley (p. 332) Dom Um Romao was Weather Report's regular percussionist.

Initially playing bossa nova, Brazilian percussionist Nana Vasconcelos soon learned to combine regular dance rhythms and off-beat folk tempos. He has become a

master of the *berimbau*, a traditional instrument that he has taught himself to play (Fordham, 1993:75). He can be heard playing it on "As Falls Wichita, So Falls Wichita Falls" (1980) with Pat Metheny (Porter *et al.*, 1993:391). Vasconcelos usually works with jazz and marching bands, orchestras and break-dancers. In his solo performances he often combines percussion and song, and enriches it with mime, dance and music-theatre (Fordham:74,76).

When compared with Cuban rhythms, Brazilian rhythms are softer and display greater elasticity, suppleness and less aggression. For this reason Brazilian percussionists have succeeded in successfully integrating jazz and Latin rhythms (Berendt, 1982:284). Berendt (p. 285) further classifies this by stating that the ties between the basic rhythm of North American jazz, Brazilian music and the samba are stronger than those between jazz and Cuban rhythms. (It was the supple, almost unnoticeable blend of jazz and Brazilian rhythms that fascinated, while jazz combined with Cuban music fascinates in its tension that creates aggressiveness and power.) Guilherme Franco was especially successful in achieving a fresh union of Brazilian rhythms and jazz.

Jazz musicians were not influenced merely by aspects of South American (Latin American) rhythms or music or instruments. A large number of jazz artists had African roots and it is therefore natural that they would experience a strong African influence with regard to rhythms, techniques, musicians and (percussion) instruments.

6.4.6.2.2 Africa

As an awareness of their African roots grew (and as a result of their search for new sounds), jazz musicians began adopting African percussion instruments and other elements from African music (Berendt:285). Jazzmen such as Art Blakey visited Africa and studied the drumming patterns (Porter *et al.*:267).

As early as the 1950's, Art Blakey, the first musician of this kind, formed entire drum orchestras on his record "Orgy in Rhythm" (Berendt:285). On another record, "The African Beat" (1962) he reasserted the African connection (Porter *et al.*:270). It was

made with, among others, the following players and their African instruments: **Chief Bey**, conga, telegraph drum, double gong; **Montego Joe**, *bambara* drum, *corbora* drum, log drum, double gong; **Solomon Ilori**, African talking drum; **Garvin Masseaux**, *chekere*, conga, African maracas; **Robert Crowder**, *batá* drum, conga; and **James Folami**, conga. Similar percussion groups were later formed by Max Roach and other musicians.

In the early 1960's the masterful **Olatunji** from Nigeria was the first African percussionist to be recognised in the jazz world. He performed with John Coltrane whom he inspired, and recorded with such jazz artists as Yusef Lateef, Clark Terry, George Duvivier (Berendt, 1982:285) and Max Roach where he can be heard on "All Africa" and "Tears for Johannesburg", from Roach's 1960 album "We Insist! Freedom Now Suite" (Porter *et al.*, 1993:262). Olatunji's composition "Uhuru" (meaning "freedom"), with lyrics by the Nigerian poet Adebayo Faleti, remained popular with New York musicians and music fans for many years.

African rhythms were referred to directly in the 1970's by percussionists such as **Don Moye**, **Ralph McDonald**, **Mtume** and **Kahil El Zahbar**, leader of the African Heritage Ensemble (Berendt:285). Mtume (or M'Tume Heath) played conga drums and auxiliary percussion with Miles Davis, with whom he became known (Gridley, 1988:324/5). El Zahbar plays the *mbira* (also known as the thumb piano) or, in a slightly different version, the *kalimba*.

African percussionists from Lagos, Ghana, *et cetera* have been employed by the Creative Music Studio of Carl Berger in Woodstock, New York, to play and teach "world music" (Berendt:285/6).

Other non-Latin influences on jazz to consider are those stemming from, in particular, Asia, but also from other cultures.

6.4.6.2.3 Asia and other cultures

The Indian *tablā* player **Zakir Hussain** achieved the most satisfying integration of jazz with Indian rhythms. He heard jazz from an early age, mainly through his father

(the famous *tablā* player Alla Rahka) who played with jazz musicians. Hussain made influential recordings with Ali Akbar Khan and John Handy (Berendt, 1982:286). Hussain's collaboration with Handy, heard on Handy's album "Karuna Supreme" (1975), is a very effective fusion of bop, modal jazz and Indian classical music. He also recorded with John McLaughlin's Indian music ensemble Shakti.

Tablā players, such as the well-known **Badal Roy**, have occasionally performed with jazz-rock fusion groups. Roy has played with John McLaughlin, Miles Davis and Dave Liebman; he can be heard on, for example, "Lookout Farm", Liebman's 1973 album (Kernfeld, 1991, V2:516). Another Indian percussionist with jazz connections is the outstanding *tablā* player and jazz drummer, **Trilok Gurtu**, also a member of the Creative Music Studio. He recorded with, for instance, Don Cherry and Charlie Mariano.

The first American-born jazz musician to gain recognition as a *tablā* (and sitar) player is **Collin Walcott** (Berendt:286). He played *tablā* in Oregon and Codona, groups that draw on classical music, diverse styles of jazz (such as free jazz and jazz-rock fusion) and the folk music of different cultures. He performed an unaccompanied *tablā* solo on "Story Telling" from the Oregon album "Out of the Woods" (1978) (Kernfeld, V2:516).

Don Cherry also plays Balinese and Tibetan percussion instruments (Berendt:286). From the mid-1960's Cherry has shown a strong interest in world music (Gridley, 1988:236). He studied the folk music traditions of Africa, India and Turkey and, together with Collin Walcott and Nana Vasconcelos, formed Codona (Porter *et al.*, 1993:406/7).

Besides the influences mentioned above, influences from other musical cultures, such as Haiti, Trinidad, Turkey, Morocco and Israel, have also found their way into jazz. Two Haitian drummers who are highly respected in jazz circles are **Ti-Roro** and his younger colleague, **Ti-Marcel**.

Steel drums from Trinidad were incorporated into jazz by, among others, **Roland Prince**, **Andy Narell** (Berendt:286/7) and **Joe Zawinul** (Gridley:330). Narell usually

plays solos on the instrument over jazz-rock and Latin-jazz ostinatos. His occasional use of the instrument in highly chromatic bop passages can be heard on Victor Feldman's "Seven Steps to Heaven" from Narell's first album, "Hidden Treasure" (1979) (Kernfeld, 1991, V2:489).

The Turk **Okay Temiz** introduced Turkish rhythms in jazz.

When listening to the music of the very successful fusion group of the 1970's, namely Weather Report, who used one or more auxiliary percussionist in addition to a regular (conventional) drummer, the impact of percussive rhythms from different countries becomes clear. The group's auxiliary percussionists were (more or less in the order of appearance) **Airto Moreira, Dom Um Romao, Alejandro Neciosup (Alex) Acuna, Manolo Badrena, Alyrio Lima** and **Muruga**. The latter also performed on Israeli and Moroccan drums.

This "totality" of percussive rhythms has resulted in a new type of percussionist, namely one that draws from many different cultures, not only one or two, for example, **Sue Evans, Kenneth Nash, Bill Summers, Armen Halburian, David Moss** and others. Modern percussionists need to be familiar with all the instruments they play, with the instruments' traditions and playing techniques and the way they were played in their native cultures.

Jazz musicians over the years have always attempted to incorporate and include what they came across into their music (Berendt, 1982:287). It is therefore natural that as they came into contact with Latin American, African or Asian or whatever culture and its music, musicians and instruments, they would incorporate aspects thereof (e.g. percussive instruments and elements) into their playing and music.

In the same way that these (non-Western) instruments were added to the basic instrumentation of jazz groups, so other instruments were from time to time included in the instrumentation, for example, to add interesting textures to the group's sound (satisfying the musicians' need for or interest in fresh sounds). During the history and development of jazz and the "discovery" of new elements which could be used in jazz, instruments which had never or hardly ever been used in jazz were also

"discovered" for jazz (Berendt, 1982:293). These occasionally used instruments constitute the next section.

6.4.7 Miscellaneous instruments

For the first forty to fifty years of its existence, jazz instrumentation employed but a relatively small group of instruments. A search for an instrument that stood at the forefront during a particular period in jazz history (without necessarily being regarded as more important than the other instruments with which it performed) would bring to mind several instruments. This gives credence to the opinion held by Berendt (p. 293) that throughout the history of jazz shifts in emphasis have occurred within jazz instrumentation.

It started with the piano and, initially, the voice in ragtime and the blues respectively. At the start of jazz the trumpet dominated with the likes of King Oliver, Louis Armstrong and Bix Beiderbecke. A shift occurred towards the clarinet in the swing era (Benny Goodman) and later Lester Young, Charlie Parker and others contributed towards the saxophone becoming the dominant instrument (first the tenor, then the alto and finally again the tenor). From the start of the 1970's electronic sounds and instruments have become the determining factor, often (though far from always) to the exclusion of acoustic instrumental sound.

Berendt (p. 293) further indicates three major changes in jazz instrumentation, the first of which is of relevance here. It took place as a result of a switch of jazz-consciousness, initiated by Lester Young, from sonority to phrasing. (The second change took place as a result of electronics and the third as a result of the opening of jazz to world music.) As jazz musicians recognised that the essence of jazz was no longer dependent upon sonority, they realised that any instrument capable of phrasing jazz flexibly and clearly could successfully be employed as part of its instrumentation. These are the instruments, previously unknown to jazz, which were "discovered" for jazz.

Besides instruments already mentioned (they have become important enough to warrant sections of their own), the following miscellaneous instruments will be discussed (although others do exist), namely the:

* harp
* tuba
* harmonica
* French or orchestral horn
* oboe
* bassoon
* cello, and
* instruments from other cultures.

6.4.7.1 The harp
(Appendix B, Transparency 15)

The harp consists of forty-seven strings of metal (lower strings) and gut or nylon (higher strings), stretched between the neck and the sounding board or resonator. The modern (Western) harp has a set of seven double-action pedals (one for all the first notes of the scale, one for all the second notes, *etc.*), each of which is movable in two steps. This enables the player to raise the pitch of each string by a semitone or a whole tone. The straight front side or pillar of the instrument contains the connecting rods that run from the pedals to the neck mechanism (to shorten the strings).

The instrument is tuned in $C^{\flat}$ major and has a tonal range of just over six-and-a-half octaves, from the third C below middle C to the fourth $G^{\#}$ above middle C.

When played, the harp rests against the right shoulder. The strings, some of which are coloured to act as guides, are plucked with the fingertips (all except the little fingers are used). The right hand usually plays the treble and the left hand the lower register (Kruckenberg, 1997:204/5). The strings may be plucked singly or in chords (Diagram Group, 1976:177).

The sounds of the individual tones overlap because the strings are allowed to vibrate freely instead of being damped. For this reason and because of the quiet, tranquil sound of the instrument, it was not the best choice with which to perform the strong rhythms and dynamics of jazz. Jazz musicians were also unable to perform rapid chord progressions due to the harp's cumbersome string and pedal system (Kernfeld, 1991, V1:496).

The instrument's use as additional instrument in jazz will now be looked into.

6.4.7.1.1 The use of the harp as additional instrument in jazz

The earliest jazz harp players seem to have been **Casper Reardon** who recorded with Jack Teagarden (in 1934), and **Adele Girard** who, from 1937, played harp in husband Joe Marsala's groups.

In the 1950's experiments with the harp as jazz instrument took place in the hands of **Corky Hale** who in 1954 recorded with singer Kitty White, in 1956 as the leader of a successful West Coast jazz group, and in the same year with singer Anita O'Day. Another fine 1950's player was New Yorker **Dorothy Ashby** who, with her excellent facility, developed into an extremely accomplished bop soloist (Kernfeld, V1:496).

The way for the harp as jazz instrument was only cleared by the modality of modern jazz. It was with **Alice Coltrane** that the harp first reached its full potential in jazz (Berendt, 1982:294). Also a fine pianist and organist, Alice's harp playing was gentle and flowing (Porter *et al.*, 1993:317).

The next instrument, the tuba, was the forerunner of the string bass (refer pp. 568-581).

6.4.7.2 The tuba
(Appendix B, Transparency 16)

This valved brass instrument with its wide conical bore has at one end a deep, cup-shaped mouthpiece and its tubing, which is coiled into an elliptical shape, terminates

in a wide bell (usually pointing upward). It has an open fundamental of $8^{(1)}$C (or lower) and its pitch can be changed by means of three to six (usually four) valves, which can alter the length of the tubing. In jazz it is usually used as the bass or contrabass instrument (Kernfeld, 1991, V2:558). The tuba has a three-octave range and is a surprisingly agile instrument. It is equally capable of playing sustained melodies and quick staccato notes (Diagram Group, 1976:71). Its range extends from the third C below middle C to the G (or $A^{\flat}$) above middle C (Stockton, 1999).

A tuba family would appear to be made up of a group of related instruments, of various shapes and sizes, the members known generically as brass bass. The most important instruments are the euphonium (essentially a tenor tuba in $B^{\flat}$), the helicon and the sousaphone. The latter provided the crisp attack necessary for the fulfilment of the rhythmic function of the brass instruments during the 1920's (e.g. in Paul Whiteman's orchestra) (Kernfeld, V2:558/9).

From here it is possible to discuss the instrument's use as one of the miscellaneous instruments sometimes included in jazz instrumentation.

6.4.7.2.1 The use of the tuba as additional instrument in jazz

The tuba was an important military instrument and was often found in early marching bands (Kernfeld, V2:559). Many early jazz ensembles also included the instrument in their rhythm sections. Some groups preferred the tuba to the string bass. In early groups the tuba player very often played only on the first and third beats of every (four-beat) bar. By the mid-1950's and with the prominence of swing, the tuba had more or less been abandoned in favour of the double or string bass (Gridley, 1988:77,90).

In the late 1940's the tuba was used for its deep brass sound and great agility in bands such as those of Claude Thornhill and Miles Davis. It was now part of the brass section where, with its similar timbre, it was often linked to the orchestral or French horn (Kernfeld, V2:559).

According to Berendt (1982:294) the development of the tuba as a jazz instrument in its own right was initiated in the early 1950's by the West Coast bassist **Red Callender**. **Bill Barber** was one of the first to play tuba in Gil Evans's imaginative arrangements for the instrument. In the 1950's and 1960's **Don Butterfield** (in the bands of, among others, Sonny Rollins, Cannonball Adderley and Charles Mingus) became known for the exceptional virtuosity and agility displayed in his solos.

Howard Johnson is regarded as the leading tuba player in jazz. He was a member of Archie Shepp's and Gil Evans's bands (he performs as soloist on "Thoroughbred", from the Evans album "Svengali", 1973) and briefly had his own tuba group in the 1970's (Kernfeld, 1991, V2:559). Other players included **Bob Stewart**, **Joe Dailey** and **Earl McIntyre** (Berendt:294).

Post-war jazz also witnessed a revival of the euphonium. It was employed in 1964 in Benny Golson's orchestra and was used by **Bernard McKinney** and from time to time by **Maynard Ferguson** (Kernfeld, V2:559). A jazz musician who made extensive use of the euphonium was **Rich Matteson**. He led a tuba consort and taught at the University of North Texas (Stockton, 1996).

Another blown instrument is the harmonica.

6.4.7.3 The harmonica
(Appendix B, Transparency 17)

Dating from the first quarter of the nineteenth century, this very versatile instrument has been popular for family and professional entertainment (Diagram Group, 1976:79). Played by both inhalation and exhalation, the harmonica (or Western mouth organ) consists of a fairly small casing that contains free reeds housed in chambers or channels (two reeds to a channel). These end in holes along the side of the instrument (Kernfeld, 1991, V1:484). Reeds fixed at the near side of the instrument are activated when the player blows (**a**). When he sucks, reeds attached at the far side are made to vibrate (**b**) (**Figure 6.5**). The length (and weight) of the reed determines its pitch. When reeds are not intended to sound the player blocks the channels with his tongue (Diagram Group:79).

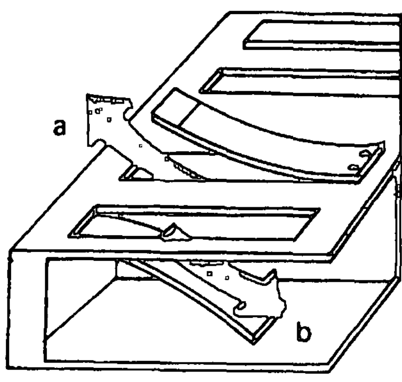

Figure 6.5 The harmonica mechanism
(Diagram Group, 1976:79).

Two main types of harmonica exist, namely the diatonic and the chromatic. The diatonic harmonica has a three-octave range (Kernfeld, 1991, V1:484), from middle C to the third C above middle C. It is tuned in C (Sadie, 1987, V2:127). The notes of the tonic chord of the key in which the instrument is tuned are produced by exhalation while other notes of the diatonic scale are produced by inhalation (Kernfeld, V1:484). According to Sadie (V2:127), only the middle octave of the three-octave range is complete; the upper and lower octaves have a "gapped" scale.

The standard chromatic harmonica has twelve holes (forty-eight reeds) and a three-octave range. All three octaves consist of full scales. Tuned in C, this instrument has a range from middle C to the third C# above (Sadie, V2:128,127).

According to the Diagram Group (1976:79) four reeds (two sets of reeds) - two for natural and two for chromatic notes - may be found in each hole or channel of the chromatic instrument. The reeds are tuned a semitone apart. A slide mechanism, operated by a small side button, allows the player to change from one reed set to the next (Kernfeld, V1:484). When the button is pushed in, chromatic notes are sounded (Diagram Group:79).

A larger chromatic model with sixteen holes (sixty-four reeds) and a four-octave range is available (Sadie, V2:128). Tuned in C, the range is upward from the C an octave below middle C (Stockton, 1999).

Against this background the use of the instrument in the history of jazz now needs to be discussed.

6.4.7.3.1 The use of the harmonica as additional instrument in jazz

Known as the folk-blues singer's "harp", the harmonica has been used, usually in the blues groups of the South or those on Chicago's South Side, by players like Sonny Terry, the two Sonny Boy Williamsons, Junior Wells, Little Walter, Shakey Jake, James Cotton, Big Walter Horton, Carey Bell and numerous others, to produce expressive, "talking" solos (Berendt, 1982:295).

Owing to this free-reed instrument being the most important reed instrument used in the blues and capable of producing a wide range of voice-like timbres, the harmonica would seem to be a likely jazz instrument. However, surprisingly, it has been relatively little used. Two reasons for this may be the diatonic harmonica's inability to perform harmonically complex music, and the difficulty of meeting the technical demands of many jazz styles on the chromatic instrument.

Early jazz had no important harmonica players. (Lesser-known washboard bands and jug bands, combining jazz and blues, occasionally included a harmonica.) Many years later two prominent jazz harmonica players emerged, namely **Larry Adler** and the Belgian virtuoso player **Jean "Toots" Thielemans** (Kernfeld, 1991, V1:484/5). The instrument was liberated from its folklore-like primitiveness by the very mobile Thielemans whose playing reminds one of the cool-jazz saxophonists (Berendt:295). A good example of his playing can be heard on his album "Man Bites Harmonica" (1957) (Kernfeld, V1:485).

The instrument has gained some degree of popularity since the start of electronic amplification and in contemporary blues-rock music where white musicians like **John Mayall** and **Paul Butterfield** use it. Other players of the harmonica include **Magic Dick**, **Stevie Wonder** and **Mauricio Einhorn** who has combined Toots Thielemans's sound with Brazilian music (Berendt:295). **Sonny Terry** made a recording with the Chris Barber band in 1958. **Buddy Lucas** performed with the Thad Jones-Mel Lewis

Orchestra in 1974 and **Malachi Favors** was a member of the Art Ensemble of Chicago (Kernfeld, 1991, V1:485).

Another blown instrument, a member of the brass family of instruments, is the French horn, in jazz also referred to as the orchestral horn.

6.4.7.4 The French or orchestral horn (Appendix B, Transparency 18)

This instrument has a fairly small, funnel-shaped mouthpiece and a long, gradually widening coiled tube that ends in a widely flared bell. The pitch is altered by three to five rotary valves, used in combination or alone, to alter the tube's length. The single horn is normally in F. Players seem to prefer the double horn in F/B♭ (in this instrument the fundamental pitch is altered by means of a fourth valve that alters the length of the tube) (Kernfeld, V1:538). The tonal range of the instrument is from the third B♭ below middle C to the second F above middle C (Kruckenberg, 1997:164). The single horn in F alto (the descant horn) is used occasionally, while the triple horn in F/B♭/F alto is used fairly often.

While the player operates the valves with his left hand, he manipulates his right in the bell (Kernfeld, V1:538). Besides supporting the instrument, the right hand, by changing position in the bell, can be used to correct imperfections of intonation, refine the sound or tone, alter a note's pitch, or as a mute to achieve different tone-colours (Diagram Group, 1976:70).

It is now possible to determine the use of the instrument in the history of jazz.

6.4.7.4.1 The use of the French horn as additional instrument in jazz

No conclusive proof exists that the orchestral or French horn was employed in jazz groups prior to 1940; instead, a horn-like sound was produced in early jazz bands through the use of a technically less demanding instrument, the mellophone (introduced by Stan Kenton).

It would appear that the horn was used by about one hundred players in more than 250 jazz recordings. These players included **Julius Watkins** who played with great intensity on 150 plus recordings (with Oscar Pettiford, Quincy Jones, Pete Rugolo, Charles Mingus and the Jazz Modes, 1956 to 1959, his own soft-bop quintet) and another pioneer of French horn playing in jazz, **John Graas** (Kernfeld, 1991, V1:538). In the 1950's Graas, according to Gridley (1988:182), composed for and led a band similar to the Miles Davis nonet. He played with Claude Thornhill's band, Gerry Mulligan's tentet, Miles Davis, Shorty Rogers and Stan Kenton.

Many recordings using the horn were made after the mid-1950's by **Willie Ruff** as unaccompanied soloist, also with Gil Evans and Lionel Hampton, and notably with pianist Dwike Mitchell in a duo.

Bandleaders such as Miles Davis (nonet, 1948 to 1950), Dizzy Gillespie, Stanley Turrentine, Maynard Ferguson, Carla Bley and Benny Golson (1964) have occasionally employed the horn (Kernfeld, V1:538/9).

More recently **Vincent Chancey** has played the French horn in Carla Bley's ensemble (Berendt, 1982:295). **Maynard Ferguson** switches from trumpet to French horn very easily (Gridley:349). In the 1980's horn players like **Tom Varner** and **Peter Gordon** have been among the increasing number who, particularly in New York and in the small-group setting, have become attracted to jazz (Kernfeld, V1:539).

The horn and electronics are cleverly combined in a saxophone wind instrument that controls a synthesiser, namely the Lyricon (refer p. 656). Its players include **Michal Urbaniak**, **Tom Scott**, **Sonny Rollins** and **Wayne Shorter** (Berendt:295).

An instrument that does not occur as often in jazz as the French or orchestral horn (in fact it appears to be quite rare), is the oboe, a member of the woodwind family.

6.4.7.5 The oboe
(Appendix B, Transparency 19)

This double-reed instrument has a general compass extending from the B^{b} below middle C to more or less the third A above middle C - its basic scale begins on middle C. It consists of a narrow, conical bore that ends in a moderately flared bell (Kernfeld, 1991, V2:263). It makes use of the Boehm keywork system. Instruments can vary considerably in tibre, mainly as a result of variations in reed and bore size. Variations in timbre and expression can also be obtained by phrasing. Jazz fingering techniques are the same as in classical playing. The oboe is rather difficult to play fast and in tune. It has a brilliant, cutting tone (Fordham, 1993:68/9). This (reedy) sound is, in the opinion of the Diagram Group (1976:50), best heard in fast, staccato passages or in plaintive melodies.

Several larger versions exist, such as the tenor member of the family, the English horn (*cor anglais*), which is pitched in F (a fifth below the oboe) and is distinguished by its bulb-shaped bell.

Numerous types of non-Western oboes have also found favour among jazz musicians, notably the South Indian *nāgasvaram* (refer p. 688) and the Arabian *zūrnā* (Kernfeld, V2:263).

The use of the instrument in the history of jazz, albeit infrequently, can now be discussed.

6.4.7.5.1 The use of the oboe as additional instrument in jazz

Prompted by the influence of symphonic jazz, the oboe was used for the first time in jazz in the 1920's. It was included by Don Redman in his arrangement of "Shanghai Shuffle" (1924), recorded by Fletcher Henderson. Paul Whiteman's orchestra included parts written for oboe. In 1939 Alec Wilder composed a series of light, jazz-like octets, which included parts for oboe. From the same year **Mitch Miller**, as a member of Wilder's orchestra, accompanied Mildred Bailey on oboe and English horn on recordings of Wilder's songs. The oboe was also included in jazz-flavoured

chamber pieces recorded by George Barnes's octet. Overall the oboe played from written parts and was regarded as a section member without the opportunity to improvise or play solos.

It was only during the 1950's when classical compositional forms and orchestral instrumentation were being explored by jazz players, that the oboe was first used for improvisations and as a solo voice. In the 1950's tenor saxophonist **Bob Cooper** played the oboe and English horn on several of his cool-jazz and West Coast jazz recordings. Later that decade **Yusef Lateef** added the oboe, which he played with a rich tone and blues-like style, to the other wind instruments he played (Kernfeld, 1991, V2:263). According to Porter *et al.* (1993:369) he played the blues on oboe. The track "In the Evening", from the album "The Complete Yusef Lateef" (1967), displays his playing on the oboe.

An oboe solo is played by **Marshall Allen** on "Thither and Yon" from Sun Ra's album "Cosmic Tones for Mental Therapy" (1963) (Kernfeld, V2:263). Allen performed highly imaginative oboe solos while with Sun Ra (Gridley, 1988:272).

In addition to soprano saxophone and other wind instruments, the expressive **Paul McCandless** (who came to prominence in the group Oregon, formed in 1970) played oboe and English horn, for his playing of which he was highly regarded. Although Oregon's repertoire may not always be regarded as jazz, McCandless's solos (heard on the album "Together", 1976) were influenced by the soprano saxophone playing of John Coltrane and the Indian *nāgasvaram*. Besides McCandless, **Charlie Mariano** also synthesised Coltrane's style with ethnic traditions.

In jazz-rock the oboe was used, in the form of the English horn, by, among others, **Andrew White** in a solo on "Unknown Soldier" (1971), from Weather Report's album "I Sing the Body Electric" (1971 to 1972) (Kernfeld, V2:263). The Art Ensemble of Chicago occasionally used the oboe, where it was played by **Joseph Jarman** (Gridley:275). A related instrument, the musette, was played by tenor saxophonist **Dewey Redman** (Kernfeld, V2:263).

The last woodwind instrument (to be discussed) that was occasionally included in jazz instrumentation as an additional instrument, is the bassoon.

6.4.7.6 The bassoon
(Appendix B, Transparency 20)

Consisting of a conical, wooden bore that doubles back on itself, this double-reed instrument has a fairly wide compass, generally from the third B$^{\flat}$ below middle C to the second E above middle C (Kernfeld, 1991, V1:81). Its highly expressive tone-colour (timbre) varies greatly from the lower end - richly sonorous, mellow (woody) - to the upper register where it is wistful and plaintive. The instrument is difficult and awkward to play, especially with fast phrasing. The keywork is complex. The bassoon's use in jazz is therefore somewhat restricted (Fordham, 1993:68/9).

A related instrument, the double bassoon or contrabassoon, is a larger version of the bassoon and sounds an octave lower (Kernfeld, V1:81). Its tone is rich and gentle (Diagram Group, 1976:53).

With this background the use of the instrument in jazz will now be discussed.

6.4.7.6.1 The use of the bassoon as additional instrument in jazz

As in the case of the oboe, the influence of symphonic jazz was again the catalyst for the first appearance, in the 1920's, of the bassoon in jazz. Even though it appeared this early, it was rarely used in jazz. Paul Whiteman's orchestra recorded an arrangement of "Sweet Sue" (1928) that includes a written bassoon part. Saxophonists **Frankie Trumbauer** and **Red Mayer** doubled on the bassoon in Whiteman's band, and Trumbauer can be heard on the recording of "Runnin' Ragged (Bamboozlin' the Bassoon)" (1929) by Joe Venuti. Clarinettist and saxophonist **Garvin Bushell** played bassoon in 1928 with Fats Waller and the Louisiana Sugar Babes, and double bassoon in 1961 with John Coltrane on "India", from "The Other Village Vanguard Tapes".

Between 1930 and the 1950's the bassoon was used even less. Musicians such as **Errol Buddle** (in the Australian Jazz Quartet and Quintet and heard on the quintet's album "At the Varsity Drag", 1956) and **Bob Cooper**, members of the West Coast jazz and cool-jazz movements, again began using it during this time. A pioneer in the opening of jazz to non-Western cultures and traditions, **Yusef Lateef** included a bassoon in his ensemble. The instrument is played by **Josea Taylor** on Lateef's "The Centaur and the Phoenix" (1960) and by Lateef himself on the 1963 album "Jazz Round the World". Notable jazz bassoon solos were recorded in the late 1960's by **Daniel Jones** (with Roland Kirk on "Left and Right", 1968) and by **Karl Porter** (on "Laws' Cause", 1968, with Hubert Laws and Chick Corea) (Kernfeld, 1991, V1:81).

Joseph Jarman played the instrument in the Art Ensemble of Chicago (Gridley, 1988:275). Saxophonist **Illinois Jacquet** used the bassoon in the 1960's and 1970's, producing a rich sound in a blues-like style. Saxophonist **Frank Tiberi** (who joined Woody Herman's band in 1969) performed on it with great success during the 1970's (he can be heard on "Woody and Friends", recorded at the Monterey Jazz Festival in 1979) (Kernfeld, V1:81). **Lindsay Cooper** plays free improvised and mixed-genre music (Fordham, 1993:68).

While these musicians regarded the bassoon as their secondary or doubling instrument, some, like the free-jazz player **Karen Borca**, used it exclusively. Known for her work with Jimmy Lyons, her playing can be heard on, in particular, "Wee Sneezawee" (1983) (Kernfeld, V1:81).

Moving from miscellaneous blown instruments to miscellaneous string instruments used in jazz, namely the cello.

6.4.7.7 The cello
(Appendix B, Transparency 21)

Similar in shape and build to the violin, the cello (violoncello) has a wooden body and four strings, tuned C-G-D-A (the second C and G below middle C and the D and A below middle C). The strings can either be bowed (arco) or plucked (pizzicato)

(Kernfeld, 1991, V2:582). It has a compass of the second C below middle C to the second E above (Fordham, 1993:84).

The cello has a retractable spike for resting on the floor (Diagram Group, 1976:213). When plucked it replicates the role of the double bass, but with a more penetrating sound and faster action. Though some specialist cellists have appeared in free music, the cello is mostly a doubling instrument for bassists. This versatile and expressive instrument lends contrast to unaccompanied solos and facilitates the playing of complex bass parts (Fordham:84/5).

Against this background the instrument's use in jazz can now be determined.

6.4.7.7.1 The use of the cello as additional instrument in jazz

Although present in 1925 in Erskine Tate's Vendome Orchestra, the cello was far from being an important instrument in early jazz. It was only when some bassists of the bop era employed it as their doubling or secondary instrument that it was used with any frequency in jazz. There were some advantages involved in playing the cello in jazz. With its higher register it stood out more clearly above accompaniments than the double bass. Fast bop melodies could be executed more easily on the cello than on the bass due to the smaller size of the instrument. This resulted in fewer changes of hand position when playing a given passage (Kernfeld, V2:582). For the same reason fast bop bass lines were played on it (Fordham:84).

The first players of the cello as jazz instrument were **Harry Babasin** in 1947 (he recorded pizzicato solos with Dodo Marmarosa), and **Oscar Pettiford** in the early to mid-1950's (Kernfeld, V2:582). According to Berendt (1982:259) Pettiford established the instrument in jazz. Other bassists who from time to time doubled on the cello included **Doug Watkins**, **Ray Brown** and, later, **Peter Warren** and **Ron Carter**.

Between 1955 and 1962 the cello appears to have become more important as an autonomous instrument (at the time **Fred Katz** and after him **Nat Gershman** were in Chico Hamilton's quintet, playing West Coast jazz).

In the second half of the 1960's the cello gained recognition as an independent solo jazz instrument in bop-derived styles, in fusion styles of jazz improvisation with classical and ethnic music and, above all, in free jazz (Kernfeld, 1991, V2:582). It is used creatively in adventurous blends of jazz and non-jazz styles, in particular in free improvised music where it is usually used as a textural instrument (Fordham, 1993:84/5).

The instrument's full potential in modern jazz was realised by **Abdul Wadud** and **David Darling**. Wadud recorded with players from the Association for the Advancement of Creative Musicians and had a great talent for improvisation and a strong jazz feeling. Darling did a lot of overdubbing and aestheticised and romanticised sounds.

Other jazz cellists included the outstanding modern mainstream player from France, **Jean-Charles Capon**, free-jazz players **Tristan Honsinger**, **David Eyges** (with Cecil McBee and Byard Lancaster with whom he made cello-sax duo recordings) and **Irène Aebi** (with Steve Lacy). There were also **Kent Carter** (Berendt, 1982:296,259), **David Baker**, **Diedre Murray** (with Hannibal Peterson), the group **Directions in Jazz** (led by Bill Le Sage) and **Eberhard Weber** who doubled on the instrument during the 1970's (Kernfeld, V2:582).

In today's jazz the cello has become an autonomous solo instrument (Berendt:259), even though it still seems to be less commonly used in jazz than the violin (Fordham:85).

The last jazz instruments to be discussed are those borrowed from other cultures.

6.4.7.8 Instruments from other cultures

When jazz was opened up to other musical cultures, "exotic" instruments became available with which jazz music was enriched. Jazz musicians who used these instruments included **Don Cherry** who used instruments from Africa, Tibet, India, Lapland, China and elsewhere (Berendt:296). He learned to play, for example, an African harp, an African xylophone and a variety of flutes (Porter *et al.*, 1993:407).

Han Bennink used a giant Tibetan Alpine horn, the *dhung*. **Collin Walcott, Bill Plummer** and others have performed on the Indian sitar (Berendt, 1982:296).

Charlie Mariano studied an oboe-like instrument from the South Indian classical repertoire, the double-reeded, fierce-sounding *nāgasvaram* (or *nāgaswaram*) (Fordham, 1993:68). **John McLaughlin** performed on an Indian seven-string instrument (four playing and three accompanying strings) known as the *vina* (Gridley, 1988:326). The *kora*, a plucked, lyrical traditional West African instrument is played by **Tunde Jegede**. He combines the African tradition with jazz and Western classical music (Fordham:85).

Among these, one of the most interesting players is **Stephen Micus** who commands a wide variety of different instruments, all of which he studied intensively and plays with an internationalisation of spirituality and tradition (Berendt:296).

6.5 CONCLUSION

In Chapter 6 a study has been made of the musical instruments which may form part of jazz instrumentation. Granted, there are other examples than those mentioned, but they appear to be few and not always of great significance.

This chapter has been divided into, in the first place the basic frontline instruments, in the second place the basic rhythm-section instruments and in the third place (the most important and probably most used) additional instruments, which occasionally may be included in either the frontline or the rhythm section. They were all discussed more or less along the lines of a general introduction dealing with a description of the instrument and its sound (and range), some playing techniques and, where applicable, sometimes other members of the (instrumental) family. This was followed by a discussion of the use of the particular instrument throughout the history of jazz, including the musicians who performed on the instrument.

With jazz instruments as the subject matter for Chapter 6, it is now only natural for Chapter 7 to deal with the formal structures, both large and small, within which these instruments are featured, namely the large and small instrumental jazz groups.

CHAPTER 7

INSTRUMENTAL JAZZ GROUPS

7.1 INTRODUCTION

Instrumental jazz groups can usually be divided into one of two basic types, namely larger groups ("big bands") and smaller groups ("combos", derived from "combinations"). Jazz groups will be dealt with in the following manner, namely with regard to:

* definitions
* instrumentation
* personnel, and
* the historical development of the big band and the combo.

7.2 DEFINITIONS

In the opinion of Berendt (1982:349) jazz was a music of small ensembles (a combo music) long before the word "combo" existed. The word only came into being when it became necessary to distinguish between big bands and small groups, which according to Sadie (1987, V1:139), has been since about 1935. A combo is therefore a small group of up to seven or eight (usually a maximum of five) players. In the opinion of Kernfeld (1991, V1:57) a combo may include up to nine musicians.

The word "band" is thought to have originated from the Latin *bandum*, meaning "banner" (Sadie, V1:120); also "crowd" or "company". While it can mean different kinds of instrumental ensembles or groups, "band" is generally used for larger groups[1] (Kernfeld, V1:57).

[1] Larger groups have also been referred to as "orchestra" or "dance band" and "big band". The term "stage band", favoured in American schools, is synonymous for "big band". However, "dance band" or "orchestra" may also be used to describe a smaller group (Kernfeld, 1991, V1:57).

In some kinds of bands the term "band" is derived from the instrumentation and indicates a group of related instruments, for example, brass band, string band, washboard band and jug band (Sadie, 1987, V1:120). Others are associated with particular types of jazz or places. "Spasm" band refers to an ensemble made up of home-made instruments.

Bands can also be named after a style, for example, "swing" band. The words "Jazz Band" were often included in the names of bands playing traditional or Dixieland music and which consisted of between five and eight players (Kernfeld, 1991, V1:57). The function of a band can also be a factor in determining its name, for example, the dance band (Sadie, V1:120).

It seems that the music played by larger groups is, for the most part, previously arranged; that is, either played from written scores or worked out in advance at rehearsal and then memorised. The music performed by smaller groups is usually mostly improvised. The number of melody instruments in the group generally form the determining factor.

It would appear that groups of more than three or four instruments must play arranged parts, as only instrumental groups of four or less can successfully improvise together. The statement seems invalid when considering the small groups of early twentieth-century New Orleans (such as those of Jelly Roll Morton, refer p. 194, and Louis Armstrong). They played improvised music but in fact worked out in advance a large part of each piece.

This happened in some small groups of later years as well, for example, Artie Shaw's Gramercy Five. In a similar manner, as many as twenty instruments are allowed to improvise together in some large avant-garde bands, such as those of Sun Ra.

Generally, however, bands with four or more melody instruments will play largely arranged music, while the music of groups containing three or four melody instruments is mostly improvised (Kernfeld, V1:57).

Now that there is more clarity on the different instrumental groups, it is necessary to become more acquainted with the instrumentation of the groups.

7.3 INSTRUMENTATION

There is no such thing as a standard jazz band. Through the years, in order to suit the musical demands of the jazz style surrounding it, characteristic instrumental formations developed[2] (Sadie, 1987, V1:139). Out of these certain important groupings emerged.

A principle common to all groupings, and an integral concept of ensembles, is the distinction (in most stylistic periods, except free jazz) between the frontline or melody section (melody) and the rhythm section (accompaniment) (Kernfeld, 1991, V1:57). Despite the many changes to instrumentation and the increasing capabilities of rhythm-section musicians to play the melody line and to improvise, this distinction remains relevant even today (Sadie, V1:139).

With "frontline" (the term comes from the brass-band tradition) is generally meant the wind instruments, namely trumpet or cornet, trombone, and clarinet and (less often) saxophone (Kernfeld, V1:57). Later it included a vibraphone, electric guitar and so forth (Sadie, V1:139). The group may be supplemented by, or one (or more) instrument may be replaced by, a singer or a violin (Kernfeld, V1:57). For example, the Quintet of the Hot Club of France included a violin (played by Stephane Grappelli) in its frontline (Harris, 1953:178/9).

The principle rhythm instruments are generally a piano, guitar or banjo, a bass instrument (a double bass or tuba) and a drum set (Kernfeld, V1:57).

The instrumental composition and growth of the jazz band and combo within jazz styles will now be discussed briefly. The points of discussion are, namely:

* the New Orleans or Dixieland band
* the big band

[2] Connected to this phenomenon was jazz instrumentation's dependence upon the social circumstances surrounding the performance, namely whether it took place indoor or out of doors (Sadie, 1987, V1:140).

* swing and bop combos
* cool and West Coast ensembles, and
* fusion groupings.

When looking at the composition of the (early) **New Orleans or Dixieland band** (refer p. 175), it seems that white musicians in New Orleans had (by 1917) settled on a standard combination of instruments. This consisted of three melody instruments (trumpet or cornet, clarinet and trombone) and two rhythm-section instruments (piano and drums). This combination was used by, among others, the Original Dixieland Jazz Band.

The instrumentation of early black New Orleans ensembles (e.g. those of King Oliver of 1923, Louis Armstrong of 1925 and Jelly Roll Morton of the 1920's) differed slightly. Yet the preference for only a few melody instruments remained. A standard six-piece combination resulted: trumpet or cornet, clarinet, trombone, piano, double bass and drums.

For a period of more or less twenty-five years (from the mid-1920's to about 1950), the jazz ensemble was continuously enlarged (Sadie, 1987, V1:140). Even so, the instrumentation of the **big band** (refer p. 213) has remained basically the same from the 1920's.

A new concept that was integral to the big band was the grouping of instruments into homogeneous "sections", namely brass (trumpets and trombones), reed (saxophones, clarinets and, occasionally, flutes) and rhythm (piano, guitar, double bass [later electric bass guitar] and drums). In passages for the full band, brass and reed sections were counterbalanced. This was interspersed with substantial solos. Basically, one section "answered" the other or punctuated its playing with repetitive riffs (Kernfeld, 1991, V1:57).

Various instrumental combinations had been tried without apparent success. It was Fletcher Henderson and Duke Ellington who, around 1928, established the first big combination: four rhythm instruments, three trumpets and two trombones and three reed-players who doubled on clarinet and all the saxophones.

By 1935 fourteen players were standard. There were four rhythm instruments (a guitar instead of a banjo and a double bass in the place of the earlier brass or reed bass), three trumpets and three trombones (brass section), and a four-piece reed section (Sadie, 1987, V1:141). If need be the trombones could now function autonomously, enabling arrangers to employ thicker harmonic textures and use greater sonorities (Kernfeld, 1991, V1:60). This kind of band was very versatile (e.g. the Duke Ellington-Billy Strayhorn groups). Soloists were drawn from the group. Some groups regularly featured vocalists (Sadie, V1:141).

These numbers grew until, in the late 1940's, as many as five trumpets, four trombones, five saxophones and a rhythm section were used, for example, in the bands of Stan Kenton (his "progressive" bands) and Woody Herman (Kernfeld, V1:57). Variations exist, but this instrumental combination has remained the basis for (most) big-band jazz groups ever since.

The development of **swing and bop combos** began when, from the late 1930's, jazz musicians showed a preference for performing in smaller group settings. One reason for this was the increase in commercialisation and the stereotypical nature of many big-band arrangements. The small groups were mostly drawn from existing big bands, such as those led by Duke Ellington, Count Basie, Benny Goodman and others.

It was from these smaller swing combos that the bop style developed[3] (Sadie, V1:141).

The combination of wind and rhythm instruments (or, in many trios and quartets, a rhythm section on its own), has also remained the basis for the small jazz group (Kernfeld, V1:57). This can be observed in the classic (standardised) bop combo. It usually consisted of a trumpet and a tenor or alto saxophone and a rhythm section (piano, double bass and drums) (Sadie, V1:141).

[3] Being of a strongly improvisational nature, the style did not need a large orchestra to perform it. The rhythm guitar was also rendered obsolete by the complex harmonic explorations and rhythmic interaction of the players (Sadie, 1987, V1:141).

During the 1940's and 1950's numerous bop and hard-bop combos followed this arrangement. Most small avant-garde groups also make use of it, though they may use electronic instead of acoustic instruments.

Cool and West Coast ensembles generally consisted of unusual combinations of instruments. Examples include the various nonets and "tentettes" of Miles Davis and Gerry Mulligan, Jimmy Giuffre's chamber groups and the "pianoless" quartets of Mulligan (they consisted of a baritone saxophone, a bass, drums and a trumpet or valve trombone).

Arranger Gil Evans made use of symphonic wind instruments such as the piccolo, tuba, bassoon and bass clarinet. He even employed the harp. Even though the music of Evans and other cool groups was high in artistic value, their unusual instrumental combinations were not popular among later musicians.

Fusion groupings were (are) characterised by new instrumentation. The entire ensemble was electronically amplified (refer pp. 278/9). Electric piano and bass were used, as were distortion devices such as wah-wah pedals, and echo effects. The electric guitar gained a great degree of importance as a solo voice. Additional percussion instruments (especially from Latin America) were added.. Folk instruments have also been added to the ensemble as a result of the blending of jazz with non-Western music.

The number of players in jazz-rock fusion groups were not fixed and could vary from four (Weather Report) to eight and more (the early 1970's Miles Davis groups) (Sadie, 1987, V1:142).

While instrumentation varied(s) according to the size and style of the group and the period of time in which it has been (or is) active, the various roles of the members of the jazz bands have more or less become standardised for all periods (Kernfeld, 1991, V1:57).

7.4 PERSONNEL

The following roles will be discussed, namely those of a:

* leader
* sideman
* soloist
* lead player
* session (or studio) musician
* chair, and
* substitute.

The **leader** "leads, 'fronts', or organizes a band". Although he may employ a music director on occasion (e.g. Don Redman with Fletcher Henderson in the 1920's), the leader is usually in charge of the band himself. He can front his own band, or employ a so-called "front man". Bands can make use of "guest leaders" (e.g. Louis Armstrong who lent his name to the band of Carroll Dickerson). Groups such as collective ensembles and all-star groups have no leader, while others may have two leaders ("co-leaders").

A **sideman** is any member of the group other than the leader.

A **soloist** is any musician who takes a solo. In a big band only some sidemen act as soloists (the others serve as section players, the players in an instrumental section). In smaller groups all the members will solo (Kernfeld, 1991, V1:57). A principal soloist may perform entirely in a solo capacity, or he may play with the rest of the group.

The **lead player** is the leader of a section. Valued for his technical skill rather than his soloing capability, a lead player plays the highest-pitched lines in his section. He must also see to the correct articulation of lines by other players in his section.

A **session (or studio) musician** works freelance and performs with a group for recording purposes only. It may be a single musician in a band, or the entire group may be made up of such players.

The term "**chair**" refers to any individual player's part within an ensemble.

A **substitute** is any musician who is employed on a short-term or occasional basis to take the place of a regular band member (Kernfeld, 1991, V1:58).

Against this background it is now possible to discuss the historical development of both the big band and the combo.

7.5 THE HISTORICAL DEVELOPMENT OF THE BIG BAND AND THE COMBO[4]

This section will unfold with regard to the following, namely:

* early New Orleans bands
* the dissemination of jazz (bands)
* big bands, and
* combos.

7.5.1 Early New Orleans bands

In the years after 1900 four different kinds of jazz were being played in New Orleans. Four types of bands were concerned with presenting and promoting this music. A clear distinction is not always possible between the groups, as musicians worked in more than one type of group and instrumentation was never firmly fixed (Kernfeld, V1:58). The four types of bands are the following, namely the:

* marching or street band
* small, informal and rough group
* "society" band, and
* more organised band, which formed the model for the earliest jazz bands.

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[4] The vast number of big jazz bands and combos in existence (past and present) make it rather difficult to mention, let alone discuss even the majority of them and still keep the study from becoming too extensive. It should also be kept in mind that many of the bandleaders as well as a number of bands and combos mentioned from here on, have already been discussed to some extent in Chapters 3 and/or 5 and 6. While a small degree of overlapping is inevitable (even permissible), any major re-discussion would be unnecessary and irrelevant. Detailed discussions and "biographical" information will therefore be limited. Cross-references may occasionally be made to relevant pages in Chapters 3 and 5.

The first type of band, the **marching or street band** (refer pp. 86-89), bore a slight resemblance to the large, late nineteenth-century military bands. It is uncertain how much jazz they played, but their early repertoire included ragtime with some blues inflections (Kernfeld, 1991, V1:58) and stock arrangements of marches and other (popular) pieces. They probably learned jazz from small "string bands" (with prominent violin, guitar or string bass), or from smaller, rougher bands like those of **Buddy Bolden** (refer pp. 178/9) or trumpeter **Chris Kelly** (Porter *et al.*, 1993:18,17).

These bands generally consisted of twelve to fourteen players, with the following instruments: trumpets, cornets, trombones, horns, clarinets and drums. Depending upon the availability of players and the place, instruments such as tubas, flutes, piccolos, melophones, *et cetera* may be added (Southern, 1971:342). According to Porter *et al.* (p. 24) brass bands still recorded in the 1940's.

Another type of band, the **small, informal and rough group**, worked mainly in the honky-tonks of the black brothel district. Their repertoire included a few simple tunes such as "Bill Bailey" and "Down in Jungle Town", but for the most part was strongly blues-orientated.

Instrumentation was rather unpredictable. Any combination of up to four (five at the most) melody and rhythm instruments was possible (Kernfeld, V1:58), for example, one or two brass or reed instruments and one or two rhythm instruments (Collier, 1992:1). A group very often consisted only of a guitar (or piano) and a single melody instrument. A snare drum or bass may also be included.

The third type of band was the so-called **"society band"** (or jazz dance band) (Kernfeld, V1:58). In the opinion of Sadie (1987, V1:120) the true dance band flourished between 1920 and 1955. Popular among both black and white New Orleanians, these bands worked at prestigious locations like the gambling rooms on Lake Pontchartrain (which attracted wealthy Whites), and played in the parks on the outskirts of the city (Porter *et al.*:21/2). Examples include the bands led by **John Robichaux** and violinist **Armand J. Piron**. Bands were mainly made up of the better schooled black Creoles, some of whom later became known in the field of jazz (Kernfeld, V1:58). They included Manuel Perez, Lorenzo Tio, Bud Scott, Peter

Bocage, John Lindsay, Steve Lewis, Louis Cottrell and many others (Harris, 1953:81,85).

The repertoire included a good deal of arranged music (for example, of popular songs) for dancing (Kernfeld, 1991, V1:58); also quadrilles, waltzes and, occasionally, blues and rags (Porter *et al.*, 1993:24). These bands usually included a violin and one or two saxophones (Kernfeld, V1:58). According to Porter *et al.* (pp. 22,24) the instrumentation could be, for example, two violins, a clarinet, two cornets, a trombone, string bass and drums (like the 1896 Robichaux band), or trumpets, trombones, clarinets, occasionally saxophones, violins, guitars and string basses. Piron's band with which he recorded in 1923 included a violin, trumpet, trombone, clarinet, piano and drums (Harris:88).

The fourth type of band was a **more organised band, which**, in the opinion of Kernfeld (V1:58), **formed the model for the earliest jazz bands**. Generally employing the better Blacks and black Creoles, these bands played mainly for dances, picnics and on advertising wagons. They included such groups as the **Eagle Band**, the **Imperial Orchestra**, **Bunk Johnson's Original Superior Orchestra**, and the groups led by Buddy Bolden, **Kid Ory**, **King Oliver** and many others.

Instrumentation varied, but the basic instrumentation seems to have been a violin, cornet, clarinet, trombone, guitar, double bass and a drum set consisting of snare and bass drums.

Before moving on to the dissemination of jazz (from New Orleans), a few other groups, which played a role in the (pre-history and) early history of jazz, need to be mentioned. A number of white (jazz) groups, many of them under the leadership of **Papa Jack Laine**, developed almost parallel with black dance bands (Kernfeld, V1:58). Laine, who according to Tirro (1977:154) was a disciple of Buddy Bolden, led the Reliance Brass Band. It was later renamed **Jack Laine's Ragtime Band**. Instrumentation included a cornet, (valve) trombone and clarinet. Laine himself played alto saxophone and, occasionally, drums. A violin, string bass and guitar may be added for dances (Harris:71).

Some of the players in these early groups included Larry Shields, Nick La Rocca, Leon Roppolo, the Brunies brothers (Kernfeld, 1991, V1:58) and Alcide "Yellow" Nuñez. Many of them later became famous as recording jazz artists (Tirro, 1977:151).

Groups that contained elements of what was later to become jazz included the bands of, among others, **James Reese Europe** and **W.C. Handy**[5]. It would seem that recordings such as theirs suggested the way the new music was developing. A distinction could now be made between ragtime (of which they played a lot) and jazz. Jelly Roll Morton suggested that ragtime was a form of music, a separate group of pieces, but that jazz was more an *approach* to music and could be applied to any piece.

It was not until 1917, when it was first recorded, that (true) jazz became a national (and international) force (Porter *et al.*, 1993:27/8). Connected to this (perhaps a contributing factor) was the dissemination of jazz (bands), from New Orleans in particular[6], to other American cities, mainly Chicago and New York.

7.5.2 The dissemination of jazz (bands)

According to Collier (1992:2) jazz had been spreading out from New Orleans as early as 1910. The impact of the earliest bands moving out of New Orleans, however, appears to have been limited (Kernfeld, V1:58).

Bands (and individual musicians) moved out of New Orleans for several reasons. Black music was slowly spreading north as New Orleans groups were hired to play on the steamboats. The closing down of Storyville in 1917 speeded up this dispersal (though it did not cause it) (Porter *et al.*:26). Jazz musicians had to look elsewhere for work. While some stayed on in New Orleans, many moved to Chicago and New

[5] Though most of these bands had little to offer in terms of straightforward jazz, they did help to create a musical climate that was conducive to the development of the big band as a norm in jazz. They more or less prepared the public for what was to follow (McCarthy, 1974a:16).

[6] In some cities the same kind of music was being played during the early part of the century, but New Orleans was the major centre for the development (and dissemination) of jazz (Berendt, 1982:8).

York (Tirro, 1977:86). Another incentive for the move was the higher pay scale in places such as Chicago, New York and San Francisco (Collier, 1992:6).

During the 1920's the majority of the recording studios and radio stations were headquartered in New York and Chicago. Steady employment could also be found in the numerous dancehalls and cabarets (Tirro:207).

From more or less 1916 Chicago came to be regarded as the centre of jazz (Collier:6). It was also from around that time that the migration of jazz players to the city really got under way, a pattern that was sustained over the next ten years (McCarthy, 1974a:20).

The white bands of New Orleanians trombonist Tom Brown (**Tom Brown's Dixieland Band**) and drummer Johnny Stein (**Stein's Dixie Jass Band**, refer p. 182) arrived in Chicago in 1915 and 1916 respectively, and apparently attracted a great deal of attention in the city's cabarets (Kernfeld, 1991, V1:58). Brown was the first white player to bring New Orleans jazz (a Dixieland band) to Chicago (Tirro:178).

Stein's band at the time consisted of cornettist Nick La Rocca, trombonist Eddie Edwards, clarinettist Alcide Nuñez and Stein on drums. Later in 1916 Stein was replaced by Tony Sbarbaro and Larry Shields replaced Nuñez (Porter *et al.*, 1993:29). According to Chase (1995:474) pianist Henry Ragas was part of the new group. This was now a co-operative, profit sharing organisation, with La Rocca as the designated music leader (Tirro:175).

The band moved to New York early the following year, using the name the Original Dixieland Jass Band, where they opened at the famous Reisenweber's Restaurant in Manhattan. They changed their name to the **Original Dixieland Jazz Band** (ODJB, refer pp. 182/3) when they recorded their best-selling records "Livery Stable Blues" and "Dixie[land] Jass Band One Step" in February of 1917 (Porter *et al.*:30). Other early works include "At the Jazz Band Ball", "Fidgety Feet", "Clarinet Marmalade" (or "Clarinet Marmalade Blues") and "Tiger Rag" (all 1918) (Collier:2,4). Their repertoire consisted mainly of early dance music and ragtime played in the jazz idiom.

They did not have outstanding soloists, but La Rocca, Shields and Edwards were sound, skilled players (Tirro, 1977:167). Their success made them a model for other jazz ensembles of the time (Kernfeld, 1991, V1:60).

The ODJB travelled to Europe in 1919 and according to Tirro (p. 179) underwent some personnel changes during that time. They disbanded at the beginning of 1925 (Porter *et al.*, 1993:31). Nick La Rocca reformed the group in 1936 when they recorded some of their earlier hits (Tirro:168). This group consisted of La Rocca, Shields, Edwards, Sbarbaro and J. Russell Robinson on piano (Collier, 1992:5).

Another important early white group in the ODJB vein was **The Louisiana Five**, led by the ex-ODJB clarinettist Alide Nuñez (Porter *et al.*:31). According to Tirro (p. 178) the other musicians had been members of the Tom Brown band from Chicago. The Louisiana Five was formed sometime before 1919. They recorded, among others, "A Good Man is Hard to Find" (1918), which was very popular among jazz bands, and "Church Street Sobbin' Blues" (1919), their most satisfying piece.

Another ODJB imitation, the **Original New Orleans Jazz Band** was active (in New York) in the late 1910's. They recorded the Dixieland classic "Ja Da" and featured Jimmy Durante on piano (Porter *et al.*:31/2). Other band members were Johnny Stein, Achille Bacquet, Frank Christian and Frank L'Hotag (Tirro:177).

In the opinion of McCarthy (1974a:20) the biggest single event in the early jazz history of Chicago was the arrival of King Oliver in 1918. Four years later **King Oliver's Creole Jazz Band** (refer pp. 189-191) opened at the Lincoln Gardens in Chicago. This group is said to have reflected the best of the New Orleans style in Chicago (Gridley, 1988:59).

Although the group's personnel changed over time, many of the recordings were made with cornettists Oliver and Louis Armstrong (whom Oliver had added in 1922), trombonist Honoré Dutrey, clarinettist Johnny Dodds, drummer Baby Dodds, banjoist Bill Johnson, pianist Lil Hardin and, occasionally, various saxophone players. Other banjoists used were Bud Scott and Johnny St. Cyr and clarinettists included Jimmy Noone (Collier:10,12/3). This band made musical history. It was an inspirational

force and had an immediate and profound impact on other (black and white) musicians.

Oliver's Creole Jazz Band recorded rags, stomps, blues, marches and, occasionally, a popular tune (Porter *et al.*, 1993:40/1,44). All the recordings of the important early band were made in 1923 (Collier, 1992:10). These include "Just Gone", "Canal Street Blues" (at the time the hardest swinging piece ever recorded) and "Weather Bird Rag", notable for the variety of its breaks (Porter *et al.*:41). The striking "Chimes Blues" and "Froggie Moore" contain Louis Armstrong's first two recorded solos. Duet breaks (featuring the two cornets) are featured in "Snake Rag".

"Dippermouth Blues" (known in some later versions as "Sugar Foot Stomp") is the band's most famous piece. It was a solo feature for Oliver, in which he used mutes (Collier:11). According to Tirro (1977:163) the series of 1923 recordings represents the state of the art of black jazz at the time.

Another typical New Orleans group, yet one that was more distinctive than (and superior to) the ODJB, was the **New Orleans Rhythm Kings** (NORK, refer pp. 196/7) (Porter *et al.*:32). Jazz historians generally assume that it was influenced to a great extent by black New Orleans bands, particularly by King Oliver's Creole Jazz Band (Collier:7).

According to Steiner (1974:150) the original band members consisted of New Orleanians and Midwesterners. They were cornettist Paul Mares, trombonist George Brunies, clarinettist John Provenzano, saxophonist Jack Pettis, pianist Elmer Schoebel, banjoist Lou (Louis) Black, bassist Arnold "Deacon" Loyocano and drummer Frank Snyder. Leon Roppolo soon replaced Provenzano and Steve Brown took over the bass chair. Personnel shifts occurred throughout the brief career of the band as saxophonists and rhythm-section members changed. Pianists Mel Stitzel and Kyle Pierce and drummer Ben Pollack were at one time members of the group. However, Mares, Brunies and Roppolo remained the key figures (Collier:6,8).

The NORK first recorded as the Friar's Society Orchestra in Chicago in 1922. They recorded again in 1923, this time using the name the New Orleans Rhythm Kings and

with a different line-up. Their recordings made during these sessions have been incorporated into the repertoires of numerous Dixieland groups. Popular numbers include "Farewell Blues", "Bugle Call Blues" (also known as "Bugle Call Rag"), the pleasingly relaxed "Tin Roof Blues" and the light, lively swinging "Panama" (Porter *et al.*, 1993:32).

By far the most successful imitator of the ODJB was the New York group, the **Original Memphis Five**. (This was primarily a recording band, which also recorded under several pseudonyms.) Despite frequent personnel shifts, the group existed around cornettist Phil Napoleon, clarinettist Jimmy Lytell, trombonist Miff Mole or Charlie Panelli, drummer Jack Roth and pianist Frank Signorelli. Other musicians, such as pianist and comic Jimmy Durante, drummer Ray Bauduc, Red Nichols and Tommy and Jimmy Dorsey, occasionally recorded with them.

Apparently the Original Memphis Five was influenced more by white groups (e.g. the NORK and groups including Bix Beiderbecke) than by black New Orleans bands (e.g. King Oliver's). Their style is drier, lighter and more controlled, with more precise intonation. They broke away from the rapid terminal vibrato favoured by New Orleans players, heard on "Who's Sorry Now?" (1923). Towards their later recordings ("Off to Buffalo", 1926) the group displayed a hotter, less carefully worked-out style. On "I've Got a Song for Sale" (1923) trombonist Miff Mole has a lighter, clearer approach, which sounds more modern and advanced than the older Dixieland style.

The recorded output of the Original Memphis Five totalled more or less four hundred records. They were quite popular with jazz fans and the dance-band audience and became one of the most generally influential jazz groups of the time (Collier, 1992:17/8).

Two other significant early bandleaders were New Orleanians **Johnny Dodds** (refer p. 195) and **Jimmy Noone**. Both led bands in Chicago.

After leaving King Oliver and the Creole Jazz Band, Johnny Dodds took over the leadership of a band at Kelly's Stables. This he led for six years. From 1926 to 1929

Dodds made a number of recordings under his own name. Some of these were with his **Black Bottom Stompers** (Collier, 1992:34). According to Collier (pp. 35/6) this group consisted of George Mitchell and Natty Dominique, cornets; John Thomas, trombone; Johnny Dodds, clarinet; Charlie Alexander, piano; Bud Scott, banjo; and Baby Dodds, drums. They recorded, among other pieces, "Come on and Stomp, Stomp, Stomp", "After You've Gone" and "Joe Turner Blues" (all in 1927). It would appear that Dodds never played with more than the traditional seven-piece New Orleans ensemble (Harris, 1953:112).

The series of recordings that gave Jimmy Noone his place in jazz history was made in 1928, with a band he was leading at the Apex Club. The **Apex Club Orchestra** was made up of Jimmy Noone, clarinet; Joe Poston, clarinet and alto saxophone; Earl Hines, piano; Bud Scott, banjo; and Johnny Wells, drums. Works recorded include "Four or Five Times", the very good "Sweet Sue - Just You", "A Monday Date" and "I Know That You Know", probably the best known cut of the series (Collier:38/9). Like Johnny Dodds, Noone preferred working with a small band, and often without a trumpet (Harris:114).

As can be deduced from these and the numerous other bands performing in the city during the 1920's, it is obvious that Chicago was the centre for a very active jazz scene. There were the transplanted black New Orleans musicians such as King Oliver, the transplanted white jazz musicians such as the New Orleans Rhythm Kings and another group of young white musicians, which was influenced by the aforementioned two groups. Many of them were native Chicagoans. The core of this group became known as the **Austin High Gang**, their members having (almost) all attended Chicago's Austin High School (Gridley, 1988:59).

According to Tirro (1977:206) the Austin High Gang was formed (sometime before 1926) by cornettist Jimmy McPartland, his brother banjoist Dick McPartland, clarinettist Frank Teschemacher, tenor saxophonist Bud Freeman, drummer Dave Tough and, later, also trombonist Floyd O'Brien. Their ensemble modelled itself after the New Orleans Rhythm Kings and produced a sound that exemplified the Chicago style.

An old 1926 photograph shows the group consisting of Frank Teschemacher and Bud Freeman, saxophones; Jimmy McPartland, trumpet; Floyd O'Brien, trombone; Dave North, piano; Dick McPartland, banjo; Jim Lanigan, bass; and Dave Tough, drums (Tirro, 1977:207). They soon attracted like-minded youngsters such as clarinettist Benny Goodman, pianist Joe Sullivan and drummer Gene Krupa as well as players from outside of Chicago, among them clarinettist Pee Wee Russell, cornettist Wild Bill Davison, drummer George Wettling and banjoist Eddie Condon, who later became the catalyst for the group (Collier, 1992:52).

Another early white jazz group that modelled itself loosely after the New Orleans Rhythm Kings was the **Wolverines**. Formed in 1923 and based in Chicago, it consisted of Bix Beiderbecke, cornet; Al Gandee, soon replaced by George Brunies, trombone; Jimmy Hartwell, clarinet; George Johnson, tenor saxophone; Dick Voynow, piano; Bob Gillette, banjo; Min Leibrook, tuba; and Vic Moore, drums. Its recordings include "Jazz Me Blues", "Riverboat Shuffle" (1924) (Larkin, 1992:437) and "Copenhagen" (1924) (Porter *et al.*, 1993:76). These and other records sold well and were a big influence on (particularly white) jazz musicians. After some personnel changes the group recorded again with Jimmy McPartland on cornet.

A band named the **Original Wolverines** and led by McPartland made some recordings between 1927 and 1929. Voynow and Moore were the only members remaining from the original group. By 1930 it had disbanded (Larkin:437).

The early jazz groups discussed so far all contributed, whether directly or indirectly, towards the development of subsequent jazz ensembles. However, it cannot be said with certainty that any one (or group) of them was the immediate predecessor of, or was responsible for the development of specifically big bands or combos.

The formation of the big jazz band and the jazz combo was a leisurely process. As Berendt (1982:349) states, *all* jazz was initially a music of small ensembles. Any early jazz group was automatically a "combo", or small ensemble. In order to determine the history of the true jazz combo (in the manner in which the word or concept is understood today), a selective principle is necessary (more about this later, refer p. 788). The history of the big band is written somewhat differently.

7.5.3 Big bands

It is not clear exactly where big bands began. New Orleans jazz turned to big-band jazz almost in the wink of an eye. Traces of big-band jazz can be found in some pieces of a few early groups (such as "The Chant" by Jelly Roll Morton's Red Hot Peppers, 1926) that normally played only pure New Orleans jazz. The transition was certainly very fluid. This can clearly be seen in the case of Fletcher Henderson, with whom the real history of big-band jazz begins (refer pp. 714-716) (Berendt, 1982:323).

In order to try and determine the historical evolution of the big jazz band, the study will unfold further in the following manner, namely with regard to:

* the pioneers and pre-swing-era bands
* the swing era: trendsetters and big names
* bebop bands
* cool-jazz and hard-bop bands
* big bands in the 1960's (and beyond), and
* fusion bands.

7.5.3.1 The pioneers and pre-swing-era bands

A number of pioneer big-band leaders who were active in Chicago and New York (and elsewhere) in the (early) 1920's need to be mentioned. Theirs may not yet have been true jazz big bands (when compared with what Fletcher Henderson, Duke Ellington and others were, and would be, doing), but they certainly helped in preparing the way, with regard to acceptance among the public and other jazz musicians, for the big-band concept and sound. Regardless of their excellence or mediocrity, they all contributed towards making the big-band era a popular success.

Pioneer big-band leaders in Chicago included **Charles Elgar**, **Erskine Tate**, **Charles "Doc" Cooke**, **Carroll Dickerson** and **Clarence Jones**. By 1920 Cooke was the only one not yet leading a big band. Elgar, Tate and Cooke were very prominent figures in Chicago during the 1920's. All three were classically trained.

Violinist Charles Elgar left New Orleans for Chicago in 1913, securing a job at the Arsonia Café in the city in 1915. He was joined there by trombonists George Filhe and Eddie Atkins, cornettist Manuel Perez, clarinettist Lorenzo Tio, Jr. and drummer Louis Cottrell, all from New Orleans (McCarthy, 1974a:20). Elgar secured lengthy residencies at a number of venues, mostly in Chicago. His 1922 band included the popular trumpeter Joe Suttler (sometimes spelled Sudler), clarinettist and violinist Darnell Howard, clarinettist Clifford King and saxophonist Jerome "Don" Pasquall.

In 1923 James P. Johnson took over the musical direction of Elgar's current band, after which time it became part of the musical show "Plantation" Days. Suttler, trombonists Bert Hall and Harry Swift and bassist Wellman Braud were part of this group. From the 1930's Elgar's involvement shifted from bandleading to teaching.

The Elgar band recorded only once, in 1926. "Nightmare" and "Brotherly Love" are both good and interesting recordings, with a well-handled balance between ensemble and solo parts. Rhythmically these recordings are advanced for the period.

Violinist Erskine Tate, led his **Vendome Symphony Orchestra** at the Vendome Theatre from 1919 to 1928. In time, this nine-piece unit doubled in size. From 1928 he led bands at a variety of theatres and ballrooms, usually with a line-up of twelve players. Many jazz musicians, the most famous of which is probably Louis Armstrong, doubled with him and after the final show each night went on to play (jam) at nightclubs (McCarthy:21).

In 1921 Tate's personnel at the Vendome consisted of himself on violin and banjo, trumpeter James Tate, trombonist Fayette Williams, clarinettist and soprano saxophonist Alvin "Angelo" Fernandez, sopranoist Joseph McCutchon, altoist Raymond Whitsett, altoist and baritonist Norvell Morton, bass saxophonist Harry Johnson, pianist Adrian Robinson, brass bassist John Hare, banjoist Walter Dyett and drummer Jimmy Bertrand. Clarinettist Buster Bailey also played in this group.

In 1929 his personnel at the Metropolitan Theatre consisted of himself, Bob Shoffner and James Tate, trumpets; Lewis Taylor, trombone; Vance Dixon and Omer Simeon, alto saxophones and clarinets; Kenneth Anderson, tenor sax; Jerome Carrington,

piano; Quinn Wilson, brass bass; and Walter Bishop, drums. Erskine Tate's groups from the early 1930's onward are not well documented, but personnel changes appear to have been frequent.

Despite his more than twenty years of bandleading, Tate's recorded output included only four titles. The first two, "Cutie Blues" and "Chinaman Blues", were recorded in 1923 with a smaller personnel (James Tate, Freddie Keppard, Williams, Fernandez, Bailey, Morton, Robinson, Bertrand and Erskine Tate). Consisting for the most part of ensemble passages interspersed with breaks, they are valued for the strong lead work of Keppard and his breaks on "Chinaman Blues".

Tate's second and final recording date took place in 1926. His twelve-man line-up consisted of Louis Armstrong and James Tate, trumpets; Williams, trombone; Fernandez, clarinet; Stump Evans, alto and baritone saxophones; Morton, tenor sax; an unknown alto saxophonist; Teddy Weatherford and unknown, piano; Frank Ethridge, banjo; Hare, brass bass; and Bertrand, drums. The solos and strong ensemble playing of Armstrong dominates the spirited performances of "Static Strut" and "Stomp Off, Let's Go" (McCarthy, 1974a:22).

Composer-arranger Charles "Doc" Cooke, who moved to Chicago from Detroit, Michigan, secured a lengthy residency (1922 to 1928) at Harmon's Dreamland Ballroom in Chicago. Cooke's **Dreamland Orchestra** included some great jazz musicians, notably cornettist Freddie Keppard and clarinettist Jimmy Noone. In 1922 the personnel comprised Elwood Graham and Ax Turner, trumpets; Fred Garland, trombone; Jimmy Noone, Clifford King, Joe Poston and Jerome "Don" Pasquall, reeds; Jimmy Bell, violin; Anthony Spaulding, piano; Stanley Wilson, banjo; Bill Newton, tuba; and Bert Green, drums. Keppard soon replaced Turner. Towards the end of 1924 Johnny St. Cyr and Andrew Hilaire replaced Wilson and Green.

While Cooke's personnel remained fairly stable until 1926, changes occurred more frequently after that (McCarthy:23).

In 1929 and 1930 the Cooke band was resident at the White City Amusement Park. The personnel at the time consisted of Charlie Allen, trumpet; William Dawson,

trombone; Billy Butler and Joe Poston, alto saxophones; Jerome "Don" Pasquall, tenor saxophone and clarinet; Wyatt Houston, violin; Sterling Todd, piano; Stanley Wilson, guitar; Bill Newton, tuba; Andrew Hilaire, drums; and Cooke, director and arranger. Cooke moved to New York in 1930.

The band recorded for the first time early in 1924. High spots are the solos by Jimmy Noone on "The One I Love Belongs to Somebody Else" and those by Noone and Freddie Keppard on "Scissor-grinder Joe". The full group recorded again in mid-1926 and intermittently until early in 1928. The first four titles, which include "Brown Sugar" and the somewhat theatrical "Spanish Mama", are interesting examples of a transitional era in big-band jazz. "Slue Foot", with its rather complex score, and "I Got Worry", with its pleasantly relaxed section passages and fairly creditable solos, are perhaps the best performances recorded by the band (McCarthy, 1974a:24/5).

By the late 1920's Chicago was not the only city with a thriving jazz scene. New York had also developed in this sense (Gridley, 1988:60). The city was already a major entertainment centre long before the big-band era got started. Despite the considerable increase in ballroom and dance-hall venues, coloured big bands were often barred from playing in the leading hotels during the pre-swing era. This situation was offset mainly by the growth, from the mid-1920's, of Harlem as a major entertainment area. Most of the bands, which at the time generally numbered nine to twelve players, found work at large clubs (e.g. the Cotton Club) and, perhaps more often, at ballrooms and smaller clubs.

Major bands attracted the attention of the public and record companies alike. Yet lesser known and little recorded groups often lasted for years and had their own following. They provided work and occasionally acted as training schools for players who would later become famous in top bands. Some little known bands such as those of **Marion Hardy** and **Vernon Andrade** retained key personnel for long periods, probably, in part, because they paid more than other leaders. Andrade's band also appealed to musicians who did not want to travel a lot (McCarthy:40).

Many musicians remembered Marion Hardy's **Alabamians** as a first rate unit. Formed in Chicago in the late 1920's, it recorded only once, in 1929. "Georgia Pine"

and "Song of the Bayou" had a line-up of Eddie Mallory and Elisha Herbert, trumpets; Henry Clark, trombone; Artie Starks and Marion Hardy, alto saxophones and clarinets; unknown, clarinet and tenor sax; Ralph Anderson, piano; Leslie Corley, banjo; Charlie Turner, brass bass; Jimmy McHendricks, drums; and the Alabama Magpie Trio, vocal. The trumpeters performed excellent solo and unison passages and the band displayed a fair amount of swing.

The group experienced some personnel changes during the latter part of its existence. Just before it disbanded (in 1932) it consisted of Donald Christian and John Swan on trumpets; Clyde Bernhardt, trombone; Marion Hardy, Craig Watson and Warner Seals (Werner Seers?), reeds; Ralph Anderson, piano; Leslie Corley, guitar; Olin Aderhold, bass; and Tiny Bradshaw, drums (McCarthy, 1974a:48).

Vernon Andrade's band was formed around 1925. It disbanded sometime after the early 1940's. Despite its popularity and longevity, it never recorded. The early personnel are obscure. Around 1930 the line-up was Louie Metcalf and Clarence Wheeler, trumpets; George Washington, trombone; Happy Caldwell and Gene Mikell, reeds; Tom Thomas, saxophone and oboe; Julius Fields, piano; Vernon Andrade, guitar and banjo; probably Al Morgan, bass; and Zutty Singleton, drums. Apparently the band at one time defeated units such as those of Zack Whyte, Chick Webb and Benny Moten as well as The Missourians in a "battle of the bands" (McCarthy:54/5).

A better known and more important pioneer big band was the **Savoy Bearcats**, formed by Duncan Mayers sometime before March 1926, at which time it secured a lengthy residency at the Savoy Ballroom in New York. It recorded only twice (1926), including "Stampede" and "Bearcat Stomp", both impressive for the period. The line-up at the time consisted of Gilbert Paris and Demas Dean, trumpets; James Reevy, trombone; Carmello Jejo, alto and baritone saxophones and clarinet; Otto Mikell, alto sax and clarinet; Ramon Hernandez, tenor sax and clarinet; Leon Abbey, violin (he fronted the early band); Joe Steele, piano; Freddy White, banjo and guitar; Harry Edwards, brass bass; and Willie Lynch, drums.

In 1932 the line-up was trumpeter Buddy Murphy, trombonist George Stevenson, alto and baritone saxophonist George James, clarinettist Glyn Paque, tenorist Ray

Bumford, pianist Duncan Mayers, bassist Ralph Escudero and drummer Tiny Bradshaw.

One of the finest pioneer big jazz orchestras in the Eastern states during the late 1920's and early 1930's was that of pianist **Charlie Johnson**. At the end of 1925 Johnson moved to New York (from Atlantic City) to open at Small's Paradise, where he led the resident band until 1938 (McCarthy, 1974a:41).

The band first recorded early in 1925, and again between February 1927 and May 1929 (four sessions). The personnel on these are uncertain. The arrangements and ensemble work of the first session are highly proficient. Trumpeter Jabbo Smith delivers fluent and adventurous solos on "Birmingham Black Bottom" and "Paradise Wobble". The latter has a well-conceived trombone passage by Charlie Irvis. "Don't You Leave Me Here" contains an excellent plunger solo, probably by Sidney DeParis.

From the second session only "Charleston Is the Best Dance After All", with its crisp ensemble passages and cohesive saxophone sections, and "Hot Tempered Blues" stand out. The latter displays the band's high professionalism. "Walk That Thing" and "The Boy in the Boat" (from the third session) are excellent big-band jazz pieces of the time. The latter contains very good ensemble work and outstanding solos from trombonist Jimmy Harrison and trumpeter DeParis. Examples from the final session include "Harlem Drag" and "Hot Bones and Rice".

From 1927 to 1930 personnel changes were few; they became more frequent in the early 1930's. A number of fine swing-era trumpeters played with Charlie Johnson during this time, including Henry "Red" Allen, Bill Coleman, Roy Eldridge and Frank Newton. Trombonists included George Stevenson, Dicky Wells and Alton "Slim" Moore and saxophonists were Leon "Chu" Berry and Teddy McRae (McCarthy:42/3).

Other pioneer big bands in New York during the 1920's included those led by the brothers reedman **Cecil** and drummer **Lloyd Scott** and **Elmer Snowden** (McCarthy:43,46). **Lloyd Scott's Symphonic Syncopators** was a band with showmanship, musical expertise and a varied book of arrangements. It recorded in 1927 and again in 1929, at which time it was billed as **Cecil Scott's Bright Boys**.

This band had achieved a number of successes in the band battles, notably over the bands of Fes Williams, Cab Calloway and Fletcher Henderson. It disbanded sometime in 1931. Musicians who at times were members of the group included trumpeters Frank Newton, Joe Thomas and Roy Eldridge, trombonist Dicky Wells, altoist Johnny Hodges and tenorist Leon "Chu" Berry (McCarthy, 1974a:43/4).

From the early 1920's onward, banjoist and guitarist Elmer Snowden led a number of successful bands at many New York clubs. These included **The Washingtonians** and the **Westerners**. The only recording by any of the groups was made in 1927 under the name of trombonist TeRoy Williams.

Members of Snowden's bands at different times over the years included cornettist Rex Stewart, trumpeters Gus Aiken, Bubber Miley, Charlie Johnson, Harry Goodwin and Roy Eldridge, trombonists Joe "Tricky Sam" Nanton, Dicky Wells and George Washington, reedmen Joe Garland, Jimmy Lunceford, Otto Hardwick, Al Sears and Garvin Bushell, pianists Leslie Hutchinson, Claude Hopkins and Cliff Jackson, bassist Bob Ysaguirre and drummers Walter Johnson and Dick Fulbright (McCarthy:46/7).

According to Kernfeld (1991, V1:60) the formation of the true jazz big band was a two-stage process, namely in the:

* creation of symphonic jazz (already discussed, refer pp. 187/8), and
* production of a hotter version of the music.

7.5.3.1.1 The creation of symphonic jazz

Symphonic jazz came into existence around 1919 in the hands of musicians such as Ferde Grofé, Art Hickman, Paul Whiteman and others. It made use of larger orchestras, played a combination of jazz and classical music and made use of arrangements. The saxophone section was employed as a unit and the various other sections of the dance band were played off against each other. These concepts are obvious in **Paul Whiteman's "King of Jazz" Orchestra**.

During the early 1920's symphonic jazz was the music to take note of. However, young bandleaders such as Fletcher Henderson, Duke Ellington, Jean Goldkette,

Red Nichols and others soon realised that the path to success was not being taken by the New Orleans groups, but by bands such as those of Whiteman. As a result they began moving away from the New Orleans style and formed big bands that played arrangements (Kernfeld, 1991, V1:60).

7.5.3.1.2 The production of a hotter version of the music

Kernfeld (1992a:80) suggests that the formation of big bands was not the result of any inner musical impulse towards a new musical style suitable for large groups. Jazz-orientated bandleaders realised that there was a lot of money to be made by using Paul Whiteman's approach. At the time many leaders found their audience largely among dancers (McCarthy, 1974a:64).

As a result, small(er) groups were expanded into big bands during the mid-1920's more in order to meet the demands of dance-hall and nightclub operators (Kernfeld:80). As Harris (1953:170) states, the early jazz-orientated big-band leaders drew on the jazz idiom just sufficiently to suit their own ends. They produced a music that satisfied their own musical tendencies and at the same time satisfied their customers and employers at the clubs and ballrooms.

As audiences were big and the music often had to fill large spaces without the aid of amplification, leaders augmented their instrumentation by adding brass and reeds. A new music soon resulted. Brass and reeds were now treated as individuals *and* as members of a section. A few years later the brass split into two sub-sections, at which time the long-lived big-band format was finalised (trumpets, trombones, reeds [saxophones and clarinets] and rhythm section [piano, guitar, bass and drums]). With these developments came the special status awarded to the composer and the arranger (Kernfeld:80).

From the mid-1920's the leadership in the style was beginning to shift from Paul Whiteman and similar-minded leaders to other bandleaders who were producing a hotter, "jazzier" version of symphonic jazz. The arrangements they used made greater use of jazz rhythms and sonorities and provided more opportunities for jazz soloists to perform. Their rhythm sections also contributed a greater swing feeling to

the groups than did those of bands like Whiteman's (Kernfeld, 1991, V1:60). Whole bands were beginning to learn how to swing (Kernfeld, 1992a:80).

Noteworthy leaders in this regard were **Fletcher Henderson** and his music director **Don Redman** (later a bandleader in his own right), **Jean Goldkette** and his arranger Bill Challis, the **Casa Loma Orchestra** and its principal arranger Gene Gifford, **Ben Pollack**, **Red Nichols** and, of course, **Duke Ellington** (Kernfeld, V1:60). Other pre-eminent big bands of the time (the latter part of the 1920's, early 1930's) included **McKinney's Cotton Pickers** and the **Luis Russell** unit (McCarthy, 1974a:64).

According to Kernfeld (p. 81) the **Fletcher Henderson Band** was at the forefront of the New York jazz scene. It contributed in developing a stylistic vocabulary for big bands at two crucial points, namely when such bands began to be formed and again just before swing became the "in" music.

Henderson's orchestra remained heavily indebted to early jazz traditions (black and white) well into the 1930's. Their early music differed little from the New Orleans music being played at the time and between 1925 and 1928 he fittingly recorded under the name of **The Dixie Stompers** (Berendt, 1982:323). The New Orleans and Dixieland influences include many passages of collective improvisation, not always successful. Generally, however, this device produced a chaotic yet exciting sound, as heard on "Copenhagen" (1924), "Fidgety Feet" (1927) and "Hop Off" (1928) (Kernfeld:81). Other titles paying homage to the past include "Clarinet Marmalade", "Sensation", "Sugar Foot Stomp", "Dippermouth Blues", "The House of David Blues" and "Singin' the Blues".

It was the search for effective ways to use all the wind instruments that eventually drove the music away from its New Orleans basis. To this end Henderson found a winner in arranger and alto saxophonist Don Redman, who joined him around 1924 (Kernfeld:82).

Fletcher Henderson (refer pp. 209/10) is remembered for, among other things, the large number of first class instrumentalists who played with him at one time or another (Harris, 1953:170). They included trumpeters Tommy Ladnier, Rex Stewart,

Red Allen, Roy Eldridge and Joe Smith, trombonists Jimmy Harrison, Charlie Green, Benny Morton, Claude Jones and Dicky Wells, clarinettist Buster Bailey, altoists Don Redman and Benny Carter, tenorists Coleman Hawkins, Ben Webster and Chu Berry, drummers Kaiser Marshall and Sid Catlett and pianist Horace Henderson, Fletcher's brother. Apparently he often lent his name to the band.

Many of these players later became bandleaders in their own right, notably Redman and Carter (Berendt, 1982:324). Together with these two musicians, pianist-arranger Henderson created big-band arranging techniques that later became standard (Gridley, 1988:92). (For more information of Henderson and Redman in their capacities as arrangers, refer pp. 306/7.)

According to Kernfeld (1992a:85) the line-up of the Fletcher Henderson band towards the end of 1924 was Howard Scott and Elmer Chambers, trumpets; Louis Armstrong, cornet; Charlie Green, trombone; Buster Bailey, clarinet and alto saxophone; Don Redman, alto sax and clarinet; Coleman Hawkins, tenor sax and clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; Bob Escudero, brass bass; and Kaiser Marshall, drums.

Ten years later the personnel comprised of Russell Smith, Irving "Mouse" Randolph and Henry "Red" Allen, trumpets; Claude Jones and Keg Johnson, trombones; Buster Bailey, clarinet; Russell Procope and Hilton Jefferson, alto saxophones (and clarinets); Ben Webster, tenor sax; Fletcher (or Horace) Henderson, piano; Lawrence Lucie, guitar; Elmer James, bass; and Walter Johnson, drums. During the intervening decade there were a number of personnel changes (Kernfeld:86).

The Henderson band recorded a number of times over the years. It had made some recordings during 1921 and 1922 and again during 1923 and 1924 (before the arrival of Louis Armstrong). None of these were any good, although a few (e.g. "Hard Hearted Hannah") showed glimpses of what was to follow. When Armstrong joined towards the end of 1924 the effect was obvious (McCarthy, 1974a:70). From that time onward the band progressed rapidly to a commanding dance unit able to play all kinds of music. The basics of big-band writing were soon assimilated by the

Henderson band. As heard on "The Stampede" (1926), the band was swinging more (Porter *et al.*, 1993:121-123).

Examples of recordings include "Go 'Long Mule" (1924), "Shanghai Shuffle" (1924 and 1934), "Somebody Loves Me" (1930), "Honeysuckle Rose" and "King Porter Stomp" (both 1932), "Down South Camp Meeting", one of Henderson's most memorably melodic compositions (Porter *et al.*:122-125), "Hocus Pocus" and "Rug Cutter's Swing" (all 1934). "Shanghai Shuffle", "Down South Camp Meeting" and "Wrappin' It Up" (1934) are particularly impressive (McCarthy, 1974a:72/3).

According to McCarthy (p. 65) the Henderson band experienced its period of greatest public success from 1924 to more or less 1929. During this time the band was at its artistic peak. They disbanded at the end of 1934. Henderson regrouped in 1935, disbanding yet again in 1939 (Porter *et al.*:125). Apparently the 1936 unit was the last really outstanding band that Henderson led (McCarthy:73). He led a band again in the 1940's, but was leaning more towards writing arrangements for others. His real work was completed during the mid-1930's (Porter *et al.*:125).

Fletcher Henderson's influence was comparable only to that of Duke Ellington (Berendt, 1982:323). Together they bridged the gap between the styles of early jazz and the swing style. They had both formed their first bands during the early 1920's and had grown larger and more sophisticated by the late 1930's. Together with Henderson and Don Redman, Ellington is considered to be largely responsible for the birth of true big-band jazz. He also led the most long-lived and stable band in jazz history, with many players remaining with him for decades at a stretch (Gridley, 1988:92,113).

Ellington's spirit and his music run through just about every stage of big-band jazz. For this reason and because he has already been dealt with in some detail in a previous chapter (refer pp. 350-361), Duke Ellington will not be discussed again.

McKinney's Cotton Pickers had been formed as a show band in the early 1920's, probably 1920 (Harris, 1953:171). At the time known as the **Synco Septet**, they performed under the leadership of alto saxophonist Milton Senior. Around 1924 or

1925 the group changed its musical policy from novelty numbers and other aspects of currently popular entertainment to providing well-played dance music, using some original arrangements. In 1926 the band (then known as the **Synco Jazz Band**) consisted of John Nesbitt, trumpet and arranging; Claude Jones, trombone; Milton Senior, alto saxophone; Wesley Stewart, tenor sax; George Thomas, saxophone and vocals; Todd Rhodes, piano; Dave Wilborn, banjo; and Cuba Austin, drums. By this time ex-drummer William McKinney had taken over the business side of things. The same year it adopted its name (McCarthy, 1974a:75).

It was only in 1927, with the arrival of arranger Don Redman (who remained with the unit for almost four years) that the band adopted a true jazz course. It was resident for several years at promoter Jean Goldkette's Graystone Ballroom[7] in Detroit, from where it greatly impressed other bands and their arrangers. It established new standards towards which all subsequent big bands would strive (Larkin, 1992:269).

According to McCarthy (p. 77) the personnel in 1928 comprised John Nesbitt, Claude Jones, George Thomas, Don Redman, Todd Rhodes, Dave Wilborn, Ralph (Bob?) Escudero, Cuba Austin, Prince Robinson, J. Hoxley and Langston Curl. Other fine musicians who were members of the band in the early years included Joe Smith, Doc Cheatham and Fats Waller (Larkin:269).

The first titles recorded in 1928 contain arrangements by both Redman and Nesbitt. The best solos were from Nesbitt and Jones. Examples include "Milenberg Joys", "Stop Kidding" and "Crying and Sighing", written and arranged by Nesbitt and probably the most successful title from these sessions. It contains a good and rhythmically advanced solo by Robinson, an impressively full ensemble sound and excellent intonation by the saxophone section. Later that year they recorded under the name of the **Chocolate Dandies** (McCarthy:77), organised by Benny Carter (Harris, 1953:171). Guitarist Lonnie Johnson, who had joined the group, produced excellent solos on "Paducah" and "Stardust" (McCarthy:77).

[7] In late 1926 or early 1927 Jean Goldkette took control of McKinney's Cotton Pickers, assigning William McKinney a managerial role. Goldkette made the band known nationwide and initiated their first recording session in mid-1928. It was a period in which the band members enjoyed public acclaim and economic success. He severed his connections with the band in 1930 (McCarthy, 1974a:77).

Three very fine recording sessions took place at the end of 1929. Of the regular line-up only trumpeter Joe Smith, Claude Jones, Don Redman, Dave Wilborn and bassist Billy Taylor were present. To strengthen the group, Redman had included prominent soloists such as Sidney DeParis, Leonard Davis, Benny Carter and Coleman Hawkins. These sessions include a brilliant interpretation by the band of Redman's composition "Gee Baby, Ain't I Good to You", "Miss Hannah", which contains excellent solos from DeParis and Carter, "The Way I Feel Today" with its superb brass playing and "Wherever There's a Will Baby".

Significant recordings from 1930 include "If I Could Be With You One Hour", "Baby Won't You Please Come Home" and "I Want a Little Girl", all three of which became best sellers on the strength of George Thomas's popularity as vocalist, and "Rocky Road" with excellent solos from Rex Stewart and Benny Carter (McCarthy, 1974a:78).

When Redman left in 1927, some of the McKinney players left with him, joining his new unit. Others carried on under the leadership of Benny Carter (who stayed only a few months) (Larkin, 1992:269) and, later, Cuba Austin (for about two years). They disbanded in 1934 (McCarthy:77).

Don Redman's big band included players not only from McKinney's Cotton Pickers, but also from the Fletcher Henderson bands. It would seem that Redman refined the music of Henderson. In 1931 he assembled the first big-band line-up in a modern sense: three trumpets, three trombones, four saxophones and a rhythm section of piano, guitar, bass and drums. In 1933 the four saxes grew to five. This is the standard big-band instrumentation. Generally from the 1940's onward another (one or two) trumpet and trombone were added, totalling seventeen or eighteen players (Berendt, 1982:324/5).

The Redman band made a series of recordings with arrangements by Redman himself or by Horace Henderson. These included a fairly high number of vocal choruses (Harris, 1953:171). Probably his most striking composition was "Chant of the Weed" (1931 and 1932), with its references to marijuana. It became the band's theme song (Porter *et al.*, 1993:127).

According to Berendt (1982:325) **Benny Carter** developed into the prototype of the bandleader, namely leaders who were in the first place arrangers and led bands mainly because they wanted to hear how their ideas translated into sounds (the kind of sounds they had in mind). He was the true specialist of the saxophone section, discovering new sounds that gave rise to an entirely new tone-colour. This became increasingly important in jazz. These sounds are heard on "Symphony in Riffs" and "Lonesome Nights" (both 1933). The latter, based on a simple, descending theme, includes very precise, flowing choruses for the saxophone section (Porter *et al.*, 1993:125).

It was with the band Luis Russell led from the end of 1927 (and which he had taken over from drummer George Howe) that he became known. This group consisted of Edward Anderson, trumpet; Harry White, trombone; Charlie Holmes, alto and soprano saxophones and clarinet; Teddy Hill, tenor sax; Luis Russell, piano; Will Johnson, banjo and guitar; Bill Moore, tuba; and George Howe, drums. The following year Louis Metcalf, J. C. Higginbotham and Paul Barbarin replaced Anderson, White and Howe, and clarinettist Albert Nicholas was added.

The band experienced some personnel changes over the years. The 1930 personnel were Otis Johnson, trumpeter Henry "Red" Allen, trombonist J. C. Higginbotham, reedmen Greely Walton, Charlie Holmes and Albert Nicholas, pianist Luis Russell, guitarist Will Johnson, bassist George "Pops" Foster and drummer Paul Barbarin.

Their period of greatest success was from 1928 to 1930. They worked at major clubs and ballrooms and acted as the accompanying band for Louis Armstrong (McCarthy, 1974a:81). According to Harris (1953:181) in the Russell band the emphasis was placed on the solo technique of the accomplished musicians. Arranged passages were present and the solos were all carefully prepared. During the early 1930's the band had lengthy residencies in New York and toured extensively, retaining some of the earlier personnel. In 1935 they began regularly to accompany Louis Armstrong. Russell left Armstrong in 1943 to form his own big band.

Recordings from 1929 include "It's Tight Like That", with good solos by Metcalf, Higginbotham and Holmes, "Savoy Shout", and "New Call of the Freaks", "Jersey

Lightning" and "Feelin' the Spirit", three composition-arrangements by Russell and representative of the band at its peak. Other fine 1929 recordings include "Doctor Blues" with its powerful ensemble work and excellent solos and "Saratoga Shout", one of the band's greatest achievements (McCarthy, 1974a:81/2). Good recordings from 1930 and 1931 are "Panama", "High Tension", "Freakish Blues" and "Goin' to Town". Russell made his last big-band recordings in 1945 and 1946.

It may be said that the Luis Russell band offered little in the way of innovative scoring, especially when compared with the bands of McKinney and Fletcher Henderson. While arrangements were functional and highly effective, there was no instrumental blending or refinements of texture. Apparently the strength of the band lay in its fine rhythm section and the presence of at least four excellent soloists, namely Henry Allen, J. C. Higginbotham, Charlie Holmes and Albert Nicholas. Russell succeeded in retaining something of the free-flowing quality and spontaneity of the New Orleans small ensembles within a big-band framework (McCarthy:83/4).

According to McCarthy (p. 182) it is not always possible to maintain a rigid distinction between the jazz output and the dance-music output of big bands in the 1920's and early 1930's. While the basic orientation in almost all prominent black bands was towards jazz, in white bands of the time (except perhaps the Casa Loma Orchestra) the situation was somewhat more complex. Despite the fact that many of the white bands included soloists of a jazz persuasion and were more than capable of producing fine jazz performances, it would seem that very few really set out to gain public recognition primarily on the strength of their jazz potential.

Prominent white bands were aware of the fact that a public existed for jazz ("hot" music) and overall bandleaders seemed happy enough to cater to this taste. However, they probably regarded such incursions only as part of some eclectic musical policy aimed at pleasing as many listeners as possible. Nevertheless, many white bands (in the pre-swing era) gave prominence to jazz musicians and jazz-inclined scores (McCarthy:182).

Before continuing with one of the pioneers in this field, namely drummer Ben Pollack, notice should be taken of another prominent white bandleader, Red Nichols.

Red Nichols began recording with a group under his own name - **Red Nichols and His Five Pennies** - in 1926. Very soon both jazz musicians and closer observers of dance-band music were admiring it (Collier, 1992:45). Hoagy Carmichael's "Boneyard Shuffle" was recorded with Red Nichols, cornet; Miff Mole, trombone; Jimmy Dorsey, alto saxophone and clarinet; Arthur Schutt, piano; Eddie Lang, guitar; and Vic Berton, percussion. There was no bass (Porter *et al.*, 1993:83). Although the band mostly recorded under the above-mentioned name, it also had a number of pseudonyms (Collier:46), among others, the **Red Heads** (Kernfeld, 1991, V2:365).

Nichols made many recordings over several years with various combinations. His earliest recordings included improvisations in the older Dixieland style, with ensemble jamming. His band members were musically sophisticated, which shows in the many arranged passages and the use of unusual instrumentation, such as timpani and a mellophone. These devices can be heard on "Boneyard Shuffle". "Buddy's Habits" and "Hurricane" are both good early examples.

By the late 1920's Nichols realised that the improvising Dixieland ensemble was becoming less popular and he made the change, adding musicians and offering cleverly arranged music with first-rate jazz soloing throughout. His late 1920's groups were very influential (Collier:45-47). In 1929, the group that recorded "Basin Street Blues" included Nichols, Jack Teagarden, trombone and vocal; Pee Wee Russell, clarinet; Bud Freeman, tenor saxophone; Joe Sullivan, piano; and Dave Tough, drums (it was billed as the **Louisiana Rhythm Kings**) (Porter *et al.*:84).

As mentioned, Ben Pollack was a pioneer among white big-band leaders. He fronted his first band in California in 1924 and led bands fairly steadily after that. In 1928 the Pollack band moved to New York and later that year secured a lengthy residency at the Central Park Hotel in the city (McCarthy, 1974a:182).

The early band included some of the best up-and-coming young white jazz and dance-band musicians of the time. During the late 1920's it included Benny Goodman, Jack Teagarden and Glenn Miller (Larkin, 1992:323). The personnel remained fairly stable from 1926 to 1929. Towards the end of the 1920's the **Central Park Hotel Orchestra** consisted of Pollack, Larry Binyon, Jack Teagarden, Al Beller,

Al Harris, Harry Goodman, Jimmy McPartland, Benny Goodman, Dick Morgan, Vic Breidis and Gil Rodin (McCarthy, 1974a:182). Around 1930 Pollack added drummer Ray Bauduc and assumed a more managerial role (Larkin, 1992:323).

Much as Pollack liked jazz, he was also very concerned with commercial success. His musical direction therefore wavered between idealism and an attempt to please the less discerning members of an audience. As a result he experienced frequent changes in personnel. The 1930 band was made up of Pollack; Doris Robbins, vocal; Sterling Bose and Charlie Spivak, trumpets; Ralph Cropsey and Jack Teagarden, trombones; Gil Rodin, Matty Matlock and Eddie Miller, reeds; Al Beller and Barney Weinstein, violins; Gil Bowers, piano; Hilton "Nappy" Lamare, guitar; and Ray Bauduc, drums (McCarthy:184,182). Around the mid-1930's it also included Yank Lawson (Larkin:323).

The Pollack band finally broke up towards the end of 1934 when the majority of its members left. They formed the nucleus of the Bob Crosby unit (a co-operative band, refer pp. 746-749). Ben Pollack continued to lead bands until 1942. Apparently his last good band was that of 1936. It included trumpeters Shorty Sherock and Harry James, trombonist Glenn Miller, clarinettist Irving Fazola and tenorist Dave Matthews.

Much of the recorded output of the band represents a compromise between jazz and commercial music. The jazz potential is certainly present, but in general the scores lack imagination. The band did occasionally record straightforward jazz of high quality, for example, "Makin' Friends" and "St James Infirmary". This was usually done with a reduced personnel and under a pseudonym, the best known of which is probably **The Whoopee Makers**. Other recordings include "Sentimental Baby", "My Kinda Love" (with excellent solos by Benny Goodman and Jack Teagarden, crisp ensemble passages and good rhythm-section playing), "True Blue Lou", "Deep Jungle", "Swing Out", "Song of the Islands" and "Jimtown Blues" (McCarthy:182,184).

The Frenchman Jean Goldkette was the leader of a remarkable white big band of the late 1920's (Tirro, 1977:226). Actually, Goldkette was more of a promoter and booking agent than a musician (Porter *et al.*, 1993:76). In the opinion of McCarthy (p.

184) he never worked in his own bands and by the late 1920's was controlling more or less twenty groups, including McKinney's Cotton Pickers.

Goldkette was leading his first own band early in 1924. It included trombonists Bill Rank and Tommy Dorsey, reed players Jimmy Dorsey and Don Murray and violinist Joe Venuti. For a while cornettist Bix Beiderbecke was also a member (refer p. 199).

In September 1926 the band secured an engagement at the Roseland Ballroom in New York (McCarthy, 1974a:184). Known as **Jean Goldkette's Victor Recording Orchestra**, it was led by C-melody saxophonist Frankie Trumbauer. When this highly celebrated band took on the Fletcher Henderson unit in a battle of the bands at the Roseland in 1927, it apparently "blew Henderson away" (Porter *et al.*, 1993:76).

In 1926/1927 the personnel were Bill Challis, arranger; Bix Beiderbecke, cornet; Fred Farrar and Ray Lodwig, trumpets; Spegan Wilcox and Bill Rank, trombones; Don Murray, clarinet and saxophone; Frankie Trumbauer and Stanley "Doc" Ryker, saxophones; Andy Riskin, piano; Howdy Quicksell, banjo and guitar; Steve Brown, bass; and Chauncey Morehouse, drums (McCarthy:186). According to McCarthy (p. 185) violinist Joe Venuti and guitarist Eddie Lang were also members of the band around that time.

The band made use of imaginative (perhaps elaborate) arrangements and displayed a driving rhythm (Tirro, 1977:226). Characteristic of the group was its "freewheeling joy of playing with one another". In the long run, however, the band proved too expensive to maintain and it disbanded at the end of 1927 (Porter *et al.*:76,79).

As the recording director apparently did not allow the Goldkette band to record its best arrangements, it is difficult to determine from its records why it was so highly regarded. Some good (released) recordings include the striking "Clementine" and "My Pretty Girl". "Idolizing" has fine guitar work by Eddie Lang and "Proud of a Baby Like You" has excellent solo work by Bix Beiderbecke (McCarthy:185,187).

While groups such as those of Fletcher Henderson, Duke Ellington and Don Redman were maturing during the early 1930's, others appeared on the scene. One of the

most significant new bands was the Casa Loma Orchestra, led by clarinettist and altoist Glen Gray (Tirro, 1977:211). According to author George T. Simon (cited in Tirro:211), this unit, "[m]ore than any other group, ... set the stage for the emergence of the swing bands and eventually the blossoming of the entire big band era".

Before the arrival of swing bands it was the white group that most impressed its black counterparts. From a jazz viewpoint, it was regarded as "the most important white big band to have appeared in the years before Benny Goodman's success" (McCarthy, 1974a:189). McCarthy (p. 193) regards it as the first large white band to stress instrumental jazz pieces in its repertoire. It influenced a number of bands and laid the groundwork for the swing era.

The band was formed in 1927 as an offshoot of the Jean Goldkette orchestra (and was known as the **Orange Blossoms**). Two years later it became a co-operative unit and changed its name (Kernfeld, 1991, V1:427). Although Glen Gray was voted as leader, the band was fronted by violinist Mel Jenssen (Gray took over in 1937 and from then on the group was billed as **Glen Gray and the Casa Loma Orchestra**) (McCarthy:190). It opened at the Roseland Ballroom in New York in 1929 and that same year made its first recordings (Tirro:226).

The orchestra was claimed to be a purely mechanical unit with rather stiff performances (of almost military precision) and that it did not swing. It lacked the good jazz talent of the leading black bands. Subsequently, it achieved much of its effect with a precision that came from extensive rehearsal. Towards the mid-1930's some instrumental recordings were more relaxed (McCarthy:190,193).

In the opinion of Kernfeld (V1:194) the period of greatest success for the band was between 1930 and 1935. It caught the attention of both the jazz world and the general public (Tirro:226) and was highly regarded by, in particular, the young college crowds. Especially from early 1931 to mid-1934 the unit built up a large (and at times almost fanatical) following (McCarthy:190,192). In 1933 and 1934 it was featured regularly on a commercial radio series about swing bands (Kernfeld, V1:194). Five years later it acted as supporting group to Louis Armstrong on a recording date (McCarthy:190).

Gene Gifford, the principal arranger of the band, was largely responsible for the individual sound of the band. His scores required an extremely high level of technical proficiency (McCarthy, 1974a:190). The arrangements may have been rhythmically stiff and somewhat repetitious, but they were expertly crafted and displayed discipline and precision. The stability of the personnel also played a role in this regard. Gifford's work includes the fast, showy instrumental piece "Casa Loma Stomp" (1930), the very successful "White Jazz" (1931), "Smoke Rings" (1932, the band's theme song), "Wild Goose Chase" (1933), "Narcissus" (1934), the ballad "Drifting Apart" (1937) (Kernfeld, 1991, V1:427), "Black Jazz" (1931), "Blue Jazz" (1932), the popular instrumental "Maniacs Ball" and "Stompin' Around" (1934).

Larry Clinton became chief arranger towards the end of 1935. His work includes "Jungle Jitters" and "Zig-Zag", both very close to novelty numbers, and the imaginatively scored "A Study in Brown", one of his best works for the band (McCarthy:192/3). Other arrangers included Dick Jones, Larry Wagner, Tutti Camarata and Harry Rodgers (McCarthy:190/1). According to Kernfeld (V1:427) Gifford only finally left the band in 1939, rejoining it again briefly from 1948 to 1949.

Later recordings include remakes of earlier successes, versions of standards like "Copenhagen" and "Rose of the Rio Grande" in which the band sounds very relaxed, a version of "Memories of You" (1938), one of its best-selling records (McCarthy:193), "Bugle Call Rag" (1936) and "Rockin' Chair" (1939) (Kernfeld, V1:194). The last fairly successful instrumental recording was an orthodox swing performance of a two-part version of "No Name Jive", one of the best of the later recordings (McCarthy:193).

The 1933 personnel consisted of Sonny Dunham, trumpet and trombone; Bobby Jones and Grady Watts, cornets; Pee Wee Hunt, trombone and vocal; Russell "Billy" Rauch (Rausch?), trombone; Clarence Hutchenrider, alto saxophone and clarinet; Pat Davis, tenor sax; Glen Gray, baritone sax; Kenny Sargent, baritone sax and vocal; Howard "Joe Horse" Hall, piano; Gene Gifford, guitar (and arranger); Stanley Dennis, bass; and Tony Briglia, drums (Kernfeld, V1:194). By 1938 trombonist Murray McEachern had joined the unit.

During the early and mid-1940's the Casa Loma Orchestra experienced several changes in personnel. Trombonist and altoist Murray McEachern, trumpeter Corky Cornelius, tenorist Lon Doty, guitarist Herb Ellis, cornettist Red Nichols and Bobby Hackett were at various times members of the band.

With the swing era in full swing, the Casa Loma Orchestra had set about adjusting its style and making the playing of the rhythm section lighter and more rhythmic. However, its recordings were never quite as good as those of the leading white swing groups or large black bands. It still had rather dated and stiff-sounding performances and a lack of star soloists of the kind employed by its contemporaries (McCarthy, 1974a:193,191). From the late 1930's the popularity of the band diminished steadily (Kernfeld, 1991, V1:194). It finally disbanded in 1950.

Before moving on to the swing era proper, one other white big band needs to be mentioned. The **Dorsey Brothers Orchestra** made a serious attempt to play in the jazz idiom. Both (alto saxophonist) **Jimmy** and (trombonist) **Tommy Dorsey** were highly accomplished technicians. From the late 1920's they recorded with studio groups and from time to time organised bands for specific engagements (McCarthy:191,193). Early in 1934 they founded a successful if short-lived band (Kernfeld, V1:301), which secured a number of engagements.

The two brothers had been at loggerheads during much of their career. It apparently erupted into a final argument in June 1935, which resulted in Tommy leaving the band. For the next eighteen years or so they had separate careers, each leading his own band[8].

The band consisted of only one trumpet, three trombones, three reeds and four rhythm-section instruments. Glenn Miller wrote most of its arrangements; he basically set the style of the band. Other personnel included trumpeter George Thow, tenorist Skeets Herfurt and vocalists Bob Crosby and Kay Weber.

[8] As a result of worsening financial conditions the brothers joined up again from 1953 to 1956, leading another (reasonably successful) version of the Dorsey Brothers Orchestra (Kernfeld, 1991, V1:301).

The repertoire of the group comprised three kinds of works, namely popular numbers of the day (performed in a straightforward dance-band manner with vocal choruses), some originals by members of the band (these looked forward to the swing era), and standard instrumental pieces. The latter were given a Dixieland-styled treatment and included, among others, "St Louis Blues", "Dippermouth Blues" and "Milneburg Joys". "Honeysuckle Rose" contains good solos and neat arranging. "Stop, Look and Listen" and "By Heck" are both interesting pieces. The latter has excellent clarinet and alto saxophone solos by Jimmy Dorsey (McCarthy, 1974a:193-195).

Jazz in America did not come to an end when the stock market crashed in 1929 (Tirro, 1977:209). Nevertheless, the economic slump brought about a complete collapse of the nightclub and recording business (Kernfeld, 1991, V1:60). The listeners of jazz now stayed at home, resulting in fewer jobs for and a dispersal of musicians and bands (Porter *et al.*, 1993:16).

Despite the setbacks of the Depression, some bands kept on going. Relief was presented by the Chicago World Fair of 1933 to 1934, which provided employment for many musicians (McCarthy:20). With jazz players no longer being able to enjoy the employment offered by the numerous clubs, big bands found an outlet in the shape of theatre and cinema circuits as well as the big ballrooms of major cities.

In many cases a grand display seems to have been the object in mind. Bands grew bigger and often more showy[9]. The wild publicity accompanying the careers of some of the swing orchestras greatly impressed the public, with the result that the demand for these highly disciplined groups increased[10] (Harris, 1953:180). Also, the listeners

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[9] A principal function of swing bands was to provide dance music. Jazz functioned more as dance music during the swing era than ever before or since. Swing-era big bands usually included one and sometimes several male and/or female singers. Their good looks and personality, together with the lyrics of the songs were strong attractions for a large part of band audiences. During the swing era, jazz did not appeal only to the ears of its fans, but also to their eyes and feet. This in part was responsible for the popular success of the music (Gridley, 1988:105/6).

[10] While big bands existed both prior to and after the swing era (e.g. Fletcher Henderson, Duke Ellington and Paul Whiteman, and Dizzy Gillespie, Gerald Wilson, Stan Kenton and Thad Jones-Mel Lewis), the swing era was certainly a peak for the popularity of this type of orchestra. Apparently big bands were more common in the 1930's than the smaller combos were two and three decades later. In the manner in which rock combos provided the popular music medium during the 1950's and 1960's, so big bands had provided it during the late 1930's (Gridley:105).

at home now listened to radio broadcasts of different live bands. This all contributed towards the swing explosion of a few years later (Porter *et al.*, 1993:116)

7.5.3.2 The swing era: trendsetters and big names

It is well known that the swing era was one of the few occasions in the history of jazz when jazz held an appeal for a large number of people (Gridley, 1988:104). The swing-band boom, beginning more or less in 1935, resulted in many dance bands competing for fans. While not all of these groups produced the same good quality jazz, most played with a jazz beat (all four beats of a bar are given equal value) and included hot soloists among their personnel.

From 1935 to 1945 the size of big bands increased steadily. A standard instrumentation of four trumpets, four trombones, four saxophones, piano, guitar, string bass and drums was established (Kernfeld, 1991, V1:60/1). According to Porter *et al.* (pp. 117/8) the regular instrumentation at the height of the big-band era was three or four trumpets, two or three trombones, four saxes (two alto, tenor and baritone) and a four-piece rhythm section. Later a fifth saxophone became common and eventually bands could have as many as nine or ten brass instruments. Some leaders and arrangers (notably Boyd Raeburn) experimented with instruments drawn from the symphony orchestra. Playing off various sections against one another always remained the essential formula of big-band writing (Kernfeld, V1:61).

The music produced by some early (big) bands was, when compared with traditional jazz, rather limited in musical content (Harris, 1953:180). Despite scores of improvising jazz musicians being employed in swing-era big bands, much big-band music was not improvised. A large number of swing-era hits either contained vocals or were based on songs that listeners had previously learned by means of vocal rendition. Many jazz-orientated hits contained only a few (sometimes only one) solo improvisations. Most swing-era hits contained only a small amount of improvisation. Improvised solos in most hits were constructed in a melodically conservative manner.

While some big bands placed great emphasis on improvisation (e.g. Count Basie), others were not very concerned with (true) jazz. As a result a distinction was drawn

by some listeners (such as other musicians, disc jockeys and journalists) between swing-era big bands which emphasised jazz improvisation and those that did not. Despite being a swinging band, the very popular Glenn Miller orchestra was sometimes classified as a "sweet" band because it placed emphasis on vocals and pretty arrangements rather than on improvised jazz solos (Gridley, 1988:104/5).

Despite these distinctions, swing music could be heard all over the country in ballrooms, movie theatres, nightclubs, colleges and hotel rooms. The audiences (which were still segregated) now included more young white people than ever before (Porter *et al.*, 1993:116).

World War II also contributed towards the proliferation of big-band jazz and dance music. Soldiers on leave packed nightclubs in major cities, providing more jobs for more jazz bands (and combos). With more and better jobs, jazzmen developed better skills. The armed-services radio system played popular music and jazz. Comedy and quiz radio shows (a favourite entertainment form at the time) had back-up bands. The American public, both servicemen and citizens at home, were virtually enclosed in an environment of jazz and big-band dance music (Tirro, 1977:260).

Some big-band leaders, notably Benny Goodman, Artie Shaw, Jimmy and Tommy Dorsey and Glenn Miller, became national celebrities (and even wealthy men) in the swing era. Many black bands (e.g. those of Duke Ellington, Count Basie, Cab Calloway and Jimmy Lunceford) also profited. However, some black groups (e.g. Benny Carter and Teddy Wilson) struggled, others (Fletcher Henderson) disappeared during this time. The biggest beneficiaries were undoubtedly the white bands, many of which played sweet music. This was something the mass white audience could identify with more easily (Porter *et al.*:117).

According to Harris (1953:179/80) the first big swing bands were those of **Fletcher Henderson**, **Duke Ellington**, the **McKinney's Cotton Pickers**, **Luis Russell** and **Jimmy Lunceford**. Theirs were the groups which explored new paths of orchestration and did not merely follow in the footsteps of other big bands of the time. Neither did they serve as vehicles for exhibitions of virtuosity and technique (which

seems to have been a characteristic of some later [1930's] bands). Henderson and Ellington have had the most profound effect on jazz. One major stream of jazz can be attributed to Henderson, the other to Ellington (Gridley, 1988:92).

There were, of course, many other black and white big-band leaders who did a lot for big orchestras during the swing era, and who had a profound influence on the character and direction of subsequent (big-band) jazz. For the sake of clarity these leaders and their bands will be discussed under the following headings, namely the:

* Goodman era[11]
* black kings of swing, and
* Kansas City bands.

7.5.3.2.1 The Goodman era

From Fletcher Henderson came, first of all, **Benny Goodman** (refer pp. 217-220), probably the most successful big-band leader of the swing era[12] (Berendt, 1982:325). When his band shot to prominence in 1935 it set the style for subsequent big bands for several years, in music as well as in presentation (Harris, 1953:184). As Tirro (1977:233,232) states, it was the most polished big band of the time and, together with its leader who set the standards of performance with his complete mastery over his instrument, drew praise from critics, dance audiences (Harris:184) and fellow jazz musicians. Goodman succeeded in revolutionising the dance-band business and turning swing music into the most vital and exciting social-dance music ever created in America (Tirro:233).

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[11] Kernfeld (1992a:126) mentions two interesting aspects regarding the output of white swing bands during the heyday of recording sessions (1935 to 1942). Firstly, in their studio work the important white orchestras (Benny Goodman, Tommy Dorsey, Glenn Miller, Artie Shaw, Charlie Barnet, Bunny Berigan, Gene Krupa, Harry James, early Woody Herman and Bob Crosby) were not nearly as jazz-orientated as those of Fletcher Henderson, Duke Ellington, Chick Webb, Earl Hines, Bennie Moten and Count Basie. The repertoires of the former groups are dominated by popular singers who sound distantly removed from (if not diametrically opposed to) the jazz tradition. Secondly, while many fine soloists (e.g. Goodman, Berigan, James and Shaw) are featured on the jazz and jazz-orientated numbers recorded by white bands, rhythm sections are often uninspiring. Numerous arrangements also depend on scores already recorded by black units.

[12] Despite being one of the best-rehearsed and hard-driving bands of the time, Gridley (1988:93) does not regard the Goodman band as a true swing jazz band, merely as jazz-orientated. The swing feeling it generated was not as relaxed nor as easily come by as, for example, that of the Count Basie band.

When clarinettist Benny Goodman formed his first regular big band in 1934, he already had more than a decade of band playing experience behind him. It secured its first residency at Billy Rose's Music Hall in New York (McCarthy, 1974a:226). By the end of the year the band had gained some popularity after being selected to play on the new "Let's Dance" radio programme, broadcasted nationwide for six months[13] by NBC. Band members around this time included Goodman, trumpeter Bunny Berigan, trombonists Red Ballard and Jack Lacey, saxophonists Hymie Schertzer and Toots Mondello, pianist Frank Froeba, guitarist George Van Eps, bassist Harry Goodman (Benny's brother) and drummer Stan King. Froeba and Van Eps were soon replaced by Jess Stacy and Allan Reuss, and at the end of 1934 King was replaced by the more exciting Gene Krupa. The vocalist was Helen Ward.

When the "Let's Dance" show ended, the band set out on a nationwide tour. To further improve the quality of the group Goodman made a number of changes to the personnel. Though the band's reception during the tour had varied from mild enthusiasm to indifference, when it opened at the Palomar Ballroom in Los Angeles, California, in August 1935, it created a sensation (Larkin, 1992:167/8). The Palomar run was extended, as was a subsequent engagement the Congress Hotel in Chicago (lasting until May 1936). Success after success followed with good record sales and successful dates (McCarthy:227).

At some stage in 1936 the personnel were Nate Kazebier, Pee Wee Erwin and Chris Griffin, trumpets; Red Ballard and Murray McEachern, trombones; Benny Goodman, clarinet; Hymie Schertzer and Bill DePew, clarinets and alto saxophones; Arthur (Art) Rollini and Dick Clark, clarinets and tenor saxes; Jess Stacy, piano; Allan Reuss, guitar; Harry Goodman, bass; and Gene Krupa, drums (Gridley, 1988:94).

By the latter half of 1937 Ballard, McEachern, Goodman, Schertzer, Rollini and the rhythm section had been joined by Gordon Griffin, Ziggy Elman and Harry James, trumpets; George Koenig, alto sax; and Vido Musso, tenor sax (Schuller and Williams, 1983:22). Griffin, Elman and James remained in the band for more or less

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[13] The period of the "Let's Dance" series was instrumental in creating a better band. Goodman rehearsed the group regularly and extensively and added as many arrangements as finances allowed to its library (McCarthy, 1974a:228).

two years. They had their own recognisable sound and formed one of the best trumpet teams of the time (McCarthy, 1974a:228).

In January 1938 the famous Carnegie Hall concert took place - it was "the decisive entrance of jazz into the hallowed halls of 'serious' music" (Berendt, 1982:326). The Goodman band was joined by star members of the Duke Ellington and Count Basie groups[14] (Porter *et al.*, 1993:141).

After the concert the unit underwent significant personnel changes. Gene Krupa and Harry James left[15] (Larkin, 1992:168), followed by Teddy Wilson and Lionel Hampton (Porter *et al.*:142). Krupa and James were probably the most popular sidemen in the unit. James especially was heavily featured as a soloist (McCarthy:229). In 1939 Goodman hired trumpeter Cootie Williams from the Duke Ellington band and also the promising electric guitarist Charlie Christian (Porter *et al.*:142). Late in 1939 Helen Forrest took over from Martha Tilton as vocalist (McCarthy:230).

In mid-1940 a back injury forced Goodman to disband. He regrouped again in October with a band featuring a different sound and new arrangements less attuned to dancing (Porter *et al.*:143).

McCarthy (p. 230) is of the opinion that the Goodman band of 1941 to 1942 was his finest band. Strictly musically speaking it was certainly one of the finest of the big-band era. Late in 1941 the band members were trumpeters Jimmy Maxwell, Billy Butterfield and Al Davis, trombonists Lou McGarity and Cutty Cutshall, clarinettist Benny Goodman, saxophonists Vido Musso, Clint Neagly, Julie Schwartz, George Berg and Chuck Gentry, pianist Mel Powell, guitarist Tommy Morgan, bassist Sid

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[14] According to Porter *et al.* (1993:141,140) this was the first full evening of jazz at the Hall, and with an integrated cast. The Goodman band had no regular black members (neither did any of the other white bands at the time). Goodman (and later Artie Shaw) were the first leaders to feature black musicians (albeit as added solo attractions only) in white bands (Berendt, 1982:326). Even earlier (July 1935), Goodman had made trio recordings featuring the black pianist Teddy Wilson and later appeared live with this group. This was a notable step towards the breaking down of racial barriers (Porter *et al.*:140).

[15] Part of the historical significance of Benny Goodman can be attributed to his providing exposure for other excellent swing-style improvisers. Such players were effectively spot-lighted in especially his smaller combos (e.g. Wilson and guitarist Charlie Christian). Some of the players featured by Goodman (e.g. trumpeters Bunny Berigan, Harry James and Cootie Williams, vibraharpist Lionel Hampton and drummer Gene Krupa) later led their own swing bands (Gridley, 1988:93/4).

Weiss, drummer Ralph Collier and vocalists Art Lund and Peggy Lee (McCarthy, 1974a:227). Other early 1940's players included (at various times) guitarist Charlie Christian (featured in Goodman's sextet), drummer Sidney (Big Sid) Catlett (Larkin, 1992:168), trumpeter Cootie Williams, altoist Les Robinson and tenorist George (Georgie) Auld (McCarthy:230).

For the next five to six years his line-ups underwent frequent changes. During 1948 and 1949 Goodman led a bop-orientated big band which included Doug Mettome, Stan Getz, Don Lamond, Jimmy Rowles and Wardell Gray (Larkin:168), who was featured in Goodman's new septet (Porter *et al.*, 1993:144). However, he soon broke up the band (probably because he never felt any real involvement with this music). He reformed again in 1949, this time with his last regular personnel (McCarthy:230).

During the 1950's and subsequent decades Goodman organised bands only for tours and specific engagements. He appeared overseas a number of times, sometimes as the leader of a big band (e.g. at the 1958 World Fair in Brussels), sometimes with a small group, and occasionally using European musicians. He continued to record and play dates into the early 1980's (Larkin:168/9).

The Benny Goodman band was modelled on earlier large orchestras, in particular the Casa Loma Orchestra and those led by Ben Pollack and Fletcher Henderson (Kernfeld, 1991, V1:60). According to Goodman (cited in Porter *et al.*:121) it was Henderson's pieces (arrangements) "with their wonderful easy style and great background figures, that really set the style of the band" and contributed towards its success. Examples include "King Porter Stomp", "Blue Skies", "Sometimes I'm Happy", "Down South Camp Meeting", "When Buddah Smiles", "Japanese Sandman", "Wrappin' It Up" (Gridley 1988:93), "Blue Lou", "Christopher Columbus" and "Stealing Apples" (Porter *et al.*:125).

While arrangers such as Horace Henderson, Jimmy Mundy, Edgar Sampson (McCarthy:228) and Lyle "Spud" Murphy (Larkin:167) also made contributions to the early Goodman book, it was Fletcher Henderson who remained the most important arranger during the early years of the band. The group retained its Henderson stamp regardless of other arrangers (Berendt, 1982:326). The recordings made prior to

Goodman's use of Henderson arrangements (e.g. "Like a Bolt from the Blues", "Cloe" and "Take My Word") clearly show the band to be uncertain of its musical direction. On the latter it displays first-rate handling of the (Benny Carter) number, but the performance is far removed from what is thought of as the typical Goodman sound.

"Blue Skies", "Sometimes I'm Happy" and "King Porter Stomp" (all around 1935 and the first Henderson scores recorded) clearly show the trademarks of his style - the call-and-response patterns and one section carrying the basic theme at the start, with another filling in. Henderson insisted on the highest standards of musicianship. Trumpeter Bunny Berigan solos exceptionally well on all three numbers, with drummer Gene Krupa providing excellent backing on two occasions (McCarthy, 1974a:228). Other recordings of this period include Billie Holiday's "What a Little Moonlight Can Do" (1935), "Christopher Columbus" (1936) (Porter *et al.*, 1993:138,140) and the relaxed "Stompin' at the Savoy".

The 1937 recordings include "I Want To Be Happy", "Cloe" with a striking clarinet solo and fine piano backing by Jess Stacy, and the famous "Sing, Sing, Sing". Here the exhibitionistic solo work of Krupa is matched by the flamboyance of most of the solos and powerful ensemble playing (in particular from the brass). "Sugar Foot Stomp" has a favourite early Henderson device of clarinet trio used against brass and contains an excellent Harry James trumpet solo. "If Dreams Come True" shows the brilliance of the James-Elman-Griffin trumpet team.

The recordings of the 1938 Carnegie Hall concert included performances by the regular full band, the trio and quartet, a jam session with, among others, Buck Clayton, Lester Young and Count Basie (McCarthy:228) and a series of numbers with pedagogical intent. These portray the history of jazz from "Sensation Rag", a seemingly antiquated piece, to the present and Harry James's "Life Goes to a Party". Other pieces include "One O'Clock Jump" (Porter *et al.*:141,138), "Big John's Special" and the very vital "Don't Be That Way" (McCarthy:228). The highlight of the concert was a lengthy version of "Sing, Sing, Sing". It was performed as a series of solos and included the eerie extended solo by Goodman over the light tom-tom playing of Gene Krupa (Porter *et al.*:141/2) Jess Stacy also had a brilliant piano solo (McCarthy:229).

In 1940 the sound of the band changed. The arrangers responsible for this were (pianist) Mel Powell and especially Eddie Sauter (Porter *et al.*, 1993:143). The latter was somewhat different from Goodman's established arrangers. His contrapuntal and harmonic improvisations were highly individual (McCarthy, 1974a:230). He broke away from the Henderson idea of using sections in contrasting opposition throughout. Instead he sometimes merged sections and at other times created entirely new "sections" (through the combination of instruments from different sections), which he then dissolved again (Berendt, 1982:326). With Sauter the (1941/1942) unit achieved a fresh sound, making it one of the best swing-era bands.

Sauter arrangements include "The Man I Love", "Benny Rides Again", "Superman" with Cootie Williams as trumpet soloist (all 1940) (McCarthy:230) and "Concerto a la King" (Porter *et al.*:143). Other attractive numbers include "More Than You Know", "I Hear a Rhapsody" and "Perfidia", which features the pleasant singing of Helen Forrest. "The Fable of the Rose" exemplifies the harmonic subtleties of Sauter's scores (McCarthy:230). Other early 1940's (Sauter) pieces include "Moonlight on the Ganges" (Berendt:326), "Clarinet á la King" (a showcase for Goodman) and "I'm Here" with excellent solos by Williams, Goodman and trombonists Lou McGarity and Cutty Cutshall (the last two in a chase sequence). The wonderfully scored "I Got It Bad", "That's the Way It Goes" and "My Old Flame" feature vocalist Peggy Lee.

Mel Powell's contributions include "The Earl" (a tribute to Earl Hines and recorded without a drummer) and "Mission to Moscow" (McCarthy:230).

Later works by the band include "Bugle Call Rag", "Stompin' at the Savoy", "Chico's Bop" (all 1948) and "The World is Waiting for the Sunrise" (1958), from the Brussels World Fair (Porter *et al.*:144,138).

Another Fletcher Henderson- (and Benny Goodman-) influenced white big band of the swing era was that of clarinettist **Artie Shaw** (Berendt:325). As bandleader Shaw was a rather controversial figure who, from the start, set out on his own path (McCarthy:261). He was exceptionally explorative (Gridley, 1988:95). During his tumultuous and ever-changing career he moved back and forth between a standard (conventional) big band and an even bigger one (Kernfeld, 1992a:126). At the same

time he employed a string quartet (two violins, viola and cello) in some of his bands and maintained a combo within the band - his Gramercy Five, actually a sextet (Gridley, 1988:95). His was certainly one of the most creative and adventuresome big bands of the swing era (Kernfeld, 1992a:126).

Shaw formed his first big band in mid-1936. It was modelled on an earlier, similar (but smaller) and surprisingly successful group. The big-band line-up was an unorthodox two trumpets, trombone, clarinet, tenor saxophone, four strings[16] (two violins, viola, cello), piano, guitar, bass and drums. Tony Pastor was the tenor saxophonist and Peg La Centra the vocalist. Shaw toured with the band for about nine months.

Its better recordings are "Sugar Foot Stomp", "Thou Swell" and four instrumental numbers (all 1936). "Sobbin' Blues" and "Cream Puff" have excellent, fluent solos by Shaw, yet "Streamline" and the attractive "Sweet Lorraine" (both without brass) are the best performances. Overall, however, the output was not very successful (McCarthy, 1974a:261/2), neither was the idea to include a string quartet within the band (Berendt, 1982:326).

Finding himself at a disadvantage when compared with the brasher swing units, Shaw reorganised in 1937 with an orthodox line-up of five brass, four reeds and four rhythm instruments. The band members included trumpeter John Best, trombonists Harry Rogers and George Arus, reedmen Les Robinson and Tony Pastor, pianist Les Burness, guitarist Al Avola and the talented drummer Cliff Leeman.

It is obvious from the recordings of the group that Shaw was shaping his subsequent musical policy. A concentration of fine show material is offset by an occasional blues and original instrumental numbers. Arrangements (many by Shaw himself) emphasise ensemble shading and restraint rather than rousing build-ups. There is a studied avoidance of musical showiness. Examples (1937) include "Night and Day", "I Surrender Dear", "Blues March", the moody and theatrically performed "Nightmare" (the band's theme) and "Non-stop Flight". "Shoot the Likker to Me, John Boy" and

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[16] According to Harris (1953:178) Shaw was fascinated by the possibilities of strings and their use in jazz instrumentation. Apparently his 1936 use of violins and cello was welcomed as a pleasant change from the traditional four brass, four reed conventional swing frontline line-up.

"Free Wheeling" have excellent scat vocals by Leo Watson. While the first recordings by this orthodox big band include a few excellent pieces, on the whole they did not have any great impact. Shaw was also the only major soloist.

Early in 1938 Shaw made some personnel changes. He also started a lengthy residency at the Roseland State Ballroom in Boston, from where the band did regular late night broadcasts. As a result its listening audience grew. Shaw, Harry Rogers, Al Avola and in particular Jerry Gray, whom Shaw had hired as permanent arranger, were writing new scores, which undoubtedly enhanced the sound.

Between July 1938 and November 1939 Artie Shaw rose to prominence in the big-band world, securing choice location jobs and appearing on major radio programmes (McCarthy, 1974a:262). His band (in the second half of 1938) consisted of Chuck Peterson, Johnny Best and Claude Bowen, trumpets; George Arus, Harry Rogers and Ted Vesely, trombones; Artie Shaw, clarinet; Les Robinson and Hank Freeman, alto saxophones; Tony Pastor and Ronnie Perry, tenor saxes; Les Burness, piano, Al Avola, guitar; Sid Weiss, bass; and Cliff Leeman, drums. Around September Vesely and Robinson were replaced by Russell Brown and George Koenig (Kernfeld, 1992a:128/9) and three months later George Wettling and Bob Kitsis replaced Leeman and Burness. Vocalist Billie Holiday worked with the group from February to October (McCarthy:263).

By early 1939 Bowen, Brown, Perry and Wettling had been replaced by Bernie Privin, Les Jenkins, George Auld and Buddy Rich. Around August of that year Best was replaced by Harry Geller and three months later Dave Barbour replaced Avola. The vocalist was the sensitive Helen Forrest (Kernfeld:129).

The Shaw band made many recordings from mid-1938 to the end of 1939. It recorded more show numbers, also better popular songs of the day and instrumentals. The output of jazz standards was not very high (it used fewer riff themes than its contemporaries). Nevertheless, these recordings are impressive for their musical qualities and lack of gimmickry and stereotyped swing hits (McCarthy:262).

"Begin the Beguine" (1938, an instrumental version of a Cole Porter show tune), was Shaw's first big hit (and his best one). It has an exhilarating start in which arranger Jerry Gray co-ordinates a brass punch with a snare-drum shot on the downbeat of the first bar. The rest of the piece showcases Gray's skill. Then there are "Back Bay Shuffle" (Kernfeld, 1992a:126/7,129), a semi-humorous version of "Indian Love Call" and "Any Old Time" with a fine Billie Holiday vocal. A few months later the band recorded an excellent version of "Softly, as in a Morning Sunrise" (McCarthy, 1974a:262/3) and "What is This Thing Called Love?".

Helen Forrest was featured on numerous Shaw recordings of the period. Some of her best vocals are on "Deep Purple", "Comes Love" (both 1939) (Kernfeld:129), "I Poured my Heart into a Song", "All the Things You Are" and "I Didn't Know What Time It Was".

"One Night Stand" (1939) is a stirring instrumental with good solos. Other 1939 recordings include the popular "Serenade to a Savage" (with interesting drumming by Buddy Rich and a good muted wa-wa trumpet solo by Bernie Privin) (McCarthy:263), "Traffic Jam", a version of "Oh! Lady be Good", "Moon Ray" and the light-hearted, Caribbean flavoured "Carioca" (Kernfeld:129).

Late in 1939 Shaw retired from the band. He regrouped again early in 1940 with a thirty-two-piece pick-up orchestra (McCarthy:263). The line-up included strings and orchestral wind instruments (used on some recordings only) (Kernfeld:128/9). It had a big hit with "Frenesi" (1940) (Gridley, 1988:95). Shaw's woody, rounded tone in the lower register is best heard on this quasi-Mexican piece (Kernfeld:128).

Shaw performed rather intermittently throughout the 1940's. He also kept on experimenting with different approaches (Porter *et al.*, 1993:145). A new band formed in mid-1940 lasted until March 1941 (McCarthy:264). The personnel were Billy Butterfield, George Wendt and Jack Cathcart, trumpets; Jack Jenney and Vernon Brown, trombones; Shaw, clarinet; Bus Bassey and Neely Plumb, alto saxophones; Les Robinson and Jerry Jerome, tenor saxes; E. Lamas, T. Klages, Bob Morrow, B. Bower and Al Beller, violins; A. Harshman and K. Collins, violas; F. Goerner, cello; Johnny Guarnieri, piano; Al Hendrickson, electric guitar; Jud DeNaut,

bass; and Nick Fatool, drums. Trombonist Ray Conniff was added at the end of 1940 (Kernfeld, 1992a:129/30).

The recorded output consisted mostly of standards with Shaw soloing against a background of strings. Exceptions are "Stardust" with an excellent solo by Shaw, the two-part "Blues" (both 1940) and "Concerto for Clarinet", which became a favourite with the public (McCarthy, 1974a:264). Others include "Temptation" (1940) and "Moon Glow" (1941) (Kernfeld:128).

Another big band, formed towards the end of 1941, included featured trumpeter and vocalist Oran "Hot Lips" Page, trumpeter Max Kaminsky, trombonists Ray Conniff and Jack Jenney and tenorist George Auld. Good recordings include "Solid Sam", "Deuces Wild" and "Sometimes I Feel like a Motherless Child". It disbanded in 1942.

After a stint in United States Navy, Shaw formed a new orthodox band (eight brass, a clarinet, five saxophones and four rhythm instruments) at the beginning of 1944. Imogene Lynn was the vocalist. Its large contingent of jazz musicians included trumpeter Roy Eldridge, tenorist Herbie Steward, pianist Dodo Marmarosa, guitarist Barney Kessel and drummer Lou Fromm. Ray Conniff, Buster Harding and others did the arrangements. Apparently it was Shaw's most modern and thoroughly jazz-orientated band ever. Recordings include "'S Wonderful" (with a superb Conniff score), "Little Jazz" with powerful playing by Eldridge, "I Can't Get Started" and a beautiful version of "The Maid with the Flaccid Air" (well-scored by Eddie Sauter).

Shortly after, Shaw returned to using strings. He had a hit with the two-part "What Is This Thing Called Love", featuring vocalists Mel Torme and The Meltones. His late 1949 line-up was again orthodox and included a number of modern jazz stylists (McCarthy:264). Neither the scores nor the new style he was featuring was very popular with the public and it soon broke up. From late 1949 until 1953 Shaw made several (rather unimpressive) recordings with a big band. His last public appearance and recordings were made with a small Gramercy Five unit during 1953 and 1954.

It would appear that Artie Shaw's most fruitful periods were from 1938 to 1939 and from 1944 to 1945. The band of the latter period may, however, never have realised

its full potential. Strictly speaking (in jazz terms) the 1938 to 1939 group was no match for the large black bands or even those of Benny Goodman and Charlie Barnet, yet its recordings have survived the test of time. Ultimately Shaw proved the possibility of organising a swing band that eschewed some of the more obvious conventions of the period (notably repertoire and showmanship) and still succeed with a comparatively sophisticated musical policy (McCarthy, 1974a:264/5).

Other Henderson- and Goodman-influenced big white bands of the swing era included those of the brothers **Jimmy** and **Tommy Dorsey** (Berendt, 1982:325). Like Benny Goodman and Artie Shaw, Tommy Dorsey was also trying new things in the 1940's and added a string section to his band. Regardless of the presence or absence of such a section, the Tommy Dorsey band was special, especially for its smooth and elegant, well-crafted arrangements, the romantic and technically perfect solos of its leader, its ensemble work and the vocals of Frank Sinatra (Porter *et al.*, 1993:145). It was undoubtedly one of the most popular big bands of the swing era.

From the late 1910's Tommy and Jimmy co-led bands from time to time, forming a regular group in 1934. It disbanded in June 1935 (refer pp. 726/7) (Kernfeld, 1991, V1:301). That same year trombonist Tommy Dorsey formed his first big band, mainly from members of the Joe Haymes group. He soon made various changes. It opened at the Hotel Lincoln in New York in 1935. With various reorganisations, Dorsey led a big band from 1935 to the early 1950's (McCarthy:220). The collapse of the swing-band movement and worsening financial conditions forced the brothers to join up again from 1953 to 1956 (Kernfeld, V1:301).

As bandleader Tommy Dorsey seems to have demanded absolute obedience from his players. He was also highly ambitious. These may been the reasons for the consistently high musical standards of the group (McCarthy:220).

While a large percentage of the output of the Dorsey band can, strictly speaking, not be classified as jazz, Dorsey remained strongly committed to the music[17] and always

[17] Though Kernfeld (1991, V1:301) suggests that Tommy Dorsey may not have been a notable jazz soloist, he was nevertheless an extremely capable one. Yet he was never on the same level as, for example, Jack Teagarden, Jimmy Harrison or Dicky Wells. Instead he was admired for his technical skill on his instrument, his pure tone and elegant phrasing (McCarthy, 1974a:221).

included a contingent of fine jazz soloists within his personnel (McCarthy, 1974a:219). Despite his strong feeling about jazz, the band was known primarily for its playing of ballads at dance tempos and its frequent use of vocalists such as Jack Leonard and Frank Sinatra (Kernfeld, 1991, V1:301). Though the percentage of jazz in recordings was very small, it seemed to increase during dance and theatre engagements. During Sinatra's time with the group the number of jazz recordings decreased even more.

Musically Dorsey remained within the conventions of his era. When larger personnels became prevalent in the early 1940's, he followed the trend. He even added a string section to his regular band. The band numbered thirty-one musicians at its peak. He was very aware of the importance of good vocalists and featured not only Leonard and Sinatra, but also Edythe Wright, Bob Eberly, Jo Stafford, Dick Haymes and others (McCarthy:220).

While the Tommy Dorsey orchestra recorded quite extensively during its first year, its output comprised mostly popular tunes of the day, usually with vocals. The few instrumental performances of jazz standards recorded include "Weary Blues", a highly competent performance with reasonable solos, though little individuality[18], the lighter sounding "Royal Garden Blues" (1936) and "I'm Getting Sentimental Over You" (the theme song of the band), a showcase for Dorsey's tone and remarkable control. The personnel (at various times) during this period included clarinettists Sid Stoneburn and Joe Dixon, tenorists Jonny Van Eps and Sid Block, pianist Paul Mitchell and vocalists Edythe Wright and Cliff Weston (replaced by Jack Leonard).

During 1937 the Dorsey band recorded a series of light classics, which soon became popular with the public and brought Dorsey a great deal of publicity. Performed in a lively swing manner, "Melody in F" (Nickolay Rubinstein), with good sols by trumpeter Bunny Berigan, clarinettist Joe Dixon and saxophonist Bud Freeman, and "Song of India" (Rimsky-Korsakov) with its powerful solo by Berigan, soon led to other similar recordings such as "The Blue Danube", "Spring Song" (Felix Mendelssohn),

[18] From the start Tommy Dorsey seemed more concerned with building his orchestra and drilling it into a first-rate group than with developing individuality among his individual members; this he left to a later date (McCarthy, 1974a:221).

"Humoresque" (Antonin Dvorak) and "Barcarolle" (Offenbach) (McCarthy, 1974a:221). The lively swing versions of "Song of India" and "Marie" also provided the band with hits (Kernfeld, 1991, V1:301). On the latter the band chants responses behind a solo vocalist.

The recorded output of the Dorsey band remained commercially orientated throughout 1937 and 1938. The percentage of jazz recordings was, however, on the increase[19]. "Beale Street Blues" (1937) has a good jazz solo by Dorsey and an excellent saxophone solo by Bud Freeman against a background of clarinets (McCarthy:221). The very successful "Boogie Woogie" (1938), an orchestral adaptation of a Pine Top Smith piano piece, provided the band with another hit (Kernfeld, V1:301). A pleasant version of Bix Beiderbecke's "Davenport Blues" has good playing by Dorsey while the theatrical version of "Hawaiian War Chant" has fine solos by trumpeter Yank Lawson (in his plunger style) and tenorist Babe Russin.

A good version of "Milenburg Joys" (1939, by Jelly Roll Morton) has impressive saxophone-section playing and some good solos. In 1939 Dorsey hired arranger Sy Oliver (previously from the Jimmy Lunceford band) (McCarthy:222). The numerous Oliver arrangements include "Easy Does It" (1939), "We'll Get It", "Opus 1" (Gridley, 1988:95), "On the Sunny Side of the Street", "Stomp It Off" (1939), the exhibitionistic "Swing High" (1940) and the fine, gently paced "Sweet River" (1940). After vocalist Frank Sinatra joined the unit in 1939 the number of jazz recordings decreased again.

From 1937 to 1939 the band members (at various times) included trumpeters Bunny Berigan, Pee Wee Erwin and Yank Lawson, clarinettist Joe Dixon, saxophonists Bud Freeman and Babe Russin and drummer Maurice Purfill (McCarthy:222,221).

At the end of 1940 the Dorsey band personnel comprised Ray Linn, Ziggy Elman, Jimmy Blake and Chuck Peterson, trumpets; Tommy Dorsey, Lowell Martin, George Arus and Les Jenkins, trombones; Johnny Mince, clarinet and alto saxophone; Fred Stulce and Heinie Beau, alto saxes; Paul Mason and Don Lodice, tenor saxes; Joe Bushkin, piano; Sid Weiss, bass; Buddy Rich, drums; Connie Haines and Frank

[19] McCarthy (1974a:220) is of the opinion that, despite a considerably varying personnel, Dorsey made his finest jazz-orientated recordings between 1937 and 1945.

Sinatra, vocals and the Pied Piper vocal group - Jo Stafford, Clark Yocum (and guitar), John Huddleston and Chuck Lowry (Kernfeld, 1991, V1:301).

The Dorsey band reached its peak in the early 1940's (as a jazz and a commercial unit). Its instrumental recordings were tending towards increasing freneticism, as heard on the wild "Well Git It" ("We'll Get It"?). Other early 1940's numbers include the spirited "Blue Blazes" (1942) as well as the very popular "On the Sunny Side of the Street", featuring the Pied Piper vocal group, and "Opus No 1" (both about 1944). A string section is used for both recordings - Dorsey had added it to the unit in 1942. Trumpeter Charlie Shavers and clarinettist Buddy De Franco are the main soloists on "Cloe" (1945, and dominated by the powerful trumpet section). Band members (at various times) during this time included trumpeters Ziggy Elman, Jimmy Zito and Charlie Shavers, clarinettist Buddy De Franco and pianist Milt Golden (McCarthy, 1974a:222). According to Gridley (1988:95) drummers Louis Bellson and Dave Tough have also at some point been members of the band.

While the Tommy Dorsey band continued to perform and make good recordings after 1945 (e.g. the attractive "At Sundown", 1946 and "Trombonology", 1947), it seemed to have passed its peak.

There is no doubt that Tommy Dorsey was both a very good musician and an extremely fine bandleader. He had an obvious love for jazz and took great pride in his band's jazz achievements, yet his primary concern was leading a band capable of performing on various levels. It was probably the very versatility of his bands that prevented them from gaining complete individuality in a jazz sense. Nevertheless, his bands will always have a place in big-band history because of the large number of jazz soloists included within their ranks and the numerous musically impeccable (and entertaining) big-band jazz recordings they produced (McCarthy:222).

A white swing band which, according to Berendt (1982:327) falls somewhat outside the Benny Goodman-Fletcher Henderson circle, is the **Casa Loma Orchestra** of Glen Gray (refer pp. 723-726). It was a hit with the college crowds even before Goodman arrived on the scene. Apparently it was one of the first white (swing) bands to adopt the sound of black groups and introduce it to a wider audience. As a

result of the technical mastery displayed in its ensemble playing and the sophistication of its arrangements, the band became a model for many subsequent swing bands (Kernfeld, 1991, V1:194).

In its mechanical ensemble playing and stiff arrangements the Casa Loma Orchestra was, in the opinion of Berendt (1982:327), a forerunner of the late 1940's Stan Kenton band, the one connected with the "progressive jazz" label and for which Pete Rugolo did the arrangements. At the time Gene Gifford's arrangements for the Casa Loma band (e.g. "Casa Loma Stomp", 1930, "White Jazz", 1931 and "Black Jazz", 1931) seemed as compact and imposing as the Kenton "Artistry" recordings did fifteen years later.

Another white swing band which does not quite fit into the Benny Goodman-Fletcher Henderson mould, is that of saxophonist **Charlie Barnet** (Berendt:327). In its musical approach the band has more in common with the great black bands, particularly that of Duke Ellington, than with contemporary white orchestras. Barnet greatly admired Ellington (Count Basie too). It is not surprising then, the number of Ellington pieces that were recorded (McCarthy, 1974a:198). Barnet just used simpler arrangements (Porter *et al.*, 1993:109).

The Barnet band never had to resort to superficial imitation to retain the spirit of the originals. It had the ability to absorb the Ellington influence. Though the Ellington numbers emerged as recognisable Ellington, they remained valid performances in their own right. However, not all the recordings were of Duke Ellington originals; the largest part of the band's repertoire consisted of themes with their own character.

Charlie Barnet formed his first big band in (1932 or) 1933 for a lengthy engagement at the Paramount Hotel Grill in New York. He led big bands fairly steadily throughout the mid-1930's (with one exception).

Barnet recorded for the first time under his own name towards the end of 1933. A number of sessions followed. "Surrealism" and "Overheard in a Cocktail Lounge" stem from 1937. That same year he included two black players, John Kirby and Frankie Newton, in his band. In the years that followed, Barnet regularly employed

black musicians. (In 1933 his was reported to have been the first white band to have played at the Apollo Theatre in Harlem, New York.)

In 1938 he formed another band for a residency at the Famous Door in New York. During its stay at the Palomar Ballroom in Los Angeles the following year, a fire destroyed its library and all the instruments. Despite this major setback and some personnel changes along the way, Barnet kept the band going until 1943.

Despite their commercial content, the recordings from 1939 are much nearer to jazz than those made prior to 1939. The Barnet band never achieved the commercial success of those of Benny Goodman, Tommy Dorsey or Artie Shaw. Nevertheless, it is suggested that overall, Barnet's recordings are more consistently jazz orientated than all those by the white swing orchestras.

The band included several good soloists. From 1939 to January 1942 most of the solos were taken by Barnet, trumpeter Bob Burnet, pianist Bill Miller and guitarist Bus Etri. Etri was the first white player to use an amplified guitar regularly in a big band. His solos are excellent, often with highly individual ideas (McCarthy, 1974a:198). The band recorded, among others, "Cherokee" (1939), which became its theme song and was used as a theme by many radio programmes (Berendt, 1982:327).

After disbanding in 1943, Charlie Barnet formed another group and continued to lead big bands throughout the rest of the 1940's. In 1943 the personnel included outstanding black musicians such a trumpeters Howard McGhee and Peanuts Holland, trombonist James "Trummy" Young and bassist Oscar Pettiford. Other players who at various times during the mid-1940's were members of the band included Holland, pianists Bill Miller and the melodically sensitive Dodo Marmarosa and trumpeter Roy Eldridge.

The recorded output of the band from early 1942 onward also reflected the increasingly frenetic quality of much big-band music of the time. Barnet tried to keep a musical balance, eschewing freneticism for its own sake. Recordings of the 1940's include "Things Ain't What They Used to Be" with outstanding saxophone playing and excellent solos by Barnet, Holland and Miller, and "The Moose", composed and

arranged by Ralph Burns. Duke Ellington's "Drop Me Off At Harlem" (1944) has a fine solo by Roy Eldridge. "Skyliner" was a big commercial hit. Overall, however, the mid-1940's recordings were not that exceptional.

In its recordings from 1949 to 1950 the Barnet band achieved its most modern styling. In some of these there exists an uneasy combination of its former swing style with a perhaps rather forced progressive manner. This was not a very successful situation for Barnet and it is doubtful whether he felt any real involvement with this music (McCarthy, 1974a:198,201). Yet according to Porter *et al.* (1993:213) he commissioned bop pieces and hired bop musicians. Good recordings from this period include a striking version of "Over the Rainbow" (well-scored by Tiny Kahn), "Cu-ba", "Claude Reigns" showcasing pianist Claude Williamson, "Portrait of Edward Kennedy Ellington" and the moody "Lonely Street". Besides Barnet and Williamson, other players at the time included Danny Bank and trumpeter Doc Severinson.

For the rest of the 1950's and most of the 1960's Charlie Barnet kept on putting bands together for specific engagements. The last reasonably good band was that of 1966 to 1967 (McCarthy:201,198).

A third band to fall outside the Benny Goodman-Fletcher Henderson circle in certain respects, is that of **Bob Crosby**, brother of singer Bing Crosby (Berendt, 1982:327). Instead of playing swing music (as most of its contemporaries were doing), the Bob Crosby band - and the small group within it, the Bob Cats (refer p. 794) - was combining elements of swing and Dixieland, creating a very successful union of the two styles (Kernfeld, 1992a:126). Based on classic jazz designs, it eschewed the blander trappings of swing employed by Benny Goodman, Tommy Dorsey and Artie Shaw. It might even be said that the Crosby band founded the New Orleans revival.

A large portion of its repertoire drew strongly from classic jazz sources[20]. Some of its

[20] Bob Crosby's music was set apart from true revivalism by its technical sophistication (his band included ex-members of the highly proficient Ben Pollack unit) and a collection of written scores. Together these were responsible for a separate developmental heritage of Dixieland, which runs through Muggsy Spanier's Ragtimers, Bud Freeman's Summa Cum Laude Orchestra and the Lawson-Haggart Band, via the work of Crosby's arranger Matty Matlock to the World's Greatest Jazz Band (of Yank Lawson and Bob Haggart). As a result, a genre was created that stood quite separate from the natural or deliberate archaism of Lu Watters or Bunk Johnson, George Lewis and other revivalists (Fairweather, 1992:189). More about this later, refer pp. 793-795.

musicians came from New Orleans, they and others had classic jazz as their formative influence (Fairweather, 1992:189). It featured jazz standards of an earlier period fairly consistently, a musical policy that made it rather unique at the time. Though it always included some more orthodox swing instrumentals and commercial tunes of the day, it remains best known for its Dixieland performances.

The Bob Crosby band came into existence in 1935 when Crosby was chosen to front a group of musicians from the recently disbanded Ben Pollack band. Crosby, himself an adequate popular singer, helped the band rise to national fame within its first year. With various personnel changes, it existed until late 1942. After a stint in the United States Marines and a short acting career, Crosby formed a new band (around late 1945, early 1946) which was featured on his radio series. He appeared as a solo performer during much of the 1950's. Since then he has organised groups for specific engagements, including overseas tours. These groups have all remained faithful to the (Dixieland-influenced swing) style of the original band. They have also generally included a number of the original band members.

The Crosby band always included a core of true jazz musicians. As mentioned, some were from New Orleans, notably clarinettist-guitarist and occasional vocalist Hilton "Nappy" Lamare, clarinettist-arranger Matty Matlock, tenorist Eddie Miller, drummer Ray Bauduc (McCarthy, 1974a:217) and clarinettist Irving Fazola (Fairweather:189). Some players remained with the unit to the end. Musicians such as Fazola, trumpeters Yank Lawson and Billy Butterfield, bassist Bob Haggart and the popular and versatile pianist Bob Zurke (who joined in mid-1936), became well known through their association with the unit (McCarthy:217). According to Berendt (1982:327) Lamare, Haggart and Bauduc formed the ideal Dixieland rhythm section.

As arrangers Matlock and Haggart were surprisingly successful in their blending of big-band sound with the freedom of a Dixieland small group. Only about two thirds of the entire output was by the big band. The 1935 recordings are mostly of popular songs of the day, sung by Crosby himself. The April 1936 session mostly featured vocalist Connie Boswell, but included the first Dixieland-styled recordings, namely "Muskrat Ramble" and "Dixieland Shuffle", both arranged by Haggart. The same year it recorded versions of "Come Back, Sweet Papa", "Sugar Foot Strut" and

"Savoy Blues", all associated with Louis Armstrong. The latter has a powerful solo by Yank Lawson.

The early 1937 recordings include "Gin Mill Blues", "Little Rock Getaway" (both showcasing Bob Zurke) and a relaxed version of "The Old Spinning Wheel" with good solos by Matlock, Lawson and Zurke (McCarthy, 1974a:217/8).

From late 1937 come "Squeeze Me", "Dogtown Blues" (Fairweather, 1992:190/1), "Panama" and the famous "South Rampart Street Parade", a sound-picture of a New Orleans street parade, which became the band's most popular tune (McCarthy:218). In it the standard features of the genre, namely free clarinet, parade drums and tailgate trombone against trumpet lead, are set into a sophisticated paraphrase, thus achieving totally new effects (Fairweather:189). "Dogtown Blues" and the earlier "Gin Mill Blues" are perfect illustrations of the band's rule, which "was to discard any part of a score that sounded ostentatious or superfluous - the result was tough honest music that abounded with feeling" (John Chilton cited in Fairweather:190).

At various times in 1937 the personnel included Andy Ferretti, Yank Lawson, Zeke Zarchy, Billy Butterfield and Charlie Spivak, trumpets; Ward Silloway, Mark Bennett and Warren Smith, trombones; Matty Matlock, Gil Rodin and Eddie Miller, clarinets; Matlock, Rodin, Noni Bernardi and Joe Kearns, alto saxophones; Miller, Dean Kincaide and Rodin, tenor saxes; Bob Zurke, piano; Nappy Lamare, guitar; Bob Haggart, bass; and Ray Bauduc, drums (Fairweather:190/1).

Recordings from 1938 include versions of "Grand Terrance Rhythm", "Wolverine Blues", the famous duo recording of Haggart and Bauduc, namely "Big Noise from Winnetka", "I'm Prayin' Humble" featuring trumpeter Sterling Bose, and "I'm Free", to which lyrics were later added. Featuring Billy Butterfield, it became a popular jazz standard known as "What's New" (McCarthy:218). "Honky Tonk Train Blues", featuring Zurke, portrays the big-band development of the Meade "Lux" Lewis piano solo original. "Swingin' at the Savoy" reverts back to standard swing formats.

In October 1939 the band members were Zarchy, Butterfield and Sterling Bose, trumpets; Silloway and Smith, trombones; Irving Fazola, clarinet; Kearns, alto

saxophone; Miller, clarinet and tenor sax; Rodin, tenor sax; Zurke, piano; Lamare, guitar and vocal; Haggart, bass; and Bauduc, drums (Fairweather, 1992:190/1). Zurke was replaced by Joe Sullivan, who was soon replaced by Jess Stacy. Sullivan was featured on the attractive "Boogie Woogie Maxixe" (1939).

The recorded output of 1940 to 1941 featured an excessive number of popular songs. More jazz pieces were recorded in 1942. "Vultee Special" is a mixture of boogie, blues and orthodox swing, while "Sugar Foot Stomp" and "Original Dixieland One-Step" are both somewhere between Dixieland and swing. A more sophisticated approach is heard on "Blue Surreal", "Black Zephyr" (both impressionistic themes) and the introspective "Ec-stacy". The 1942 personnel included trumpeter Yank Lawson, trombonist Floyd O'Brien, clarinettist and altoist Matty Matlock, clarinettist and tenorist Eddie Miller and pianist Jess Stacy (McCarthy, 1974a:218/9).

Throughout the major part of its existence, the Bob Crosby band followed its own path and maintained its identity. This was made possible in part by its excellent arrangers (Bob Haggart and Matty Matlock), highly competent soloists (Miller, Matlock, Lawson, Butterfield, Fazola and Stacy) and admirable and stable rhythm section (Lamare, Haggart and Bauduc) that remained with the unit throughout its existence. It is particularly the 1935 to 1942 band which showed the value of individuality unmarred by gimmickry.

While it was certainly not on the same level as the great swing-era bands, the Crosby band was nevertheless very successful in its ability to perform Dixieland standards in a fresh and inventive manner. More recently, aspects of the music survive in the playing the **World's Greatest Jazz Band of Yank Lawson and Bob Haggart** (McCarthy:219). This ten- (later seven-) member unit was founded late in 1968 by Lawson and Haggart and, with some personnel changes, existed until 1978 (Kernfeld, 1991, V2:641).

A swing big-band leader who, like Charlie Barnet and others played a more modern kind of jazz during the latter part of his career, was drummer **Gene Krupa**. This leading personality emerged from the Benny Goodman band and was largely responsible for the emergence of the showman drummer.

Krupa's first big band opened at Steel Pier in Atlantic City in April 1938 and lasted until May 1943. Apparently this was not an outstanding unit. It did not portray much individuality nor did it have many major soloists. Its members at various times from 1938 to 1940 included trumpeters Corky Cornelius, probably Tom Gonsoulin and Shorty Sherock, trombonists Floyd O'Brien and Babe Wagner, clarinettist Sam Musiker, altoist Clint Neagly, tenorists Sam Donahue and Walter Bates, pianist Tony d'Amore, guitarist Ray Biondi and vocalists Irene Day and Leo Watson (with the unit around mid-1938). Donahue and Biondi did some arrangements during this period.

The 1938 to 1940 recordings were mostly commercially orientated with vocals. "Wire Brush Stomp", "Bolero at the Savoy" and the fairly successful "Drummin' Man" (1939) feature Krupa. The saxophone section plays very well on "Quiet and Roll 'em" and the instrumental "Apurksody" (1938). "Tutti Frutti" (1938) has a scat vocal by Watson. From 1940 come "Blues Krieg" and "Who", with a pleasant chase sequence between tenorist Donahue and altoist Neagly. "Hamtrack" has excellent brass and ensemble playing and "Drum Boogie" (1941) has a vocal by Day.

The year 1941 was the start of the band's period of greatest popularity (McCarthy, 1974a:247). According to Kernfeld (1991, V1:664) it enjoyed critical success and great popularity throughout the early 1940's. It now featured the creative vocals of Anita O'Day and the outstanding trumpet playing of Roy Eldridge (Porter *et al.*, 1993:142). They team up on the popular "Let Me Off Uptown" (1941). Eldridge has an excellent solo on "Green Eyes" (vocals by O'Day and Howard DuLaney) (McCarthy:247/8). He was featured on numbers such as "After You've Gone" and the classic "Rockin' Chair" (Porter *et al.*:142). Other recordings include "Skylark", "That's What You Think" and "Massachusetts", excellently sung by O'Day.

After a break of about a year Gene Krupa formed another big band around mid-1944. It made its (recording) debut in November of that year and, with numerous personnel changes, lasted until 1951. It included a number of modernist-inclined musicians, fascinated by the new bop sounds (McCarthy:248,247). By the late 1940's it was a highly polished group, boasting a superb ensemble sound, and had become one of the finest bands around (Kernfeld, V1:664).

The 1944 unit included trumpeter Don Fagerquist, trombonist Tommy Pederson, tenorist Charlie Ventura and vocalists Bobby Stewart and Dave Lambert. Anita O'Day rejoined the band in mid-1945 (McCarthy, 1974a:248). The late 1940's personnel included trumpeters Red Rodney (Porter *et al.*, 1993:142) and Al Porcino, trombonist Urbie Green, altoist Charlie Kennedy, tenorist Buddy Wise, pianist Teddy Napoleon and scat vocalist Frankie Foss.

The output of this period include "What's This", the instrumental "Leave Us Leap" (1945) and versions of "Opus No. 1" and "Boogie Blues". The latter two together with "How High the Moon", "Lover" and others, established the band's popularity. From late 1946 Gerry Mulligan arranged some scores for the band. These include "Disc Jockey Jump" (1947), "I Should Have Kept On Dreaming", "Calling Dr Gillespie" and the boppish "Lemon Drop" (1949), with scat vocals by Foss (McCarthy:248).

During the 1950's Krupa toured regularly with Norman Granz's Jazz at the Philharmonic (Kernfeld, 1991, V1:664), acting as front man for specially assembled big bands at recording sessions. The output includes some hits of the early 1940's as well as some Mulligan scores not recorded before, for example, "Bird House", "The Way of All Flesh" and "Yardbird Suite".

The best Gene Krupa bands were undoubtedly those of 1941 to 1942 (with Anita O'Day and Roy Eldridge) and 1944 to 1945. While stylistically none of his bands possessed any real individuality, the musical standards they maintained remained consistent and they always swung (McCarthy:248).

Swing-era big-band leader **Harry James** also tried new ideas in the 1940's, including the addition of a string section to his band (Porter *et al.*:145). From the start the Harry James band was known as a highly proficient unit, playing in an expert manner and always including good jazz players among its personnel. However, James completely dominated recorded and live performances, particularly during most of the 1940's, leaving his band members little opportunity to shine (McCarthy:240).

James was an admirable jazz trumpet soloist (Porter *et al.*:142). Capable of real jazz feeling, especially in the blues (Harris, 1953:185), he could also be brash, as heard

on "Carnival in Venice" and "Flight of the Bumble Bee" (McCarthy, 1974a:241). Yet it was a (technical display) piece such as the latter that brought the band acclaim (Porter *et al.*, 1993:142). Throughout their existence the James bands gained their following more from commercial numbers (e.g. "Three Coins in the Fountain") than from jazz pieces. Paradoxically, since the end of the big-band era (from around 1950) his bands have followed a more committed (and more disciplined) jazz policy. Much of the music also displayed a Count Basie influence.

The James band made its debut early in 1939 at a Philadelphia Hotel. The early 1940's was a particularly successful time, not only with regard to live performances but also where record sales were concerned. After leading bands until the early 1950's, James retired, but returned a few years later. From the mid-1950's and throughout the next two decades he led a band for most of each year. It played regular and lengthy residencies in Las Vegas, performed at Carnegie Hall in New York (1964), toured Europe (1957) and Britain (1972) and has appeared in numerous films (McCarthy:241,240).

James's regular unit made its first recordings in February 1939 (he had made some very fine recordings under his own name the previous year with pick-up groups), among others, the instrumental "Two O'Clock Jump", "King Porter Stomp", "Flash" and "Feet Draggin' Blues". Later "Concerto for Trumpet" and a version of "Ciribiribin" (with a Frank Sinatra vocal) became big hits.

The 1940 to 1942 recordings include some jazz instrumentals (such as "Jeffries' Blues", "Sharp as a Tack" and "Jughead", all 1941) and more numerous popular titles, some with vocals by Dick Haymes. The 1941 versions of "Carnival in Venice" and "Flight of the Bumble Bee" became very popular, as did performances of "By the Sleepy Lagoon" and "Estrillita". James had added a string section to his unit in the latter part of 1941 and continued to feature it until late in the decade.

By late 1944 the unit included a fair contingent of jazz musicians, notably the excellent section leader altoist Willie Smith, tenorist Gene "Corky" Corcoran and pianist Arnold Ross. The recorded output between 1944 and 1955 remained commercially orientated. Exceptions include "9:20 Special", "The Beaumont Ride",

"Moten Swing", "Vine Street Blues", "Tuxedo Junction" and "Roll 'em" (McCarthy, 1974a:241). Early in 1954 the band, in excellent form, recorded good versions of "Flash", "Sugar Foot Stomp" and "Bye Bye Blues". From late 1954, early 1955 come a good version of "Perdido" with excellent solos by James and Smith, and "Marchin'".

Since the late 1950's the James band has made many big-band jazz LP's. While the Count Basie influence seemed almost overwhelming at times, the unit gradually developed a more personal approach. Notable recordings from 1957 and 1958 are "Blues for Lovers Only", "Ring for Porter" and "Warm Blue Stream". In 1962 a five-man Dixieland frontline, including clarinettist-tenorist Eddie Miller and clarinettist-altoist Matty Matlock, was featured against the full band. Recordings include "Chop Suey", "My Inspiration", "Weather Bird" and "Squeeze Me". The Harry James bands generally reflected the conventions of their era. Yet despite their technical proficiency they never really established a personal identity (McCarthy:241/2)

A fine swing-era big band whose leader was not only a convincing jazz stylist but also an outstanding trumpeter and one of the best white trumpeters in the history of jazz, was the **Bunny Berigan Orchestra**. It opened in New York during the first half of 1937 and, with various personnel changes, existed for about three years (McCarthy:207). By this time Berigan's health was severely damaged by his drinking (Larkin, 1992:44) and he left the field for a while. He formed another group in mid-1941, leading it until April 1942 and again during May (McCarthy:207). He died shortly afterwards (Larkin:44).

Because of their high lifestyle the Berigan band, though technically proficient, was rather undisciplined and at times showed a lack of attention where smoothing out the rough edges of the unit was concerned. The players were nevertheless all very capable.

The 1937 to 1939 personnel included (at various times) clarinettists Joe Dixon and Gus Bivona, trombonists Sonny Lee and Ray Conniff, altoist Murray Williams, tenorists George Auld and Don Lodice and pianists Joe Bushkin and Joe Lippman. Most of the scores were provided by Lippman and later Conniff, both good arrangers. The rhythm section, which was always good, included at various times in its peak

years drummers George Wettling, Dave Tough, Johnny Blowers and Buddy Rich. The chief interest on most recordings, however, is the solo work of Berigan.

In June 1937 the band produced good instrumental versions of "Frankie and Johnnie" and "Mahogany Hall Stomp". In "I Can't Get Started" (1937), probably the most famous of all its recordings, the band plays a subsidiary role to its leader (McCarthy, 1974a:208/9). The piece displays the full range of Berigan's technique and magnificent tone (Harris, 1953:185). His solo was one of the most celebrated jazz solos of the era (Larkin, 1992:44). Other numbers include the good instrumental "Russian Lullaby" (1937) with excellent playing by Berigan, a version of "Azure", "High Society" (1938) and "Jelly Roll Blues" (1938).

Late in 1938 a nine-man section of the band recorded versions of Bix Beiderbecke's four piano pieces, "In a Mist", "Flashes", "Candlelights" and "In the Dark" as well as his "Davenport Blues". The instrumental scores (by Joe Lippman) are intelligently conceived and include a number of individual voicings. In these recordings Berigan manages to convey something of the unique lyricism that suffused Beiderbecke's own playing, without ever attempting any direct copying.

The 1939 recordings (again with a full band) include "There'll Be Some Changes Made", the riff "Little Gate's Special", "Peg o' My Heart" with an excellent and forceful Berigan solo, and the pleasant "Night Song". The band gives this Juan Tizol number an outstanding performance. The best work of the Bunny Berigan band can be found amongst the recorded output of April 1937 to November 1939. Berigan recorded again with his big bands in 1941 and early 1942, but his fast waning health caused his playing to deteriorate rapidly. This, and generally mediocre supporting groups prevented him from producing any further work of quality (McCarthy:207).

There existed, of course, several other big white orchestras during the swing era, such as those of **George Auld**, **Jan Savitt** and **Jack Teagarden** (McCarthy:272,295,299). Though they included jazz musicians within their ranks and performed jazz-orientated numbers, none of them was as popular or as successful as the big white bands already discussed.

Before moving on to the great black swing big bands, another white big band needs to be mentioned, namely that of clarinettist Woody Herman. While he could more readily be classified as a bop musician and is certainly better known for his modern jazz big bands (the so-called "Herds", refer pp. 774/5), he did lead an interesting band during the swing era.

In 1936 **Woody Herman** became front man for a nucleus of musicians from the recently disbanded Isham Jones dance band (of which he had been a member) (Berendt, 1982:329). This co-operative group included fluegelhorn player Joe Bishop, trombonist Neil Reid, bassist Walt Yoder, drummer Frank Carlson (Larkin, 1992:200), saxophonist Saxie Mansfield, pianist Tommy Lineham and guitarist Hy White. For some years Bishop was also the chief arranger of the group. It opened at the Roseland in Brooklyn late in 1936. The unit was billed as **The Band That Plays The Blues**, a title it retained until the early 1940's (McCarthy, 1974a:235). The band gradually gained a following during the swing era (Larkin:200).

According to Berendt (p. 329) the band did not play conventional swing, but blues. In its 1937 to 1942 output the blues were balanced by popular song material of the day (usually with vocals by Herman or a female vocalist) and swing-style instrumentals. Recordings include "Dupree Blues" (1937, better known as "Betty and Dupree"), a two-part performance of "Blues Downstairs" and "Blues Upstairs" with excellent solos by Bishop, and "Dallas Blues", which has outstanding solos by Herman and Reid (McCarthy:235).

"At the Woodchopper's Ball" (1939) was undoubtedly the most successful recording made by the unit (Berendt:330). This twelve-bar blues, based on riffs, swing rhythms and solos, is in the Count Basie mould. Other very successful recordings were the moody "Blue Flame" (1941, Herman's theme song) (Kernfeld, 1992a:131) and "Golden Wedding".

During the early 1940's many personnel changes took place (Larkin:200). This and the gradual shift in style signalled the end of the band that played the blues. By 1942 its repertoire was undergoing a transformation and included "Down Under", one of Dizzy Gillespie's first scores for a big band. A year later its sound had changed

completely (McCarthy, 1974a:236) and by 1944 Woody Herman was leading what would become known as the "First Herd" (Larkin, 1992:200).

While the swing era was undoubtedly more beneficial for white orchestras, big black bands also profited. Units such as those of Duke Ellington, Chick Webb, Cab Calloway, Jimmy Lunceford and Count Basie had huge followings of their own. Some were not as successful (e.g. Benny Carter and Teddy Wilson), but they all contributed towards the special place the swing era has in the history of jazz.

7.5.3.2.2 The black kings of swing

According to Berendt (1982:327) **Fletcher Henderson** was not only the driving influence behind the successful big white units, he was at the forefront of black jazz as well by leading the first successful Harlem band. (Apparently the "Harlem band" concept became something like a stamp of quality for big bands - they all wanted to be accepted by the "expert" Harlem audiences). By 1934 the number of fine big units had grown. Many included ex-Henderson musicians and composer-arrangers and as many were playing arrangements based on his work (Porter *et al.*, 1993:125,117).

Like Henderson, **Duke Ellington** also made a major contribution to the development and success of subsequent big bands. His influence, whether direct or indirect, can be discerned in most major big bands (Berendt:62). His own big band remained quite unique throughout its existence (never really falling into any definite category, whether early jazz, swing or modern). Its sound, which was always very colourful, was more varied than what was usually heard and it maintained a consistent level of creative energy throughout the years (Gridley, 1988:125).

From Fletcher Henderson the so-called "Harlem line" runs through Chick Webb, Cab Calloway and Jimmy Lunceford to Count Basie and the Lionel Hampton units. Beyond these it continues further to the big 1940's bebop bands of Harlem and finally to the jump bands of the 1950's (Berendt:327/8).

Drummer **Chick Webb** formed his first band in 1926, while still a teenager. A year later his **Harlem Stompers** (including Johnny Hodges, Bobby Stark, Don Kirkpatrick

and John Trueheart) was playing at the Savoy Ballroom in Harlem, New York. By 1930 Webb had also played at other prestigious dance halls (McCarthy, 1974a:265).

The Webb group had recorded for the first time in mid-1929 as the **Jungle Band**, emulating the orchestra of Duke Ellington. "Dog Bottom" and the contrasting "Jungle Mama" were recorded with a line-up of ten players (Kernfeld, 1992a:115,118).

Webb recorded for the first time under his own name in March 1931. The output is noteworthy more for the solos than for any great individuality (McCarthy:265). The very fine "Heebie Jeebies" and "Soft and Sweet" (both Benny Carter arrangements) have excellent solos by tenorist Elmer Williams, pianist Don Kirkpatrick, trombonist Jimmy Harrison (Kernfeld:118) and trumpeter Louis Bacon (McCarthy:265). Other fine players included Carter and Hilton Jefferson, clarinets and alto saxophones; John Trueheart, guitar; and Elmer James, string bass (Kernfeld:118).

Late in 1931 the Chick Webb band began regular, lengthy engagements at the Savoy Ballroom and, though it alternated these with short tours, it soon became synonymous with and the favourite act of this famous venue. Webb's popularity was enhanced by him hiring excellent musicians and arrangers, notably Charlie Dixon, Benny Carter and Edgar Sampson (Larkin, 1992:420).

The band only began recording regularly in 1933 (Kernfeld:116). The personnel remained fairly stable until Webb's death (in 1939). The chief soloists (in the band at various times) were trumpeters Taft Jordan and Bobby Stark, trombonist Sandy Williams, reedmen Pete Clark, Ted McRae, Louis Jordan, Chauncey Haughton, Wayman Carver and Elmer Williams, and pianist Tommy Fulford (McCarthy:267). Stark and the two Williamses were probably the most creative early soloists (Kernfeld:116).

Altoist Edgar Sampson, an important early member of the unit, wrote most of the early numbers. These include "If Dreams Come True", the riff number "Blue Minor", "Blue Lou" (all 1934), "Facts and Figures" (1935), "Go Harlem" (1936) and the popular "Stomping at the Savoy" (1934), one of the best early Webb recordings (McCarthy:267).

The crisp, powerful style and the steady, quiet but pushing beat of Webb can be heard throughout the latter (Porter *et al.*, 1993:129). "Don't Be That Way" (1934, also by Sampson) has the essence of mainstream big-band style - themes and accompanimental figures straddle the boundary between arranged melodies and repeated riffs.

Towards the end of 1934 the personnel comprised Mario Bauza, Bobby Stark and Taft Jordan, trumpets; Sandy Williams and Claude Jones, trombones; Pete Clarke and Edgar Sampson, alto saxophones; Elmer Williams and Wayman Carver, tenor saxes; Don Kirkpatrick, piano; John Trueheart, guitar; John Kirby, bass; and Chick Webb, drums (Kernfeld, 1992a:118). The popularity of the band was further enhanced with the joining, in 1935, of the young Ella Fitzgerald. From this point until 1939 the unit remained at a commercial and musical peak (Larkin, 1992:420). Her singing can be heard on, among others, the fine, swinging "A Little Bit Later On" (1936), "The Dipsy Doodle" (1937), the very popular "A-tisket, A-tasket" (1938) and "Undecided" (1939) (Kernfeld:119/20). Her vocals were heavily featured in the latter part of the decade, resulting in instrumental pieces being recorded less frequently than before (McCarthy, 1974a:268).

The very fine, early 1937 instrumentals are "Clap Hands! Here Comes Charlie" and "That Naughty Waltz" (Kernfeld:120). The former has excellent playing by Taft Jordan, Ted McRae and Webb, while Webb, Jordan and Chauncey Haughton play extremely well on the latter (McCarthy:267). "Harlem Congo" (1937) has a thrilling solo by Webb, displaying his unexpected accents and powerful, varied sound (Porter *et al.*:129).

Other fine instrumentals include "Liza" (1938) with excellent playing by Webb, "Who ya Hunchin'?" (1938) and "In the Groove at the Groove" (1939) (McCarthy:268). Around this time the personnel comprised Bauza, Stark and Jordan, trumpets; Williams, Nat Story and George Matthews, trombone; Garvin Bushell and Hilton Jefferson, alto saxes; Teddy McRae and Carver, tenor saxes; Tommy Fulford, piano; Bobby Johnson, guitar; Beverly Peer, bass; and Webb, drums (Kernfeld:120).

After Webb's death the band continued under the leadership of Ella Fitzgerald until 1942, when she went out on her own (Porter *et al.*, 1993:129).

Next in line where the black Harlem groups are concerned, is the band of singer **Cab Calloway** (refer p. 211). McCarthy (1974a:210) suggests that the Calloway band primarily played a subsidiary role to Calloway's vocalising - apparently it was rare for a band to be built around a singer during the 1930's. Yet according to Porter *et al.* (p. 132), it was the very personality and vocals of the leader that were responsible for the extraordinary popularity of the band. While his energetic personality and vocals were at the centre of every Calloway performance, they were always displayed in front of a series of very remarkable big bands (Porter *et al.*:133).

Calloway made his bandleading debut at the Savoy Ballroom in New York in October 1929 when he acted as front man for Marion Hardy's Alabamians (McCarthy:211). Soon afterwards he started playing with, and then took over the hard-swinging, rough-and-ready Missourians, a band originally from the Midwest (Berendt, 1982:328). Calloway gradually transformed this group into an eloquent, smooth and very flexible big unit, which became a mainstay of the Cotton Club in Harlem[21] (Porter *et al.*:132). The one-year residency at and broadcasts from the Cotton Club (February 1931 to January 1932) established Calloway as a national figure. He led good bands until April 1948 (McCarthy:211).

Calloway recorded for the first time under his own name in July 1930. While in the majority of the early recordings the band was relegated to a purely supporting role, many numbers contain brief solo passages of interest.

From July 1930 to January 1934 the personnel (at various times throughout this period) included trumpeters R.Q. Dickerson, Lamar Wright, Wendell Culley, replaced by Reuben Reeves, replaced by "Doc" Cheatham and Edwin Swayzee, trombonists DePriest Wheeler and Harry White, clarinettists William Thornton Blue, Arville Harris, bass clarinettist Andy Brown, saxophonists Walter "Foots" Thomas (also arranger),

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[21] This was quite a remarkable achievement for a singer, and one who was best known for jivey vocals and clever songs such as "Minnie the Moocher". The 1931 version of this number was a huge success. The key phrase of its chorus ("hi-de-ho" or "hi-de-hi") was kept alive in popular songs such as "The Hi-De-Ho Miracle Man" (Porter *et al.*, 1993:132/3).

Eddie Barefield, pianist Benny Payne, guitarist Morris White, bassist Al Morgan and drummer Leroy Maxey (McCarthy, 1974a:211/2,210).

Recordings from this period include an engaging version of "St Louis Blues" with excellent plunger solos by Dickerson and Wheeler, "Some of These Days", "St James Infirmary" (all 1930) with outstanding playing by Culley, "Basin Street Blues" and a spirited version of "Bugle Call Rag" (both 1931). This performance highlights the Midwestern heritage of the band as well as its drive. "I've Got the World on a String" and "I've Gotta Right to Sing the Blues", notable for the lyrical trumpet solos of Cheatham, are from 1932.

During the last five months of this period, most of the pieces highlighted the vocals of Calloway. Exceptions include "'Long about Midnight" which has excellent solos by Swayzee and White and displays the drive and expertise of the unit, and "Moonglow".

The recordings made during the next few years clearly show the band to still be playing a subservient role to its singer; soloists were not allocated much space. Yet it was nevertheless a fine band, as heard on the smoothly swinging "Bugle Blues" and "Jive" (McCarthy:211/2).

The 1936 unit featured outstanding trumpet and trombone sections, tenorists Ben Webster and Foots Thomas and the very fine bassist Milt Hinton. Webster was replaced in mid-1937 by the expressive and big-toned Leon "Chu" Berry (Porter *et al.*, 1993:133). Other players around this time included trumpeter Irving Randolph, trombonists Claude Jones and Keg Johnson, saxist Garvin Bushell and guitarist Danny Barker.

The arrival of drummer William "Cozy" Cole and the young trumpeter Dizzy Gillespie in 1939 and soon afterwards altoist Jerry Blake initiated a new era for the band. Cole was featured on "Ratamacue" and "Crescendo in Drums", while Milt Hinton had the featured spot on "Pluckin' the Bass" (all 1939) (McCarthy:212). He showed off his rapid slap bass solo style - the strings are slapped to make a percussive sound (Porter *et al.*:134).

By early 1940 the Calloway band had developed into one of the finest swing-era big bands; it remained so for approximately two years. The personnel for most of this period comprised Mario Bauza, Dizzy Gillespie and Lamar Wright, trumpets; Tyree Glenn, trombone and vibraphone; Keg Johnson and Quentin Jackson, trombones; Jerry Blake, alto saxophone and clarinet; Hilton Jefferson and Andy Brown, alto saxes; Chu Berry and Foots Thomas, tenor saxes; Benny Payne, piano; Danny Barker, guitar; Milt Hinton, bass; Cozy Cole, drums and Calloway as director. Buster Harding and Buck Ram were the chief arrangers. Early in 1941 Bauza was replaced by Jonah Jones and later that year Lester "Shad" Collins took over when Gillespie left (McCarthy, 1974a:212/3).

Some 1940 recordings include "Paradiddle" featuring Cole, "Ghost of a Chance" featuring the expressive playing of Berry (McCarthy:212), "Bye Bye Blues", which has fine sols by Berry, Gillespie and Glenn (on vibraphone) and shows the beautiful ensemble playing of the unit, and an outstanding performance of "Lonesome Nights" (by Benny Carter). Berry is heavily featured throughout. The attractive "Ebony Silhouette" features Hinton.

An extended version of "Cupid's Nightmare" (Don Redman) favours textural variation instead of the conventional call-and-response method. The number and score are rather complex. Ensemble playing is excellent and there are fine solos by Gillespie, Blake, Glenn and Berry. "Jonah Joins the Cab" (1941) has a fine solo by newly arrived Jonah Jones, displaying his relaxed swing and big tone to perfection. "Take the 'A' Train" (1941, by Billy Strayhorn) has an excellent muted solo by Jones and superb ensemble playing. "Tappin' Off" (1941) has powerful playing by Collins and Berry.

It is obvious that the Calloway band of late 1939 was a truly outstanding unit. It had a fine rhythm section, a number of excellent soloists, made use of good arrangements and stayed together long enough to form an individual identity.

After the recording ban (1942 to 1944) the output of the band became rather mundane. The Calloway unit seems to have disbanded some time in 1948. During the next few decades Cab Calloway continued to lead big bands for specific

engagements, such as the one he fronted at the 1973 Newport Festival in New York as part of a "Cotton Club" night in which many of the old band members were present (McCarthy, 1974a:213/4).

Next in the Harlem line is the band of saxophonist **Jimmy Lunceford** (refer p. 211). According to Porter *et al.* (1993:129) this excellent and much admired big band was famous for its precision and showmanship. Its ensemble playing was well disciplined and the different sections projected a balance and consistency which was matched only by their smooth and easy swing feeling. Though it had outstanding solo improvisers, the unit was not primarily known for its jazz improvisations, rather for the consistently polished and swinging example it set for other big bands (Gridley, 1988:93).

In the opinion of Berendt (1982:328) the style of the band was developed mainly by arranger Sy Oliver[22] (he also played trumpet in the band). It was characterised by a two-beat "disguised" behind the four-beats-to-the-bar swing metre, and by the highly effective unision playing of the saxophone section[23], with its tendencies towards glissandi. The Lunceford rhythm and saxophone sound were widely copied by commercial dance bands in the 1950's. Apparently the section writing of Oliver was the first really new treatment of the sax section since the work done by Don Redman and Benny Carter. It became an identifying trademark of the Lunceford band (McCarthy:250).

Other arrangements included those by the prolific white arranger Will Hudson, altoist Willie Smith, pianist Ed Wilcox and trombonist Eddie Durham. Most of the writing was very imaginative (Porter *et al.*:129/30). Many of the more commercial numbers were arranged by Wilcox, who was better at writing vocal backgrounds than Oliver. He was also a good arranger for saxophones (McCarthy:250).

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[22] According to McCarthy (1974a:250) the Lunceford style was already present in embryo form before the arrival of Oliver (in 1933), particularly in the saxophone scoring, conceived jointly by pianist Ed Wilcox and altoist Willie Smith. Through his brilliance as arranger Oliver added a new dimension. He was the major influence until his departure from the band in 1939.

[23] During its peak years the Lunceford band was an outstanding orchestral unit. In particular it boasted a magnificent saxophone section, led by altoist Willie Smith. He was one of the best soloists of the 1930's and was virtually unequalled as a leader (McCarthy:250).

Jimmy Lunceford assembled his first band in 1927 and directed and rehearsed it until his death twenty years later. He occasionally contributed compositions, and played alto saxophone, trombone, flute and guitar, though rarely on record (Kernfeld, 1992a:121).

In mid-1929 the group, which consisted of students and associates from Fisk University in Tennessee (which Lunceford had attended), became a full-time professional unit. It had a line-up of ten or eleven players including Henry Wells, trombone; Willie Smith, alto and clarinet; and Edwin Wilcox, piano, and quickly became well known locally. Initially jointly controlled by Lunceford, Smith and Wilcox, Lunceford soon became sole director.

In January 1934 the group secured a residency at the Cotton Club in Harlem, New York, which resulted in widespread attention. Prior to this the band had toured fairly extensively, a practice it continued during the rest of the 1930's. The period of greatest success, both musically and commercially, was from 1937 to 1941 (McCarthy, 1974a:249). The excessive touring and the poor remuneration resulted in several key personnel leaving in mid-1942. It would seem that the unit never truly regained its former popularity after that (McCarthy:250,249).

The Jimmy Lunceford band recorded for the first time in 1930, then also in 1933. The output was adequate but little more. It began recording steadily in 1934. The first hit, "White Heat" (1934, by Will Hudson), displayed the powerful swing and technical skill of the unit (Porter *et al.*, 1993:129). Other numbers include "Jazznocracy", "Swingin' Uptown" and "Breakfast Ball".

Several fine recordings were made from September 1934 to April 1938. The 1934 output includes three Duke Ellington pieces: "Sophisticated Lady", "Mood Indigo" and "Black and Tan Fantasy" as well as "Rose Room" and "Stratosphere", the latter written by Lunceford himself. Three very fine Oliver scores from 1934 are "Dream of You", "Shake Your Head" and "Stomp It Off", which has interesting section work (McCarthy:252/3).

The band members at the end of 1934 were Eddie Thompkins, Tommy Stevenson and Sy Oliver, trumpets; Henry Wells and Russell Bowles, trombones; Willie Smith and Laforet Dent, alto saxophones; Joe Thomas, tenor sax and clarinet; Earl Carruthers, baritone sax; Eddie Wilcox, piano; Al Norris, guitar; Moses Allen, bass; and Jimmy Crawford, drums and vibraphone. In 1935 Paul Webster, Elmer Crumbley and Dan Grissom replaced Stevenson, Wells and Dent, and Eddie Durham was added on trombone.

"Rhythm is our Business" (1934) and "Four or Five Times" (1935) demonstrate the ability of the rhythm section to generate a bouncing rhythmic feeling (Kernfeld, 1992a:123,122). "Sleepy Time Gal" (1935, by Wilcox) has difficult double-time passages for the sax section, which they perform with precision (Porter *et al.*, 1993: 130). Oliver's best known pieces are "Organ Grinder's Swing" (1936), a study in changing textures, and "For Dancers Only" (1937), a straightforward dance tune with a strong beat and riffs traded among the horn sections. "Margie" (1938) displays the laid-back singing and trombone playing of James "Trummy" Young (Kernfeld:122/3).

Lunceford had big hits in 1939 with Oliver's lighthearted "'Taint What You Do" and "Cheatin' On Me". The former has a vocal by Young and the band, the latter has a vocal quartet of Oliver, Smith, Thompkins and Young. There are also the brilliant "Le Jazz Hot" and "Lonesome Road", which has an excellent solo by Smith, fine drumming by Crawford and extraordinary virtuoso playing by the band. Sy Oliver was replaced as arranger by Billy Moore, whose writing was very similar to that of Oliver. Another 1939 piece is the very relaxed "Uptown Blues", a so-called "head arrangement" (McCarthy, 1974a:254). It is a lightly scored series of solos with a solo of enormous power and control by Smith. Trumpeter Eugene "Snooky" Young also plays very well (Porter *et al.*:131).

Good recordings from 1941 include "Hi Spook" with fine solos by Young and Smith and "Yard Dog Mazurka" with a good solo by trumpeter Gerald Wilson. However, the real impression is made by the tremendous virtuosity of the band (McCarthy:254). Others are "Blue Prelude" (1941), "Blues in the Night" (a hit song from a movie the band helped make in 1941), "I'm Gonna Move to the Outskirts of Town" (1942) and "Strictly Instrumental" (1942).

The band at this stage consisted of Freddy Webster, Paul Webster, Bob Mitchell and Harry Jackson, trumpets; Fernando Arbello, Russell Bowles and Trummy Young, trombones; Willie Smith, Benny Waters and Dan Grissom, alto saxes; Joe Thomas, tenor sax; Earl Carruthers, baritone sax; Eddie Wilcox, piano; Al Norris, guitar; Truck Parham, bass; and Jimmy Crawford, drums (Kernfeld, 1992a:124/5).

The band never had any really great soloists. Nevertheless, Smith, Thomas, Paul Webster, Wilcox, Young and Crawford were all exceptional players (Porter *et al.*, 1993:130). Therefore when key players such as Crawford, Smith and Young left during the early 1940's, the band experienced a decline. The content of the mid-1940's output also seemed rather shallow (McCarthy, 1974a:254).

With pianist **Count Basie** (refer pp. 211/2) the stream of successful Harlem bands merges with that of the Kansas City bands (more about them later) (Berendt, 1982:328). The Count Basie band developed gradually out of territory bands based in Mid- and Southwestern states (Kernfeld:99). It started as a nine-piece group, put together at the end of 1935 or beginning of 1936 for a steady job at the Reno Club in Kansas City and was meant to be as close as possible to the style of Walter Page's Blue Devils. Its line-up (three trumpets, three reeds and three rhythm instruments) included Basie, bassist Walter Page, trumpeter Hot Lips Page, baritone saxophonist Jack Washington and in 1936 tenor saxophonist Lester Young and drummer Jo Jones (Porter *et al.*:151).

Expanded to the standard sixteen players, the band played short residencies at the Grand Terrace in Chicago and the Roseland Ballroom in New York at the end of 1936. Neither was successful. The unit had been enlarged suddenly in order to be heard in large dance halls. This big group could not immediately recreate the loose swing feeling that was popular at the time, especially not when reading unfamiliar arrangements. Its first recordings, such as "Honeysuckle Rose", were therefore not very successful (Porter *et al.*:154/5).

The band was strengthened throughout 1937 and early 1938 by personnel changes (McCarthy:202). In mid-1937 the personnel comprised Buck Clayton, Ed Lewis and Bobby Moore, trumpets; George Hunt and Dan Minor, trombones; Earl Warren, alto

sax; Herschel Evans and Lester Young, tenor saxes; Jack Washington, baritone and alto saxes; Basie, piano; Freddie Green, guitar; Eddie Durham, electric guitar; Walter Page, bass; and Jo Jones, drums. Hunt was later replaced by Benny Morton and at the beginning of 1938 Moore was replaced first by Karl George then Harry "Sweets" Edison (Kernfeld, 1992a:109/10).

Its major breakthrough with the public came during 1938 with jobs at the Famous Door Club and the Savoy Ballroom. This laid the foundation for Basie's lengthy career as bandleader. The first Basie band, particularly during 1937 to 1940, was one of the best jazz bands in existence. It was rivalled only by that of Duke Ellington and Jimmy Lunceford (McCarthy, 1974a:203).

During the course of 1937 the band became more at ease with the arrangements. Phrasing was better, the rhythm section showed better support and was crisper and there were fewer irrelevant sound effects. Good recordings include "Moten Swing", "Shout and Feel It", the very fine and popular "One O'Clock Jump", "Time Out" and "Topsy" (Porter *et al.*, 1993:156).

According to Berendt (1982:329) Basie retained the Kansas City blues-riff formula and combined it with a tremendous swing. Many of the numbers were based on loose head arrangements, allowing the soloists maximum freedom. While the frontline included a number of outstanding soloists (e.g. Clayton, Edison, Morton, Dicky Wells, Young, *etc.*), the true feature of the unit was its marvellous rhythm section of Basie, Green, Page and the innovative Jones. It also had excellent vocalists in Jimmy Rushing and Helen Humes (McCarthy:203). Jones can be heard clearly on "Time Out" and "John's Idea" (1937), "Nagasaki" (1938) and "I Left My Baby" (1939) where he uses the hi-hat cymbal at a slow tempo (Porter *et al.*:151/2).

An important factor in the success of the 1937 to 1939 Basie band was the presence of two outstanding tenorists, namely Lester Young with his light, dry, airy tone and searching harmonic sense and Herschel Evans with his full, rich tone (McCarthy:204). According to Porter *et al.* (p.152) Young was the most influential soloist of the band. Another important member was arranger (and guitarist-trombonist) Eddie Durham, a key member in achieving the Basie sound. Other

arrangements came from, among others, Herschel Evans and Jimmy Mundy (Kernfeld, 1992a:110).

The band recorded regularly over the next few years. The output is almost uniformly of excellent quality. "Sent For You Yesterday" (1938) has fine singing by Rushing, outstanding playing by Evans and brilliant ensemble riffing. Other 1938 pieces include "Swinging the Blues", "Doggin' Around", the extrovert "Jumpin' at the Woodside", the ballad "Blue and Sentimental" and the outstanding "Panassié Stomp", which has a superb closing ensemble chorus. Fine examples of 1939 works are "Jive at Five" with striking solos by Young, Edison, Washington and Wells, "Rock-a-bye Basie" with an excellent solo by tenorist Buddy Tate, and "Twelfth Street Rag" and "Clap Hands Here Comes Charlie" which have marvellous solos by Young (McCarthy, 1974a:205/6). The bigger, more showy sound the band was developing is featured on "Broadway" (1940).

Towards the end of 1940 the group consisted of Buck Clayton, Al Killian, Harry Edison and Ed Lewis, trumpets; Dan Minor, Vic Dickenson and Dicky Wells, trombones; Tab Smith, alto saxophone; Buddy Tate and Lester Young, tenor saxes; Jack Washington, baritone sax; Count Basie, piano; Freddie Green, guitar; Walter Page, bass; and Jo Jones, drums (Kernfeld:13).

From 1941 the recordings became more uneven, partly because of the occasional use of mediocre material (McCarthy:206) and partly as a result of the war. The draft caused changes to the personnel and other key personnel left. This resulted in a change of character. The band nevertheless remained popular during the 1940's (Porter *et al.*, 1993:156,148).

The mid-to late 1940's personnel still included Edison, Wells, Warren, Tate, Green and Rushing. The line-up now had eight brass and five saxes, resulting in a heavier sound (McCarthy:206). Newcomers at various times included saxists Don Byas and Illinois Jacquet, trombonist J.J. Johnson and drummers Shadow Wilson and Gus Johnson (Porter *et al.*:156/7). Good recordings from this period are "Jimmy's Blues", "Red Bank Boogie" and "The King" (McCarthy:206).

After being forced to work with a small group for two years (a result of the declining big-band business), Count Basie founded a new big band in 1952. It still had many fine soloists (Kernfeld, 1992a:105), but the sound had changed. Basie now featured the carefully worked-out arrangements by band members and outsiders as well as accomplished, tightly executed ensemble work. The group often sounded best when playing softly and slowly. It set a standard for ensemble playing and became popular with audiences (Porter *et al.*, 1993:148/9).

The line-up in mid-1955 was Wendell Culley, Reunald Jones, Thad Jones and Joe Newman, trumpets; Henry Coker, Bill Hughes and Benny Powell, trombones; Marshall Royal and Bill Graham, alto saxes; Frank Wess and Frank Foster, tenor saxes; Charlie Fowlkes, baritone sax; Basie, piano; Freddie Green, guitar; Eddie Jones, bass; and Johnny Payne, drums (Kernfeld:114).

Recordings include "Lil Darlin'", "Shiny Stockings" (1956), the much revered album "Basie, *a.k.a.* The Atomic Mr. Basie", "Mutt and Jeff" and "H.R.H.". Basie maintained this style for the rest of the band's existence. Even during the 1970's the style remained basically the same (Porter *et al.*:157/8). Band members at this time were trumpeters Sonny Cohn, Frank Szabo and Bobby Mitchell, trombonists Al Grey, Curtis Fuller and Bill Hughes, saxophonists Eric Dixon, Bobby Plater, Jimmy Forrest and Charlie Fowlkes, guitarist Freddie Green, drummer Butch Miles and chief arrangers Bill Holman and Sam Nestico (Berendt, 1982:329).

Vibraphone player **Lionel Hampton** led a big band from late 1940 until the early 1950's. Throughout the rest of the decade and much of the 1960's he fronted specially assembled big bands for specific tours or engagements. He toured overseas on numerous occasions (McCarthy, 1974a:231).

The personnel at various times from 1942 to 1950 included trumpeters Ernie Royal, Karl George, Joe Morris, Al Killian, Jimmy Nottingham, Benny Bailey, Duke Garrette and Leo Sheppard, trombonists Harry Sloan and Al Grey, altoists Earl Bostic, Ben Kynard and Jerome Richardson, tenorists Al Sears, Arnett Cobb and Johnny Board and pianists Milt Buckner, Lionel Hampton and Albert Ammons.

Records from this period include the popular "Flying Home", later associated with Hampton, and the hard-driving, hard-swinging riff "In the Bag" (both 1942). Then there is the ballad "I Know That You Know", "Rockin' in Rhythm" with excellent solos by Hampton, Cobb and Kynard, plus the somewhat wild "Airmail Special". Memorable 1949 numbers are "New Central Avenue Breakdown" and "Hamp's Boogie Woogie No. 2" (both with Hampton on keyboard - on the latter he shares it with Ammons). From 1950 there is the two-part "Turkey Hop" (McCarthy, 1974a:231/2).

During the 1950's Hampton also took part in numerous pick-up dates, many of which featured pianist Oscar Peterson. An excellent recording date was one made in Paris in 1953, which included the brilliant guitarist Billy Mackel. From this time on his big-band recordings became more uneven. An excellent ballad version of "Stardust" (1954) features Hampton throughout the entire recording. Good big-band recordings made for Norman Granz are "Pig Ears and Rice" and "Midnight Sun". Despite his occasional wildness, his recordings were uniformly of a high standard (McCarthy: 232/3).

Another swing-era big-band leader was arranger-saxophonist **Don Redman** (refer p. 718). He formed his first band in 1931 and employed a regular unit until 1940, spending much time in a residency at Connie's Inn in New York. The rest of the 1940's was spent between occasionally leading a big band for limited engagements, radio shows and writing arrangements.

Redman produced some excellent recordings throughout the 1930's. He often featured his own vocals or those by Harlan Lattimore. "Chant of the Weed" and "Shakin' the African" are from 1931. The well-scored "Tea for Two", "Hot and Anxious" and the well-played "I Got Rhythm" are 1932 pieces. Good players included Henry Allen, trombonist Benny Morton and clarinettist Edward Inge. Other recordings include "Sophisticated Lady" (1933), "Sweet Sue" and "Swingin' with the Fat Man" (1937), "Milenberg Joys", the excellently scored "Shim-Me-Sha-Wabble" and a new version of "Chant of the Weed" (all 1938). His later personnel included Inge, Reunald Jones, trombonist Claude Jones, and drummer Manzie Johnson (McCarthy:259/60).

Arranger and alto saxophonist **Benny Carter** (refer p. 719) led several outstanding big bands over the years, yet he never became very popular, probably because he lacked the showmanship of the commercially successful leaders. He led bands from 1932 to 1934, moving between residencies in New York and touring. In mid-1938 he founded another big band, which made its debut at the Savoy Ballroom. He continued leading bands until 1941 (McCarthy, 1974a:214). His early bands experienced various personnel changes. The 1939 personnel, however, was more stable. Recordings of this period include his theme song "Melancholy Lullaby", "Sleep", "Slow Freight" and "Okay for Baby". Personnel changes once more occurred during the early 1940's. Some good 1945 pieces are "I Can't Get Started" and "I Surrender Dear" (McCarthy:215/6).

The big band of pianist **Earl Hines** opened at the Grand Terrace in Chicago in 1928. It displayed a modern musical outlook, clearly pointing the way to the soon-to-emerge swing style. Hines kept the band together until temporarily disbanding early in 1940. A few months later he formed a new big band which, with many personnel changes, he kept together for about seven years. In 1943 it included some pioneer bop musicians, such as Charlie Parker and Dizzy Gillespie (McCarthy:237,20).

His band recorded for the first time in 1929. The 1934 to 1937 band can be regarded as a highly integrated unit. "Pianology", "Rhythm Sundae" and "Solid Mama" are all notable numbers from this period.

From mid-1939 until 1942 the band experienced numerous personnel changes, yet it attracted a great deal of public attention. It had some good soloists, including trumpeters George Dixon and Walter Fuller, saxophonist Omer Simeon, clarinettist Darnell Howard and trombonist Trummy Young. It had a hit with the 1940 "Boogie Woogie on St Louis Blues". The seven brass and five reeds used at the time made the sound somewhat heavier. Other excellent instrumental numbers from this period include "G.T. Stomp", "Grand Terrace Shuffle", "Father Steps In", "Windy City Jive" and "Deep Forrest".

Despite the excellence of these and other 1939 to 1942 big-band recordings, this Hines band never really established a true personal identity. Nevertheless, his bands

in general always swung, always included numerous jazz soloists and kept within the big-band jazz tradition (McCarthy, 1974a:239/40).

There were, of course, numerous other significant swing-era big bands, such as those led by **Erskine Hawkins**, **Coleman Hawkins**, **Lucky Millinder** and **Teddy Wilson** (McCarthy:233,282,289,302). Other groups included the **Mills Blue Rhythm Band**, formed late in 1929 and disbanded in 1938 (Larkin, 1992:284). The **International Sweethearts of Rhythm**, formed in 1937, was an all-female band consisting mostly of black female musicians. This excellent, swinging band had a high standard of musicianship and a style and power similar to that of the Millinder unit. It folded in 1949, was reformed, but disbanded in the mid-1950's (Larkin:220/1).

Many of the bands discussed so far have been based in the East. However, the Midwest and Southwest, in particular the Kansas City region, were home to a number of very exciting (swinging) big bands of the 1930's (Porter *et al.*, 1993:134).

7.5.3.2.3 The Kansas City bands

Bands playing in the Midwest and Southwest were often referred to as territory (or travelling) bands, because they were not centred in a single city or union (Porter *et al.*:134). These groups generally all achieved a degree of localised fame, but if they were after national fame and financial rewards they had to establish their reputations in one of the major cities such as Chicago or New York. Not all of these units recorded (Tirro, 1977:254).

Territory bands included those led by **George E. Lee**, **Zack Whyte** and **Alphonse Trent.** By far the best known units nationally were the groups led by **Andy Kirk**, **Bennie Moten**, **Count Basie**, **Jay McShann** (Porter *et al.*:134/5) and **Harlan Leonard.** They were all blues and boogie orientated, with well-developed riff techniques. They used riff phrases as contrasting elements and short, repeated blues phrases to heighten tension or as themes (Berendt, 1982:328/9). Riffs are piled upon one another from beginning to end in a general formal pattern, creating a musical pyramid effect of additive forward drive (Tirro:230).

In 1929 Kirk assumed leadership of Terrence Holder's Dark Clouds of Joy. This band eventually became well known as **Andy Kirk and His Twelve Clouds of Joy**. The lasting appeal of the unit was created in part by pianist-arranger Mary Lou Williams who wrote and arranged many of its recordings and became the most celebrated soloist of the group (refer pp. 232/3). Recordings by the band from 1936 include "Walkin' and Swingin'", the impressive "Lotta Sax Appeal" featuring the bold tenor solo by Dick Wilson, "Git" and its biggest commercial hit, the ballad "Until the Real Thing Comes Along", featuring the smooth soaring vocal by Pha Terrell. Floyd Smith plays the recently invented electric guitar in the 1939 "Floyd's Guitar Blues" (Porter *et al.*, 1993:135/6).

With the departure of Williams and Terrell in the 1940's the character of the band changed. "McGhee Special" (1943) was in the modern, newly-developing style. Kirk disbanded in 1948.

Undoubtedly the most powerful figure in Kansas City jazz from 1923 (when he first recorded) to 1935 (at the time of his death) was Benny Moten. Starting out with a six-piece ensemble, he gradually expanded it into a big band. Its sound also changed, becoming lighter and more propulsive (Porter *et al.*:137). By the mid-1930's it was the finest band in the region and superior to many bands elsewhere.

Moten employed many excellent musicians, among others, pianist Bill Basie, trumpeter Oran "Hot Lips" Page, trombonist, guitarist and arranger Eddie Durham, vocalist Jimmy Rushing, bassist Walter Page and later additions such as tenorists Ben Webster, Herschel Evans and Lester Young and altoist Eddie Barefield (Larkin, 1992:296).

The best recordings were made in December 1932. Examples are "Moten Swing", "Lafayette", "New Orleans" and "Prince of Wails" (Porter *et al.*:137). It broke up 1935. Some of the musicians reformed under the leadership of Buster Smith and Basie and eventually Basie took over (Larkin:296).

In general, by 1940 many big-band leaders felt the need for something new and, by means of untried arrangers, esoteric material and string sections were seeking for a

new formula than that worked out ten years previously (Porter *et al.*, 1993:145). By 1945, the majority of the big bands collapsed, mainly due to economic reasons. Though some leaders (e.g. Duke Ellington and Count Basie) continued to lead big units in the old manner, these were no longer in the forefront where jazz development was concerned (Kernfeld, 1991, V1:62). As Porter *et al.* (p. 145) state, the swing big-band era had reached a very appropriate end by the mid-1940's.

In the meantime, however, bebop had arrived. This was essentially a small-band genre. Yet despite the scarcity of big bands in modern jazz (attributable to numerous factors), various attempts were made at big-band bebop (Berendt, 1982:332).

7.5.3.3 Bebop bands

According to Berendt (p. 332) the first signs of big-band bop were noticeable in the 1940's big band of **Earl Hines**.

The first deliberate attempt to play the new music was made in 1944 when singer **Billy Eckstine** formed his big band (refer p. 233). It disbanded three years later (Berendt:332/3). He hired Dizzy Gillespie as trumpeter and musical director and Charlie Parker to lead the reed section (Porter *et al.*:197). Gillespie was followed by Fats Navarro and Miles Davis. Art Bakey was the drummer and the saxophonists at various times included Gene Ammons, Dexter Gordon, Charlie Parker and Leo Parker (Berendt:332/3). One of the arrangers was Gil Fuller. Recordings include the 1944 "I Stay in the Mood for You" and "Blowing the Blues Away", one of the most celebrated recordings. Though the band made mostly vocal recordings and played dances, it still had an impact on subsequent bop big bands (Porter *et al.*:197).

Trumpeter **Dizzy Gillespie** (refer pp. 375-380) brought about the final transformation of bop into big-band jazz when he formed his big band in 1946 (his first attempt a year earlier had failed) (Berendt:333). Gillespie wrote some of the material himself and made use of composer-arrangers such as Tadd Dameron, John Lewis, Gil Fuller and George Russell (Gridley, 1988:153/4). Fuller in particular played a crucial role in adapting bop to big-band jazz.

Several good recordings include the very fast "Things to Come", "Our Delight" (both 1946), "Two Bass Hit", "Cool Breeze" as well as the more lighthearted "Oop-Pop-A-Da" (all 1947), demonstrating the scat vocals by Gillespie (Porter *et al.*, 1993:197,210). He also explored Afro-Cuban music in pieces such as the 1947 "Manteca" and (the two-part) "Cubano Be" and "Cubano Bop". Conga drummer Chano Pozo was featured on both pieces (Gridley, 1988:154).

His line-up at the time was Gillespie, Dave Burns, Elmon Wright, Lammar Wright, Jr. and Benny Bailey, trumpets; Ted Kelly and Bill Shepherd, trombones; John Brown and Howard Johnson, alto saxes; Big Nick Nicholas and Joe Gayles, tenor saxes; Cecil Payne, baritone sax; John Lewis, piano; Al McKibbon, bass; Kenny Clarke, drums; and Chano Pozo, conga drum (Kernfeld, 1992a:142).

Dizzy Gillespie formed another big band in the mid-1950's for a foreign tour and though he sporadically led big bands after that, he preferred the smaller combo format (Gridley:154).

According to Berendt (1982:333) the exciting Cuban rhythms so characteristic of the Gillespie band brings to mind the **Machito** band, another important big band of the time. In it Cuban rhythms and jazz phrases were thoroughly mixed.

In 1945 clarinettist **Woody Herman** (refer pp. 233/4, 755/6) began his brilliant line of "Herman's Herds". The **First Herd**, perhaps the most vital white jazz band ever, was a wildly swinging group. It included several young modernists and used innovative scores by Ralph Burns (Porter *et al.*:211).

Its players at various times included trumpeters Neal Hefti, Ray Wetzel, Pete Candoli, Sonny Berman, Shorty Rogers and Conrad Gozzo, trombonist Bill Harris, tenorist Flip Phillips, vibraphonist Red Norvo and in the rhythm section Ralph Burns, Billy Bauer, Chubby Jackson, Dave Tough (Larkin, 1992:200) and Don Lamond.

Its biggest hit was "Caldonia", which inspired "Ebony Concerto", written for the band by Igor Stravinsky (Berendt:330). Other big sellers included "Apple Honey", "Goosey Gander", "Bijou", "Your Father's Moustache", "Wild Root" (all 1945) (Larkin,

1992:200) and "Blue Flame" (1946), Herman's theme song. He disbanded in December 1946 (Kernfeld, 1992a:134,132).

The enormously successful **Second Herd**, also known as the **Four Brothers Band**, was formed in September 1947. It displayed a very modern approach to big-band music and used scores by the skilled Jimmy Giuffre and others. Of particular interest is the saxophone section (Larkin:200). Instead of the usual two alto, two tenor and baritone saxophones, Herman used three tenors and a baritone. Stan Getz, Zoot Sims, Herbie Steward and baritone player Serge Chaloff formed the original "four brothers" (Porter *et al.*, 1993:211). When Steward was replaced by Al Cohn, Herman had a powerhouse combination.

Other prominent players were Shorty Rogers, Ernie Royal, Marky Markowitz (trumpets), Earl Swope (trombone), Terry Gibbs (vibraphone), Don Lamond (drums) (Larkin:200), Lou Levy (piano) and singer Mary Ann McCall. It had a hit with "Early Autumn". The 1948 "Lemon Drop" (George Wallington) was characteristic of this group's music (Berendt, 1982:330). Other successful numbers include "Four Brothers", "The Goof and I" (both 1947) and "Keen and Peachy". There is no certainty as to when the band broke up.

Woody Herman fronted various Herds throughout the 1950's. His 1952 to 1953 band, the **Third Herd**, could swing exceptionally well. Band members included Red Rodney, Urbie Green, Kai Winding, Richie Kamuca, Bill Perkins, Monty Budwig, Jake Hanna and Nat Pierce.

His big bands of the next two decades still swung successfully, using excellent arrangements and incorporating many fine young and old players (Larkin:200/1). According to McCarthy (1974a:237) his last really good units were probably those of 1964 and 1965.

While Woody Herman and others were modifying their styles to incorporate musical developments of bop into their arrangements and were allowing their soloists greater freedom of improvisation, others like **Stan Kenton** (refer pp. 234/5) was involved in an international movement towards a new style of big-band jazz (Tirro, 1977:283/4).

Kenton's progressive bop-influenced music was quite popular with the public, especially the younger audience members who liked the loudness and vigour of the groups - these grew even louder and larger as time passed by (Porter *et al.*, 1993:211). He led a twenty-three- and a twenty-eight-piece band during the 1960's.

His **Artistry in Rhythm Orchestra**, founded in 1941, featured imaginative saxophone voicings and powerful brass section work (Larkin, 1992:239). Its first well-known piece, "Artistry in Rhythm" (1942) was followed by other "Artistries" (e.g. in Percussion, in Bass, *etc.*) (Berendt, 1982:331). Other hits include "Tampico" (1945) featuring June Christy and "Peanut Vendor" (1947) with an authentic Latin rhythm section.

During the latter part of the 1940's Kenton used arrangements by himself, Pete Rugolo, Bill Holman and Bill Russo and hired outstanding, predominantly white, soloists of the time - trombonist Kai Winding, altoists Lee Konitz and Art Pepper, drummer Shelly Manne and vocalists Anita O'Day, Chris Connor and June Christy (Porter *et al.*:212). The second phase of Kenton's music ("progressive jazz") can be attributed to Rugolo. During this time the Kenton band became even more successful.

His 1949 to early 1950's **Innovations in Modern Music** band (a forty-three-piece unit) included a string section and extra woodwinds. Pieces such as "Conflict", "House of Strings" and "City of Glass" (Berendt:331) were recorded with a line-up including Pepper, Manne, Maynard Ferguson and Bud Shank. From a jazz viewpoint, his 1952 to 1953 band was very significant. It emphasised solo work and included reedmen Zoot Sims, Richie Kamuca and Lee Konitz, brass players Conte Candoli and Frank Rosolino and arranger Gerry Mulligan.

Kenton experienced a comeback towards the late 1960's, early 1970's. Together with young, contemporary musicians he played a more simple and straightforward music than in his "Artistry" and "Progressive" periods. The Kenton power, however, always remained (Berendt:331/2).

According to Berendt (1982:333) several bands fall in the realm between Woody Herman and Stan Kenton. The group of **Les Brown** played sophisticated dance music. The **Claude Thornhill** band (arranger Gil Evans) featured calm, atmospheric piano solos. Solos were also played in unison by entire sections. It played with great precision. "Yardbird Suite" and "Anthropology" are from 1947 (Tirro, 1977:285). The **Elliot Lawrence Orchestra** played simple and musically interesting, yet swinging arrangements by Tiny Kahn, Johnny Mandel and Gerry Mulligan (Berendt:333). It recorded Mulligan's "Elevation" (1949) (Porter *et al.*, 1993:242).

Earl Spencer and **Boyd Raeburn** played music very similar to that of Kenton (Tirro:284). In the Raeburn unit complex arrangements by, among others, Johnny Richards and George Handy were infused with jazz feeling by soloists such as pianist Dodo Marmarosa, bassist Oscar Pettiford and drummer Shelly Manne (Berendt:333). In 1945 this band seemed to be years ahead of its time. Representative numbers are "Boyd Meets Stravinsky", "Dalvatore Sally" and "Yerxa". The band broke up in 1947, probably due to a lack of public support (Larkin, 1992:329).

Despite the presence of these and a few other bop big bands, the disadvantages of big bands during the bop era somewhat outweighed the advantages. Large ensembles were too unwieldy for the style. Neither were they suited for the economics of small-club engagements. Several big bands appeared unwilling to cater to the tastes of the dancing public. These and other reasons resulted in the decline and elimination of bebop big bands (Tirro:285).

Bop became parent for a series of other modern styles. These were also less popular than swing and had a smaller listening audience (Gridley, 1988:175). Nevertheless, some of its musicians still supported the big-band concept. The first of these post-bop big bands can be found among the cool-jazz and hard-bop styles of the 1950's.

7.5.3.4 Cool-jazz and hard-bop bands

A number of jazz styles co-existed during the 1950's. The dominant styles were cool (West Coast) jazz and hard bop (East Coast jazz) (Gridley, 1988:191). The large 1950's ensembles will therefore be separated into, namely:

* cool-jazz bands, and
* hard-bop bands.

7.5.3.4.1 Cool-jazz bands

"Cool" was more an attitude than a music. Cool jazz was regarded as understated and subdued (Gridley:177). Although cool jazz was more a small-group phenomenon, some big bands did exist. Like most of the cool players, many of them were gathered on the West Coast. The majority of the players were white, although integrated groups were frequently found (Porter *et al.*, 1993:246).

Trumpeter **Shorty Rogers** attempted a kind of Basie jazz with a West Coast conception, resulting in a music full of original and spirited inventiveness (Berendt, 1982:335). **Gerry Mulligan** led a big band in the mid-1950's, recording with it in 1957. He led other popular big units in the early 1960's and again in the early 1980's (Porter *et al.*:242/3). His **Concert Jazz Band** (early 1960's) was periodically revived throughout the decade and beyond (Larkin, 1992:297). His big-band recordings were like a "sophistication" of Count Basie music.

The big band of arranger **Gil Evans** developed into the big-band realisation of the Miles Davis trumpet sound. Later Evans also took notice of free jazz and jazz-rock. (Third stream) arranger **George Russell** can also be mentioned. His concept of improvisations was the pathbreaker for the "modality" of Miles Davis and John Coltrane (Berendt:335/6).

In 1957 trumpeter **Miles Davis**, in collaboration with arranger Gil Evans, put together an unique big band. Instead of a saxophone section, there was a combination of French horns, tuba, alto saxophone, clarinet, bass clarinet and flute. Though it was calm, lyrical and static, it had a swinging, pulsating rhythm, laid down by bassist Paul

Chambers and drummer Art Taylor (Berendt, 1982:81/2). The nineteen-piece mid-1958 unit included trombonist Frank Rehak, altoist Cannonball Adderley, bassist Paul Chambers and drummer Philly Joe Jones, soon replaced by Jimmy Cobb (Kernfeld, 1992a:146).

"Miles Ahead" and the albums "Porgy and Bess" (1958, from the George Gershwin musical) and "Sketches of Spain" (1959), with its Spanish and Flamenco influences, have all become classics (Larkin, 1992:113). For more information regarding Davis and his band, refer pp. 387-396.

As previously mentioned, the other dominant style during the 1950's was hard bop or East Coast jazz. It had begun somewhat later than cool jazz (in the mid-1950's) and lasted proportionally longer (Gridley, 1988:191). It was a blues-orientated, aggressively rhythmical extension of bop, demonstrating new priorities in rhythm (Porter *et al.*, 1993:257).

7.5.3.4.2 Hard-bop bands

As with bop, the audiences of hard bop was small and dancing was virtually unknown (Gridley:205). As a result, big bands were few and far between.

According to Berendt (p. 335) tenorist and composer-arranger **Bill Holman** was at the forefront in attempting a big-band realisation of hard bop.

During the 1950's musicians had extended the bop tradition in mainly two directions. The jazz of the 1960's (and beyond) also had to deal with different influences, such as rhythm and blues, gospel, urban blues as well as a strong reaction by many players against some basic traditions of jazz (Porter *et al.*:355).

At a time when jazz needed a commercial boost, its listening audience remained rather small. Because of economic reasons the number of venues where jazz could be performed decreased. As a result the number of working big bands also decreased, leaving the jazz of the 1960's to be dominated by small groups (Porter *et al.*:357,417).

7.5.3.5 Big bands in the 1960's (and beyond)

Jazz in the 1960's was related, albeit indirectly, to the political struggles taking place in America during that period. Young Afro-Americans (and others) were taking a new look at black popular music and developing their own ways of presenting the music (Porter *et al.*, 1993:355,396). The big bands of the 1960's will therefore be separated into two different sections, namely:

* free bands, and
* other bands.

7.5.3.5.1 Free bands

Free jazz reflected the individual musical personalities of its creators. This controversial music was mostly free from chord changes, sometimes also from a steady beat (Porter *et al.*:394). Though free from the bebop traditions of chord progression and melody, free musicians seemed to retain some other basic jazz traditions such as the practice of assigning bassists and drummers to accompaniment roles and horns to solo roles, also the feeling of tempo (Gridley, 1988:226/7).

In the opinion of Gridley (p. 241) free jazz was the least popular jazz style. The majority of listeners found it difficult to follow, probably mostly because of its free tonality. Though a period of great experimentation, it received fairly poor exposure. Regardless of these disadvantages, there seems to have existed a fair number of big bands.

Bassist and composer **Charles Mingus** stood out most clearly in the transition from tonal to free tonal big-band jazz. His infrequent big-band concerts produced highly exciting, collective improvisations. Probably the best known big group was the one which recorded the 1971 album "Let my Children Hear Music" (Berendt, 1982:336/7). This is a collection of extended numbers for big ensembles assembled over three decades (Porter *et al.*:277).

The trendsetter for big-band free or avant-garde jazz in the 1960's was **Sun Ra**. As early as the mid-1950's his **Myth-Science Solar Arkestra** was using percussive and other sounds (perceived by him as "cosmic sounds") unheard of at the time. He does not feel bound by the sections common to conventional big bands - instruments play together in ever-changing combinations (Berendt, 1982:337/8). He successfully employs free-form collective improvisation. Yet his music shows a large degree of continuity and compositional organisation (Gridley, 1988:272).

Sun Ra ignored the limitation of size and often presented large groups of twenty players or more, many of which played exotic instruments (Kernfeld, 1991, V1:63). Especially noteworthy are the saxophone players Marshall Allen, John Gilmore, Pat Patrick and Denny Davis. Recordings by the group include "Next Stop Mars", "Out in Space", "Saturn" (Berendt:338) and the albums "The Heliocentric Worlds of Sun Ra" (1965) and "Nothing Is" (1966).

During 1966 the **Jazz Composers Orchestra Association** (derived from the earlier Jazz Composers Guild Orchestra) was formed. Led by composers **Mike Mantler** and **Carla Bley**, it played thick threatening chords that punctuated the solos. Soloists included Don Cherry, Roswell Rudd, Cecil Taylor, Pharoah Sanders, Larry Corryell (Porter *et al.*, 1993:398,418), Charlie Haden and Gato Barbieri. The operatic piece "Escalator Over the Hill" (1968 to 1971, written by Bley and Paul Haines) was the most ambitious work by the band.

Carla Bley also achieved an increasing amount of popularity with her own medium-sized groups. Her orchestrations and compositions are very imaginative (Berendt:337).

Many free big bands have been influenced by the music of John Coltrane ("Ascension") and Ornette Coleman (the double-quartet "Free Jazz"). The form created by these recordings was developed further by, among others, **Anthony Braxton** with his **Creative Music Orchestra**, **Karl Berger** with his **Woodstock Workshop Orchestra**, **Leo Smith** and **Roscoe Mitchell**. European musicians who took the development further are **John Tchicai**, **John Stevens**, **Keith Tippet**, **Loek Dikker**, **Mike Westbrook** and **Willem Breuker** (Berendt:337,339).

Europe, unlike America, was better able to sustain free-jazz big bands. The **Globe Unity Orchestra**, directed since 1966 by German pianist **Alexander von Schlippenbach**, consists of leading European improvisers. Its repertoire included versions of Jelly Roll Morton and Thelonious Monk as well as free group improvisation.

The ten- or eleven-piece **Willem Breuker Kollektief,** led by Dutch composer-saxophonist Willem Breuker, has a fairly radical approach to a wide range of material. Soloists often use the wild instrumental techniques developed by 1960's avant-garde players. Recordings include versions of Duke Ellington's "Creole Love Call" and Gershwin's "American in Paris". Other European orchestras playing free jazz include the **Vienna Art Orchestra** led by **Mathias Ruegg** and the **Swedish Radio Orchestra** (Porter *et al.*, 1993:421).

While some of the big bands of the 1960's had as their main objective freedom from traditions, others seemed to continue the tradition. Bands such as those of Buddy Rich, Don Ellis and Maynard Ferguson joined the other jazz-orientated big units (of Stan Kenton, Duke Ellington, Woody Herman and others) already in existence (Gridley, 1988:344).

7.5.3.5.2 Other bands

Trumpeter (and multi-instrumentalist) **Maynard Ferguson** led several exciting post-bop big bands. He formed his thirteen-piece **Dream Band** in 1957. Despite a loud, flashy brass section, with its precise hard-driving style it still retained a swinging style. Its instrumentation was very compact and many of its arrangements came from within the ranks. Slide Hampton wrote "Frame for the Blues" and Don Sebesky "Maria". Ferguson disbanded in 1965 but formed another big band in England in the mid-1970's. This was even more compact and played contemporary pop tunes in jazz-rock arrangements, for example, "MacArthur Park". The band continued into the 1980's (Gridley:349/50).

An arranger who through his occasional orchestral jazz recordings helped shape the contemporary big-band scene, is **Oliver Nelson**. Though better known for his small-

group arrangements, some of his work (e.g. "The Blues and the Abstract Truth") incorporates elements from both the avant-garde and the blues (Berendt, 1982:344).

Arranger **Quincy Jones** wrote his first orchestral album ("This is How I Feel About Jazz") for his 1956 big band. It was made up of fine young bop players (Porter *et al.*, 1993:359) and the soloists included Art Farmer, Zoot Sims, Herbie Mann, Milt Jackson, Hank Jones, Charles Mingus and Paul Chambers. In 1959 he assembled a modern big band for a European tour. Its line-up included Phil Woods, Sahib Shihab, Jerome Richardson, Melba Liston and Jimmy Cleveland and it played simple, enjoyable big-band jazz. Unfortunately it soon disbanded.

The big band of **Gerald Wilson** was greatly admired by musicians. This powerful unit summarised the "mainstream" of the development of big-band jazz up to that time (Berendt:334/5).

Trumpeter **Don Ellis** led an unique working big band from the late 1960's until 1978. It developed quite a following with its wild jazz-rock pieces in complicated metres (Porter *et al.*:360). The use of new metres and rhythmic sequences was of special interest to him. On "Tears of Joy" he incorporated a woodwind quintet and string quartet into his big band.

Unlike Ellis, the band of drummer **Buddy Rich** did not experiment. Its repertoire included originals, classic jazz themes and good contemporary numbers. The arrangements used by the band of drummer **Louis Bellson** occasionally combine the great big-band tradition with the contemporary rock atmosphere (Berendt:342).

The **Gerry Mulligan** big band, first assembled in 1960, featured its leader's light, tastefully orchestrated swing. It played arrangements by Mulligan himself ("Blueport", 1960), George Russell ("All About Rosie", 1961), Gary McFarland and Bob Brookmeyer. Though he disbanded in the mid-1960's, Mulligan occasionally regrouped and, with a more vigorous rhythm section, recorded "The Age of Steam" (1971) and "Walk on the Water" (1980).

A longlasting big band was the **Thad Jones-Mel Lewis Orchestra**. Formed in 1965 by cornettist Thad Jones and drummer Mel Lewis and based for many years at New York's Village Vanguard, this eighteen-piece rehearsal band featured the writing of Jones. Its line-up included bassist Richard Davis, trumpeter Snooky Young and baritonist Pepper Adams and early recordings are "Live at the Village Vanguard" and "Presenting Thad Jones-Mel Lewis and the Jazz Orchestra" (both 1966) (Porter *et al.*, 1993:360/1).

Throughout its existence it featured first-rate ensemble playing plus gifted arrangers. It also offered plenty of solo space and achieved a very flexible interaction between the rhythm section and improvising soloists. In 1979 Jones left for Europe (Gridley, 1988:353). The band continued into the 1990's, initially under the leadership of Lewis. Later recordings include "Central Park North" (1969) and the popular ballad "A Child is Born" (1970).

Another longlasting and important band was the rehearsal group formed in 1973 by pianist **Toshiko Akiyoshi** and saxophonist **Lew Tabackin**. Its character was formed from the writing of Akiyoshi who introduced new sounds to jazz by using aspects of Japanese classical and traditional music in a jazz setting (Porter *et al.*:362,364).

The success of the first album ("Kogun", 1974) in Japan led to increasing popularity and critical acclaim. By 1980 it was a leading big jazz band. Other recordings include "Long Yellow Road" (1974-1975) and "Sumi-e" (1979). The unit disbanded in the mid-1980's and Akiyoshi formed a new big band.

Trombonist **Si Zentner** achieved some success in the early 1960's with his jazz-orientated big band. "Up a Lazy River" (1960) was his biggest hit. He is a vigorous campaigner for the promotion of big bands (Kernfeld, 1991, V2:655).

The big-band scene of especially the 1970's and 1980's shows a clear return to tradition. The groups were no longer purely free-jazz or rock big bands (discussed shortly), but showed a return to the conventional big-band orchestration.

Other big bands of the 1960's and beyond include the **Brotherhood of Breath** of **Chris McGregor**, the **Clark-Boland Big Band** of **Kenny Clarke** and **Fancy Boland** the **Dave Matthews Big Band**, the **Apollo Stompers** of **Jaki Byard**, **Energy Force** led by **Ed Shaugnessy** and **Juggernaut** of **Nat Pierce** and **Frank Capp** (Berendt, 1982:344,343).

While jazz had experienced a period of relative stability prior to and even in the early 1960's, this changed with the advent of rock groups in the 1960's. It now became necessary for jazz to compete with other forms of popular music. Jazz players began adopting certain elements of rock and incorporated rock instrumentation into their own groups. The resulting jazz-rock fusion groups therefore had a different character from that of preceding bands (Kernfeld, 1991, V1:62/3).

7.5.3.5 Fusion bands

Fusion bands drew their instrumentation from both jazz (the melody instruments, particularly trumpets and saxophones) and rock (electric and electronic instruments). The format of these groups was rather varied and the number of melody instruments was arbitrary. Some instruments became standard, namely the electronic keyboard, electric guitar, electric bass guitar or at least an amplified double bass, a drum set and frequently a synthesiser (Kernfeld, V1:63).

A few early attempts at jazz-rock fusion were made by the 1966 band **The Free Spirits** and the 1968 to 1971 **The Fourth Way**. Neither was popular nor lasted long.

By far the greatest acclaim with regard to big fusion bands[24] went to **Blood, Sweat and Tears** (BS & T). This eight-piece unit featured vocals and saxophone work similar to that employed by James Brown and Ray Charles. It first recorded in 1967 and had a hit in 1969 with "Spinning Wheel" (Gridley, 1988:317/8). It had a high turnover in personnel, yet seemed to become more jazz-like and flexible with each line-up (Berendt:340). Unlike most jazz-rock bands (which improvised - often freely -

[24] In jazz-rock fusion the concept of "big" is relative. Most groups have a line-up of seven to eleven members - relatively small when compared with big bands in other jazz styles. Nevertheless, some fusion units are referred to as "big bands" because of their tendency to play in "sections" (which they achieve with the help of electronics) (Berendt, 1982:339).

within a set routine or memorised head arrangement), it worked from written arrangements (Kernfeld, 1991, V1:63).

The seven-piece **Chicago**, formed in 1968, featured late 1960's Motown-style ensemble figures (voiced for trumpet, trombone and saxophone) as well as singing (four- and five-part harmony and solo voice). Its first album, the 1968 "Chicago Transit Authority" sold very well. It also displayed a high level of musicianship.

Ten Wheel Drive, a ten-piece band formed in 1970, had a style similar to that of the previously mentioned two groups. All three groups were very popular with the record buying public (Gridley, 1988:318).

The Flock which, like many rock big bands existed only for a short period, included violinist Jerry Goodman and played collective improvisation in a fresh and new manner (Berendt, 1982:340). Another short-lived group, **Dreams**, included in its line-up around 1970, trumpeter Randy Brecker, saxophonist Mike Brecker, bassist Will Lee, keyboardist Don Grolnick and drummer Billy Cobham. Dreams, Chicago and BS & T played real jazz-rock as opposed to jazz-soul, also prevalent during this period (Porter *et al.*, 1993:381,380).

Rock big bands that may be included here are **Santana** and the band led by **Frank Zappa**. Santana created a mixture of exciting rhythms through its combination of rock instrumentation with occasional horns and Latin percussion instruments. It had a very impressive album, "Caravanserai". Zappa successfully weds jazz and rock in the 1972 "The Great Wazoo" album (Berendt:340/1).

Another jazz-rock fusion big band is **The Year of the Ear**, led by guitarist **Baird Hersey**. Synthesiser and other electronic sounds are incorporated into the strongly swinging style of the band.

Similar big bands may be found in Europe (Berendt:344/5). The **United Jazz and Rock Ensemble** was assembled in 1975 by pianist **Wolfgang Dauner**. This reasonably popular ensemble combines the communicative directness of rock with the technical complexity of jazz, thus producing a rhythmic and accessible setting for

fairly sophisticated improvisations and compositions. Its most noteworthy band members were Dauner, Ian Carr, Ack Van Rooyen, Kenny Wheeler, Albert Mangelsdorff, Barbara Thompson, Volker Kriegel, Eberhard Weber, Jan Hiseman and Charlie Mariano (the only non-European in the group) (Larkin, 1992:406).

Experiments with other forms of fusion were also taking place during the 1970's and beyond. Jazz, rock or both were combined with ethnic musics, in particular Indian or Latin American music. This led to the incorporation of non-Western instruments into existing instrumentations (Kernfeld, 1991, V1:63). An example of such a group in which jazz and Cuban music is combined, is **Irakere**, led by pianist-composer **Chucho Valdés**. It plays a very exciting contemporary form of Cuban jazz (Berendt, 1982:345).

Throughout the 1980's jazz-rock fusion remained the major style and was more popular by far than any other style of jazz in existence at the time. Though big fusion bands did exist (as previously mentioned), this genre, like the majority of jazz styles prior to it, was dominated by small groups (Kernfeld, V1:64).

All things considered, big bands make up a relatively large percentage of jazz instrumental groups, the proportion of big bands to smaller combos varying with each jazz style. Overall, however, combos seemed to be predominant. It therefore becomes necessary to determine and discuss these small instrumental jazz groups. (For reasons of economy only a fraction of the vast number of combos in existence, past and present, can be discussed.)

7.5.4 Combos

Ensemble jazz began in New Orleans (Gridley, 1988:57). From that city in particular, jazz, its musicians and instrumental combinations gradually dispersed to other cities and towns in America. Early New Orleans bands as well as the dissemination of jazz (bands) have already been dealt with, refer pp. 696-705.

The formation of definite, separate (big and small) instrumental jazz groups was a gradual process. According to Berendt (p. 349) all jazz groups initially consisted of

combinations of only a few musicians. Though these combinations (hence the term "combo") occasionally varied in kind and number, all early jazz was considered a music of small ensembles. It was only with the advent of the swing era and the presence of obviously large groups that a distinction needed to be drawn between existing smaller groups (from then on referred to as "combos") and big bands.

To keep the history of jazz combos from becoming an endless listing of names (virtually every jazz musician has played in some kind of combo), a selective principle is required. Accordingly a combo should be more than just a group of players performing together. There needs to be a definite feeling of integration, of belonging - together with others in the group - to the group. As Dave Brubeck (cited in Berendt, 1982:349) states: "The important thing about jazz right now is that it's keeping alive the feeling of the group getting together. Jazz, to make it, has got to be a group feeling...." This group feeling must be present in all jazz combos, irrespective of style. With this in mind, the history of the jazz combo will now be determined with regard to, namely:

* jazz combos: the beginning
* swing combos
* bepop combos
* cool-jazz and hard-bop combos
* free-jazz combos, and
* fusion and other combos.

7.5.4.1 Jazz combos: the beginning

In the selective sense, the first significant jazz combos were those of pianist and composer-arranger **Jelly Roll Morton** (refer pp. 191-195) and trumpeter **Louis Armstrong** (refer pp. 342-350) (Berendt:349).

Morton worked and recorded primarily with a classic New Orleans unit, his **Red Hot Peppers** (1926 to 1930) (Collier, 1992:20). This was actually a series of recording groups in Chicago. They produced unusually well-organised sounds yet managed to retain the true spirit of the music (as portrayed by less tightly run groups) (Gridley, 1988:63). They utilised the standard cornet, trombone and clarinet frontline, with a

rhythm section. The 1926 personnel comprised George Mitchell, cornet; Kid Ory, trombone; Omer Simeon, clarinet; Morton, piano; Johnny St. Cyr, banjo; John Lindsay, string bass; and Andrew Hilaire, drums.

When performing, most pieces played by the group were improvised. For recordings, however, Morton carefully mapped out the numbers in advance, giving them the stamp of his personality. In his recordings with the group Morton succeeded in raising the older New Orleans style to a new level of musical sophistication through his invention of new devices and drawing from others around him (Collier, 1992:20/1). Of particular significance, according to Porter *et al.* (1993:36-38), are the 1926 recordings, particularly for their variety, clever construction and arrangement, clear conception and graceful swing. Examples are the slow-moving, graceful "Smoke House Blues", the hard-swinging "The Chant", "Dead Man Blues" and the brilliantly orchestrated "Grandpa's Spells".

The other very significant early jazz combo in a selective sense is Louis Armstrong's second **Hot Five** (1928), with pianist Earl Hines. It achieved a high degree of integration through the rapport between Armstrong and the other players, particularly Hines (Berendt, 1982:350). The Hot Fives are a series of records made, under Armstrong's name, between 1925 and 1928. (Though called the Hot Fives, it could include varying combinations of musicians.)

The mid-1928 line-up was Armstrong, trumpet; Fred Robinson, trombone; Jimmy Strong, clarinet and tenor saxophone; Earl Hines, piano; Mancy Carr, banjo; and Zutty Singleton, drums (Collier:27,31). By this time Armstrong had switched from cornet to trumpet and the sound of the group had also changed. Ensemble work was fully arranged (by Don Redman) and solos were taken in featured spots only. Recordings include the celebrated "West End Blues" (King Oliver) (Porter *et al.*:69), "A Monday Date", "Sugar Foot Strut", "Squeeze Me" and "Muggles" (Collier:31/2).

Armstrong also made other recordings with the Hot Fives as well as with the **Hot Sevens** (May 1927). These are all very important to jazz history (Porter *et al.*:65).

The significance of the Red Hot Peppers and the second Hot Five lies in the fact that they showed for the first time the coming together of certain elements which had previously only existed separately. The collective improvisation of the old New Orleans bands (in which the individuality of the improviser and soloistic achievement had barely begun to develop), the soloistic achievement itself and the intuitive or conscious creation of form by a master were brought together to form the basis for further development (Berendt, 1982:350).

There were, of course, other combos active during the early years. By the end of the 1920's and beginning of the next decade various kinds of small-group jazz existed side by side with the big units playing early swing. Such an example is the recording groups led by guitarist **Eddie Lang**, violinist **Joe Venuti** or both (Porter *et al.*, 1993:87).

With the arrival of the 1930's and the lifting of Prohibition in 1933, the nightclub industry experienced a resurgence. Many new clubs were relatively small and could not accommodate the larger swing bands. Managers had to rely on solo pianists, trios, quartets and similar groups to draw in customers. But with swing being the popular music of the day, these combos had to adapt. Thus there came into being a new kind of small jazz unit (Kernfeld, 1991, V1:61).

7.5.4.2 Swing combos

Swing combos were generally composed of one to three melody instruments and a rhythm section. Favoured frontline instruments were trumpet and alto or tenor saxophone. (Trombone and clarinet decreased in popularity.) A piano and drum set were virtually always present, while circumstances usually determined the presence of guitar and/or string bass. A different combination could also be a single melody instrument (played by a very prominent musician) surrounded by an anonymous rhythm section. By the mid-1930's the four- to six-piece combo had become standard (Kernfeld, V1:61).

The transition from hot bands to swing combos took place gradually - certain early jazz tendencies received less attention while others became more prominent.

Though collective improvisation was still present, the frequency thereof decreased. Soloists were given more freedom to express themselves. Riffs (used as both themes and accompanimental figures) occurred more frequently. Rhythms grew smoother and whole combos began to swing (Kernfeld, 1992e:148).

A further impetus towards the small swing combo took place in 1935 with the creation of the **Benny Goodman Trio** (Kernfeld, 1991, V1:61). Consisting of himself on clarinet, pianist Teddy Wilson and drummer Gene Krupa, its first recordings include "After You've Gone" and "Body and Soul" (1935) (Porter *et al.*, 1993:140/1). In the opinion of Berendt (1982:350) it became the germ cell and model for the subsequent Goodman combos as well as for small dependent groups which developed within large bands.

In 1936 Goodman added vibraphonist Lionel Hampton to form the **Benny Goodman Quartet** and two years later he introduced his **Sextet** (actually a septet), which included trumpeter Cootie Williams, pianist Count Basie and electric guitarist Charlie Christian (Kernfeld:152,154).

Another "band within a band" was the **Gramercy Five** (actually a sextet) formed by **Artie Shaw**. In 1940 it consisted of trumpeter Billy Butterfield, later replaced by Roy Eldridge, clarinettist Artie Shaw, harpsichord player Johnny Guarnieri, electric guitarist Al Hendrickson, bassist Jud DeNaut and drummer Nick Fatool (Kernfeld, 1992a:129).

The **Stompy Serenaders** of **Chu Berry** were assembled from within the ranks of the Cab Calloway band, of which he had been a member (Berendt:350). The recordings epitomise the spirit of the then flourishing swing jam sessions. Berry teamed up first with trumpeter Roy Eldridge then with Hot Lips Page (Kernfeld:176). **Woody Herman** organised his **Woodchoppers** and **Count Basie** his **Kansas City Six** and **Seven** (Berendt:350). The latter combo (Buck Clayton, Dicky Wells, Lester Young, Basie, Freddie Green, Walter Page and Jo Jones) recorded, among others, "Dickie's Dream" and "Lester Leaps in" (1939) (Kernfeld:113).

The combos originating within the **Duke Ellington** orchestra were probably the most important of these "bands within bands". Including at various times trumpeters Cootie Williams and Rex Stewart, clarinettist Barney Bigard and altoist Johnny Hodges, these ever-changing small units displayed the atmosphere of Elington's music in their recordings at all times.

Where the recording groups assembled (from 1935) by **Teddy Wilson** are concerned, the feeling of integration, so prevalent in the Ellington units, seems to be missing. Though solo follows solo, a fair degree of unity is none the less created by the musical climate, cultivated by participating musicians such as Lester Young and Billie Holiday. The 1937 "Easy Living" is a good example of the unifying climate created by tune, lyrics and musician (Berendt, 1982:351).

In breaking slightly away from the selective principle, a few other swing combos need to be mentioned. **Coleman Hawkins** made some small-group recordings in 1943 which are the apex of swing ("How Deep Is the Ocean", "Stumpy" and "Voodte") (Larkin, 1992:193). Another small-combo recording, "Body and Soul", became a hit (Kernfeld, 1991, V1:61).

The all-string ***Quintette du Hot Club de France***, formed in Paris in 1934 by featured guitarist **Django Reinhardt** and violinist **Stephane Grappelli**, played swing tempered by gypsy string-band music. The rest of the line-up was two guitars and a string bass. It was very popular in Europe until its disbandment in mid-1939 (Harris, 1953:178/9). Recordings include "Dinah" (1934) and "Tiger Rag" (Porter *et al.*, 1993:170/1).

Towards the end of the 1930's, beginning of the 1940's, new concepts of integration were initiated by some swing combos. Among these were the **"Biggest Little Band in the Land"**, led by bassist **John Kirby**, and the **King Cole Trio** of singer and pianist **Nat "King" Cole**. The combo, organised in 1938 by Kirby, played fine swing music, yet was of a kind which did not become the rule until two decades later. It had an identifiable sound and created airy, complimentary frameworks of sounds within which the members (trumpeter Charlie Shavers, clarinettist Buster Bailey, altoist Russell Procope and pianist Billy Kyle) improvised.

Formed in 1937, the Cole trio was the first combo of the modern piano-trio kind - where three instruments form a single entity (not a pianist accompanied by a rhythm section). The line-up was Cole on piano, guitarist Oscar Moore and bassist Wesley Prince. The latter two were later replaced by Irving Ashby and Johnny Miller (Berendt, 1982:351/2). The Cole trio led to the formation, in 1943, of the **Art Tatum Trio** - piano, guitar (Tiny Grimes) and bass (Slam Stewart) (Porter *et al.*, 1993:165,167).

A further factor in the establishment of a growing interest in small jazz bands was the opinion (held by fans, musicians and critics) that big-band jazz was not true music. Big-band jazz, it was felt, did not capture the essence of jazz. Only the older, wholly improvised music was perceived as true jazz. This contributed towards a revival of the New Orleans band, then standardised as trumpet (or cornet), clarinet, trombone, four rhythm instruments and an occasional tenor saxophone (Kernfeld, 1991, V1:61/62).

7.5.4.2.1 The New Orleans revival groups

The New Orleans revival bands can be divided into two separate but interconnecting groups, namely the:

* New Orleans revival combos, and
* Dixieland-swing combos.

The **New Orleans revival combos** came into existence as a result of the widespread interest shown by the listeners of jazz (as well as some musicians) in early jazz. According to Hazeldine (1992:208) the New Orleans revival (refer pp. 221/2) began in the mid-1930's when white Americans began collecting jazz records made by black musicians. Very few of the old recordings were still commercially available. This led to new bands being formed and recordings being made by young players emulating the sound and techniques of the old masters, as well as a search for older musicians to make new recordings of their earlier work (Sadie, 1980, V9:573,571).

One of the best new bands to play the old jazz was the **Yerba Buena Jazz Band**, drawn in 1940 from the ranks of the **Lu Watters** swing band, to recreate the New Orleans small-group style of King Oliver. It stimulated a large-scale revival of New Orleans and Chicago jazz throughout the world. Two former sidemen of the group, trumpeter **Bob Scobey** and trombonist **Turk Murphy**, also led successful revival bands (Kernfeld, 1991, V2:601/2).

Old masters who recorded their earlier work include **Bunk Johnson** and his **Superior Band**, **George Lewis** and his **New Orleans Stompers**, **Kid Ory** and his **Creole Jazz Band** and **Louis Armstrong** (Hazeldine, 1992:209,212,214,225).

Other revival groups include that of **George Webb**, formed in 1942 and very popular with British fans (Larkin, 1992:42), and the **Dukes of Dixieland**, formed in 1949 by **Frank** and **Freddie Asunto**. Its recordings were extremely successful (Kernfeld, 1991, V1:316).

The **Dixieland-swing combos**, on the other hand, created a genre separate from the deliberate or natural archaism of Lu Walters, Bunk Johnson and others. It was neither the Euro-American tradition of revivalism nor classic New Orleans jazz; rather a well-stirred mixture of classic jazz freedoms stiffened with the sophistication of swing (Fairweather, 1992:189,188).

Bob Crosby formed his **Bob Cats** combo within his big band. It played with technical sophistication, intensity and conviction. The line-up was Yank Lawson, trumpet; Warren Smith, trombone, Matty Matlock (replaced by Irving Fazola), clarinet; Eddie Miller, tenor sax; Bob Zurke, piano; Nappy Lamare, guitar; Bob Haggart (replaced by Haig Stevens), bass; and Ray Bauduc, drums. Recordings include "Five Point Blues", "Big Foot Jump" and "Slow Mood" (all 1938).

Together with the Bob Cats, the **Ragtime Band** led by **Muggsy Spanier** played a significant role in establishing the American jazz revival and helped refocus attention on the traditional jazz values (Fairweather:190-192). **Eddie Condon** achieved considerable success during the 1940's and 1950's (Kernfeld, V1:62). His 1950's

recordings, including "That's a Plenty" and "When a Woman Loves a Man", are a definition of Chicago-style jazz (Fairweather, 1992:197,199).

A Dixieland-swing band that arrived on the scene somewhat later is the **World's Greatest Jazz Band (of Yank Lawson and Bob Haggart)**. This originally ten-piece band was organised in 1968 by trumpeter Lawson and bassist Haggart. By 1975 the line-up was down to seven players. It disbanded in 1978 (Kernfeld, 1991, V2:641).

According to Berendt (1982:350) **Tommy** and **Jimmy Dorsey** also formed Dixieland combos within their big bands. Tommy had his **Clambake Seven**, which included Pee Wee Erwin, trumpet; Bud Freeman, tenor sax; and Dave Tough, drums. Jimmy assembled his **Original Dorseyland Jazz Band** (Ray Bauduc on drums) towards the end of the 1940's.

By the early and mid-1940's swing was not the only jazz style in existence any more and there were signs that a new style was being created. It developed gradually through the work of some swing-era musicians (e.g. Lester Young, Don Byas, Nat Cole, Art Tatum, Charlie Christian, Jimmy Blanton, the Count Basie rhythm section and others). Some regarded it as a reaction *against* swing, others as developing smoothly *from* swing (Gridley, 1988:143). Regardless of what the case may be, this new music, bebop (the first of the modem jazz styles), brought in its wake another type of small band, the bebop combo.

7.5.4.3 Bebop combos

Though big-band formats existed, bebop was primarily a combo style. Most progressive or modern jazz musicians felt that big bands and written arrangements imposed too many restrictions on the spontaneous musical interaction between soloist and accompanist and on the amount of solo time (Gridley:144). By using the combo format bop players emphasised the importance of improvisation (Porter *et al.*, 1993:189).

The instrumentation of the bop combo had become standardised by more or less 1950: two (maximum three) melody instruments and a rhythm section of piano,

double bass and drums. The frontline usually comprised trumpet and tenor saxophone. An alto was occasionally added, or it could replace the tenor. This more streamlined group was better able to cope with the intricacies of the new harmony and accommodate the soloists (Kernfeld, 1991, V1:62).

The **Charlie Parker Quintet** (Miles Davis on trumpet) set the standard not only for the music of bop but also for the format of the small groups that performed this music. As in the old Dixieland jazz, music and structure now belonged together - trumpet and trombone played in unison over the new legato rhythm. This unity of music and structure was an important feature of the later hard-bop combos (Berendt, 1982:352).

Parker (refer pp. 380-386) first recorded as a leader in 1945. Titles include "Billie's Bounce", "Now's the Time" and "Koko". He did not form his regular quintet until 1947. The featured players were Miles Davis, pianist Duke Jordan, bassist Tommy Potter and drummer Max Roach. It lasted about eighteen months. One of the celebrated recordings made with this group is "Embraceable You" (Porter *et al.*, 1993:226-229).

Dizzy Gillespie (refer pp. 375-380) also led a number of bop combos. Memorable recordings were made with groups including alto saxophonist Charlie Parker (e.g. "Salt Peanuts" and "Shaw 'nuff", 1945). Musicians who at various times played in his combos included pianist Al Haig, bassists Curly Russell and Ray Brown, vibraphone player Milt Jackson, tenorist Don Byas and drummer Kenny Clarke (Gardner, 1992:240-242).

Players who, according to Berendt (p. 353) tried to broaden the structure of the Parker quintet were, primarily, **Tadd Dameron**, **James Moody** with his recording of "Cu-ba" and **Charlie Ventura**. Composer-arranger and pianist Dameron had a very memorable partnership with trumpeter Fats Navarro. This group, varying in size between a quintet and a septet, usually included Allen Eager, Ernie Henry or Charlie Rouse on saxophone and drummer Kenny Clarke.

Pianist-composer **Thelonious Monk** led his own groups from 1947 onward. The line-up generally varied in size and in personnel (Gardner, 1992:262,256/7). Masterpieces include "Misterioso" (1948) and "Criss Cross" (1951) (Porter *et al.*, 1993:204). In 1957 he formed a powerful quintet which included John Coltrane, Wilbur Ware and Shadow Wilson. He assembled a stable quartet during early 1960's (Larkin, 1992:289).

Other bop musicians who have led combos include pianist **Bud Powell**, trombonist **J.J. Johnson** and tenorist **Wardell Gray** (Gardner:258,266,269). According to Larkin (p. 194) **Coleman Hawkins** also led a bop sextet (formed in 1943), featuring Thelonious Monk, Don Byas and Ben Harris.

A few musicians have led combos that played both swing and bop or a combination thereof. Such musicians include **Benny Carter**, **Errol Garner**, **Shirley Scott** and **Oscar Peterson** (Kernfeld, 1992d:349). Peterson became known in the trio format (piano-guitar-bass, later piano-bass-drums) (Gridley, 1988:164).

During the 1950's the key problem facing modern jazz players was what to do with the legacy of Charlie Parker. They wanted to create their own personal statement with what he had left them, but without negating his contributions (Porter *et al.*:234). The 1950's also saw the development of two very different jazz styles, the one slightly later than the other and lasting proportionately longer (Gridley:191). Cool jazz and hard bop brought about their own kinds of instrumental jazz groups, the majority of which were small combos.

7.5.4.4 Cool-jazz and hard-bop combos

As these are two different styles, the representative combos will be discussed in two groups, namely:

* cool-jazz combos, and
* hard-bop combos.

7.5.4.4.1 Cool-jazz combos

A reaction against the frenetic, headlong rush of bop, cool jazz was rather calculating and gave greater prominence to the arranger (Gardner, 1992:234). The playing was perceived as subdued and understated (Gridley, 1988:177).

In the opinion of Berendt (1982:353) the attempt of modern jazz musicians to broaden the structure of the Charlie Parker Quintet culminated in the **Miles Davis Capitol Band**. This nonet, formed in 1948 as a rehearsal band, attracted likeminded composers and musicians. It emphasised precisely scored ensemble passages and the melding of tone. Notwithstanding the presence of several writers (Gerry Mulligan, John Lewis, Gil Evans), it displayed a great sense of unity. The mainstay of the group was the contingent of Davis, Lee Konitz, Mulligan and Bill Barber (Gardner:279/80). It recorded the highly influential "Birth of the Cool" album (1948 and 1949), which included "Jeru", "Godchild", "Israel" and "Deception" (Porter *et al.*, 1993:238/9). Refer pp. 387-396 for more information regarding Davis and his groups.

The sound of the Capitol Band was further perfected by **Shorty Rogers** with his **Giants** and **Gerry Mulligan** with his **Tentette** (Berendt:353). Rogers produced music similar to that of the Davis units. The nine-piece Giants were later reduced to a quintet (Gardner:293,295). It created a polished form of West Coast jazz within the Parker format. Of a similar mind was drummer **Shelly Manne** (Berendt:353).

Mulligan played and recorded with other combos. He gained fame in 1952 (the year prior to the tentette) with the **Gerry Mulligan Quartet**, a piano-less combo featuring trumpeter Chet Baker, bassist Bob Whitlock and drummer Chico Hamilton. Later in the decade he led a swinging sextet featuring Zoot Sims (Porter *et al.*:242/3).

The **Modern Jazz Quartet** (refer pp. 240/1) (originally the Milt Jackson Quartet) was probably the longest-running combo in jazz history - 1952 to 1974 and again from 1981 into the early 1990's (Gardner:289). Vibraphone player Milt Jackson, pianist John Lewis, bassist Percy Heath and drummer Kenny Clarke (later Connie Kay) created a cool, subdued sound, almost a delicate yet polished chamber music-like

sound. It gained a large following (Gridley, 1988:158). Recordings include "Vendome" (1953) which displays Lewis's interest in European classical music, "Django" (1954) and "La Ronde Suite" (1955) (Gardner, 1992:289/90).

Two of the most popular 1950's (cool) jazz groups were the **George Shearing Quintet** and the **Dave Brubeck Quartet.** Shearing formed his group (vibraphone, guitar, bass and drums) in 1949. Brubeck formed his combo in 1951 when he added altoist Paul Desmond to his existing trio (Porter *et al.*, 1993:253/4). The other members were Cal Tjader and Ron Crotty. He led this quartet as a unit until 1967 when Desmond left. He was replaced by Gerry Mulligan (Larkin, 1992:65).

Other combos of this period include the **Lennie Tristano Sextette** (Berendt, 1982:353) and the **Red Norvo Trio**. The trio was formed in 1950 with Tal Farlow on guitar and Charles Mingus on bass. The sound of the group is a combination of instrumental elements probably drawn from the Shearing quintet and the Nat Cole Trio (Gardner:286). It displayed a relaxed, light and transparent interplay of lines. Farlow and Mingus were the more modern players (Berendt:354). **Stan Getz** also led small groups during the 1950's (Larkin:158).

The other style present during the 1950's was hard bop. After the cool and subdued character of cool jazz, hard bop was a welcome alternative with the heat and heart it put back into the music. It stressed the value of well-conceived themes as well as passion (Gardner:234). It also brought about a different kind of musician and jazz group.

7.5.4.4.2 Hard-bop combos

An important musician in the hard-bop of the 1950's was pianist and composer **Horace Silver**. From 1956 he led a series of quintets (trumpet, tenor saxophone, piano, bass and drums) (Gridley:195). Like many other similar groups, Silver was using the almost mandatory instrumentation at the time (Kernfeld, 1991, V1:62). The use of gospel-influenced harmonies and funky melodic figures characterised his music (Gridley:195).

The **Jazz Messengers** (refer p. 249), a quintet started jointly by drummer **Art Blakey** and Horace Silver in 1955, was one of the most vital bands at the time. The line-up at various times included trumpeters Kenny Dorham, Donald Byrd and Lee Morgan, tenorists Hank Mobley, Benny Golson and Wayne Shorter, bassist Doug Watkins and, after Silver left, Bobby Timmons. Some memorable numbers are "Hard Bop" (1956), the album that helped give the style its name, the classic hard-bop album "Moanin'" and "Blues March". The focus is on soloing. Arrangements are minimal and band members are encouraged to write scores (Porter *et al.*, 1993:268/9).

Excellent integration is also a characteristic of the various **Max Roach** units. The **Clifford Brown-Max Roach Quintet** (1954 to 1956 and co-led by trumpeter Brown and drummer Roach) was one of the most significant and widely respected groups in modern jazz. Other personnel comprised Harold Land (later Sonny Rollins), George Morrow and Richie Powell (Kernfeld, 1991, V1:156).

In the opinion of Berendt (1982:356) the small units of trumpeter **Miles Davis** form the backbone of jazz development from the mid-1950's to the early 1970's. The quintet he formed in 1955 (the **Classic Quintet**) was certainly one of the most significant small groups of the decade. In it Davis adapted hard bop meet his own requirements. It had a hard-swinging rhythm section consisting of Red Garland on piano, Paul Chambers on bass and Philly Jo Jones on drums. John Coltrane played tenor saxophone.

The repertoire mainly consisted of bop originals, older popular standards and compositions by, among others, Thelonious Monk. Examples are "A-leu-cha", "All of You" and "'Round Midnight". Davis succeeded in successfully merging his cool perception with the heat of hard bop to form an unique blend (Gardner, 1992:311-313). The unit lasted until 1957, after which time Davis formed a new group (eventually a sextet) with the addition of altoist Julian Cannonball Adderley (Porter *et al.*:288).

Tenor saxophonist **John Coltrane** (refer pp. 396-404) made his first recordings as a leader in 1957. Since then he has recorded numerous times. His best-known quartet was formed in 1960. After some personnel changes he settled on pianist

McCoy Tyner, bassist Jimmy Garrison and drummer Elvin Jones (Porter *et al.*, 1993:305,309/10). The band soon became popular internationally (Kernfeld, 1991, V1:236.

Other hard-bop musicians who were active with jazz combos included **Phil Woods, Johnny Griffin** (Berendt, 1982:354), **Sonny Rollins, Art Pepper** and **Dexter Gordon** (Gardner, 1992:317,330,335).

With the arrival of the 1960's experimentation in jazz began taking place more frequently. Musicians were finding new ways to express themselves. The music changed; so, inevitably, did the predominantly small instrumental groups performing this music.

7.5.4.5 Free-jazz combos

The early free combos tended to follow the standard small-group instrumentation of trumpet, alto saxophone and rhythm section or something similar to soprano saxophone, piano, guitar, bass and drums. By the late 1960's and 1970's a new wave of avant-garde or free-jazz players were utilising various kinds of instruments and noise makers in different combinations. Bells, kazoo, whistle, accordion, harmonica, string instruments and so forth were used in addition to conventional jazz instruments (Kernfeld, V1:63).

Alto saxophonist **Ornette Coleman** (refer pp. 404-412) was one of the most significant forces on the jazz scene of the 1960's and 1970's. His style was free from most of the conventions of modern jazz. Chord changes had been discarded.

The 1960 double jazz quartet recording, "Free Jazz", was, in the opinion of Kernfeld (V1:229) the single most important influence on the 1960's free jazz. Two piano quartets were used. The first included Coleman's regular quartet (trumpeter Don Cherry, bassist Charlie Haden and drummer Eddie Blackwell). The second comprised altoist-bass clarinettist Eric Dolphy, trumpeter Freddie Hubbard, bassist Scott LaFaro and drummer Billy Higgins. All eight musicians played together simultaneously, occasionally improvising all at once (Gridley, 1988:233).

In **Old and New Dreams Don Cherry** further develops Coleman's music towards the 1970's world-music consciousness. Tenorist Dewey Redman plays the musette (an Arabian instrument). Elements of Indian and Tibetan music are incorporated into the group.

Other free-jazz leaders or groups who emphasise the collective experience of their music to a large extent include the **New York Art Quartet** with altoist John Tchicai and trombonist Roswell Rudd, the **Archie Shepp Quintet** with Rudd, the **Albert Ayler Quintet** as well as numerous European groups (Berendt, 1982:359). According to Gridley (1988:235) Ayler preferred groups with no chording instrument.

Another musician who falls within the group of free-jazz combo leaders, is bassist **Charles Mingus**. He was, in fact, an important pathfinder for the newly-developing free-jazz genre (Berendt:357). The Mingus approach was based on preset accompaniments and the alternation of improvised and composed passages (Gridley:246).

Some free-jazz musicians were connected with the Association for the Advancement of Creative Musicians (AACM, refer pp. 264-267). Founded at the beginning of the 1960's by pianist-composer **Richard Abrams**, the AACM played an important musical role as well as where consciousness in the self-identification of black musicians was concerned. It became central to the development of avant-garde/free jazz. Many AACM musicians moved to Europe in the late 1960's, from where they quickly became popular all over Europe (Berendt:359). The **Experimental Band**, assembled by Abrams, played arrangements by young, up-and-coming avant-garde musicians, such as Joseph Jarman, Roscoe Mitchell, Anthony Braxton and Maurice McIntyre.

"Sound" (1966), by the **Roscoe Mitchell Sextet**, is a very significant recording of this movement (Porter *et al.*, 1993:409/10). Mitchell has become best known as a member of the **Art Ensemble of Chicago**. Formed in Paris in 1969, it was originally a "drummerless" (not percussionless) quartet consisting of Mitchell, Jarman, Lester Bowie and Malachi Favors. Don Moye joined in 1970. All the players vocalise and all are required to play percussion instruments (Kernfeld, 1991, V1:39).

Paris also attracted trumpeter Leo Smith, violinist Leroy Jenkins and Anthony Braxton, the members of the **Creative Construction Company**. It was formed in 1967 by Braxton. It was, however, rather unsuccessful, probably due to its lack of a rhythm section (Porter *et al.*, 1993:412-414). Braxton also had a connection with the group **Circle**, formed in 1970. It comprised Braxton (alto and soprano saxes, flute, clarinet, contrabass clarinet, percussion), Chick Corea (piano, flute, vibes, marimba, percussion) and Barry Altschul (drums, percussion, marimba). It was very popular in Europe for a while (Larkin, 1992:88).

The **Revolutionary Ensemble** was a co-operative trio (Leroy Jenkins, violin; Sirone, bass; and Jerome Cooper, drums) in the Chicago tradition. It was formed in 1970 dissolved eight years later. **Air** was an AACM-based trio that seemed to take up in 1975 where the Revolutionary Ensemble left off (Porter *et al.*:415). Initially assembled in 1971 as Reflection, it broke up but was re-formed four years later as Air. It comprised altoist Henry Threadgill, bassist Fred Hopkins and drummer Steve McCall (replaced first by Pheeroan Ak Laff and later by Andrew Cyrille) (Kernfeld, 1991, V1:9).

Numerous more conventional jazz artists were imitating Charlie Parker or John Coltrane during the 1970's. The AACM musicians provided an alternative by opening up jazz to new instrumentation in groups that very often lacked a piano or occasionally even a drummer. The **World Saxophone Quartet** exemplifies this practice (Porter *et al.*:416). It was formed in 1977 by four experienced saxophonists (Julius Hemphill, Oliver Lake, Hamiet Bluiett and David Murray), all of whom are multi-instrumentalists *and* contribute compositions (Larkin:440).

A high level of combo music has also been performed and recorded by other AACM musicians, notably saxophonists **Oliver Lake**, **Hamiet Bluiett**, **Julius Hemphill** and **David Murray**, trumpeter **Leo Smith** and the well-known multi-instrumentalist **Anthony Braxton** (Berendt, 1982:360/1).

According to Kernfeld (V1:63) the 1980's saw free-jazz players moving back towards the mainstream of jazz and a more basic instrumentation (a few melody instruments, electric guitar and a rhythm section that often included piano, bass and drums).

Free jazz was not the only jazz style in existence during the 1960's and 1970's. Rock music was experiencing phenomenal success during that period; this resulted in a period of economic slump for jazz. Threatened by rock, some jazz players incorporated electronic instruments into their groups. This eventually led to the creation of a new kind of jazz, namely fusion or jazz-rock fusion. The use of electronic instruments, central to fusion, caused a change in the music (Porter *et al.*, 1993:376-378) and in the instrumental jazz groups performing it.

7.5.4.6 Fusion and other combos

During the 1970's and 1980's (and beyond) several jazz styles co-existed, all with their own combo situation. According to Berendt (1982:361) the four main streams (with cross-connections) are, namely:

* fusion combos
* mainstream combos
* free-jazz combos (already discussed in connection with the AACM), and
* chamber music-like groups.

7.5.4.6.1 Fusion combos

As has been mentioned previously, fusion combos incorporated instruments drawn from both rock and jazz. While the format could vary and the number of melody instruments be arbitrary, fusion groups almost always included an electronic keyboard, electric guitar, electric bass guitar and a drum set, occasionally also additional guitars (Kernfeld, 1991, V1:63).

The development of fusion groups was initiated by the 1969 **Miles Davis** album called "Bitches Brew". It shaped the style of the best-known combos of the 1970's (Berendt:363). Davis's role in the development of fusion was gradual. The first indication thereof could be heard in his quintet recordings in 1968 of the albums "Miles in the Sky" and "Filles de Kilimanjaro". Electric instruments were used on these and on the 1969 "In a Silent Way" album, which features (electric) keyboardists Herbie Hancock, Chick Corea and Josef Zawinul as well as guitarist John McLaughlin (Porter *et al.*:296). The other players are Davis on trumpet, Wayne

Shorter on soprano saxophone, bassist Dave Holland and drummer Tony Williams. The album borrows extensively from rock music (Gilbert, 1992:422,420).

The breakthrough, however, was "Bitches Brew". It quickly became a bestseller and reflected the changes that had taken place in the rhythm section over the previous year. Corea replaced Hancock, Dave Holland had replaced Ron Carter and the brilliant Jack DeJohnette took over when Williams left.

Another early group that recorded something similar to fusion was **The Fourth Way**, featuring electric pianist Mike Nock. It was formed in 1969 but soon disbanded (Porter *et al.*, 1993:297,381).

It was mainly former Davis-players who carried forward the development of fusion during the period from 1968 to 1975. Saxophonist **Wayne Shorter** moved in this direction with his albums "Super Nova" and the tone-poem "Odyssey of Iska" (Berendt, 1982:363). After leaving Weather Report in 1985 he formed a fusion quartet (Porter *et al.*:330).

In 1969 keyboardist **Herbie Hancock** formed the sextet that recorded the million-selling, archetypal jazz-funk album "Headhunters" (1973). The first track, "Chameleon" was a musical masterpiece (and became a disco hit). The line-up at the time was saxophonist Bennie Maupin, keyboardist Hancock, electric bassist Paul Jackson, drummer Harvey Mason and percussionist Bill Summers (Gilbert:428/9). Earlier fusion recordings with the sextet include "Crossings" with its three horns (Eddie Henderson, Julian Priester and Maupin) and rich electronic instrumentation (Berendt:365) and "Mwandishi" (1970). From approximately 1974 Hancock led an electric string ensemble (Porter *et al.*:383,385).

Keyboardist **Chick Corea** formed the first edition of **Return to Forever** around 1970. Though very successful, he soon disbanded this Brazilian-influenced, mostly acoustic quartet. He regrouped it as an all-electric, more rock-orientated fusion band. The sound of the group was characterised by intricate, rapidly executed themes, high levels of amplification and an overdriven electric guitar. An early album was "Hymn of the Seventh Galaxy" (1973) (Gilbert:425/6). He had a good line-up in guitarist Bill

Connors (later Al DiMeola, electric), electric bassist Stanley Clarke and drummer-percussionist Lenny White. Another early album was "Where Have I Known You Before".

During the mid-1970's he assembled a larger group which included a horn section. He has also performed and recorded with groups including strings, various percussion instruments and a vocalist (Porter *et al.*, 1993:386).

Drummer **Tony Williams** formed the advanced jazz-rock group **Lifetime** in 1970. Despite having an impact, it broke up in 1971. The line-up included guitarist John McLaughlin, organist Larry Young and, eventually, Jack Bruce. It recorded the albums "Emergency" (1969) and "Turn It Over" as well as John Coltrane's "Big Nick" (Porter *et al.*:381/2).

Already in **The Free Spirits**, the late 1960's group led by guitarist **Larry Corryell**, there were signs of a jazz-rock fusion. Corryell was one of the first jazz players to blend blues guitar playing, country music and rock with established jazz styles. With his 1969 to 1972 band **Foreplay** and the **Eleventh House**, formed in 1972, he has moved progressively closer to a strong jazz-rock formula (Gridley, 1988:327/8).

Weather Report, the longest-lasting and probably most influential fusion group, was formed in 1970 by keyboardist **Joe Zawinul** and saxophonist Wayne Shorter. Other original members were bassist Miroslav Vitous, drummer Alphonse Mouzon and percussionist Airto Moreira. Early performances were based on the Miles Davis model, but were moodier and more atmospheric. Medleys of original tunes were featured, with plenty of room for improvisations. "Weather Report" (1971) was their first recording (Porter *et al.*:387/8).

The quintet experienced numerous personnel changes throughout the years. The only permanent members were Zawinul and (until 1985) Shorter. Important personnel at various times included percussionist Dom Um Romao, Alex Acuña and Mino Cinélu, drummers Peter Erskine and Omar Hakim, and electric bass guitarists Alphonso Johnson and particularly Jaco Pastorius (Kernfeld, 1991, V2:604).

"Heavy Weather", their best-selling and most influential album, was recorded in 1976 with Shorter, Zawinul, Pastorius, Acuña and Manolo Badrena on the tambourine (Gilbert, 1992:430/1). It included the hit "Birdland". Other recordings include "Dream Clock" and "Night Passage" (both 1980). During the 1980's Weather Report developed an even more popular sound (Porter *et al.*, 1993:388/9). According to Kernfeld (1991, V2:604) the group has performed from 1986 under the name **Weather Update**.

Both **Jaco Pastorius** and Joe Zawinul have organised their own fusion combos. Pastorius formed his **Word of Mouth** in 1980 and Zawinul his **Zawinul Syndicate** (Porter *et al.*:389/90).

Some of the most dense, artistically most satisfying fusion music has been created by guitarist **John McLaughlin** and his **Mahavishnu Orchestra**, particularly the first version thereof (Berendt, 1982:365). In this hard-rocking, high-volume band a large range of influences (including rhythm and blues, rock, European concert music, Indian music and jazz) are blended to form something different and unique.

This can be heard on its recordings, such as the 1971 debut album "The Inner Mounting Flame". The album also shows McLaughlin's interest in all aspects of the Indian culture, including its music (Gilbert:423). "Birds of Fire" is typical of the group and of fusion. When the first version of the unit broke up in 1975, it marked the end of the first, most enterprising period of jazz-rock fusion music (Porter *et al.*:382). His later Mahavishnu groups were never of the same high standard as the first.

From 1976 to 1978 McLaughlin appeared with a different kind of fusion group. **Shakti** (McLaughlin and three Indian musicians, including violinist L. Shankar and *tablā* player Zakir Hussain) played low-key acoustic music. Its sound was a meeting of jazz with the musical culture as well as the religiousness and spirituality of India. For a while after 1978 McLaughlin returned to electronic (jazz-rock) fusion music with his **One Truth Band** in its different line-ups (Berendt:366).

The fusion trio **Codona** (consisting of Don Cherry, Collin Walcott and Nana Vasconcelos) is of a similar nature as Shakti in that it performed a combination of

jazz with African, Asian and South American music. It disbanded in 1984 (Kernfeld, 1991, V2:573).

In the opinion of Berendt (1982:366) the only two groups of a worthy artistic level to become known during the latter part of the 1970's, were the **Jeff Lorber Fusion** and the **Pat Metheny** group. Metheny first recorded as a leader in 1975. "Bright Size Life" was made with Jaco Pastorius and drummer Bob Moses. His fusion quartet (including in its early years pianist Lyle Mays, bassist Mark Egan and drummer Dan Gottlieb) made its debut recording, "Watercolors", in 1977. It sound was looser on the later "American Garage" (Porter *et al.*, 1993:391).

According to Gilbert (1992:440), guitarist Metheny's mature style was markedly more lyrical and pastoral. His fascination with Brazil and the folk music of that country is also more prominent on recordings from the 1980's. A good example is the Grammy Award-winning album "Still Life (Talking)" (1987).

On the opposite end of the jazz spectrum sits the mature style of guitarist **John Scofield**. Angular, urban idioms are predominant and he plays the blues in almost everything. His music is a fusion of post-bop harmony and funk, later turning more towards jazz played in a rock and funk setting. His originality finds especially powerful expression in "Still Warm", the 1985 album recorded with keyboardist Don Grolnick, electric bassist Darryl Jones and drummer-percussionist Omar Hakim (Gilbert:438/9).

With the electronic group **Prime Time, Ornette Coleman** was pioneering a combination of fusion with free jazz. It included Pat Metheny, Charlie Haden, Jack DeJohnette and Coleman's son, Denardo. Though not widely popular, it has contributed towards the character of the groups led by guitarist **James "Blood" Ulmer**, drummer **Ronald Shannon Jackson** and bassist **Jamaaladeen Tacuma**.

Ulmer used avant-garde-type solos, rock-band instrumentation and the beat and open ended compositions of soul. His band did not last long. Jackson created integrated combo music with his **Decoding Society**. Its character was reminiscent of

free-jazz combos. The recordings made between 1980 and 1985 show a mixture of funk and jazz. Tacuma's band leans towards funk (Porter *et al.*, 1993:392).

Defunkt, formed around 1980 by trombonist Joseph Bowie, included Kelvyn Bell and Martin Aubert, electric guitars; Byron Bowie, sax and flute; Ronnie Burrage, drums; and Melvyn Gibbs, electric bass guitar. Its music, as heard on the 1981 album "Defunkt", was a fusion of free jazz, funk and punk rock (Kernfeld, 1991, V1:140).

Other noteworthy jazz-rock fusion leaders and/or combos include **Jack DeJohnette** and the **Gary Burton Quartet**. European combos include the **Association P.C.** of drummer **Pierre Courbois**, the groups of Germans **Volker Kriegel** and **Klaus Doldinger**, **Pork Pie** of keyboardist **Jasper van t'Hof**, and in Britain **Paraphernalia** led by saxophonist **Barbara Thompson**, **Nucleus** of trumpeter **Ian Carr** (Berendt, 1982:363) and the group led by drummer **Bill Bruford** (Gilbert, 1992:433).

Nucleus contributed melody, skill and a tremendous sense of musicianship to the jazz-rock genre. Formed in 1969 and dissolved during the early 1980's, it started out with Carr, guitarist Chris Spedding, keyboardist Karl Jenkins and drummer John Stanley Marshall but later experienced numerous personnel changes. Good recordings include "Elastic Rock", "We'll Talk About It Later" (1970) and "Solar Plexus" (1971) (Larkin, 1992:306).

Commercially successful fusion groups from the 1980's include the **Yellowjackets** and **Spyro Gyra**. These groups have emphasised arrangements rather than improvisation and do not appear to have that big an interest in jazz (Porter *et al.*:393). Spyro Gyra's sound is a mixture of jazz, funk and Latin, treated in a mainstream manner. It remained popular into the 1990's. The original group - leaders Jay Beckenstein (saxophone) and Jeremy Wall (piano), Chet Catallo, electric guitar; David Wolford, electric bass; Eli Konikoff, drums; and Gerardo Velez, percussion - was formed in 1945. It has had several hits, including the 1979 "Morning Dance" (Larkin:374).

In addition to the many fusion combos in existence during the 1970's and 1980's, there were other groups which continued in the mainstream jazz tradition. Among

these the hard-bop and neo-bop combos were of significance around the turn of the 1970's (Berendt, 1982:361).

7.5.6.2 Mainstream combos

During the 1970's mainstream jazz was being played by basically two groups of ensembles. On the one hand, there were those whose so-called "first editions" had been formed in the 1950's (previously mentioned, refer pp. 799-801), on the other hand, there were the newly-formed combos. Both groups were "up-to-date" where musical developments were concerned; the earlier combos having integrated and assimilated subsequent musical experiences. (The two groups of combos will be mentioned together.) Most of them experienced continuous personnel changes.

A central figure in this development was **McCoy Tyner**. **Cannonball Adderley** was successful in incorporating elements from rhythm and blues, soul and funk into his combo music. The tradition is carried on by his brother **Nat** in his **Cannonball Adderley Brotherhood**.

The saxophone quintet **Supersax**, led by **Med Flory**, plays Charlie Parker melodies and solos in a harmonised, instrumental and orchestrated manner. The bop character, kept alive in these and other similar groups, develops a new significance during the 1970's.

The numerous mainstream combos playing neo-bop during the 1970's and 1980's include those of tenorist **Dexter Gordon**, the initiator of the movement, and **Woody Shaw** (Berendt:363,352).

The last type of combo active during the 1970's and 1980's had a chamber-like approach.

7.5.4.6.2 Chamber music-like groups

Probably the most representative chamber music-like combo was **Oregon**. According to Berendt (p. 362) it constitutes the culmination of integrated chamber

music-like jazz playing. This chamber ensemble was formed in 1970 by Paul McCandless, Glen Moore, Ralph Towner and Collin Walcott, who was replaced in 1984 by Trilok Gurtu. Its style was influenced by a variety of composers and arrangers, as well as by modern jazz, classical and ethnic music (Kernfeld, 1991, V2:271).

Another major aspect in the 1980's was the splintering of jazz. It was widely conceded that one given jazz style and its requisite type of band (whether big or small) were no longer predominant. A variety of styles (and sub-styles) co-existed, all of which had instrumental groups that performed. Jazz-rock fusion remained a major genre, in popularity and where revenue was concerned. The small jazz band, however, remained the standard and was employed by many outstanding young jazz players, including **Warren Vaché**, **Scott Hamilton**, **Wynton** and **Branford Marsalis** as well as **Randy** and **Michael Brecker** (Kernfeld, 1991, V1:63/4).

7.6 CONCLUSION

Chapter 7 has dealt with the vast number of large and small instrumental jazz ensembles. Definitions were given. The instrumental composition of the groups and the personnel hierarchy were determined. The historical development of big bands and small combos was traced from the earliest joint beginnings in New Orleans. Big bands and combos were discussed separately but in a similar manner – tracing the development of each through the different styles of jazz and discussing representative bands or combos as well as their leaders.

This chapter concludes the first part of the two-part model presented in the study. The last six chapters (Chapters 2 to 7) are of crucial importance in the global structure of the model as they constitute the learning content relevant for the purpose of the study. In the next chapter a prototype didactic plan will be developed with which to successfully teach this learning content to secondary class music learners.

CHAPTER 8

A PROPOSED PROTOTYPE DIDACTIC PLAN FOR THE SUCCESSFUL PRESENTATION OF JAZZ

8.1 INTRODUCTION

In Chapters 2 to 7 a theoretical study was made of jazz. This embraced a variety of aspects. The question of what jazz is about received attention. The origin of jazz was traced and the elements or types of music that contributed towards the birth of this music genre were explored. The different styles of jazz, from the New Orleans tradition through the swing era to the modern styles, were described. The structural elements of jazz were indicated and illustrated with examples. Thereafter the most significant jazz musicians and jazz vocalists were introduced. The reader got to know the various musical instruments that appear in instrumental jazz groups. Finally, these instrumental groups (the big bands and smaller combos) were discussed.

This constitutes the content of jazz, relevant for the purpose of this study, and will be used (promoted) as the subject matter or learning content. It is also the first part of the two-part model presented in this study.

Chapter 8 is the second part of this dual-part model designed for the introduction of jazz in secondary class (general) music. The aim of this chapter is to put forth a prototype didactic plan with which to teach the content of jazz to high school learners. This didactic plan must have a profound scientific-theoretical basis and be pedagogically and didactically sound. To attain this, the chapter will be developed in four phases, namely with regard to:

* the organisation of the learning content
* an exploration of didactic theory
* an investigation of existing lesson plans with which the learning content can be taught, and
* the presentation of a worked-out (demonstration) lesson using the proposed prototype didactic plan.

The developmental procedure will now be discussed in more detail.

8.2 THE ORGANISATION OF THE LEARNING CONTENT

Content is necessary for teaching and learning to take place (Snyman and Kühn, 1993:36). The material that was unfolded in Chapters 2 to 7 will therefore serve as learning content in the introduction of jazz.

Now that it has been fully introduced, it is necessary to establish a structure by means of which this learning content can be organised for didactic purposes. The learning content is subsequently structured into modules, which in turn are subdivided into appropriate teaching units or lessons. The organisation is illustrated with the following, namely:

* a diagrammatic representation of the learning content, and
* an explanation of the diagram.

8.2.1 A diagrammatic representation of the learning content

To provide a broader orientation or perspective, the division of the learning content was organised in diagrammatic form (**Figure 8.1**).

8.2.2 An explanation of the diagram

Figure 8.1 is a diagrammatic representation of the way in which the learning content is divided in order to accommodate the presentation of jazz. As will be observed, the material is divided along natural dividing lines.

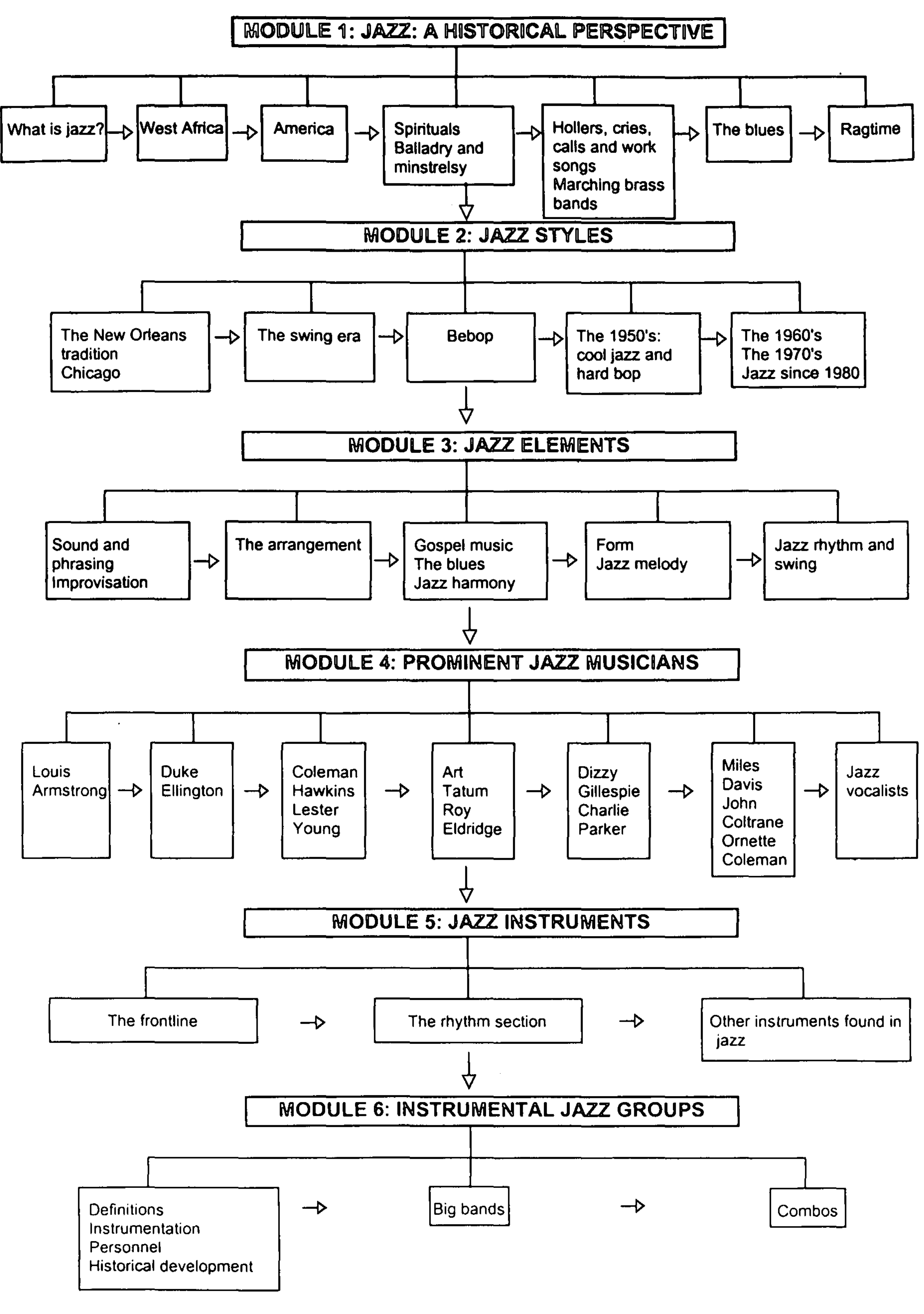

Figure 8.1 A diagrammatic representation of the learning content

The learning content is divided into six modules, each of which has to do with an aspect or a theme of jazz. These are, namely:

* jazz: a historical perspective
* jazz styles
* jazz elements
* prominent jazz musicians
* jazz instruments, and
* instrumental jazz groups.

In Module 1 (a historical perspective) the learner is introduced to this new, probably unknown (and perhaps strange) art form. It takes the learner through the geographical antecedents of jazz (in West Africa and America) and early influences on the birth of jazz (spirituals, balladry and minstrelsy, marching brass bands and hollers, cries, calls and work songs). It also deals with the blues (an important long-term influence on the development of jazz) and ragtime.

Module 2 (jazz styles) includes the jazz styles of the (late 1910's and the) 1920's, the well-known swing style and the modern jazz styles (bop, cool jazz, hard bop and the many styles and sub-styles in existence from the 1960's to the 1990's). It is a significant module as, to a certain extent, it forms the basis for the remaining modules.

In Module 3 (jazz elements) the different structural elements of jazz (e.g. sound and phrasing, harmony, form, melody and rhythm) are discussed. It also deals with the concepts of improvisation and arrangement and some influences (from gospel music) on the structure of jazz.

In Module 4 (jazz musicians) eleven jazz musicians who are believed to have had the most significant influence on jazz throughout its history as well as on other jazz players are discussed. Male and female jazz vocalists are also mentioned and the most prominent ones are discussed in more detail.

With Module 5 (jazz instruments) the learner gets to know the various instruments used in jazz, from the essential instruments found in every jazz group to those less

often found. Emphasis is placed on the use of the instrument in the history of jazz, but aspects such as what it looks like, its range, sound, other family members and some playing techniques also receive attention.

In Module 6 (instrumental jazz groups) big jazz bands and smaller combos are described. Definitions are given and the instrumentation, personnel and historical development of these groups, from their earliest manifestation to their present form and place in jazz are discussed. Examples of bands and combos within the different styles of jazz are given.

Each of the six modules generates a number of separate but related teaching units or lessons[1]. A teaching unit or lesson should be unfolded during the course of preferably one class period. It may occasionally be necessary to present the content of one lesson over two class periods or, on the other hand, to combine two lessons within one class period. The duration of each lesson can be adjusted by omitting certain activities or by adding appropriate ones. The content of a single lesson consists of one, or a combination of two or more aspects of the jazz module (theme) concerned. Within each module the lessons, and within each lesson its content (if more than one aspect is discussed), is arranged either chronologically or in another logical sequence.

Aside from Modules 1 and 2, the order of some of the modules may be changed if, for some reason, the teacher deems it necessary, without seriously disrupting the overall structure of the scheme. For example, Modules 3 and 4 may be switched. However, for the sake of clarity and understanding it is preferable to retain the order in which the modules are presented. The reason for not altering the order of Modules 1 and 2 is that the content of Modules 3 to 6 will be more easily understood if the learners already have a background in jazz (that is, an idea of what contributed towards the birth of jazz and the styles jazz went through) as set out in Modules 1 and 2.

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[1] A similar diagram regarding the structuring of the learning content of class music (Markgraaff, 1994) appears easier and less detailed than the more extended structure for jazz proposed in this study. The teaching units also appear more specialised. The structure proposed by Markgraaff is geared towards the primary school (grades 4 to 6), whereas the structure in this study is intended for the high school. The older learner has greater intellectual capacity with regard to both quantity and quality of information and can assimilate greater quantities of more difficult theory.

It is for the teacher to decide whether he/she wants to combine modules, if need be (though rather not), or combine lessons (wholly, or in part) within a module; or subdivide a module even further, subdividing lessons and the content of lessons into smaller groupings. This is done with the abilities of the class and the individual learners in mind and to a lesser extent according to the teacher's (prior) knowledge - or lack of it - of jazz. However, irrespective of the possibilities of division or combination, the overall order of the lessons (and the content thereof) *within each module* should be retained and they should, where possible, be presented in sequence.

How the teacher makes use of the given division of the learning content and the amount of time spent on each module and every lesson, would in the long run depend upon any syllabus already in use and/or the amount of time allocated to class music.

With the learning content thus structured, the investigation was directed at finding a pedagogically- and didactically-sound procedure with which to present said learning content. For this purpose an exploration of didactic theory was undertaken.

8.3 AN EXPLORATION OF DIDACTIC THEORY

Before designing a demonstration lesson, it was considered necessary to gain insight into the theories that direct or govern a teaching-learning or didactic situation. The reason for this investigation was to ensure that the proposed prototype lesson plan (on which the lessons would be built) was, as has already been mentioned, pedagogically and didactically sound. For this purpose the area of general educational didactics was explored.

Calitz and Nel (1981:49/50), Cawood *et al.* (1983:152/3), Duminy and Söhnge (1982:10/11) and the Van der Stoeps (1975:49) are of the opinion that general didactics has to do with the rudimentary problems of or questions regarding the didactic situation in its entirety, while subject didactics (such as class music) is concerned with the problems regarding the didactic situations of individual subjects within the school.

Notwithstanding the special nature of its didactics, class music is firmly tied to the principles that govern the general didactic situation (Heunis, 1984:14), which will be discussed shortly.

In this regard Strydom and Helm (1981:1) believe education to be the ability of the teacher to teach in such a way that will enable the learner to learn. This can only happen within a formal didactic (teaching-learning) situation.

Otto (1979:2/3) states that it is only in a pre-setup or structured didactic situation that teaching occurrences can appear in a pure form. Such a situation will arise if there is someone who teaches (a teacher), someone who is taught (a learner) and learning content (knowledge, information or skills) that is conveyed (Heunis:14).

Duminy (1972:6) uses a didactic triangle (**Figure 8.2**) to illustrate the relationship and the interaction between the three components of the didactic situation. Learning takes place through the close interaction among these three components[2].

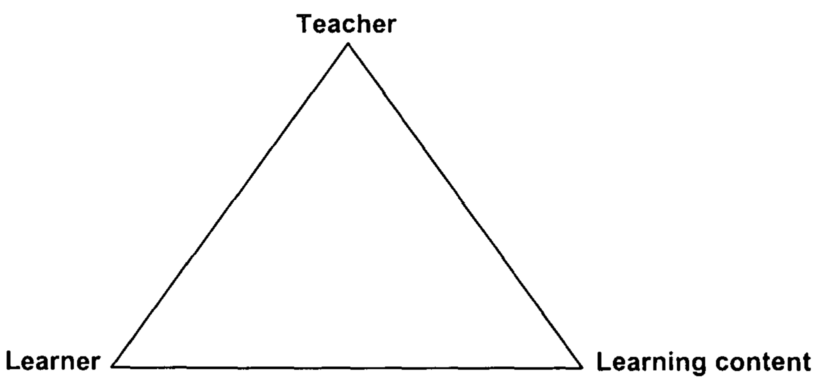

Figure 8.2 The didactic triangle
(Duminy, 1972:6)

A few things need to be said about the roles of the three components of the didactic situation, namely the:

[2] The teacher acts as mediator between the child and the learning content. The child should "conquer" the learning content in such a way that he makes it his own. During this process the didactic situation is determined jointly by the assisting teacher, the learning learner and the learning content (Duminy, 1970:4). Compare Pitout, Smith and Windell (1992:117) and Steyn, Badenhorst and Yule (1988:4-9).

* learner
* teacher, and
* learning content.

Firstly, with regard to the **learner**, full attention should be given to him/her as a developing human being. It is important that the development, needs and interests of the learner[3] be taken into account when determining the methods of instruction and the presentation of the learning content as the latter is dependent upon the learner's needs and interests for meaning.

These interests will be more clearly defined in a secondary school learner who is halfway to becoming an adult. The urge towards independence is stronger, there is an awareness of certain personal abilities and limitations that need to be recognised, and there is a display of certain fixed attitudes towards certain aspects (such as school subjects, teachers and so forth). In order to develop his total self, the learner needs constant intellectual challenge. This connects to a structured didactic situation where not only the intellectual forming of the child is important, but also the moulding of the child's whole personality.

In a pre-setup formal didactic situation the learner is one of a group,. known collectively as a class. The learners share a pedagogic-didactic goal and are the responsibility of a teacher who must guide and direct them (Duminy, 1970:5,7).

Secondly, with regard to the **teacher** two aspects stand out. In the first place, the teacher is the director and initiator of the didactic situation. It is therefore important for him to know the learning content that must be conveyed to the learners. Not only must he know and have insight into the amount necessary to ensure a "passrate" among his learners, but he must strive to know as much as possible about the subject[4], keep abreast of new developments in the field and understand the science

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[3] In this regard (and with regard to the teaching of jazz and light music in the secondary class music situation) compare McLachlan (1986:266-268).

[4] This explains the length or scope and thoroughness of the learning content as set out in Chapters 2 to 7. It provides the teacher with a single, detailed account of jazz, enough to give him all the background information he needs on the subject.

of the subject (Duminy, 1970:8).

In the second place, Duminy (p. 9) continues, the teacher's role in education is that of co-worker or collaborator with regard to the learner. The teacher creates a didactic environment where the talents and possibilities of each individual learner are taken into consideration.

Thirdly, with regard to the **learning content**, Duminy (p. 10) states that the learner and teacher are in discourse with each other and that the subject of this "conversation" is the learning content. This content is basically "knowledge concerning the culture possessions of the group concerned. It represents a crystallisation of that which is considered valuable enough to transfer to the next generation." Within the school context this knowledge is separated into certain terrains of thought, namely languages, aesthetics, sciences, economics and so forth[5].

The learning content should not only transmit the cultural heritage of the child (children), but should constantly relate to current conditions (in the relevant country and the world) (Duminy:11). This would be possible if it had the reality of the everyday world as its foundation. The learning content should therefore also be "life content" (Pitout, Smith and Windell, 1992:117). It should contribute towards the development of the child on his way to becoming an adult (it should have significance every step of the way and not only after the child has reached adulthood).

Static material (such as the history of long ago and far away, classical works of literature and so forth) within the learning content should not be dismissed out of hand, but should instead be related to current materials and discoveries. That which is known to the learner (in other words, his world of existence) must always be the starting point for any lesson. For education to take place, mastery of the learning content must go hand in hand with insight and understanding. In other words, the

[5] Compare Van der Stoep and Louw (1984:128) who distinguish between four terrains out of which school subjects can be chosen. This study concentrates on the terrain of the aesthetic, and in particular music (jazz).

child must always experience the learning content in a meaningful way (Duminy, 1970:11/2).

Against the above background the investigation was therefore directed at finding a pedagogically- and didactically-sound structure (lesson plan), with a profound scientific-theoretical basis, with which the learning content, as set out in Chapters 2 and 7 and represented in the diagram (**Figure 8.1**), can be meaningfully conveyed to learners in a didactic situation.

From the study of didactic theory it became clear that such content cannot be conveyed arbitrarily. Fraser, Loubser and Van Rooy (1992:158) point out that a formal, educationally-sound structure is necessary for meaningful teaching[6]. Pitout *et al.* (1992:118) agree on the necessity for a formal structure and write: "The didactical situation is a deliberate, purposeful and planned action."

To find an appropriate structure, a study was made of a variety of existing lesson plans from different fields, which might prove suitable for the teaching of jazz in the secondary school phase.

8.4 AN INVESTIGATION OF EXISTING LESSON PLANS WITH WHICH THE LEARNING CONTENT CAN BE TAUGHT

The investigation was organised in the following order, namely with regard to potentially useful lesson plans in:

* general educational literature
* music educational literature
* jazz literature, and
* music educational research studies.

[6] Other authors (Jorissen, 1991:77; Lemlech, 1988:215; Snyman and Kühn, 1993:40,42; and Steyn *et al.*, 1988:67) confirm the use of a structure in the presentation of a lesson as well as the fact that such a structure is far from rigid. It can vary according to the types of lessons (Snyman and Kühn:40), or according to the subject, or experience or skills of the teacher (Steyn *et al.*:66).

8.4.1 An investigation of potentially useful lesson plans in general educational literature

A study was made of a number of sources[7] from general educational literature. The sources feature schemes and/or discussions of the lesson course section only, or of complete lesson plans, which include the preparatory or introductory section as well as the actual lesson course or procedure. The sources[8] are the following, namely:

* Duminy and Söhnge (1982)
* Duminy and Steyn (1990)
* Fourie, Oberholzer and Verster (1992)
* Frazer, Loubser and Van Rooy (1992)
* Jorissen (1991)
* Kruger and Van Schalkwyk (1993)
* Lemlech (1988)
* Louw (1980)
* Pitout, Smith and Windell (1992)
* Snyman and Kühn (1993)
* Steyn, Badenhorst and Yule (1988), and
* Van der Merwe (1991).

From the study it would appear that the majority of the sources mentioned, contain complete lesson plans which conform to some kind of a structure. By "complete" is meant both of two consecutive sections[9], namely a preparatory section with necessary and useful information that precedes the actual course of the lesson or the lesson procedure. In the remaining sources only the course of the lesson is indicated even though the first (preparatory) section is implied.

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[7] The sources studied form but a small percentage of the relevant educational literature in existence. Almost all of the sources selected have, however, been recommended by Prof. R. van der Merwe, a leading and respected senior educator at the University of the Orange Free State. They have also, in general, been compiled and published fairly recently. They can therefore be regarded as authoritative as well as relevant and of great value, also with regard to the lesson plans they propose. For this reason these selected general educational sources can be regarded as representative of general educational literature.

[8] Also compare Avenant (1981), Cawood *et al.* (1983), Van der Merwe (1988) and Van Rensburg [s.a.].

[9] There appears to be the possibility for a natural division, yet not a formal one, between these sections. The division is made merely for the sake of convenience.

The structures of the lesson plans studied have many didactic components (aspects) in common. Where the preparatory section is concerned, by far the most common components are localising or generalising (routine) information and objectives (aims and objectives). Other significant components are teaching and learning media, prior knowledge and teaching methods.

A component not always directly mentioned but nonetheless present in several plans, is grouping. When considering all the sources, another didactic component can be included among those already mentioned, namely learner participation.

In some instances didactic components are not directly mentioned in the preparatory section but are mentioned in the lesson course, for example, learner participation, teaching methods and teaching and learning aids (educational media). This is not wrong; they should be present in the lesson course (lesson procedure), if, perhaps, not directly mentioned by name. However, there seems to be a feeling towards including these components, by name and type, in the preparatory section[10].

In all the sources the course of the lesson (procedure) is discussed with regard to three distinct lesson phases, namely the introduction, the development (exposition) and the conclusion (refer pp. 832-838). Normally each phase consists of two sections or sub-phases. The introductory phase consists of the actualisation of already acquired knowledge and the setting of a problem. The developmental or middle phase is made up of the exposition of the new content and, in general, the control or monitoring of the new content. The concluding phase for the most part consists of functionalisation (the putting to use of the new insights acquired from the new content) and evaluation (which includes homework).

Against this background it becomes necessary to discuss the separate aspects that make up the lesson plan in greater detail so as to acquire a better understanding of what an educationally-sound lesson plan looks like and how it functions.

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[10] Compare Duminy and Steyn (1990:135/6), Fourie *et al.* (1992:210-212), Pitout *et al.* (1992:119-121) as well as, to a lesser extent, Duminy and Söhnge (1982:108,111), Lemlech (1988:215-217) and Louw (1980:152-170).

8.4.1.1 The structure of the lesson plan

A lesson plan is basically a plan of action for the teacher for a particular class period. It is a story of an instructional kind, relating the teacher's intentions as to keeping the learners occupied for a given class period. It tells the direction in which the learners should be guided, what has already been done, what work should be taken up in the given period, how the teacher aims to do this, his plans to involve the learners and which educational media are to be used. The lesson plan should be well-structured and well-organised and all the aspects should, after careful consideration, be written out (Fourie *et al.*, 1992:209). Duminy and Steyn (1990:138) are of the opinion that the experienced teacher does not always need a fully written-out lesson plan, merely a few main points that are jotted down.

The following structure is representative of a thorough lesson plan as extracted from the general educational literature sources listed on p. 822. It includes, namely:

* general or routine information
* grouping
* aims and objectives
* prior knowledge
* teaching methods
* learner participation
* educational media, and
* the course of the lesson (procedure).

These didactic components will now be discussed in more detail.

8.4.1.1.1 General or routine information

According to Fourie *et al.* (p. 210) this is information that is usually indicative of the following, namely the:

* date - on which the lesson is to be given
* grade - to which the lesson will be presented (the target population)
* subject - the subject involved, for example, class music
* topic - the topic that will be addressed, and

* time - the duration of the lesson, which is usually the length of the class period.

Of similar nature is the aspect of grouping.

8.4.1.1.2 Grouping

Under this heading is indicated, for example, the number of learners in the class and the sex of the learners. Other useful groupings include that according to age, intellectual ability, choice of subjects and so forth. This, however, does not always need to be indicated (Fourie *et al.*, 1992:211).

Aspects that do need to be written down are aims and objectives.

8.4.1.1.3 Aims and objectives

A distinction should be made between aims and objectives. While aims are more general and vague, objectives are more specific. Aims take a long time to attain and can include, for example, language acquisition, the acquisition of skills, or insight or knowledge, the formation of a positive attitude and so forth (Pitout *et al.*, 1992:120). The time necessary to attain aims could be that required for a lesson series, school or "instructional" year, or even longer (Calitz, 1982:24). Objectives, such as how to bake a cake or learning a folk song can, on the other hand, be achieved within a specific class period (Pitout *et al.*:120).

Where aims are related to the subject taught and the instructive educational situation in its entirety, objectives are directly related to the lesson. The aims of learning (educational aims) are usually taken into account when lesson objectives are formulated (Fourie *et al.*:201). The aim can never be achieved before the objectives have been achieved (Steyn, Badenhorst and Yule, 1988:62).

Objectives - or teaching-learning objectives - consist of lesson and learning objectives. The lesson objective gives an indication of the (teaching) role played by the teacher and his responsibility in bringing about the learning effect. The teacher's

part includes his planning, preparation, presentation, methods, *et cetera*. The learning (instructional) objectives are an indication of the role played by the learner in the learning process. His part includes, for example, the asking and/or answering of questions, memorisation, thought, perception and so forth (Pitout *et al.*, 1992:120).

With objectives the teacher states clearly beforehand precisely what he wants his learners to know, to have learnt, or to be able to do by the end of the lesson period (Duminy and Steyn, 1990:135). While a distinction can be made between these two objectives, they cannot be separated (Pitout *et al.*:120).

According to Duminy and Steyn (p. 135) a specific or instructional objective[11] should be present in every lesson. As every lesson is different, the objectives should also differ from one lesson to the next. The achievement of predetermined objectives is an indication of the success of a lesson (Fourie *et al.*, 1992:200). The teacher's whole lesson is geared towards the achievement of the objective(s) (Steyn *et al.*, 1988:62). Fourie *et al.* (pp. 200/1) are of the opinion that aspects like the choice of learning content, the method, emphasis on certain points, learner activities and the general limits of the lesson are all determined by objectives.

Calitz (1982:25) presents five criteria to be taken into account when formulating objectives, namely:

* The proposed learning activities should be formulated in terms of observable activities, for example, writing down, listing, classification, understanding and so on. The best way of describing the learning aim category would be by means of verbs.
* The learning content that is of importance here should be stated explicitly.
* For an action to take place, certain conditions must prevail; these must be stated very clearly. Information can be withheld or given and the proposed teaching media should be mentioned.
* The minimum and/or maximum achievement that is expected must be stated.
* A time limit for the achievement of the learning activity must be stated.

[11] According to Duminy and Steyn (1990:135) specific aims are called "objectives" (specific objectives) or "instructional objectives". Instructional and learning objectives appear to be one and the same thing (compare Pitout *et al.*, 1992:120).

Finally, objectives should be stated clearly and simply before the start of the lesson (Fourie *et al.*, 1992:200). In the same manner, the learners' prior knowledge of the topic should be written down prior to the lesson.

8.4.1.1.4 Prior knowledge

The learners' existing level of knowledge should be determined and written down (before the start of the lesson) in order to ensure continuity throughout the lesson. Existing knowledge is important, especially when applying the known-to-the-unknown principle (Steyn *et al.*, 1988:66).

The teacher must, in every lesson, build on the existing knowledge of learners. He must attempt to link existing and new knowledge. The existing or prior knowledge of the learner of a subject and a topic must be revived and then be brought into relation with the new topic (Fourie *et al.*:202). What happened in the past (e.g. the previous week) and what ought to happen in the future (e.g. this or next week) should form the basis for each learning experience (lesson) (Lemlech, 1988:218).

This continuity stimulates the learners; they show an interest in the new topic, which will, during the course of the lesson, become meaningful to them (Fourie *et al.*:202). In this way learning is developmental; learners apply and build on prior knowledge and skills, which prepare them for subsequent, more complex teaching levels (Lemlech:218).

Fourie *et al.* (p. 211) suggest that the prior knowledge should be summarised briefly in the written-out lesson plan and an indication should be given of how this knowledge can be applied in the presentation of the new learning content. An indication should also be given of the possibility of integrating prior and new knowledge.

Another aspect to be determined beforehand is the different teaching methods the teacher proposes to use during his lesson.

8.4.1.1.5 Teaching methods

When planning the lesson, the teacher must decide which of the various methods (or classroom activities) at his disposal are best suited to the lesson concerned (Duminy and Steyn, 1990:136). Also, which method, or combination of methods, can be used during which phase of a lesson (introduction, development and conclusion). A variety of teaching methods can therefore be used in a lesson (Pitout *et al.*, 1992:120/1).

The most commonly used methods[12], according to Pitout *et al.* (p. 121), are the relating or narrative method (also known as the telling or lecture method), the question-and-answer method, the textbook method, the project method, the problem-solving (heuristic) method, the discussion method and programmed instruction. Duminy and Steyn (p. 96) add the self-activity (either individually or in a group) method and Fourie *et al.* (1992:212) the demonstration method while Snyman and Kühn (1993:39) believe additional methods include those of dramatisation and competition. The drill and explanation methods are also used occasionally (Jorissen, 1991:85/6).

Certain factors have to be taken into consideration when choosing teaching methods, such as the objectives and the didactic principles[13]. Methods must be chosen in order to aid the teacher in achieving his objectives for the lesson and at the same time realise the lesson's didactic principles (Steyn *et al.*, 1988:63/4). Other factors to be considered are the specific principles of education the teacher has in mind, the types of lessons[14], the nature of the relevant learning content, the demands of the subject concerned, the level of development of the learners (their abilities, for example language ability), any prior knowledge they may have acquired, educational

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[12] For a more detailed account of teaching methods, refer to Cawood *et al.* (1983:24-59), Duminy and Steyn (1990:82-119), Fraser *et al.* (1992:139-148) and Smith (1988:63-89)

[13] For a discussion of the different didactic principles see Bodenstein (1988:49-62), Duminy and Söhnge (1982:21-58), Fraser *et al.* (pp. 51-78) and Van Dyk (1980:103-140).

[14] Duminy and Söhnge (pp. 114-120), Duminy and Steyn (pp. 120-125) and Smith (pp. 63-89) discuss different types of lessons.

media available, the size of the class and grouping of the learners, and the time at the teacher's disposal (Fourie *et al.*, 1992:202/3).

According to Cawood *et al.* (1983:59/60) Slabbert agrees with these criteria and adds that teaching methods must agree with the abilities, interests and knowledge of the subject of the teacher, with the learners' interests and level of experience and with the relationship of trust between learners and teachers. Under this heading should be mentioned the methods the teacher intends to use in the three phases of the lesson (Fourie *et al.*:211).

The anticipated learner participation (learner behaviour) is also indicated before the start of the lesson.

8.4.1.1.6 Learner participation

Since early in history there have been occasional educators (like the early Greeks and Comenius) who believed in learner involvement in the teaching-learning situation. In more modern times the American John Dewey (in his open classroom) stressed learner participation and involvement in the teaching-learning situation. The great educators of the twentieth century believed that learning should be based not on memorisation but rather on understanding. Children learn best by being personally involved in something. This is achieved by acquiring first-hand experience through personal investigation (Duminy and Steyn, 1990:139/40).

The teacher can therefore no longer be the only (active) participant in the classroom (Pitout *et al.*, 1992:119). It is imperative for the teacher to make provision in his planning and preparation of the lesson for learner participation. The natural curiosity and interest of learners of all age groups must be taken into consideration and (as far as possible) be used during the lesson (Fourie *et al.*:202). The teacher should stimulate this curiosity and desire to learn. In presenting the learning content the learners should be able to firstly, understand it, and secondly, not become bored.

Every aspect of the lesson (media, learners, methods, the learning content itself and so forth) must be used to encourage learners to learn. The class atmosphere will

then be made more conducive to learning by interest, motivation and involvement (Pitout *et al.*, 1992:119). The success of any given lesson is determined to a large extent by opportunities for active learner participation.

Under this heading should be indicated the extent of learner participation within the lesson. It can take many forms, for example, observation, experimentation, memorisation, imitation, productive or reproductive thought, class discussion, the answering of questions and so forth (Fourie *et al.*, 1992:202,212).

Like teaching methods and the anticipated participation of the learners, the choice of educational media should be decided on in advance.

8.4.1.1.7 Educational media[15]

Words alone are not enough to teach children (Duminy and Steyn, 1990:136). It is therefore essential to choose the correct educational media - this needs careful planning and preparation[16,17] (Fourie *et al.*:203). Media should be used to enhance the teaching effect and play a big role in improving a lesson; however, they must be used with discretion as too many or unnecessary media could ruin even the best lesson. Media should not merely amuse the learners but must form an integral part of the lesson; they should contribute towards achieving the specific objectives of the lesson (Pitout *et al.*:121).

By using media, more permanent learning can be achieved as learners remember better that which they have seen, heard or physically handled. The use of media leads to bigger interest and involvement among the learners as it brings reality to the classroom (Cawood *et al.*, 1983:87).

[15] The term '"media" is used rather than "aids", as the latter tends to have a broader meaning, incorporating obvious aspects such as air conditioning, lesson time tables and so on (Van Dyk, 1980:131).

[16] Educational media can be divided into teaching media, which the teacher uses to help him teach, for example, pictures, a chalkboard, *et cetera*, and learning media, used by the learners to help them learn, for example, textbooks, calculators, *et cetera* (Pitout *et al.*, 1992:121).

[17] Cawood *et al.* (1983:87/8) provide criteria for choosing educational media.

Educational media are not used as substitutes in the teaching situation, but serve as illustration (supplement). They can only have meaning when used effectively (Steyn *et al.*, 1988:64). Media should be used correctly, at the right moment in the lesson[18], as ineffective, indiscriminate use serves no purpose. Planning, organisation and testing all equipment in advance will ensure the successful use of media. The chalkboard appears to be the most important teaching medium. Other media[19] include the overhead projector, cassette recorder, textbooks, slides, films and so forth.

Under the educational media heading the specific educational media proposed for the lesson should be mentioned (Fourie *et al.*, 1992:203,212).

This indicates the end of the preparatory section of the lesson plan. What follows is the course of the lesson itself.

8.4.1.1.8 The course of the lesson (procedure)

After the lesson plan has been formulated and written down, attention should be given to the presentation of the lesson (Fourie, *et al.*:212). Even though the strict adherence to lesson phases (in a certain order) is not demanded, a basic lesson course is present in every lesson, regardless of how "open" the lesson may be (Fraser *et al.*, 1992:159).

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[18] Fraser *et al.* (1992:161) believe certain teaching media are more suited to different types of lessons, or to different lesson phases. Van Dyk (1980:130,139/40) confirms this and presents the following functions of some teaching media during different lesson phases and sub-phases:

Lesson course	**Function of teaching medium**
1. Actualisation of existing knowledge	·Summarily, schematising, reducing
2. (a) Setting a problem	Actualisation of awareness and observation (interrelation, reduction, analysis)
(b) Problem formulation	Synthesising (hypothesis), functionalising, ordering
3. Exposition of new content	Reproductive and productive thought (dissociation, relief, structure)
4. Monitoring of new content	Schematising
5. Functionalisation	Repetition, integration
6. Evaluation	Reducing to essentials, structures, connections and methods.

[19] Authors such as Cawood *et al.* (1983:86-88, 97-107), Duminy and Söhnge (1982:134-153), Heunis (1987) and Steyn *et al.* (1958:112-128) discuss these and other educational media.

Three stages or phases characterise the lesson[20], namely:

* an introduction
* a development (or exposition), and
* a conclusion.

The teacher should carefully consider the time required by every one of these phases. Although he must decide in advance how much time will be used by each phase, there is no need to rigidly adhere to the time allocated to the different phases. The teacher should allow time for exercises, if necessary for testing and correction, and for the use of media. These times will also depend upon the learning content taught, the method(s) used, the amount of learner participation, the extent to which media are used, the number of exercises and so on (Fourie *et al.*, 1992:213).

Two sub-phases are present in each lesson phase. A schematic representation of the lesson phases and sub-phases is given in **Figure 8.3.**

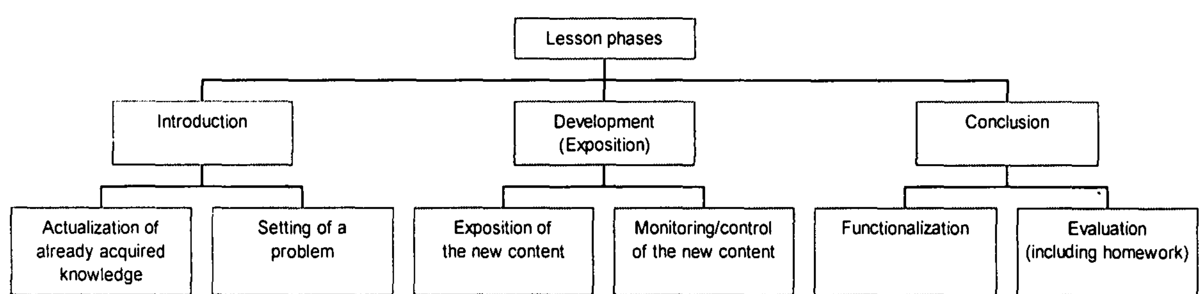

Figure 8.3 The phases and sub-phases in a typical lesson (teaching-learning situation)

(a) Introduction

The two sub-phases that make up the introductory phase are, namely the:

* actualisation of already acquired knowledge, and
* setting of a problem.

[20] Authors (Duminy and Steyn, 1990:137; Fraser *et al.*, 1992:165/6; Fourie *et al.*, 1992:211; Pitout *et al.*, 1992:121; and Snyman and Kühn, 1993:40/1) generally agree on this issue.

The actualisation of already acquired knowledge

In this sub-phase the objectives of the lesson are stated and the learners are prepared for (by, among other things, revision) and introduced to the new learning content; they are made aware of the new facts to be learned (Fourie *et al.*, 1992:213). Here the learners should be given an overview of the learning content, according to Van der Merwe (1991).

The assumption can be made that the learners will already possess some knowledge of the topic to be discussed, or at least know something about the subject (Fraser *et al.*, 1992:159). When unfolding the new learning content the teacher must relate this new knowledge to the knowledge already acquired by the learners (that is, to earlier learnings) (Snyman and Kühn, 1993:40).

It is also sensible to link the new learning content to the learners' own experiences and environment (Duminy and Steyn, 1990:137). In other words, the teacher must use what is familiar to the child as a foundation, before introducing unfamiliar ideas and concepts (Lemlech, 1988:217). In doing this, the learners' interest is awakened and their curiosity is piqued. It facilitates gaining their attention, cultivating enthusiasm and establishing a positive attitude towards the subject. Motivation also takes place (Fourie *et al.*:213).

The teacher must specify the prior knowledge needed for solving the problem and plan the best way in which to recall this prior knowledge (put another way: revision should be done to recall earlier learnings) (Snyman and Kühn:40).

The setting of a problem

In this sub-phase the instructional objectives are changed into meaningful problems (Jorissen, 1991:85). It is important for a problem to be put before the learners - especially in order to motivate them (Pitout *et al.*, 1992:122). In experiencing a lack of knowledge, the learners must by themselves and under guidance of the teacher formulate the problem (Snyman and Kühn:40). The teacher leads the learners to regard the unknown as a problem. They will realise that their knowledge of and

insight into the problem are inadequate and will therefore become interested and pay attention to the teacher. They rely on him, knowing that he will supply the necessary information in his presentation of new facts (Pitout *et al.*, 1992:122).

This problem can be set formally or not. When set formally, it can serve as introduction to the next phase of the lesson, namely the development (Fraser *et al.*, 1992:159).

(b) Development

The development is made up of, namely the:

* exposition of the new content, and
* monitoring or control of the new content.

The exposition of the new content

This is the main part of the lesson, the so-called "teaching part" (Pitout *et al.*:122), where the new content is unfolded for the learners (Snyman and Kühn, 1993:41). The contact that was established in the introductory phase between the learner and the learning content is extended. This learning content must now be mastered. Emphasis falls on establishing fresh relationships between the facts and gaining new insights into the subject (Duminy and Steyn, 1990:137).

New knowledge, facts and skills are introduced (and explained) by the teacher who also guides the learners to discover new knowledge on their own (Fourie *et al.*, 1992:213). The learners must be given the opportunity to give meaning to the new content on their own and in their own way before subject terminology is used (Snyman and Kühn:41).

This is the most important phase and according to Fourie *et al.* (p. 214) should be well-planned in logical steps. Snyman and Kühn (p. 41) believe that during the exposition of the new content, the learners' level of development should be taken into account and, according to Duminy and Steyn (p. 137), also the nature of the learning content. The teacher must make sure that the learners' interest remains

alive. He must make a choice out of the variety of methods and teaching media available and consider how and when they will be used. Consideration should also be given to questions that may be asked and the degree of learner participation (Fourie *et al.*, 1992:214). The teacher must be prepared for any unforeseen difficulties (Duminy and Steyn, 1990:137).

The exposition of the new content is the largest phase, both contentwise and timewise (Fraser *et al.*, 1992:159), and usually takes up to twenty minutes (Pitout *et al.*, 1992:122). The objectives of the lesson should be realised at the end of this phase and the knowledge that the learners acquired during the lesson should be ready for use (application). This phase usually leads to the formation of a definition, general rule or formula, or summary, which can be regarded as the learning result (Fourie *et al.*:214). Pitout *et al.* (p. 122) deem it necessary for the scheme of the lesson - a short description of the essential facts or elements of the lesson - to be written on the chalkboard.

According to Van der Merwe (1991) this phase of the lesson course can be set out in three columns (**Table 8.1**).

Table 8.1 The development of the lesson

1. Learning content	2. What the teacher must do	3. What the learners must do
	Methods and media	Anticipated behaviour or conduct of learners as well as anticipated answers

The monitoring or control of the new content

Control is an integral part of the exposition of the new content but it is discussed separately. The teacher is continuously monitoring whether the learners are developing insight into the learning content.

If some learners have not acquired insight or mastered the new learning content, they must again be actively involved to acquire insight and eliminate uncertainties. After the learners have done so, they must be given the opportunity to practise this

insight in functionalisation, which is part of the conclusion of the lesson (Snyman and Kühn, 1993:41).

(c) Conclusion

In this last phase (the ending of the lesson), adequate provision should be made for activities such as follow-up, revision and the application of what has been taught. Problems based on the newly-acquired knowledge will also present themselves during this phase (Fourie *et al.*, 1992:214). According to Duminy and Steyn (1990:138) a lesson should never merely fade out but must be given a definite ending.

The conclusion of the lesson consists of the following sub-phases, namely:

* functionalisation, and
* evaluation (and homework).

Functionalisation

The learners now have the opportunity to apply the knowledge they have acquired (Fourie *et al.*:214). In planning the lesson the teacher must leave room for the new content to be assimilated by the learners (Snyman and Kühn:41). For the objectives of the lesson to be realised, the learners must have mastered the new knowledge and be able to use it in other situations and contexts, to use it or apply it to solve other problems. In the same way their newly-acquired insight should be applied to other situations. Because knowledge will fade from the mind if not used soon, actually using it will make it more permanent and meaningful to the learners (Fourie *et al.*:214).

Jorissen (1991:86) feels that the instructional objectives should be re-formulated in this sub-phase, in the form of questions. From the learners' answers the teacher can determine whether the objectives of the lesson have been realised.

Duminy and Steyn (pp. 137/8) believe that the application will differ with different types of lessons. It may involve a summary or the learners may copy a summary

(developed during the course of the lesson) from the chalkboard or transparency, or there may be questions (by the learners and/or the teacher) and discussions by the learners. Other options include working out exercises, inculcating examples, writing an essay (or a letter or paragraph), drawing a sketch, making a model, *et cetera* (Fourie *et al.*, 1992:214). Snyman and Kühn (1993:42) are of the opinion that set assignments (directly connected to the new content) and free assignments (not connected to subject-related examples) are important. The learner is active and productive and works independently with the fundamentals of the subject.

Evaluation (and homework)

Through evaluation the teacher can determine whether factual knowledge has been conveyed and insight has been acquired by the learners (Pitout *et al.*, 1992:122); in other words, whether the learner has learnt what he was supposed to learn and can, by himself, follow through the work that was done in class with the group (Duminy and Steyn, 1990:138).

Evaluation must take place throughout the course of the lesson (continuous evaluation)[21], not only at the end. It already starts at the actualisation of already acquired knowledge where the readiness of the learners must be determined. In the exposition of the new content, the quality of the teaching effect is evaluated and if there is no learning achievement, the teacher identifies and diagnoses learning problems (Snyman and Kühn:42). By evaluating the entire lesson the teacher can judge his own efforts and, as a result, improve his teaching strategy if necessary.

If homework or an assignment is to be given, the teacher must leave time to discuss it before the end of the period. It should flow naturally from the lesson, as it is part thereof. Even though it can take many forms, the assignment should always challenge the learners (Duminy and Steyn:142,138). It is a good idea to let learners start the assignments in class (refer pp. 836/7) and complete the remainder as homework (Fourie *et al.*:214). By marking homework on a particular lesson, the

[21] In this regard also refer to Duminy and Steyn (1990:142-144) and Pitout *et al.* (1992:122/3).

teacher can determine the success of his teaching. Other forms of evaluation include oral tests, written tests and examinations (Fraser *et al.*, 1992:16).

In **Table 8.2** Jorissen (1991:78/9)[22] summarises the functions of the teacher and the learners for each lesson phase (and sub-phase).

After the preceding investigation of lesson plans in general educational literature, it can be concluded that this approach to the didactic situation (and these lesson plans, together with the didactic components they contain) has a profound, scientific-theoretical basis and can therefore be considered as pedagogically and didactically sound.

This lesson plan could therefore effectively be used to teach the learning content of jazz, as discussed in Chapters 2 to 7, to secondary school learners.

This now forms the foundation for an investigation of potentially useful lesson plans in music educational literature.

8.4.2 An investigation of potentially useful lesson plans in music educational literature

To determine whether a pedagogically- and didactically-sound lesson plan, with all the didactic components that constitute such a lesson plan (refer pp. 824-838), is also present in music educational literature, a randomly selected number of sources have been studied. These are, namely:

* Anderson and Lawrence (1991)
* Bergethon, Meske and Montgomery (1986)
* Bessom, Tatarunis and Forcucci (1980)
* Churchley (1969)
* Hoffer (1983)
* Lament (1976)
* McLachlan (1986)

[22] Although Jorisson (1991) would appear to be directed more at the tertiary teaching phase, the contents are just as applicable to the secondary teaching phase.

* Metz (1980), and
* Nye and Nye (1977).

Table 8.2 The functions of the teacher and the learners during the lesson

Lesson phases	The function of the teacher	The function of the learners
Actualisation of already acquired knowledge	The teacher is conversant with the instructional objectives the learners have to attain. He must bring to mind their relevant prior knowledge as a link to the new learning content. The prior knowledge can take the form of learning content that is known from previous experience or it can be relevant prior knowledge from a previous teaching-learning situation (lesson).	The learners become aware of their relevant prior knowledge (or their lack thereof). Their participation and willingness to learn are initiated.
Setting of a problem	The instructional objective(s) is transformed into a meaningful problem(s).	The learners display a questioning attitude. They start to think, ask questions and start to seek possible solutions to the problem(s).
Exposition of the new learning content	The new learning content is presented, explained and interpreted logically, systematically and orderly. By means of self-study (e.g. in the form of projects) the learners can be expected to come across the new learning content on their own.	The learners acquire insight into the solution of the problem. Parallels are drawn between the problem and the solution.
Control of the new content	Through control the teacher can determine whether his teaching (presentation) and explanation have been understood by the learners. He controls the effect of teaching.	The learners discover gaps in their newly-acquired knowledge. They clarify any uncertainties by means of questions.
Functionalisation	It is the teacher's duty to create the opportunity for the practise and application of newly-acquired insights. This will ensure the practical application value of learning experiences.	Learners repeat and/or practise rules, concepts and principles, *et cetera* in order to assimilate (and consolidate) the new insights.
Evaluation	The teacher attempts to identify any problems the learners might have. He evaluates the learners' level of insight as well as the success of his teaching (success of the lesson) and the level of insight acquired by the learners. (Self-evaluation by the learners, in the form of self-test questions or exercises, can be very valuable.)	The learners acquire insight into the way in which they handle the new learning content. By experiencing or taking part in evaluation the learners can form an idea of the type of (test, exam or project) questions they may get on the learning content.

Before continuing, it is necessary to first determine which of the above-mentioned sources are geared towards teaching music in the secondary school and which are not. For the purpose of this study, the proposed prototype lesson plan must be founded in the secondary teaching phase. Therefore, sources to be considered should be concerned with this teaching phase.

The following sources are only concerned with teaching music in the primary (elementary) (and pre-primary) school phase, namely:

* Anderson and Lawrence (1991)
* Bergethon, Meske and Montgomery (1986).
* Lament (1976), and
* Nye and Nye (1977).

Even through these sources present lesson plans with potential, they cannot be considered for this study as they are geared towards primary (elementary) teaching in one or another form. Neither do they contain all the components regarded as important to a lesson plan (refer p. 824).

Churchley (1969) concentrates on music education from kindergarten to grade 8. Metz (1980) is directed at grades 6 to 9.

Among the remaining three sources, Bessom, Tatarunis and Forcucci (1980) and Hoffer (1983) deal with the secondary teaching phase, even though the latter includes grade 7 and the former can be used to present grades 5, 6 and 7. McLachlan (1986) deals with both the elementary (including kindergarten) and secondary school phases.

This implies that the five sources mentioned last (and the lesson plans they propose) have to be taken into account when considering possible useful lesson plans in music education.

McLachlan (pp. 277-279,281) does not provide a lesson plan that is anything like the example given on p. 824. Instead he offers a few guidelines according to which the lesson procedure can unfold as well as some ideas on music examples and listening.

No information is given regarding, for example, objectives, educational media and so forth.

Churchley (1969:142-145) offers two sample lesson plans "as possible ways of organizing class time meaningfully". In these plans no mention is made of objectives, prior knowledge, teaching methods or media. Learner participation (as activities) is indicated as are the aspects of music to be taught and the lesson course (teaching procedure) (indications to the teacher as to what he should do and what the learners should do in the lesson), all listed in columns. Most of the lesson phases and sub-phases seem to be present but they cannot always be clearly discerned.

Metz (1980:87-131) proposes six sample plans, mostly structured in the same manner, which were developed in the junior high general music class. While acknowledging that a good lesson plan is "short, direct, and 'custom made'", the author here provides detailed and fully organised lessons with quasi-scripts for the novice teacher, which he might use just as they read. However, in this their complete form, these lessons ought merely to serve as aids for student music teachers and can be altered to suit the individual needs of in-service teachers (Metz:87).

According to these plans, objectives and media are stated at the beginning of the lesson plan. Proposed teaching methods and learner participation (activities) are not mentioned beforehand. The procedure is divided into an introduction, a content and a review, which more or less corresponds with the lesson plan discussed on p. 824. The division of the sub-phases do not take place in exactly the same manner, for example, functionalisation seems to be included under the middle phase while review (evaluation) on its own constitutes the last phase.

Even though these lesson plans are intended for student (novice) teachers, they should still not be "like scripts for a play that teachers read almost line by line to a class". Besides being time-consuming, this type of lesson often lacks interest and vitality. While lines to read to the class and ready-made questions are occasionally provided for the teacher, these are not real lesson plans but the actual content of the

lesson. There is a definite difference between a piece to be read and a plan (Hoffer, 1983:397).

The components which, according to Bessom *et al.* (1980:95-101), should be present in a good lesson plan are instructional objectives, teaching procedure, equipment and materials, and review and evaluation. Prior knowledge, teaching methods and learner participation are not mentioned. The three teaching phases seem to be present but neither they nor the sub-phases are clearly discernible. Evaluation is indicated as a component separate from the lesson procedure, yet it is incorporated into the course of the sample lesson provided.

Hoffer (p. 393) believes lesson planning is "the process of organizing the things a class will do to learn music". While several ways of developing lesson plans for teaching general music exist, according to Hoffer (pp. 394/5) the following guidelines need to be considered, namely:

* prior knowledge (the teacher must take into account the learners' present knowledge and skills and what can be taught them in music)
* the selection of the content (a few specific topics or skills must be chosen to teach in music classes)
* objectives (the points to be studied must be stated specifically and the objectives - for the class - should be formulated in terms of what the learner should be able to do at the end of the lesson, as a result of the instruction)
* media (select the media to be used)
* the procedure (the teacher must decide how the content is to be presented or taught), and
* evaluation (the results of each portion of a class must be assessed).

While it is not of major importance in exactly which manner a lesson plan is written down, it is important to plan the main points to be taught very well (Hoffer:395). Hoffer (pp. 395-397) provides two examples of lesson plans and proposes the following didactic components for the first lesson plan: objectives, materials, procedures and the assessment of results. The second plan, written in columns, includes the following components: the aspects of music to be taught through materials or activities, materials and/or activities, the method or procedures to be

used to teach a topic or skill, and the actions of the students to be observed for evaluating the amount of learning.

Even though prior knowledge is mentioned under guidelines, it is never noted in the actual lesson plans. Teaching methods are not consistently noted either. Hoffer (1983) only mentions activities in one lesson plan and not in his given guidelines. In one lesson plan he gives an indication of aspects of music to be taught but there is no clarity on whether this is a substitute for objectives or a separate component. If the latter is the case, then objectives have not been indicated. Lesson phases are present but do not seem to be clearly discernible at all times.

Altogether it would appear that these lesson plans, despite the potential of some, are not really suitable when compared with the pedagogically- and didactically-sound lesson plan given on p. 824. The components are not always clearly stated. Neither does any of them contain all the components required for a profound, theoretically-grounded lesson plan. It can thus be said that these lesson plans are not theoretically grounded and can therefore not be considered as possible prototype lesson plans with which to teach jazz in the secondary school phase.

In the manner in which this was done, an investigation will now be conducted into potentially useful lesson plans in jazz literature.

8.4.3 An investigation of potentially useful lesson plans in jazz literature

Lesson plans used in the teaching of jazz are not often found in jazz literature. Still, some sources have been studied to determine whether the plans they propose (use as illustration) contain any of the didactic components found in general educational literature. The sources[23] studied are the following, namely:

* Baker (1979)
* Collier (1977)
* Farmer (1980)
* Gridley (1992)

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[23] No definite distinction is made beforehand with regard to the suitability, or not, of selected sources for the secondary teaching phase.

* Marsh, Rinehart and Savage (1980), and
* Stearns (1970).

For Baker (1979:viii) the focus is on the problems the teacher may experience when teaching "jazz, and rock, popular music, and the various other forms directly related to the sources of jazz". He is concerned with the methodology of jazz teaching, the methods of teaching as well as the content that should be taught.

Although lesson plans are present (Baker:ix), they are not very clear. Their structure seems rather far removed from that of the lesson plan determined on p. 824, the only similarity to which appears to be the presence of some activities, namely reading and listening, and media such as books and recordings, which in this case are meant as homework. While also concerned with teaching jazz in the secondary school, this source appears to be geared more towards jazz at tertiary level.

The sixteen chapters that constitute the content of Collier (1977) are divided into two parts. In the first part seven jazz musicians are dealt with and through this discussion light is thrown on the evolution of jazz as well as various social and musical aspects of the music. The second part is concerned with more practical matters, such as improvisation, composition, arrangement, *et cetera*. Each chapter contains references to listening and further reading material, and topics for projects are given. This book has a wide scope and can be used in secondary and tertiary education.

Collier does not contain anything that looks like, or can rightly be described as a lesson plan, that is, as was determined on p. 824. There is no clear indication of objectives, teaching methods or a procedure/lesson course. Learner participation (activities) and media are not mentioned beforehand either; however, the activities reading and listening, and sources (materials) such as books and recordings are suggested as part of homework, together with possible topics for projects.

Farmer (1980) does not deal with jazz as such, but with the blues and ragtime, two types of music that were very important in the evolution of jazz. As the blues and ragtime are both included in the discussion on the pre-history of jazz in Chapter 2

and will be used as learning content for the lessons in Module 1, it is appropriate to include this source in the discussion.

The content of Farmer (1980) is divided into two parts, each of which is again divided into three sections. Nowhere does the author provide a definite example of a lesson plan resembling the one set out on p. 824. The quasi-plans indicated here do not contain set objectives, or preparatory information regarding media, learner participation (activities) or teaching methods. Neither are they structured according to a proper procedure with the phases and sub-phases following one another. The learning content concerned is written out in full and as Hoffer (1983:397) states that is not a desirable practice.

Learner participation - indicated at the end of each section - is in the form of creative activities (or "things to do"), "writing" and answering different types of questions for evaluation. (Listening to music and playing on classroom instruments also take place.) Examples of media for written work (e.g. different types of questions, "things to do" and writing) and practical work (simple, written-out parts for classroom instruments) have been provided within the "lesson course", but are not mentioned beforehand.

Gridley (1992:vii) is a clear and accurate introduction to jazz without going into too much detail. It outlines the evolution of jazz, the major jazz styles and mentions the prominent jazz musicians as well as their respective instruments.

This source does not contain anything resembling the lesson plan determined on p. 824. No objectives are stated, nor are any other didactic components stated. The closest it comes is by mentioning media where references to supplementary listening and reading sources are made at the end of chapters. Although apparently written with college education in mind (Gridley:vii), this book could be used in secondary music education.

In Marsh, Rinehart and Savage (1980) the history and evolution of Afro-American music is traced roughly. It touches on the African roots of the music, the music of black Americans, jazz, gospel and soul music. This source gives no indication of

objectives, teaching methods or of a lesson plan structure in any way similar to the one proposed. The learning content is written out. Learner participation (activities) and media, though incorporated into the "course" of the lesson, are not indicated beforehand.

Stearns (1970:359-368) provides fifteen lectures on the history of jazz. They are, however, not presented according to any type of lesson plan but should be regarded as a syllabus for jazz.

However "workable" these plans - if one might call them so - may be, it appears that they are rather informal and some are perhaps more suited to either elementary or tertiary teaching than secondary teaching. The lesson plans proposed in these sources do not correspond well with the pedagogically- and didactically-sound lesson plan discussed on pp. 824-838. Didactic components are not always provided (whether directly or indirectly) and when provided there is not always clarity on what is meant and where they stand in the lesson. The lesson plans in these sources are not theoretically grounded, therefore these sources will not be considered for this study.

In this manner the investigation will, finally, be directed at potentially useful lesson plans in music educational literature.

8.4.4 An investigation of potentially useful lesson plans in music educational research studies

Finally, a study has been made of a randomly selected number of music educational research studies to determine whether any lesson plans they might contain would be suitable for teaching jazz at secondary school level. The studies are the following, namely:

* Berger (1994)
* Dippenaar (1994)
* Heunis (1990)
* Markgraaff (1991)
* Markgraaff (1994)

* Müller-Zürich (1993)
* Pape (1992)
* Schoeman (1993), and
* Van Vuuren (1992).

As mentioned earlier, the proposed prototype lesson plan must, for the purpose of this study, be founded in the secondary teaching phase. Any source to be considered should be aimed at the secondary school phase as well. Of the above-mentioned research studies the following can therefore not be taken into consideration, as they are concerned with music education in the primary phase, namely:

* Berger (1994)
* Heunis (1990)
* Markgraaff (1991)
* Markgraaff (1994)
* Schoeman (1993), and
* Van Vuuren (1992).

Moreover, none of these studies has jazz as its central focus, or the teaching of jazz to high school learners. Neither, for that matter, are Dippenaar (1994), Müller-Zürich (1993) or Pape (1992) concerned with jazz education (or even music education using jazz) at secondary, or any school level.

Pape (p. vi) attempts to develop components for her concept proposal that would satisfy two primary objectives. The first is the opening up of "intercultural encounters in the field of music education", and the second is the use of these components "to identify practical and useful educational proposals for specific problem areas in music education", with the main problem area being a "lack of creativity within group activities as well as [in] individual piano lessons".

Problem areas have been addressed by means of the subject field "Rhythmik" (rhythmic-musical education).

In her study Pape (1992:196) has attempted to open up certain terrains of education for music. These have potential suitability as situations in music education during which children and/or music students can participate in a multi-cultural context in music educational activities. With this an attempt is made to open up a subject field that can be used to encourage and promote common factors between different culture groups in music education.

The aim of intercultural encounters is to find a terrain that can address existing gaps in the present system of music education - the terrain being of such a kind that all culture groups would profit from this subject field.

Rhythmik, as a subject, has been shown to fill gaps, especially with regard to creativity. It can be presented by means of the practical experience thereof. Rhythmik can address both the music student or music teacher (in further training) as well as the learner and/or music student directly (Pape:196).

To implement Rhythmik in practice, an appropriate approach to piano improvisation had to be chosen and studied, since piano improvisation plays an integral role in Rhythmik. The method chosen, that of the German educator Peter Heilbut, includes an approach to piano improvisation, and methods suitable for piano group-instruction and for individual pre-school piano lessons.

Used in conjunction with this piano improvisation approach is a translated and adapted German pre-school music curriculum, the *Musikalische Früherziehung*. Co-authored by Peter Heilbut and with worked-out lessons, it is used in preparation of Heilbut's piano improvisation approach. The ideas of two other prominent educators, both supporters of pre-school music education, complement Heilbut's approach (Pape:vi/vii).

Basically, Rhythmik (as a broad subject field) and, more specifically, piano improvisation are investigated as possible intercultural encounters (Pape:18).

According to Pape (pp. 5/6) her study is aimed at the piano teacher and the piano learner.

Pape (1992:6) attempts to limit as little as possible the age and prerequisites for the use of at least some of the components of the concept proposal, and states that ideally, a subject needs to be established for intercultural encounters that is equally suitable for all age groups. Nevertheless, the study seems to focus on young children; children in the pre-school age group may be regarded as particularly suitable for intercultural encounters (Pape:vii).

The study of Pape (pp. 151,154) focuses on the methodology of Rhythmik and accentuates the theoretic background thereof. A few practical examples of (translated) Rhythmik lessons are presented to facilitate the study of Rhythmik in practice.

The lesson plans used in the sample Rhythmik lessons (Pape:161-192) do not correspond clearly with the proposed structural format of the lesson plan determined on p. 824. Didactic components are not always indicated as preparatory information at the beginning of the lesson, or some are left out. Lesson phases (and sub-phases) are not altogether clear.

Overall it would appear that, for reasons mentioned, this study and the lesson plan structure contained within the study cannot be considered for the proposed prototype lesson plan for jazz.

According to Müller-Zürich (1993:18) formal music education in South Africa is experiencing a crisis with regard to the aim of the subject, the subject contents and the subject didactics. By applying the triadic system models to the practice of music education, she attempts to make an ectropic (positive change) contribution towards the existing formal system of music education.

It should be possible to use the model for music education in any music education situation, as it sums up all possible aspects regarding the learner, the teacher and the subject matter (subject contents) in a holistic model (Müller-Zürich:19/20).

The study is an attempt to renew the planning, structuring as well as execution of music education (Müller-Zürich:34). To accommodate future music education in

South Africa, change and renewal within the present educational system are necessary.

Music education can be greatly improved by the design and application of an open system with sub-systems that can connect with other relevant systems. Such a system is represented in the form of a model. In other words, the traditional, conventional or orthodox system is replaced with the logic of the new design (system) (Müller-Zürich, 1993:42,253).

Müller-Zürich (p. 25) aims to develop a pragmatic model that would organise the formal instruction of music in such a way so as to ensure the practical and functional execution of the tasks of those concerned with the subject.

Systems (as forms) need to be established, which in turn can be filled with (reality) information (contents) to facilitate the functional execution of education with the aid of these systems. Or put another way: the study consists of system models, as forms, which must be expressed by means of music as the subject matter or contents (Müller-Zürich:256/7).

The systems theory has been applied in the design of a triadic macro-system model. The latter, providing the format to be used in the practice of music education, is expressed by means of the content consisting of the three systems: Man (learner), Instruction and Music, and their respective sub-systems.

In the macro-system model these systems and sub-systems are linked (Müller-Zürich:269/70). This ensures optimum communication and the exchange of information (music). Information from all three systems is used to organise relevant educational management and subject didactic forms (e.g. subject policy, syllabus, lesson form and form of evaluation). The model for music education is a combination of all three systems and respective sub-systems.

By means of this practical model music education can be successfully implemented in both First and Third World environments (Müller-Zürich:256,270/1).

The lesson or lecture form (Müller-Zürich, 1993:160-182) is divided with regard to the objective with the lesson or lecture, the content thereof and the method and form of the lesson/lecture. Each aspect is represented by a triadic micro-system model. In this manner the organisation, relations and order in the exposition and formulation of each aspect are indicated (Muller-Zürich:162/3,178-181).

According to the triadic micro-system model, the lesson or lecture consists of three phases. The organisation, relations and order in the exposition of the lesson phases are indicated using a triadic micro-system model (Müller-Zürich:164).

Each lesson phase, save the last, is divided into two sub-phases (Müller-Zürich:167,171,176). The phases, and sub-phases, are discussed with regard to objectives, contents and possible relevant aspects such as methods and media (Müller-Zürich:166/7,169,172,174,176). Again, the organisation, relations and order in the exposition and formulation of each sub-phase are indicated with the aid of respective triadic micro-system models (Müller-Zürich:167,169,172,174,176).

A related evaluation system is considered or discussed separately (Müller-Zürich:184-198). According to Müller-Zürich (pp. 184/5) it occurs through the practical application of the triadic micro-system model during or after the completion of the lesson or lecture. Through the system of evaluation it becomes possible to determine the success and the value of the lesson or lecture, and not only of parts thereof but of the lesson/lecture as a whole.

As before, triadic micro-system models are used to indicate the organisation, relations and order in the exposition and formulation of each of the three lesson or lecture phases; this time with evaluation in mind (Müller-Zürich:186,190,194).

In the lesson plan that has been used in Müller-Zürich, only the lesson course or procedure is presented. No prior indication is given of information regarding objectives, prior knowledge, methods or media. Three lesson phases and subsequent sub-phases are indicated; they compare reasonably well with the phases and sub-phases discussed in the lesson plan on pp. 824-838. However, only one

sub-phase is indicated under the third lesson phase. Evaluation is discussed separately.

Despite its potential, the aforementioned lesson or lecture plan will not be considered for the study.

It is well known, in the opinion of Dippenaar (1994:4/5), that the arts are facing a difficult time in South Africa at present. Government (financial) aid is decreasing. Nor are public interest and attendance what they should be. The arts and music need to become financially independent and self-sufficient.

According to Dippenaar (pp. 1/2) the continued existence of music life strongly depends upon enthusiastic supporters. Because of their intellectual abilities, gifted learners are regarded as the entrepreneurs and the leaders of the future; they will be expected to contribute towards all terrains of life and will occupy positions of authority.

A positive attitude among these learners towards music as a subject could go a long way towards ensuring a continued and healthy music life. They are an ideal target group to instruct in being supporters, evaluators and protectors of music.

In her study Dippenaar (p. 2) attempts a scientific investigation into the practical problems experienced in teaching music to these gifted learners. She recommends more suitable music education for the selected gifted learner who does not wish to persue music as a career.

The selected gifted learner who does not consider a career in music is introduced to music educators. This learner still wants cultural involvement - to become a user and evaluator of music. To this end he needs to be well-equipped with knowledge to enjoy and evaluate intelligently any musical occasion. The significance of these children in society is indicated. The categories of giftedness, characteristics of these learners and the problems they experience are discussed. A procedure for identification is given and successful learning strategies are introduced (Dippenaar:2/3).

The study further analyses the problems regarding music education to gifted learners. They have certain (unique) needs where education is concerned, also with regard to music education; these must be provided for. Available music education does not satisfy their needs and expectations, thus causing frustration and, ultimately, the cessation of studies. As mentioned before, the music world cannot afford to lose the gifted learner (Dippenaar, 1994:7,1).

For this reason Dippenaar (p. 157) focuses attention on the need for more appropriate music education for gifted learners, and proceeds with a recommendation to correct the situation. In her study curriculation is undertaken in a scientific manner. Factors to be considered in the curriculation of appropriate music education are analysed (a situation analyses is done) and a new music syllabus, specifically aimed at these learners, is proposed.

As illustration of the syllabus and to demonstrate the manner in which these learners would be taught, didactic guidelines and ten worked-out (demonstration) lessons suitable for the instruction of gifted learners are included. Guidelines for the future are also given (Dippenaar:3/4,6).

All but one of the demonstration lessons (Dippenaar:107-156) contain preparatory information on objectives, media, learner participation and prior knowledge as well as a lesson course. Not all of the didactic components are mentioned in all the sample lessons. Also provided at the beginning of most lessons are short pieces of information for the teacher on aspects that will need to be discussed in each lesson. Lesson phases seem to be present but are not always very clear.

Overall, however (and for reasons mentioned), this lesson plan appears to be not quite suitable for the study. It will therefore not be taken into consideration as a potential prototype lesson plan for jazz in secondary class music situations.

The lesson plans contained within the research studies that have been discussed, have all been studied, interpreted and evaluated (according to the present state of knowledge) with regard to their similarity to the structure determined on p. 824 and their suitability for teaching jazz to high school class music learners. Overall, said

lesson plans are well-structured and certainly have potential. Nevertheless, none of them corresponds wholeheartedly with the theoretically-grounded, pedagogically- and didactically-sound lesson plans studied earlier.

In conclusion, none of the lesson plans studied would be as well-suited to teach jazz in the secondary phase as the complete, formal structure, drawn from general educational literature, that is proposed and discussed on pp. 824-838.

This lesson plan is, as mentioned, pedagogically and didactically sound and has a thorough and profound scientific-theoretical basis. It satisfies all the requirements set by general education for a well-structured lesson plan, and it is suitable to teach jazz in a high school class music situation (using the learning content set out in Chapters 2 to 7 and structured in **Figure 8.1**). It is therefore the best, and only, choice for a prototype lesson plan with which to present jazz in a secondary class music situation.

The lesson plan will now form the basis of a complete, worked-out (demonstration) lesson, presented as illustration of the model for jazz in the secondary class music situation. This demonstration lesson incorporates both parts of the model as proposed in the study, namely "what" should be taught and "how" it should be taught. (The whole learning content relevant to this particular demonstration lesson will not be written out here.)

The structure of the proposed prototype lesson plan[24] is the following, namely:

* general or routine information
* grouping
* the general aim and specific (instructional) objectives
* prior knowledge
* teaching methods
* learner participation
* educational media, and

[24] The structure of this prototype lesson plan can also be divided roughly into two informal sections, namely a preparatory section to the lesson course (refer pp. 824-831), and the course of the lesson itself (refer pp. 831-838). However, this division is not formal and is thus not indicated.

* the course of the lesson (procedure), which consists of:
  - an introduction
  - a development (exposition), and
  - a conclusion.

8.5 THE PRESENTATION OF A WORKED-OUT (DEMONSTRATION) LESSON USING THE PROPOSED PROTOTYPE DIDACTIC PLAN[25]

8.5.1 General or routine information[26]

Subject: Class music

Topic: Louis Armstrong (refer **Figure 8.1**, Module 4, Teaching unit 1, as well as Chapter 5, pp. 342-350)[27]

Grade: 9A

Date: 10 August 1999

Time[28]: about 40 minutes

8.5.2 Grouping

A heterogeneous group (boys and girls) of 32 learners.

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[25] This prototype lesson plan is strongly based on the lesson plan described in general educational literature (refer pp. 824-838). Slight adaptations have been made to the basic structure of this lesson plan, based on recommendations made by the project's supervisor. However, none of the changes or recommendations mentioned had any negative influence on the pedagogic and didactic credibility of the prototype lesson plan.

[26] This demonstration lesson is a simulation of a lesson presented in a real class music situation. For this reason statistics in addition to those of the subject and topic are indicated. These statistics can obviously vary in real-life situations.

[27] Any topic or teaching unit (**Figure 8.1**) could have been chosen for the demonstration lesson. The reason for choosing Louis Armstrong is because he is such an important figure in jazz and his music may be reasonably familiar to many people as it is occasionally featured on the radio.

[28] The time allocation is relative. It can vary from school to school or from day to day. The lesson can be adjusted accordingly by adding or omitting activities or by lengthening or shortening them, or the narrative (discussion). On the other hand, it is also possible to present the lesson over two class periods.

8.5.3 The General aim and specific (instructional) objectives

8.5.3.1 The general aim

The acquisition of knowledge of and insight into the life and music of Louis Armstrong and the gaining of auditory and vocal experience of his music.

8.5.3.2 Specific (instructional) objectives[29]

At the end of this lesson period the learners should be conversant with the youth and early musical life of Louis Armstrong, Louis Armstrong as instrumentalist and Louis Armstrong as vocalist and they should be able to answer questions about these three aspects by listening to the teacher, observing transparencies, listening to music and singing a song.

8.5.4 Prior knowledge

The learners already have a basic knowledge, gained over the previous period of time, of jazz, in particular what gave rise to the birth of jazz as well as the different styles in the development of jazz (see Chapters 2 and 3 respectively, also **Figure 8.1**, Modules 1 and 2). In dealing with the styles of jazz, in particular the earlier styles, the learners come across the names of a number of prominent (early) jazz musicians, among others, that of Louis Armstrong. However, they have not so far acquired insight into his life and music, in other words they have no knowledge of that which makes Armstrong such a prominent jazz musician.

This lesson will therefore evolve from the name "Louis Armstrong" to information regarding his life and music (making the learners aware of his significance as jazz musician). This learning content (pp. 342-350 and **Figure 8.1**, Module 4, Teaching unit 1) must be presented along the lines of the specific objectives mentioned earlier on this page.

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[29] Specific objectives will be referred to as Spo 1, Spo 2, *et cetera* during the course of the lesson.

8.5.5 Teaching methods

The most important teaching methods that will be realised in this (demonstration) lesson are, namely the:

* relating or narrative method (also known as the telling or lecture method)
* explanation method
* question-and-answer method, and
* competition method.

8.5.6 Learner participation

In the (demonstration) lesson learner participation is expressed in the following ways, namely by:

* listening
* observing
* answering questions
* singing[30], and
* participating in a class quiz.

8.5.7 Educational media

The following educational media will be used in the (demonstration) lesson, namely:

* an overhead projector[31,32]
* a cassette player and/or a compact disc player[33]
* a writing board (chalkboard), and

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[30] The learners are already conversant with the song they will sing in class ("What a Wonderful World", sung by Louis Armstrong) as they have learnt it in a previous lesson. The words of the song are printed on a transparency (**Appendix C**, **Transparency 5**).

[31] Transparencies used in the worked-out (demonstration) lesson are borrowed from Abé (1988:8), Carstens (1991:50), Louis Armstrong: the collection (1991), Southern (1971:X/XI) and Vinton (1974:374).

[32] In Appendix C and during the course of the (demonstration) lesson Transparency 1, Transparency 2 and so forth will be indicated as T1, T2, *et cetera*.

[33] Music examples are recorded on compact discs (CD) for reasons of longevity. If a CD player is not available in the classroom, the teacher can transfer the tracks needed to a music cassette(s).

* a piano[34].

8.5.8 The course of the lesson (procedure)

The lesson procedure consists of three lesson phases, namely the:

* introduction
* development (exposition), and
* conclusion.

Each phase is made up of two sub-phases. The introduction consists of the following, namely the:

* actualisation of already acquired knowledge, and
* setting of a problem.

The development consists of, namely the:

* exposition of the new content, and
* monitoring or control of the new content.

The conclusion consists of, namely:

* functionalisation, and
* evaluation.

The course of the demonstration lesson will now be unfolded in the manner set out in **Table 8.3**.

Table 8.3 The course of the (demonstration) lesson

[34] The teacher can accompany the learners on the piano while they sing "What a Wonderful World". As an alternative, he can pre-record the song, with or without vocals, and play the recording as accompaniment for the learners.

LESSON PHASES	LEARNING CONTENT	ROLE OF THE TEACHER	ROLE OF THE LEARNERS	METHODS	MEDIA
Actualisation of already acquired knowledge	The learning content that has been discussed in previous lessons, in particular the early styles of jazz, is recalled. The recall of already discussed and absorbed information is not only relevant but also crucial for orientation with regard to the learning content that will follow. With the aid of a transparency showing the United States of America, states, state capitals and some cities relevant to jazz, the learners recall New Orleans as the "birthplace" of jazz.	With the specific objectives for this lesson (refer p. 856) at the back of his mind, the teacher revives and recalls prior knowledge relevant to the lesson, namely the (early) styles of jazz and the names of prominent early jazz musicians that can serve as a link to new, yet to be acquired knowledge. He does this by means of questions and encourages the learners towards one name, namely Louis Armstrong. By focussing their attention on the transparency of America, he leads them to realise that New Orleans was the birthplace not only of jazz but also of Louis Armstrong.	The learners become aware of their relevant prior knowledge (or lack of it) with regard to the (early) styles of jazz and the names of prominent (early) jazz musicians, among others, Louis Armstrong. Their interest is piqued by the transparency of America. Participation and a willingness to learn and know more about jazz, in particular about Louis Armstrong, as well as a desire to hear the music are initiated.	Question and answer Demonstration by focussing attention on the transparency	Overhead projector: The United States of America, showing states, state capitals and some cities relevant to jazz **(Appendix C, T1** as well as pp. 169-171)
Setting of a problem	The specific objectives of the lesson are transformed into problem themes. The problems the learners have to surmount, namely insufficient knowledge with regard to the life and music, and insufficient experience of the auditory aspect of the music of jazzman Louis Armstrong, of which a transparency is shown, are made clear to them by means of questions.	The teacher transforms the specific objectives into problems for the learners by placing an unknown picture on the screen and by asking questions relating to the areas represented by the specific objectives, namely the youth and early musical life of Louis Armstrong, Louis Armstrong as instrumentalist, and Louis Armstrong as vocalist.	The learners are not familiar with the face on the transparency nor do they know anything about Louis Armstrong. They are therefore unable to answer any of the teacher's questions. This raises a desire to know more about the person on the transparency and prompts them to ask questions (directed at the teacher or at their class mates).	Question and answer Demonstration by focussing attention on the transparency	Overhead projector: Louis Armstrong **(Appendix C, T2** as well as pp. 342-350)
Exposition of the new content Spo 1 The youth and early musical life of Louis Armstrong	The learning content that has to be conveyed during this lesson (Teaching unit 1 of Module 4, **Figure 8.1**, namely Louis Armstrong) is unfolded. It is represented by specific objectives (refer p. 856 and is related as such, that is, in the same order. In the first place, corresponding with Spo 1, the teacher relates the youth and early musical life of the prominent jazz musician Louis Armstrong. He directs the attention of the learners towards the transparency of Armstrong and asks questions relating to the learning content, which the learners answer if they can. They are encouraged to think and ask questions of their own.	The teacher must relate, explain and interpret the learning content that is represented by Spo 1 in a logical, orderly and chronological manner. He therefore tells the learners about the youth of Louis Armstrong and directs their attention towards the transparency of Armstrong as well as the transparency of America where he calls to mind (for the sake of consolidation) New Orleans as the birthplace of both jazz and Louis Armstrong. The teacher relates information regarding the early musical life of Armstrong. He also indicates the location of Chicago and New York on the transparency of America (relevant to the learning content for Spo 1) and asks relevant questions about what was said.	The learners acquire insight into the solution of the problem. A link is formed between the problem (in this case their lack of knowledge regarding information relating to Spo 1) and the solution (having knowledge of the learning content relating to Spo 1) as the learners become conversant with the youth and early musical life of Louis Armstrong. They do this by listening to and absorbing the information provided by the teacher, by paying attention to the transparencies and by answering questions.	Relating or narrative Question and answer Explanation Demonstration by focussing attention on the transparencies	Overhead projector: Louis Armstrong **(Appendix C, T2)** Overhead projector: The United States of America, showing states, state capitals and some cities relevant to jazz **(Appendix C, T1)**

LESSON PHASES	LEARNING CONTENT	ROLE OF THE TEACHER	ROLE OF THE LEARNERS	METHODS	MEDIA
Spo 2 Louis Armstrong as instrumentalist	In the second place, the teacher relates information regarding Louis Armstrong as instrumentalist. This corresponds with Spo 2 (refer p. 856). Again, this section of the learning content is related systematically and orderly. Questions are asked and the learners encouraged to answer and ask questions of their own. The material is exemplified by a transparency of the trumpet and a short example of jazz trumpet playing performed by Louis Armstrong.	The teacher relates, explains and interprets the learning content represented by Spo 2 (information regarding Louis Armstrong as instrumentalist) in a logical and orderly manner, and makes sure it flows naturally and smoothly from the learning content discussed with regard to Spo 1. He asks questions related to the learning content and directs the attention of the learners towards the transparency of the trumpet, indicating its use by Armstrong and its importance as a jazz instrument. He plays a (short) section of jazz music featuring Armstrong on the trumpet and calls the learners' attention to the fact that this sound is associated with Louis Armstrong.	As in the case of the learning content represented by Spo 1, the learners move from a lack of knowledge regarding the learning content represented by Spo 2 – Louis Armstrong as instrumentalist – to being conversant with it. They do this by listening to the teacher and concentrating on and absorbing what he says as well as by answering questions and asking their own. They observe what a trumpet looks like (transparency) and hears its sound by listening to a relevant piece of music, associating its sound with Louis Armstrong and jazz.	Relating or narrative Question and answer Explanation Demonstration by focussing attention on the transparency and the music example	Overhead projector: The trumpet **(Appendix C, T3** as well as pp. 457-462) Compact disc player: A section of "West End Blues", demonstrating jazz trumpet playing by Louis Armstrong **(Appendix D, Example 9)**.
Spo 3 Louis Armstrong as vocalist	In the third place, the teacher systematically and orderly relates information regarding Louis Armstrong as vocalist. This corresponds with Spo 3 (refer p. 856). The learners' attention is directed towards the transparency of scat singing and the music example of Armstrong performing as vocalist, as visual and auditory aids in consolidating the relevant learning content, also as an auditory experience of his singing. Questions are asked regarding the learning content and music example and learners are encouraged to think and formulate questions of their own. By letting the learners sing a song of Louis Armstrong's (already known to the learners, with the words on a transparency) while the teacher accompanies them on the piano, they get a feeling for Armstrong's music and his particular sound.	The teacher orderly and logically relates, explains and interprets the learning content represented by Spo 3, namely information regarding Louis Armstrong as vocalist, and ensures its smooth connection with the previous Spo (2). He brings to the attention of the learners the transparency of scat singing and indicates the use thereof by Armstrong. He plays a section of a vocal by Armstrong on a compact disc player to demonstrate his sound and the nature of his voice and asks questions relevant to the learning content and the music example, leading the learners to realise the significance of this jazz musician. The teacher accompanies the learners on the piano while they sing "What a Wonderful World", a song originally sung by Louis Armstrong.	The learners move from a lack of knowledge regarding the learning content represented by Spo 3 (Louis Armstrong as vocalist) to being conversant with the particular information by paying attention to what the teacher tells them about Armstrong as vocalist and assimilating the information. They associate Louis Armstrong with vocal as well as instrumental jazz music. They experience scat singing visually in the context of jazz by means of a transparency, they listen to a vocal by Armstrong and they answer questions regarding the learning content and the music example and ask some of their own. Hearing the music interests the learners in experiencing more of Louis Armstrong's music, which they do when they sing "What a Wonderful World" to the accompaniment of the piano, while reading the words from the transparency.	Relating or narrative Question and answer Explanation Demonstration by focussing attention on the transparencies and the music example	Overhead projector: Scat singing **(Appendix C, T4** as well as pp. 225, 348) Compact disc player: A section of "West End Blues", demonstrating a vocal by Louis Armstrong **(Appendix D, Example 9)** Overhead projector: "What a Wonderful World" **(Appendix C, T5)**

LESSON PHASES	LEARNING CONTENT	ROLE OF THE TEACHER	ROLE OF THE LEARNERS	METHODS	MEDIA
Monitoring or control of the new content	This sub-phase forms an integral part of the previous sub-phase, namely Exposition of the new content, even though it is indicated separately. In order to determine whether the learners have acquired insight into the learning content relevant to this lesson – Louis Armstrong (Teaching unit 1 of Module 4, **Figure 8.1**) – questions are asked of individual learners. They are also encouraged to ask their own questions if they are uncertain about anything. If necessary, certain important concepts, relevant to the three specific objectives for this lesson, can be stressed. The learners should be asked to identify the transparencies of the map of America (with regard to New Orleans as birthplace of both jazz and Louis Armstrong), the trumpet (as Armstrong's main instrument) and Louis Armstrong (who was also an excellent jazz vocalist).	Through control (the asking of questions), the teacher determines whether his relating of the learning content – information regarding Louis Armstrong and represented by the three specific objectives, namely the youth and early musical life of Armstrong, Armstrong as instrumentalist and Armstrong as vocalist – and his manner of unfolding the lesson have been understood by the learners and have aided them in developing insight into said learning content. (He controls the effect of teaching.) The teacher asks questions throughout the lesson to determine the learners' understanding (or lack thereof) of the material presented and to aid in the assimilation and consolidation of the information for the learners. He encourages the learners to ask questions if anything is unclear. In this sub-phase of the lesson, if the teacher feels the need (and in aid of assimilation and consolidation of the given information), he can direct the learners' attention towards the transparencies (each transparency representing a specific objective) and have them identify: New Orleans on the map of America and encourage them by means of questions to recall that it was the birthplace of both jazz and Louis Armstrong, one of the greatest names in (early) jazz; the trumpet and encourage the learners to recall that it was Armstrong's main instrument, before which he played the cornet; and the face of Louis Armstrong and encourage them to recall that he was not only an excellent instrumentalist but also an outstanding and well-known jazz vocalist and one of the first to sing scat. Again, the control by means of identification and questions corresponds with the three specific objectives for this lesson.	The learners have now acquired knowledge of and insight into the learning content relevant to this lesson, namely the life and music of Louis Armstrong. However, some learners are still a bit uncertain about some aspects of the learning content; their insight into the learning content is therefore not absolute (complete). To remedy this and clarify any uncertainties the learners ask questions. They also identify the three transparencies (the map of America, the trumpet and Louis Armstrong) representative of the three specific objectives and shown during the previous lesson phase, and answer questions about each one. In this way the learners recall information with regard to each specific objective. For example, Spo 1 – New Orleans is the birthplace of both jazz and Louis Armstrong; Spo 2 – the trumpet was Armstrong's main instrument, his other one was the cornet; and Spo 3 – Louis Armstrong was also a great jazz vocalist and one of the first to sing scat.	Question and answer Demonstration by focussing attention on the transparencies	Overhead projector: The United States of America, showing states, state capitals and some cities relevant to jazz **(Appendix C, T1)** Overhead projector: The trumpet **(Appendix C, T3)** Overhead projector: Louis Armstrong **(Appendix C, T2)**

LESSON PHASES	LEARNING CONTENT	ROLE OF THE TEACHER	ROLE OF THE LEARNERS	METHODS	MEDIA
Functionalisation	A class quiz is announced between two teams within the class on the learning content for this lesson, namely Louis Armstrong (Teaching unit 1 of Module 4, in **Figure 8.1**). The quiz is a way of determining the learners' knowledge of and insight (or lack thereof) into the life and music of Louis Armstrong as prominent jazz musician. The learners are given the opportunity to apply their knowledge of Armstrong, gained from listening to the teacher and experiencing Armstrong's music, by meaningfully and correctly answering questions in order for their team to win. The questions the learners have to answer must reflect the specific objectives of the lesson. Two, four or six questions per specific objective are asked, depending upon the time available. Questions asked and answers received is a way of evaluating the specific objectives and determining whether they have been achieved or not and to what degree	The teacher announces a competition (a short class quiz) to give the learners the opportunity to practise and apply their newly-acquired knowledge and insight by answering questions on the relevant learning content (the life and music of Louis Armstrong). His questions reflect the three specific objectives of the lesson, an equal amount of questions per specific objective. By holding a quiz the teacher raises the opportunity for practise and application, thereby making it possible for learning experiences to acquire practical application value. He divides the class into two equal groups. He asks questions that he either prepared prior to the lesson or improvises on the spot. (A selection of worked-out questions and answers are provided on pp. 863-865). The teacher directs the first question at Group A, the second at Group B and so on. He awards one mark to each correct answer; if the group to which he directs a question cannot answer or answers incorrectly, he directs the same question at the other group, for half a mark.	By taking part in a class quiz and answering questions the learners get the opportunity to apply and test the knowledge they gained by listening to the teacher during the lesson. By means of the questions within the quiz, the information on Louis Armstrong, as related by the teacher, is established in the minds of the learners and they assimilate it. By answering the questions correctly and meaningfully the information is consolidated and the learners acquire knowledge of and insight into the relevant learning content. With regard to the quiz, the learners are excited and participate with enthusiasm. They decide on names for their respective groups. Each group nominate one learner to keep score of their marks on the writing board.	Competition Question and answer	Writing board
Evaluation	Evaluation of the learning content (on Louis Armstrong) actually takes place from the first lesson phase already and carries on throughout the lesson (basically through questions asked). For homework the learners are asked to write a short scat pattern with their own choice of syllables, no longer than four to six lines, and base it on any folk song melody. They are also asked, if they have access to a music collection (e.g. a friend or family member) or the music section of a library, to write down the titles of any music by Louis Armstrong and to listen to some examples.	The teacher evaluates whether factual knowledge has been conveyed and the level of insight acquired by the learners; also the success of the teaching and the degree to which the specific objectives (refer p. 856) have been realised. He tells the learners to write a scat pattern of no more than four to six lines using nonsense syllables of their own choice and the melody of any folk song. He encourages them to make use of music collections they have access to and the music sections of libraries to determine the availability of music by Louis Armstrong (and to write down the titles thereof), and to listen to some examples.	The learners acquire insight into the way in which they assimilate and handle the new information regarding Louis Armstrong and his life and music. They are intrigued by the assignment of writing their own scat pattern with their own choice of nonsense syllables and folk song. They are curious about what music by Louis Armstrong they may find in music collections and/or library music sections and they look forward to listening to some examples.		

8.5.8.1 Examples of questions suitable for a class quiz

These questions represent the learning content relevant to this lesson (Louis Armstrong) as well as to each specific objective for this lesson (refer p. 856). For every specific objective six examples of relevant questions are provided. Two, four or all six questions per specific objective may be asked during the quiz, as long as each class team is asked an equal amount of questions relevant to each specific objective. The amount of questions asked depends upon the time available to the teacher. The teacher may, however, improvise his own questions for the quiz, as long as they correspond with the lesson's specific objectives. For the teacher's sake answers to the prepared questions are provided (pp. 864/5), as well as references to where the relevant learning content can be found in the text.

Specific objective 1

1. What was the name of the jazz musician discussed in this lesson and what was his nickname?
2. When was Louis Armstrong born and when did he die?
3. In which American city did Armstrong grow up? What is the other important aspect regarding this city?
4. What was the first instrument he played called?
5. As a member of which band did Louis Armstrong first become known (with which band did he get his first big break)?
6. Name two other bands with which he played early in his career?

Specific objective 2

1. Louis Armstrong recorded regularly with small groups and as such accompanied a number of blues singers. Who was the most important (best known) blues singer he accompanied?
2. Name the two important series of records Armstrong recorded in the second half of the 1920's.
3. During the time of these recordings Louis Armstrong switched from cornet to another instrument. What was it called?

4. Louis Armstrong was responsible for, in particular, two important contributions or developments (one regarding the soloist, the other the trumpet) which became especially significant during the Hot Five and Hot Seven recordings. What were these contributions or developments?
5. What was the name of Armstrong's band formed in the mid-1930's and managed by Joe Glaser?
6. Was this a big or a small band?

Specific objective 3

1. Besides cornet and trumpet, Louis Armstrong also made use of another "instrument". What was this instrument?
2. Describe Armstrong's voice.
3. Louis Armstrong influenced many other singers. Name two.
4. He was one of the first jazz musicians to perform a certain kind of singing. What was it called?
5. Define scat singing and give an example.
6. Name any two of his songs (that are occasionally still heard today).

8.5.8.2 Answers to the prepared quiz questions

(References are made to the learning content as found in Chapter 5, pp. 342-350.)

Specific objective 1

1. Louis (Daniel) Armstrong; "Satchelmouth" or "Satchmo" (p. 343).
2. Born 1901; died 1971 (p. 343).
3. New Orleans; New Orleans is also (believed to be) the birthplace of jazz (p. 343).
4. Cornet (p. 343).
5. King Oliver's Creole Jazz Band (or the Creole Jazz Band of King Oliver) (p. 344).
6. Kid Ory band; Fletcher Henderson's orchestra (pp. 343/4).

Specific objective 2

1. Bessie Smith (the "Empress of the blues") (p. 345).
2. Hot Fives; Hot Sevens (p. 345).
3. Trumpet (p. 346).
4. Louis Armstrong established the importance of the jazz solo and the improvising soloist above that of the ensemble. He increased the range and the technique, or tonal possibilities, of the trumpet (p. 342 and pp. 345/6).
5. Louis Armstrong and his All Stars (p. 347).
6. Small band (p. 347).

Specific objective 3

1. Voice (p. 348).
2. Throaty, gravely, used like an instrument (p. 348).
3. Ella Fitzgerald, Bing Crosby, Frank Sinatra (p. 348).
4. Scat singing (p. 348).
5. Singing of nonsense syllables (or improvisation of wordless vocal sounds in place of the formal lyrics) (p. 348); any line of nonsense syllables, for example, shoop-de-do-wa-dam, or dee-di-dam-ba-doo, *et cetera*.
6. "What a Wonderful World", "Mack the Knife", "Hello Dolly" (p. 349).

8.6 CONCLUSION

This chapter is the second part of a dual-part model, designed and compiled to facilitate the introduction of jazz into the teaching-learning (didactic) situation of secondary school class music. It was the aim of the chapter to propose a structure, a prototype didactic (lesson) plan with which to present the learning content of jazz (set out in Chapters 2 to 7) to high school class music learners.

In order to develop this prototype lesson plan, certain factors had to be taken into account and the chapter therefore developed in four phases.

In the first place, the learning content of jazz was organised into a series of modules and teaching units.

In the second place, an explanation was given of didactic theory and the didactic situation in which the proposed prototype lesson plan must function.

In the third place, existing lesson plans were investigated for their potential use with regard to the teaching of jazz in the high school.

Finally, in the fourth place, a worked-out (demonstration) lesson was developed (for the presentation of jazz in the secondary class music situation). It made use of the prototype didactic plan. The latter was founded strongly, and rightly so, on the pedagogically- and didactically-sound lesson plan drawn from general educational literature, with some slight alterations.

With this didactic structure as basis, all the other teaching units (**Figure 8.1**) can be developed in the same successful manner.

CHAPTER 9

CONCLUSION AND RECOMMENDATIONS

9.1 INTRODUCTION

The broad aim of this study, formulated in the introduction to the study (refer pp. 1/2), was to construct and develop a model for the introduction and/or presentation of jazz in the secondary class music situation. A number of specific aims were also formulated (refer pp. 2/3).

In this, the final chapter, the study is brought to a close, namely with:

* a conclusion, and
* recommendations for further research.

9.2 CONCLUSION

South African music education has, to the present, been concerned mainly with presenting Western art and folk music, except for a few excursions into the realm of indigenous ethnic music. It is a matter of concern that jazz has not yet had much attention in this regard. The importance of including non-Western music - including indigenous ethnic music, Asian music and jazz - in the South African class music situation can no longer be questioned.

Jazz is slowly but surely becoming a more prominent factor in the South African music culture, with more overt public support. This could be partly the result of its widespread influence on serious or non-popular and on popular music. Its increasing acceptance among (young and older) adults should be consolidated and built on by, for example, introducing it to listeners at an earlier level, namely at school level, so that jazz may become a meaningful part of learners' (pre-adults') musical experience.

It is therefore extremely important that jazz should receive attention in music education, preferably by means of a systematic exposition in well-designed programmes or models. However, there seems to be a lack of suitable, comprehensive teaching models inclusive of both a detailed learning content for jazz and a plan or method for presenting this content to secondary school learners.

This research (which was conducted primarily by means of a study of relevant literature, aided by interviews, audio-visual research and the classification of sound sources) therefore has as its aim the construction of such a model for the presentation of jazz in secondary music education.

The proposed model consists of two parts and is a self-sufficient programme that should be of great help to both experienced and inexperienced class music teachers.

The first part of the model - Chapters 2 to 7 - provides the music teacher with a comprehensive and fairly detailed source on jazz, which includes such aids as transparency masters and compact discs.

In Chapter 2 this on-hand learning content provides the teacher (and through him he learners) with an extensive historical perspective on jazz. The term and the concept of jazz are looked at. Geographically-based aspects (from West Africa and America) and the types of music which gave rise to jazz (spirituals, ballads and minstrel songs, marching brass-band music, hollers, cries, calls and work songs, the blues and ragtime) are discussed. More or less around the turn of the (nineteenth) century these aspects came together in New Orleans to form the new and exciting music, namely jazz.

In Chapter 3 the different styles of jazz are presented, from the earliest New Orleans style, through Chicago (Dixieland), swing, bebop, cool jazz, hard bop and free jazz to the more recent fusion style. This discussion touches on such aspects as the birth and growth of a style, its structure, characteristics, musicians and instrumental ensembles. Chapters 2 and 3 are illustrated with relevant music examples (**Appendix D**).

Continuing from this foundation, in Chapter 4 the teacher gets to know which elements contribute towards and/or make up the structure of jazz. Such aspects as sound and phrasing, improvisation, the arrangement, gospel music, the blues, jazz harmony, form, melody and rhythm and swing are discussed and some examples provided.

In Chapter 5 prominent instrumental jazz masters are identified. The teacher is introduced to details regarding the respective lives and music of these players and learns that these are the artists who had the most profound influence on jazz and on other jazz musicians. Prominent male and female jazz vocalists are also mentioned and the more significant ones are discussed. The section on instrumentalists is illustrated with relevant transparency masters (**Appendix A**).

In Chapter 6 the musical instruments used by jazz players - those frequently used and those included in the instrumentation less often - are presented and the teacher gets to know which are frontline and which are rhythm-section instruments. This discussion features around the use of the instruments in the history of jazz, preceded by a short section describing the instrument, its sound, range and, occasionally, a brief history of the instrument and techniques of playing. The chapter is illustrated with relevant transparency masters (**Appendix B**).

Finally, in Chapter 7 the large and small instrumental jazz groups in which these instruments may be found are discussed. The construction of these big bands and combos (definitions, instrumentation and personnel) comes under discussion, also their historical development and how they featured in the course of jazz history.

This learning content, having been worked out so as to provide the teacher and learners with a source incorporating all the important aspects of jazz (both historical and technical), cannot be presented in the form it is in, as it is too vast and covers too wide an area to present in one single lesson period. A plan or method of presentation therefore needs to be decided on.

Chapter 8 - the second part of the model - presents the teacher with a way in which to systematically expose the learning content.

The learning content is first systemised in a logical manner into a modular system to make it more manageable. In this way it is divided into six consecutive modules, corresponding with Chapters 2 to 7. Each module is subsequently divided into a number of teaching units or lessons, which can easily be presented to the learners within a lesson period.

The teacher is presented with an introduction to the didactic situation in which this model would find expression.

The formal structure with which each of the teaching units or lessons will be presented, namely the lesson plan, is also provided. Existing lesson plans (in general educational literature) are investigated in order to determine a suitable, general framework as well as guidelines and criteria for a pedagogically- and didactically-sound lesson plan, which is also scientifically and theoretically grounded. A well-structured lesson plan that satisfies these requirements is well-suited for use in the presentation of the learning content in a secondary class music situation. Lesson plans in music educational and jazz literature and in music educational research studies are also investigated for their potential use in presenting the learning content.

Finally, an example of a worked-out (demonstration) lesson - in which the relevant learning content is presented by means of a well-structured, pedagogically- and didactically-sound lesson plan - is provided as an example. This (demonstration) lesson is illustrated with relevant transparency masters (**Appendix C**). All the other teaching units or lessons can successfully be presented in the same way.

Though comprehensive, this study still lends itself to refinement and improvement. Yet overall, the research may be regarded as successful as all the aims, broad and specific, set out at the beginning of the study have been realised.

The study has also created possibilities for further research in the future, and may serve as a point of departure for a number of research studies.

9.3 RECOMMENDATIONS FOR FURTHER RESEARCH

Against the background of the study it is recommended that more attention be given to both formal and informal research in the field of jazz. In particular jazz in the field of education needs to be studied to make it more accessible to teachers/educators and to learners/students.

In this regard it is recommended that the following aspects be further researched, namely:

* the development of a reference source consisting of transparency masters of as many of the blues, ragtime and jazz musicians as possible as well as all the instruments that have been included in jazz instrumentation over the years
* an updated music syllabus that makes provision for the inclusion of jazz in music education in the primary school
* an updated music syllabus that makes provision for the inclusion of jazz in music education in the secondary school
* the adaptation of traditional, tested teaching methods, such as those of Zoltán Kodály and Carl Orff, for use in the presentation of jazz to primary school learners
* the position of jazz in South African primary and secondary education and recommendations for making the music (the genre) more accessible to learners
* the position of jazz in South African tertiary education
* a selective yet complete collection of appropriate jazz music (blues and ragtime music may also be included) suitable for use in a (primary and secondary) classroom situation
* the influence of jazz on serious music, light popular music and dance music
* big-band jazz and jazz-orientated dance music: the significance of the big (jazz) band to dance music
* jazz as an indigenous music used as a basis for the introduction of other nations, their cultures and traditions to primary and secondary school learners
* the role and value of indigenous music, such as jazz, in the teaching of (class) music
* a teacher's guide to the development and character of jazz outside the

boundaries of America (e.g. in Europe, Scandinavia, South America, Africa, Japan, *etc.*) and the musicians concerned with promoting it

* the development and inherent character/nature of South African jazz
* South African jazzmen and -women: their influence on and contributions towards the rise and development of jazz in South Africa, and
* vocal jazz in South Africa: its development, exponents and the influences that gave rise to its character.

Finally, this research can be beneficial not only for the secondary school learner and music teacher, but also for primary school learners (in a reduced and simplified form) and teachers, and any teacher interested in jazz. Tertiary (jazz) music students can benefit from it too, as the research could be used as a reference by tertiary music educators.

APPENDIX A

PROMINENT JAZZ MUSICIANS

T1: Louis Armstrong

T2: Duke Ellington

T3: Coleman Hawkins

T4: Lester Young

T5: Art Tatum

T6: Roy Eldridge

T7: Dizzy Gillespie

T8: Charlie Parker

T9: Miles Davis

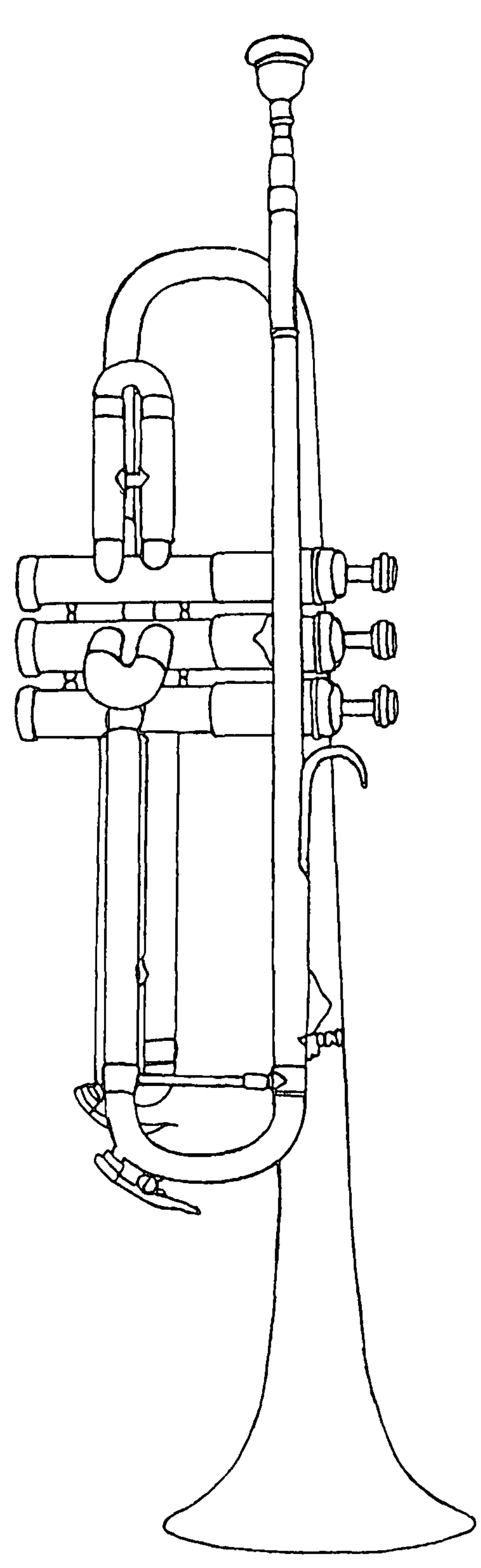
T10: John Coltrane

T11: Ornette Coleman

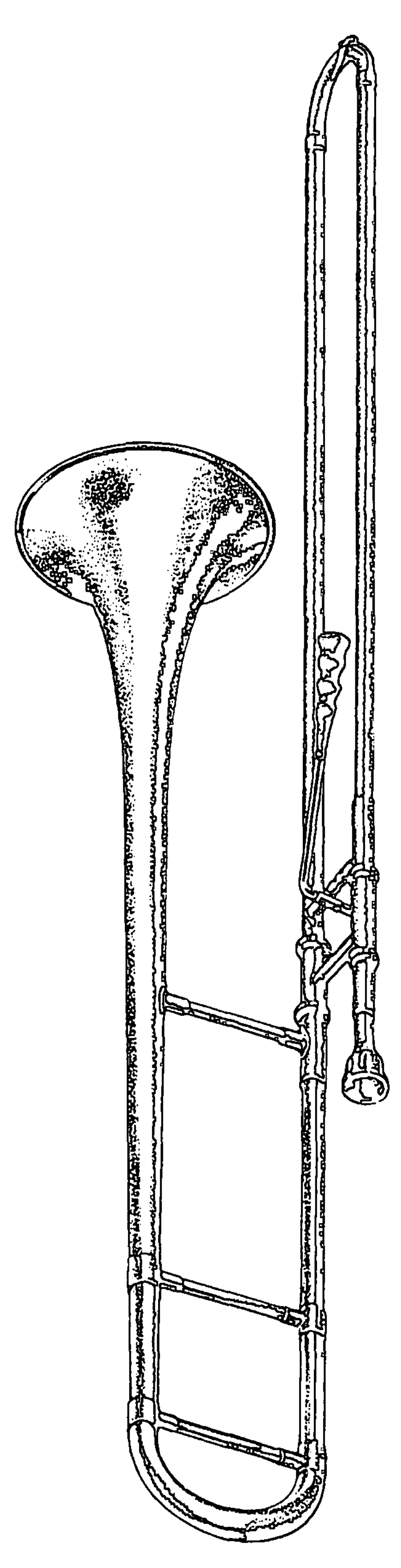
APPENDIX B

JAZZ INSTRUMENTS

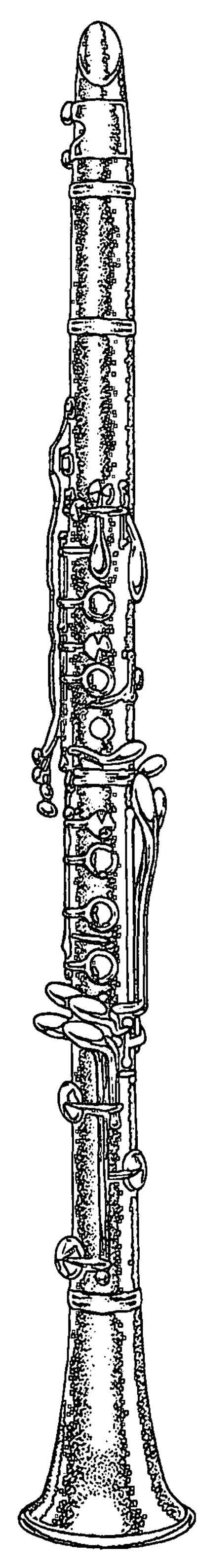
T1: The trumpet



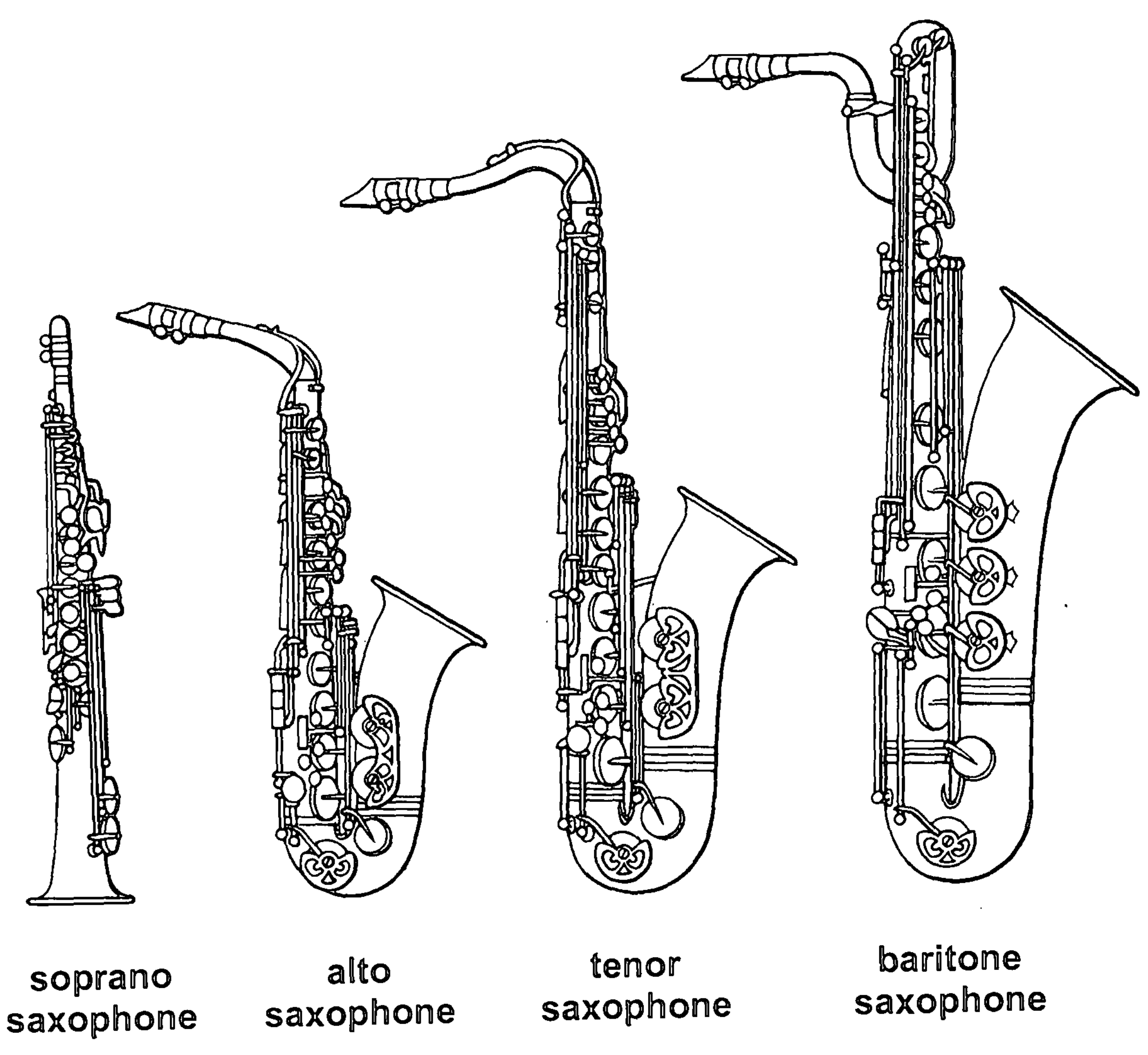
T2: The trombone



T3: The clarinet

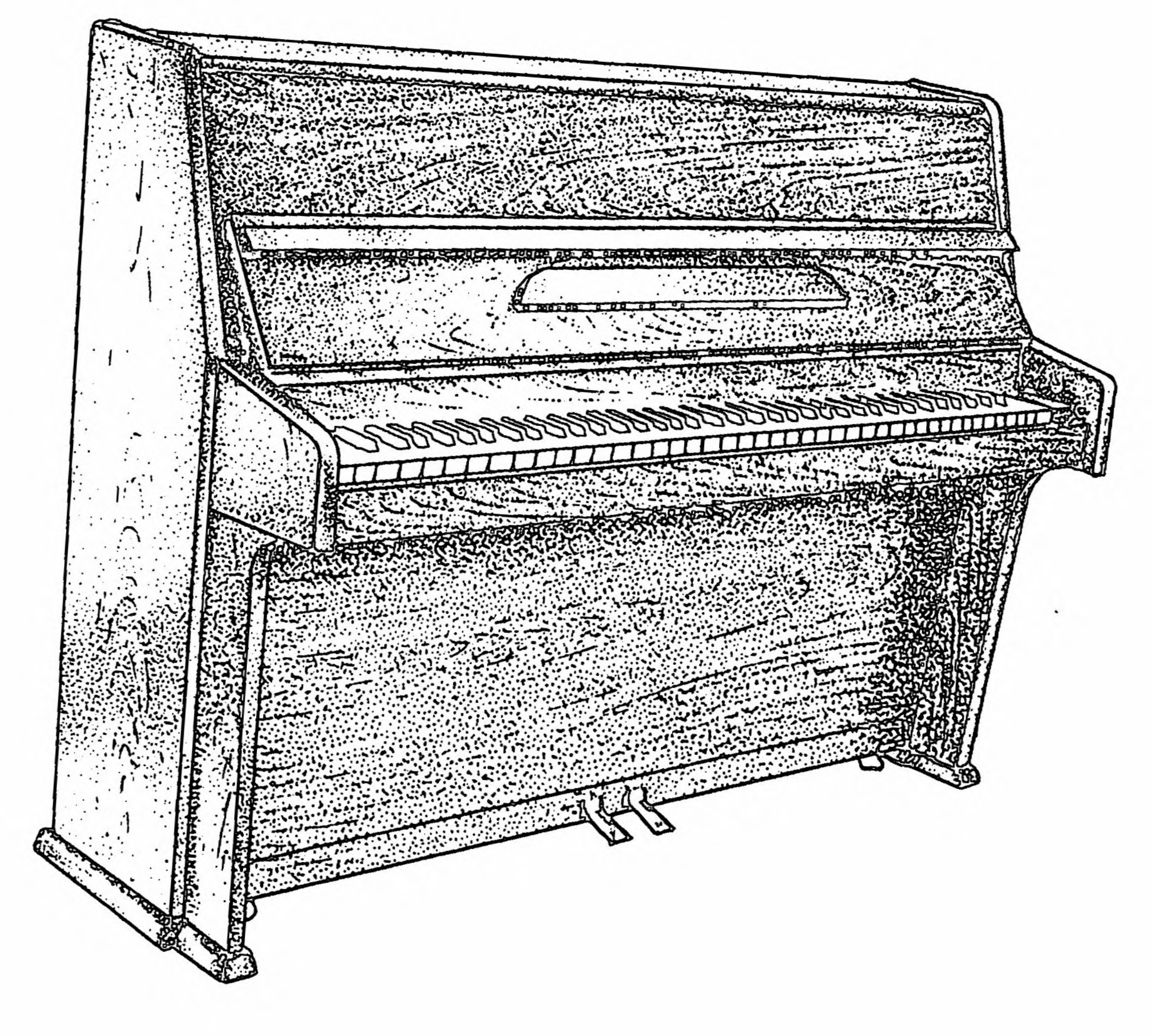


T4: The saxophones

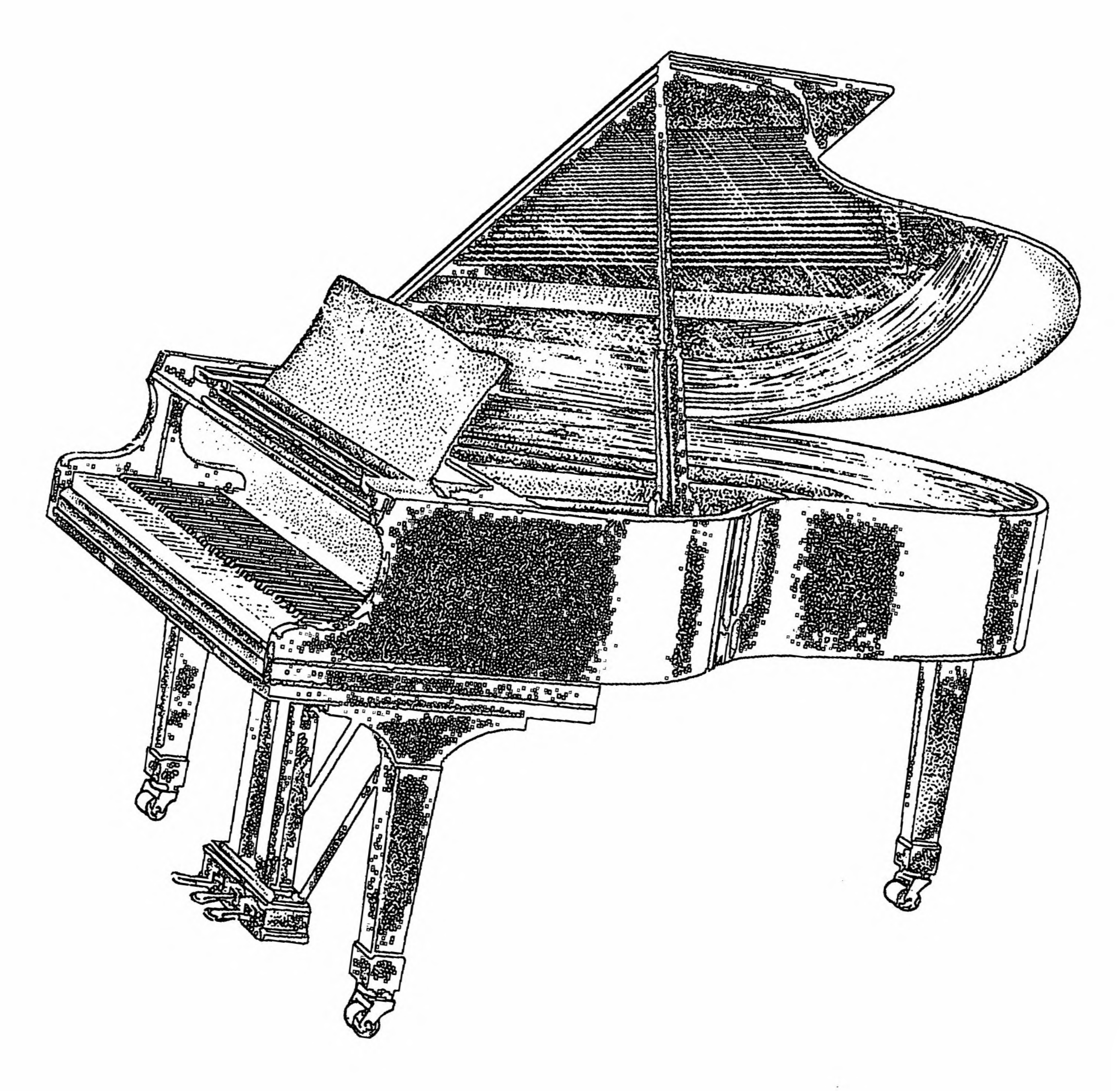


soprano saxophone | alto saxophone | tenor saxophone | baritone saxophone

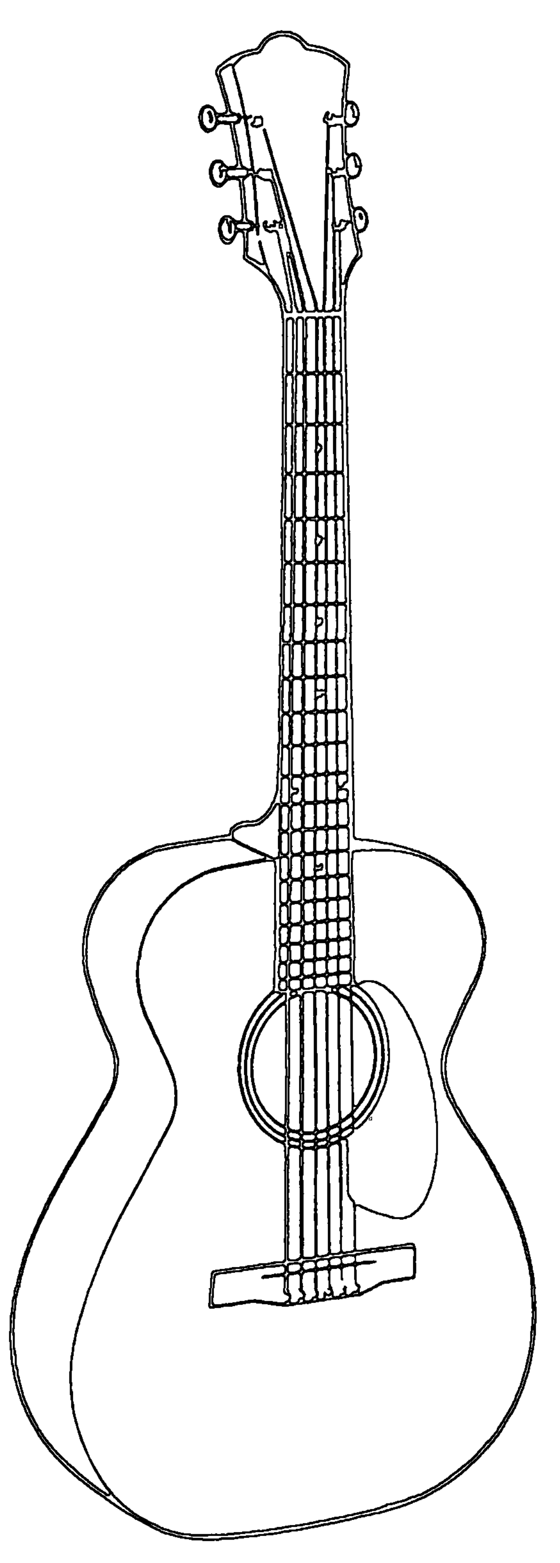
T5a: The upright piano



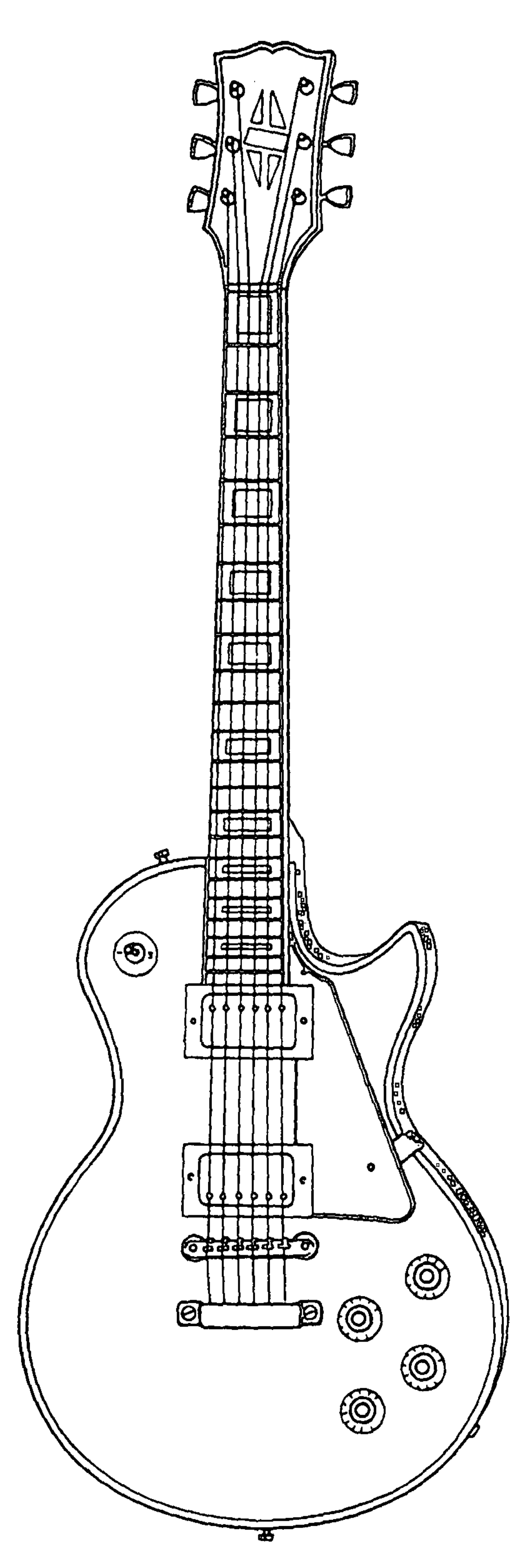
T5b: The grand piano



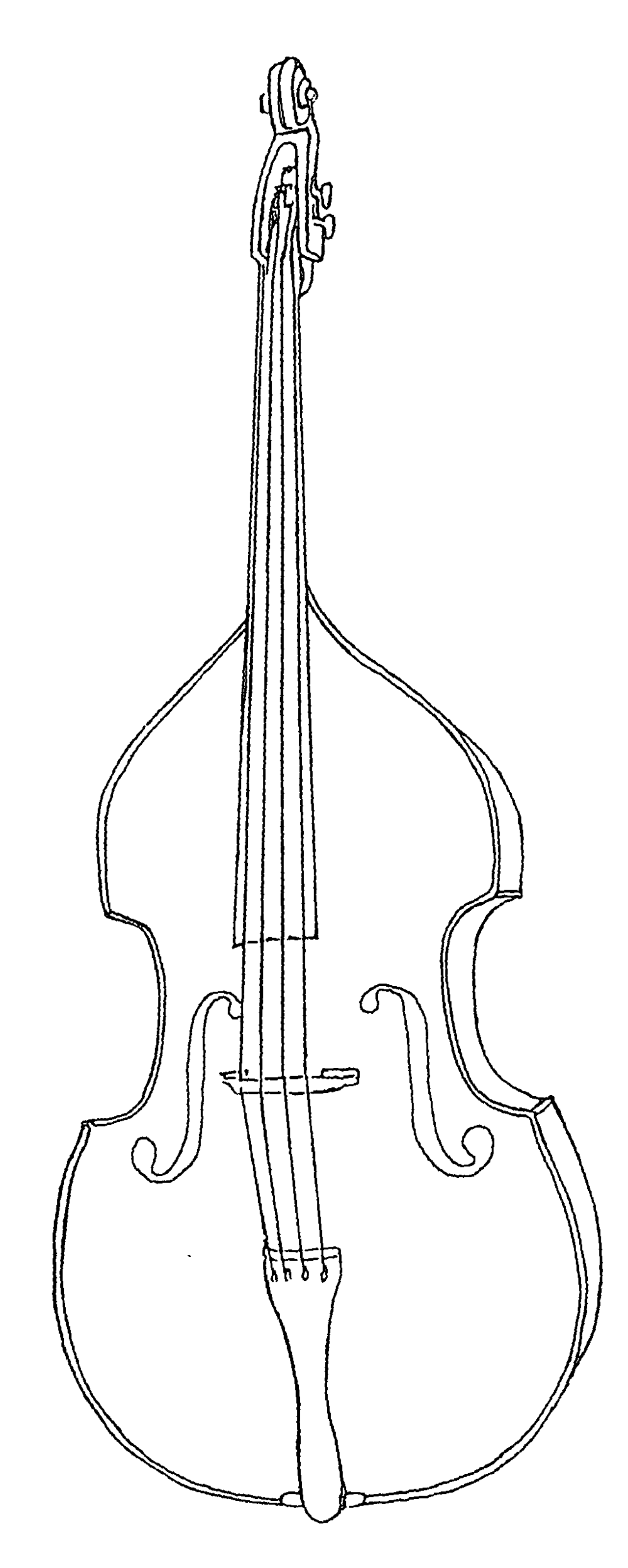
T6a: The classical or Spanish (acoustic) guitar



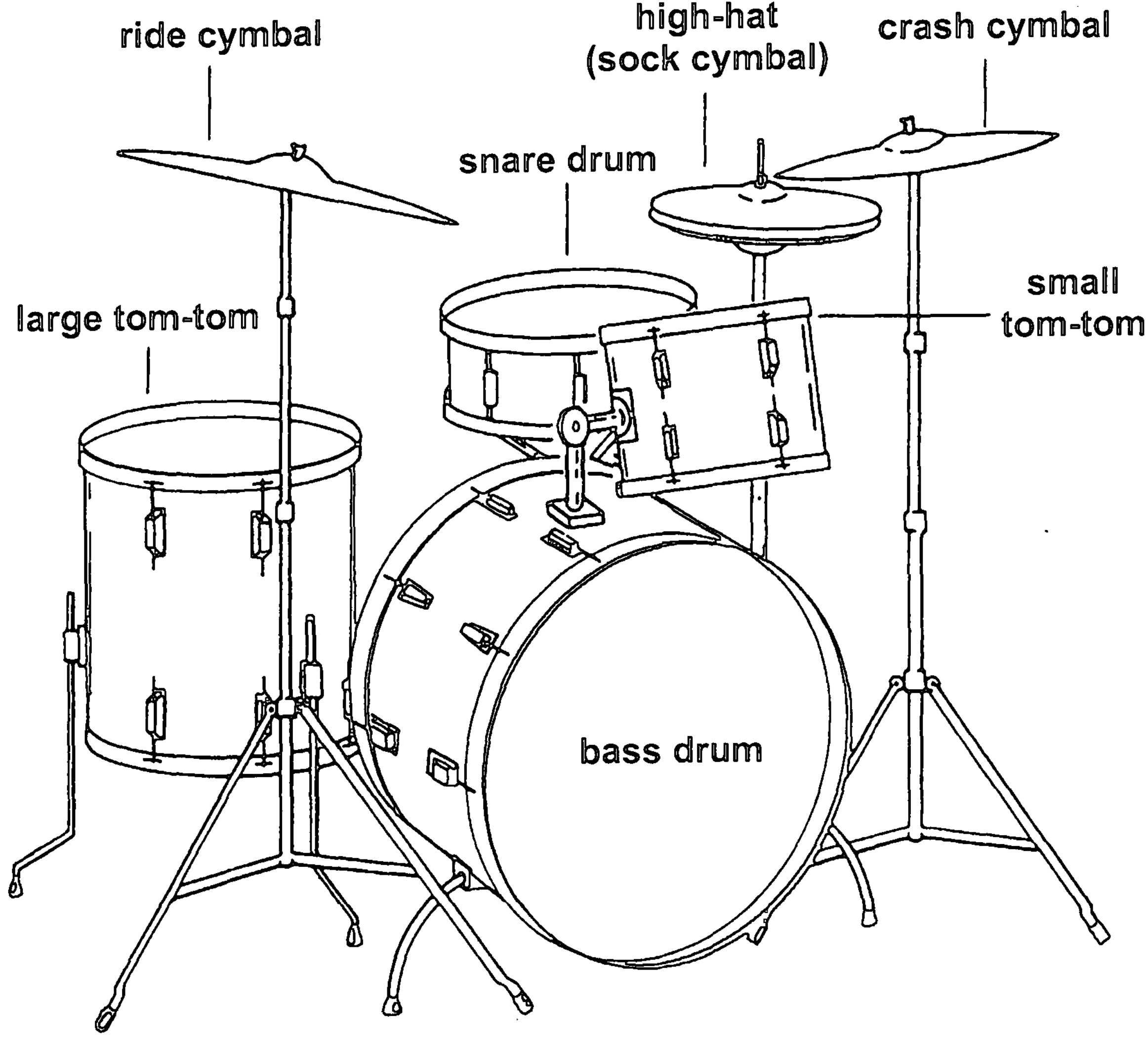
T6b: The electric guitar



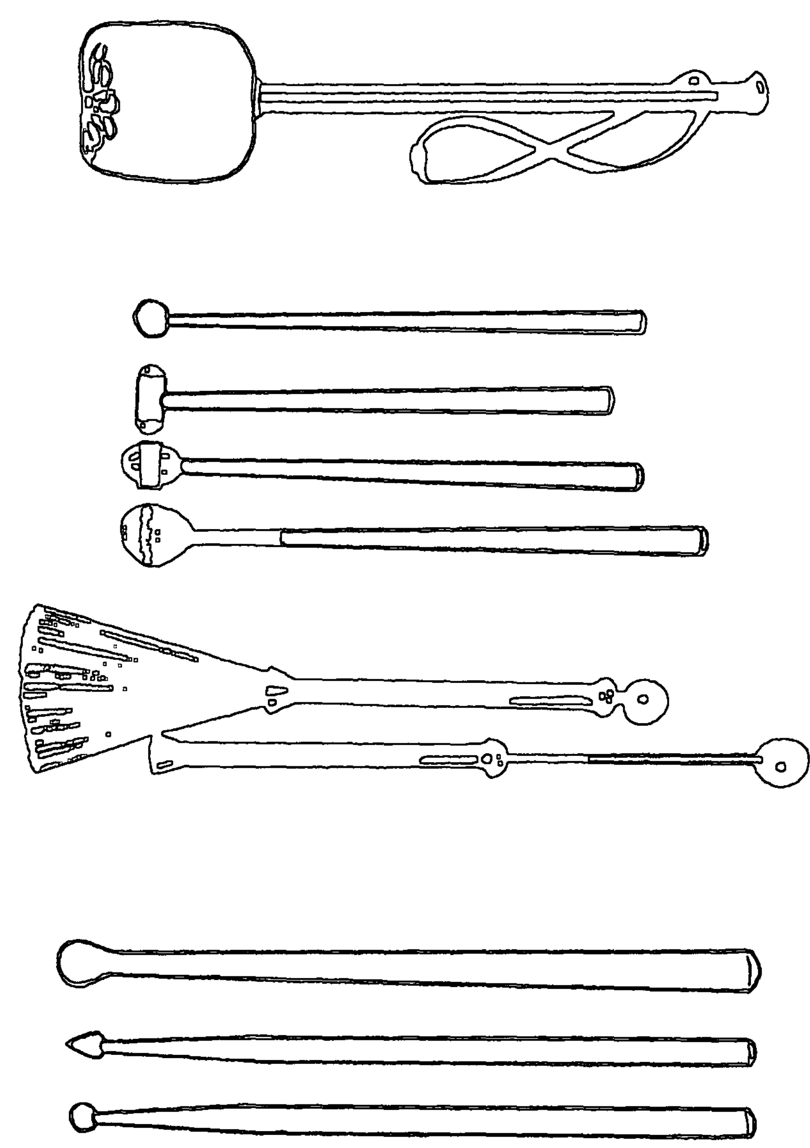
T7: The double bass (string bass)



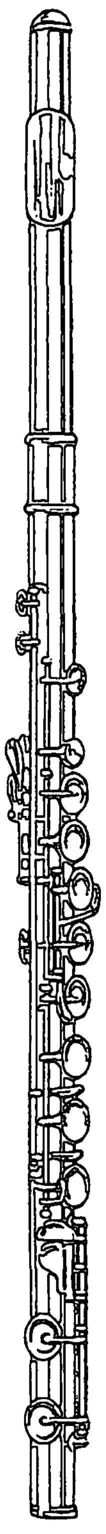
T8a: The drum set



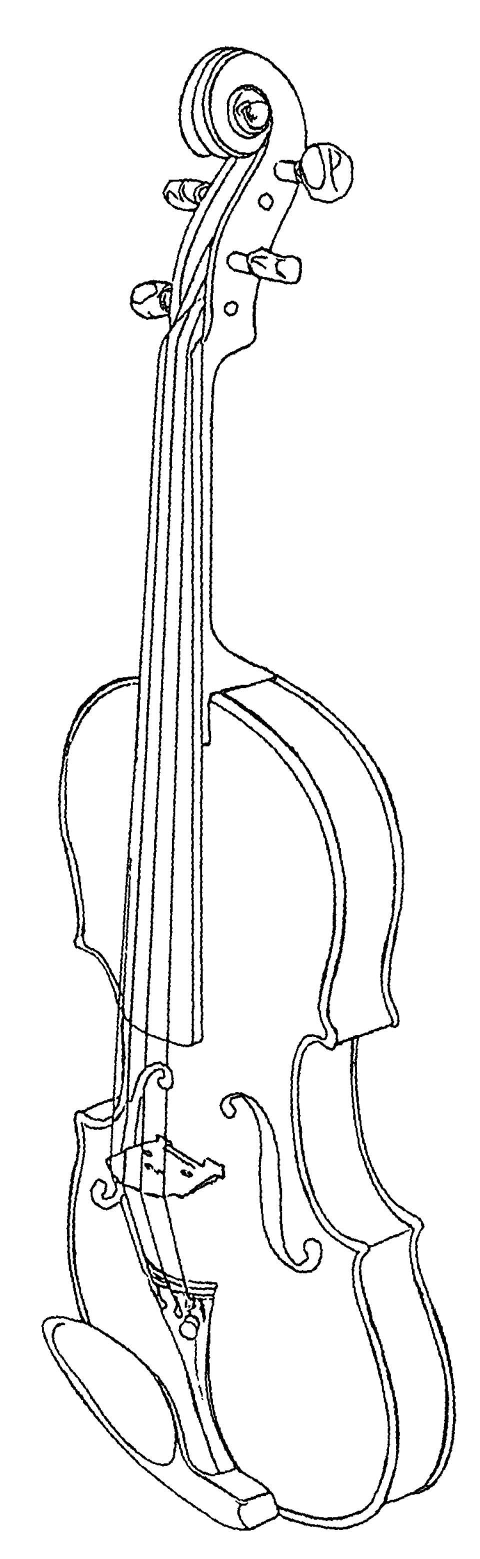
T8b: Sticks, brushes and mallets



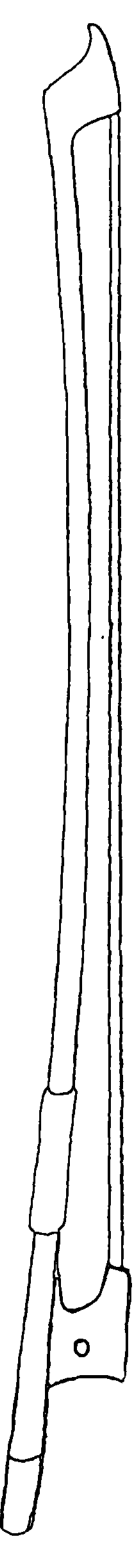
T9: The flute



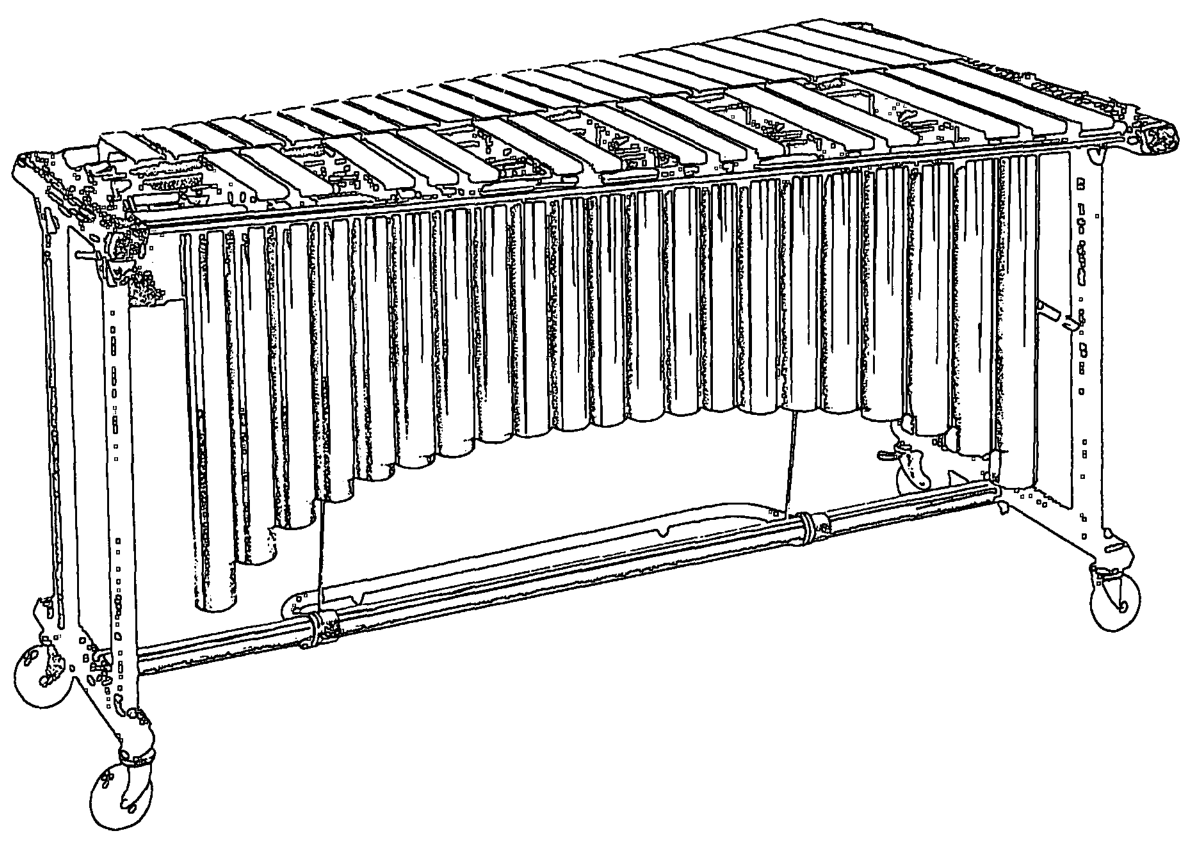
T10a: The violin



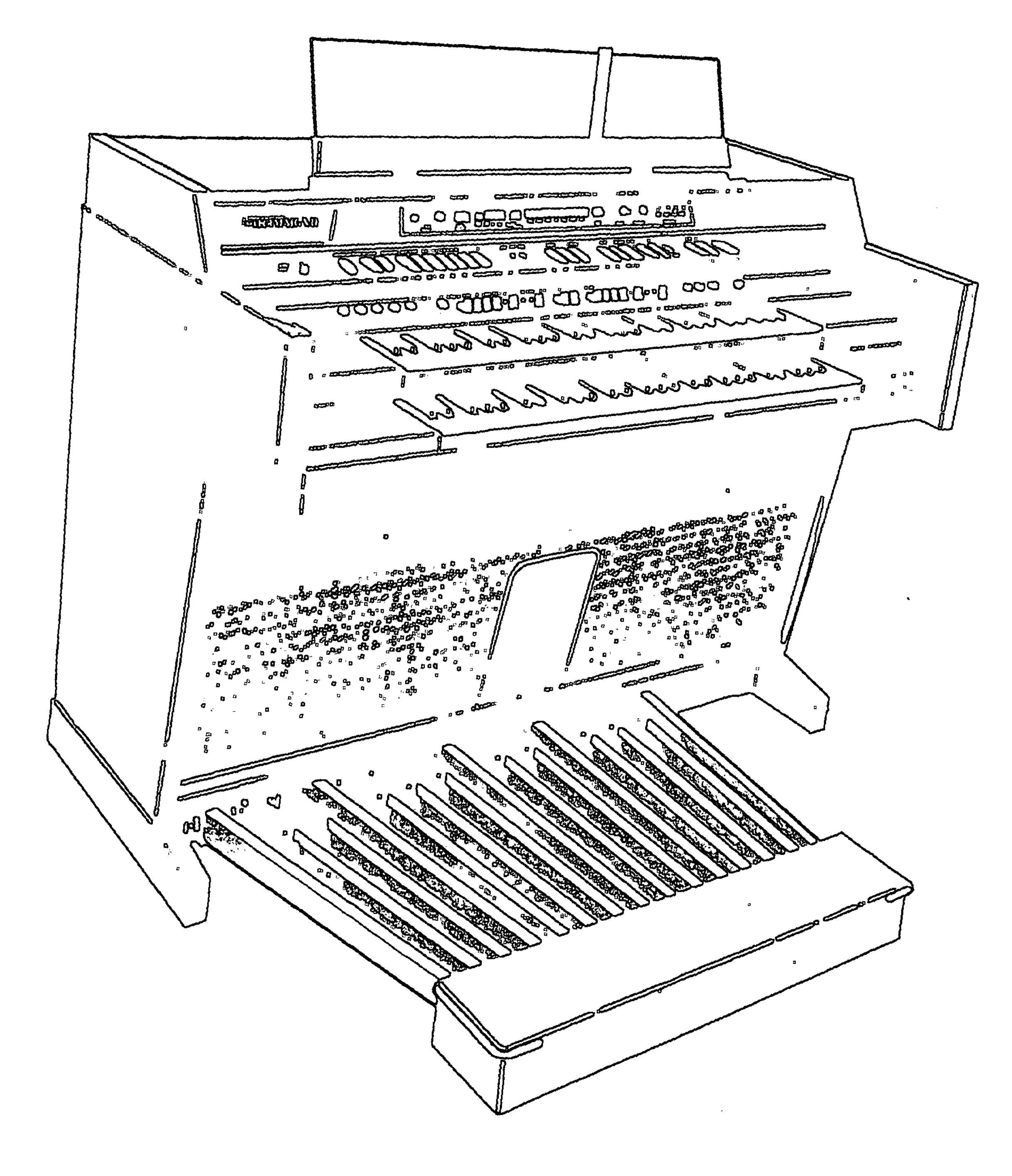
T10b: The bow



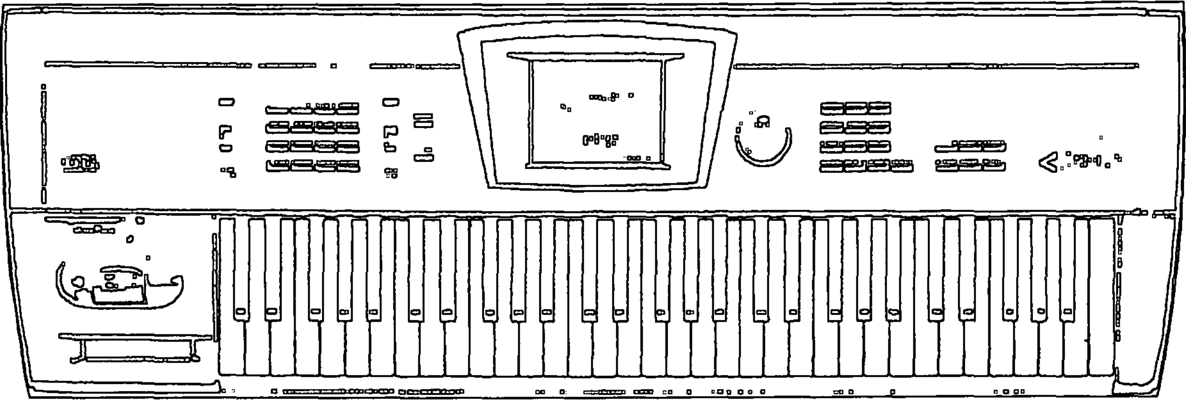
T11: The vibraphone



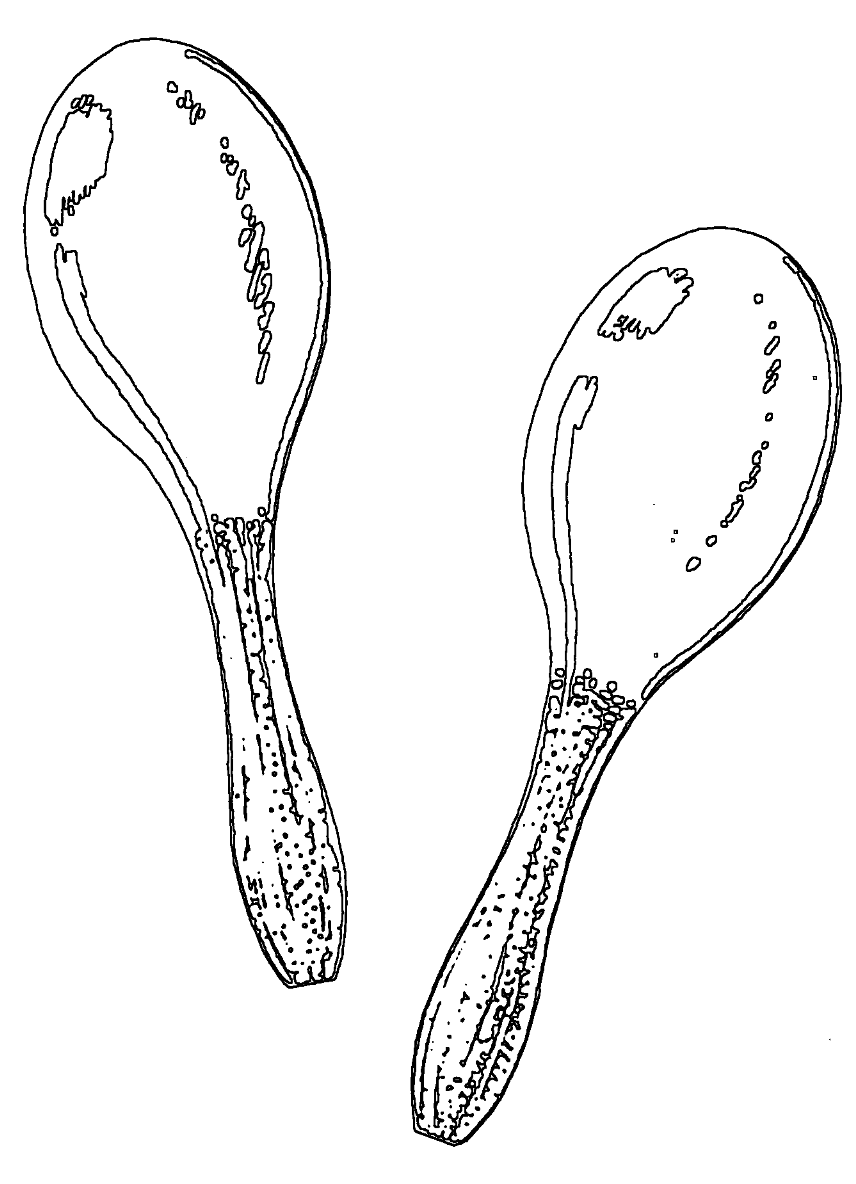
T12: The electronic organ



T13: The synthesiser

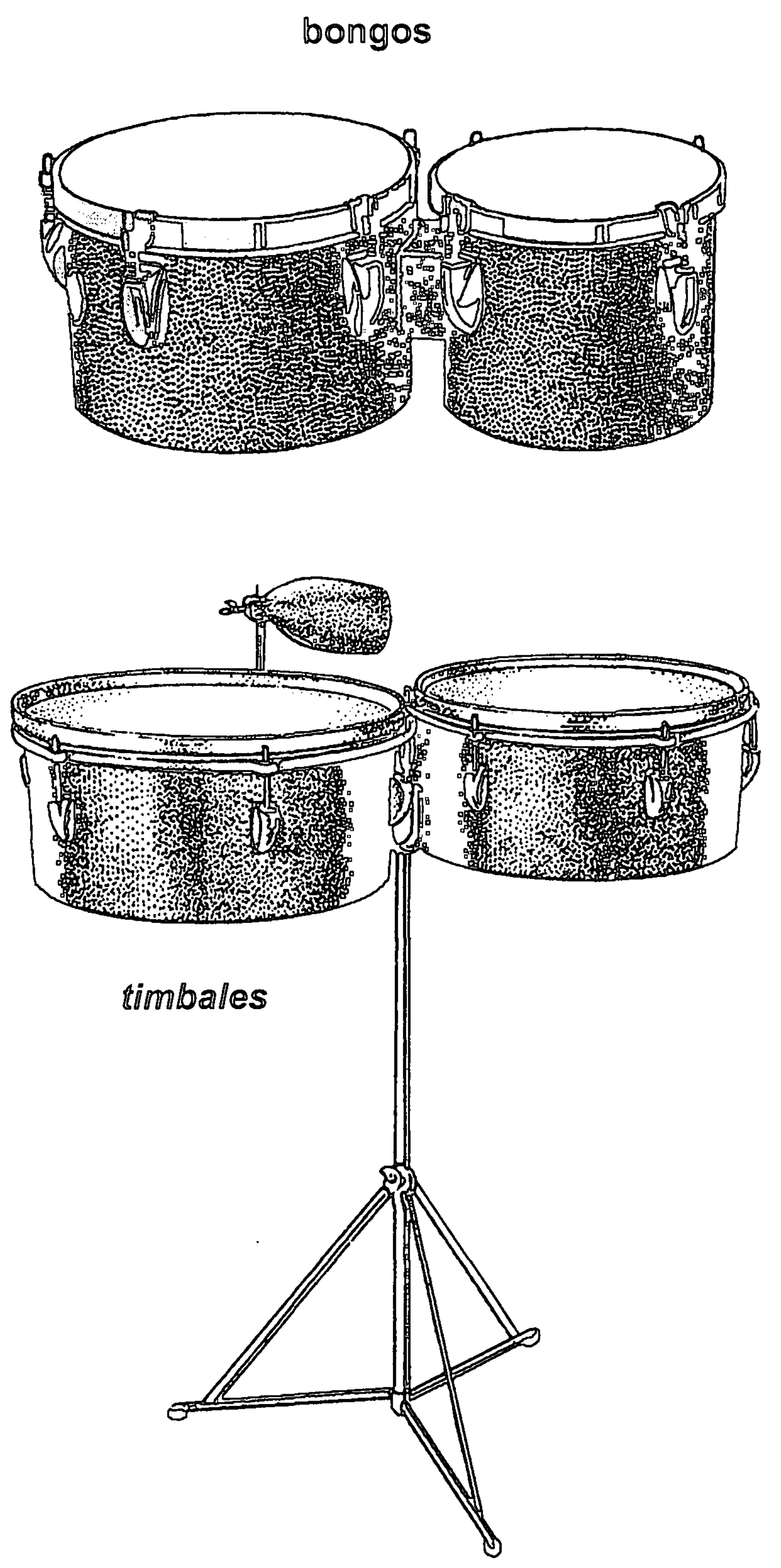


T14a: Percussion instruments

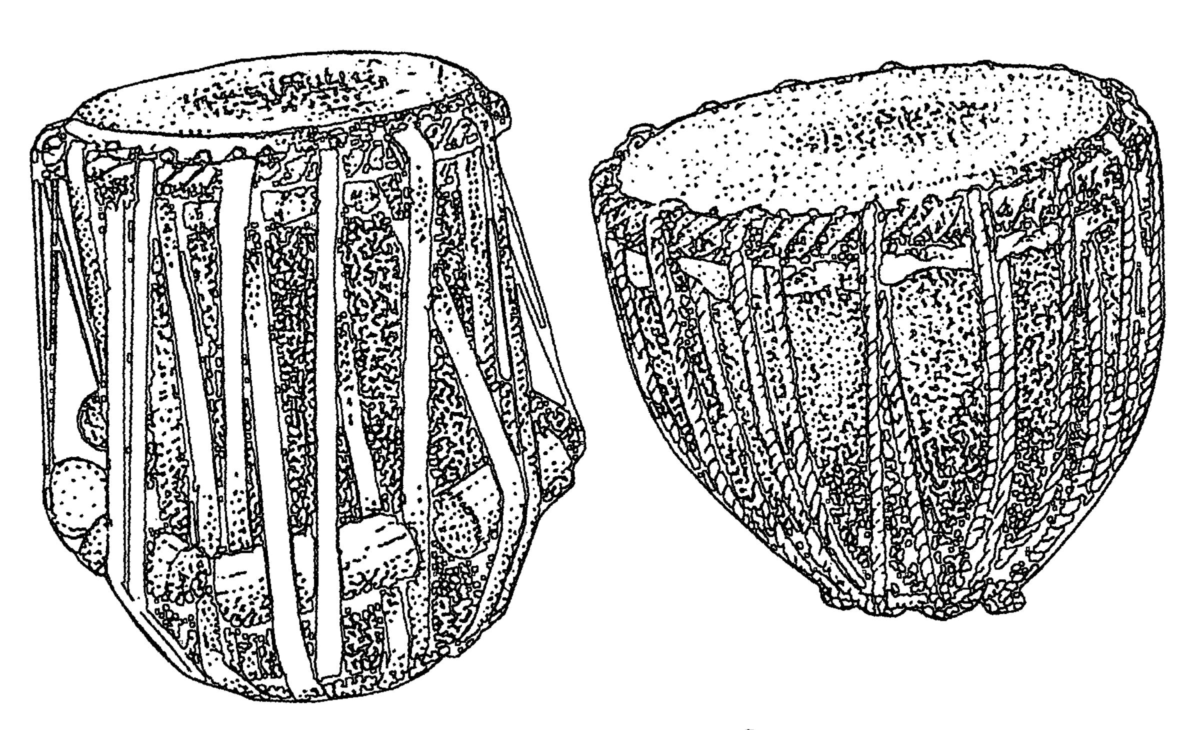


maracas

T14b: Percussion instruments

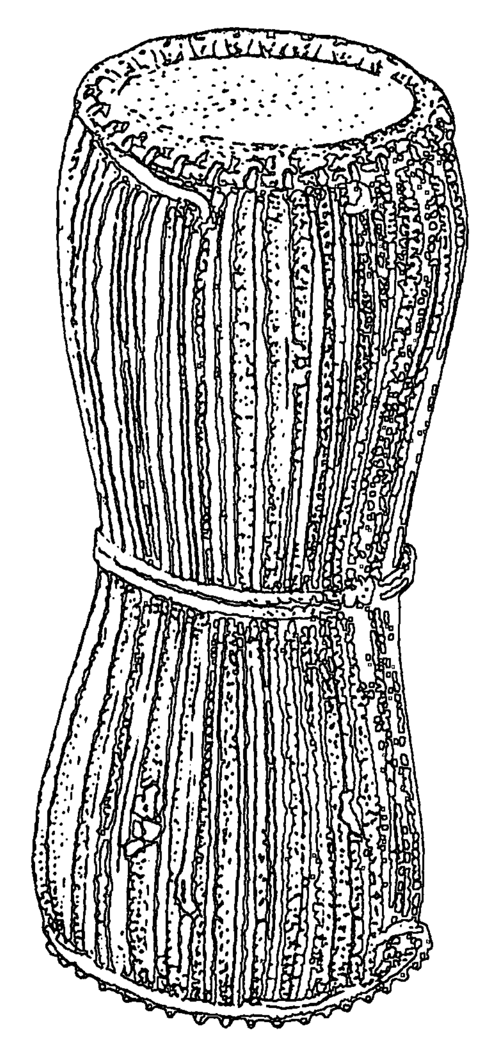


T14c: Percussion instruments



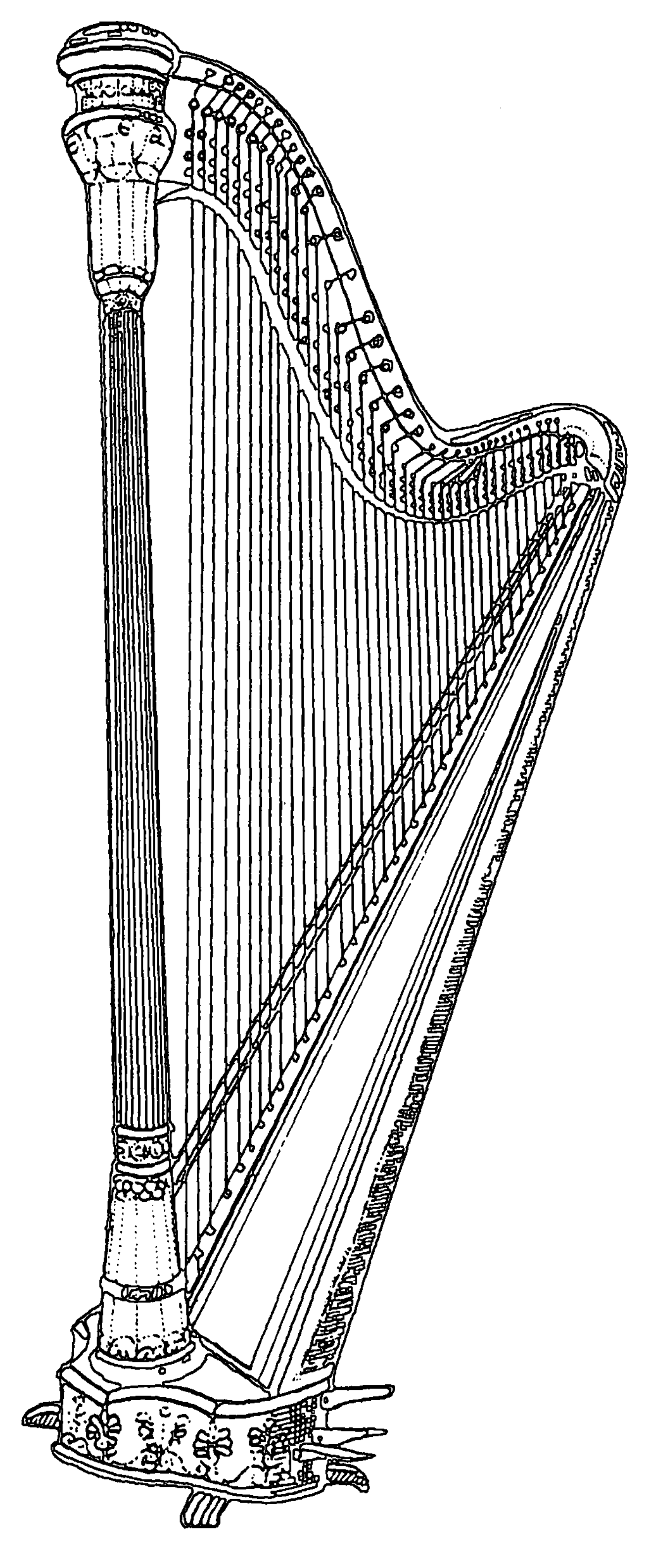
tablā drums

T14d: Percussion instruments

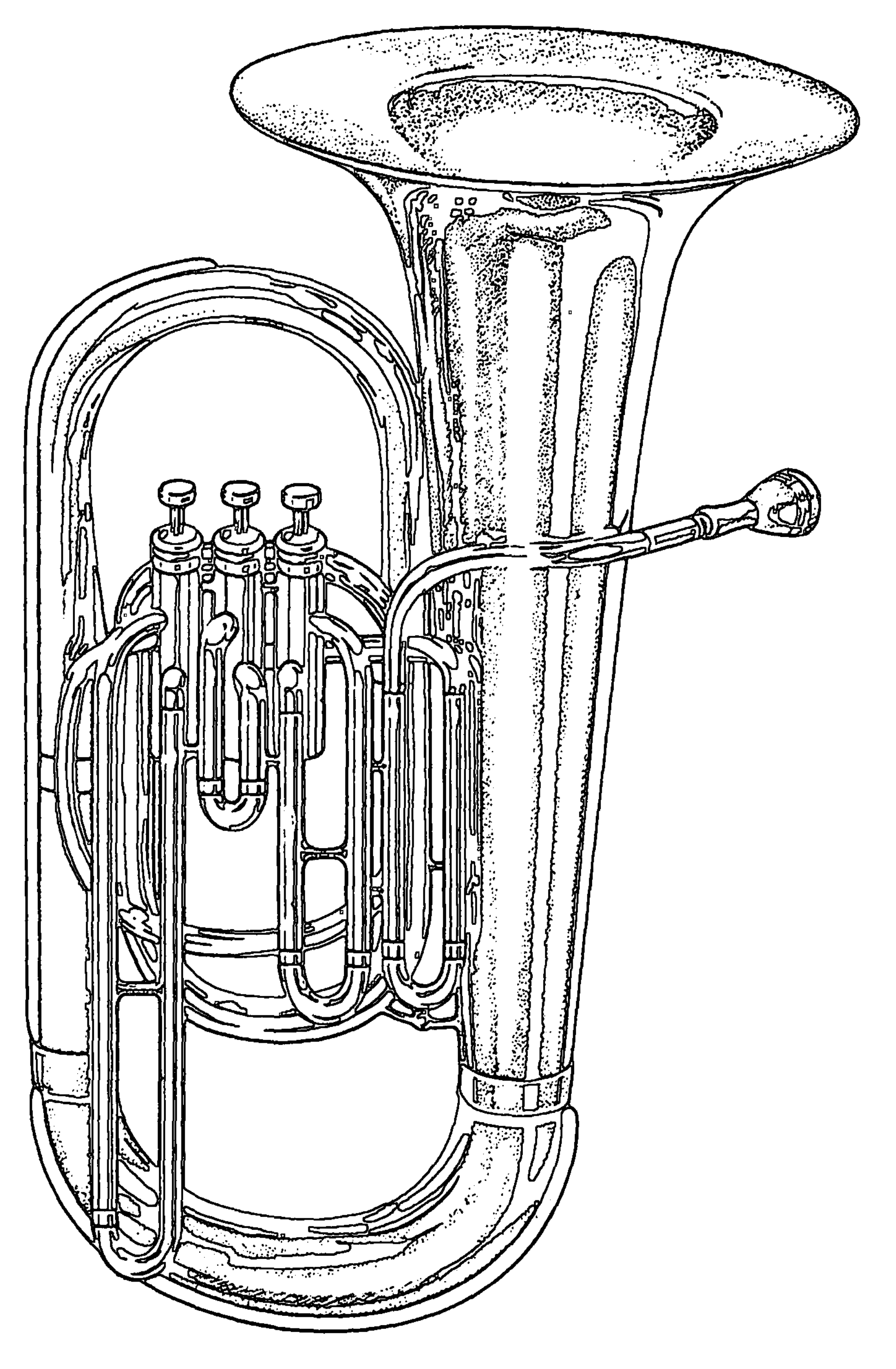


African "talking" drum

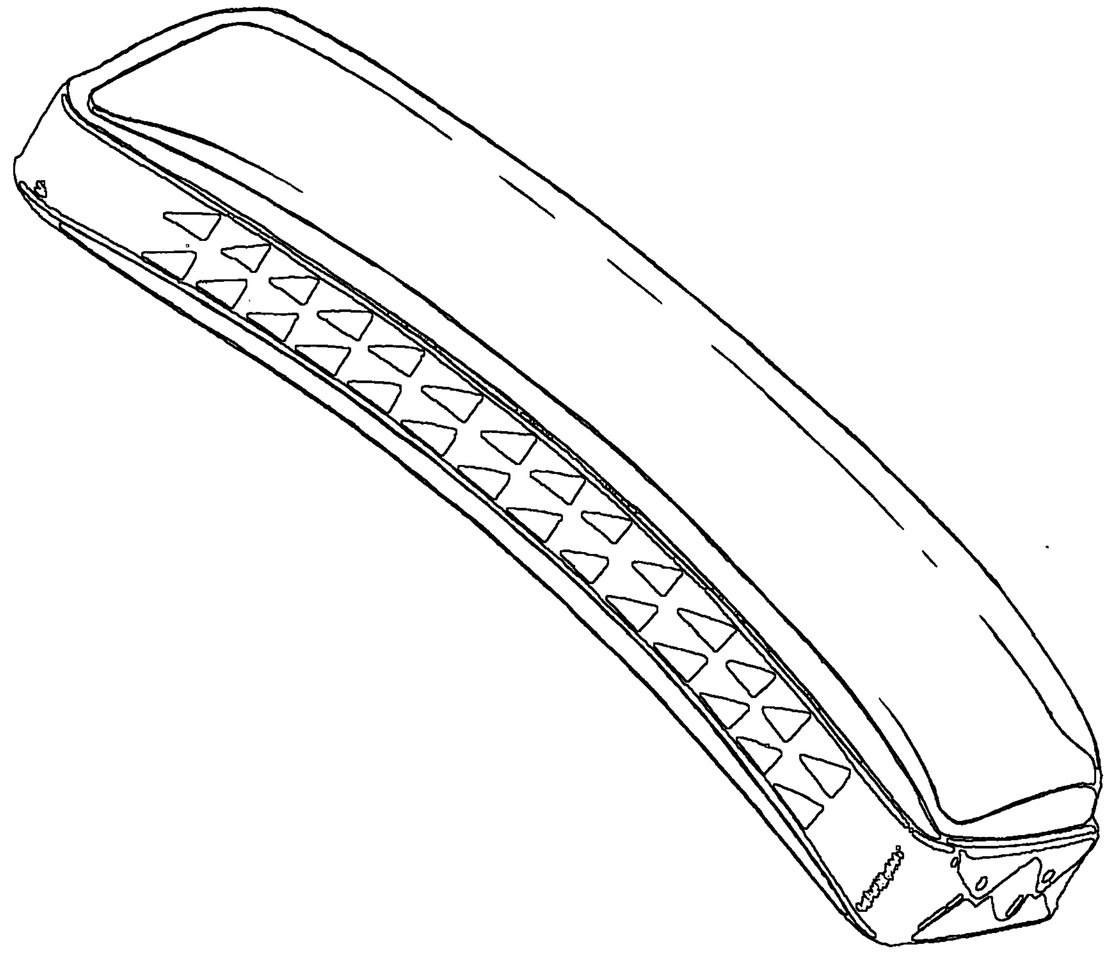
T15: The harp



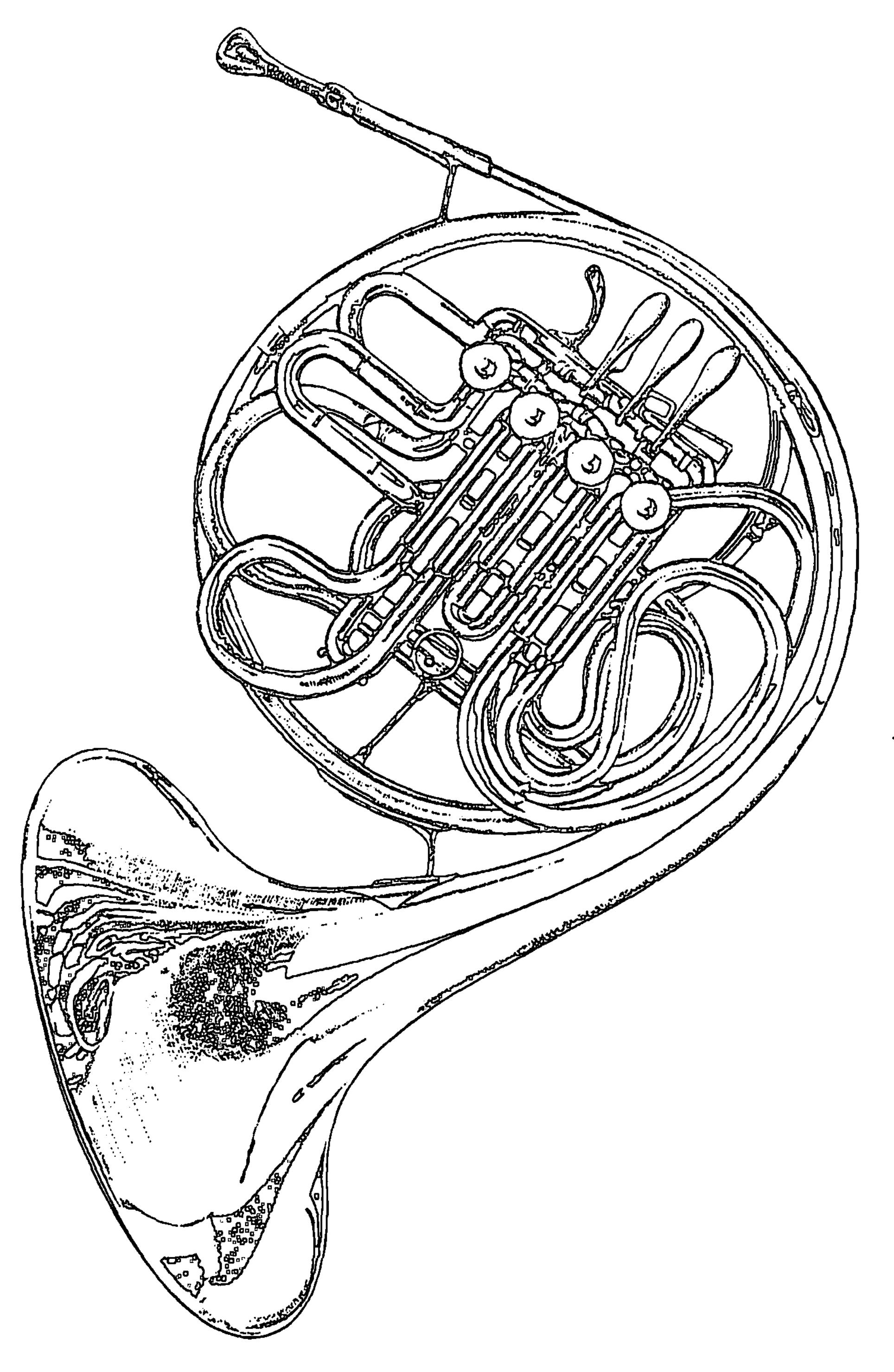
T16: The tuba



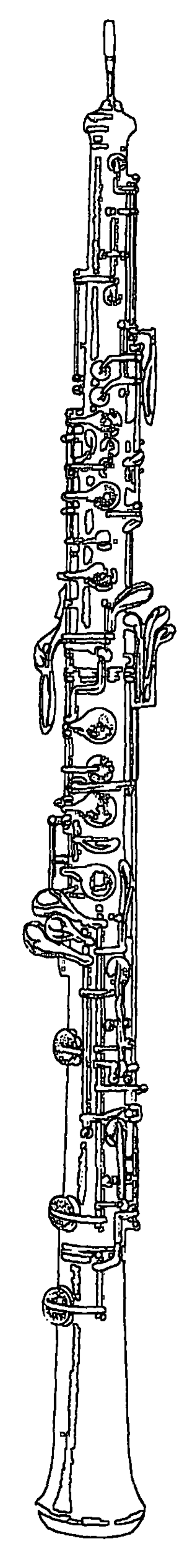
T17: The harmonica



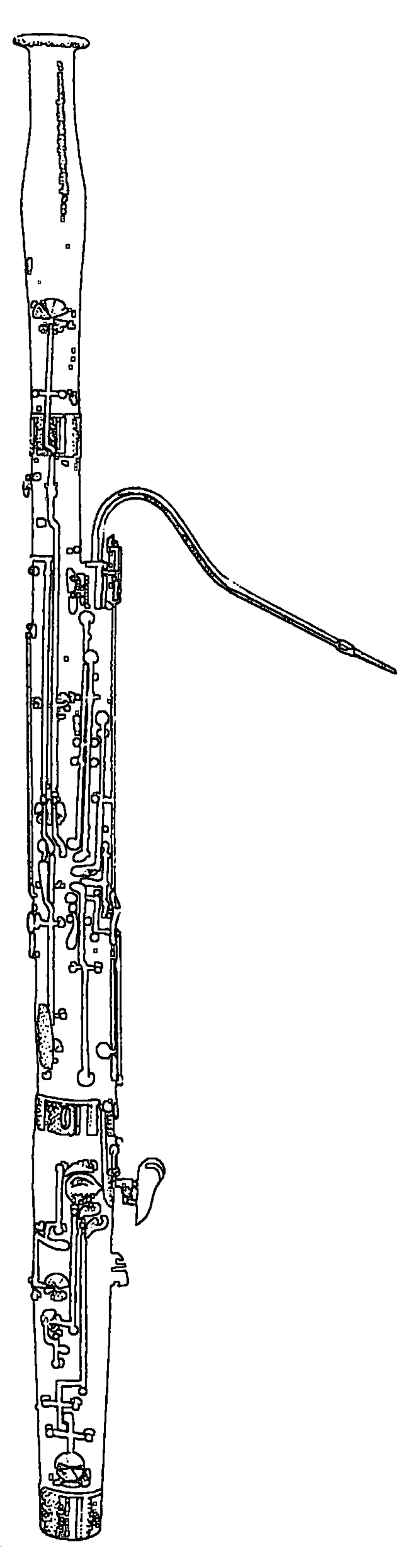
T18: The French (orchestral) horn



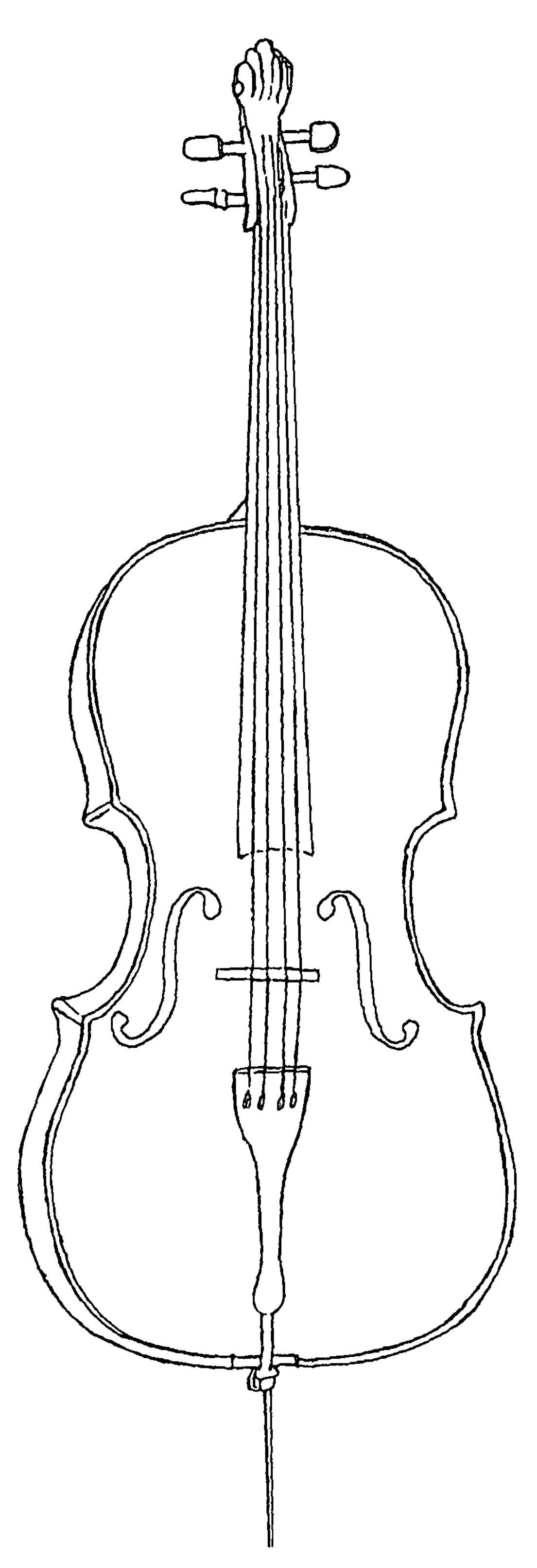
T19: The oboe



T20: The bassoon



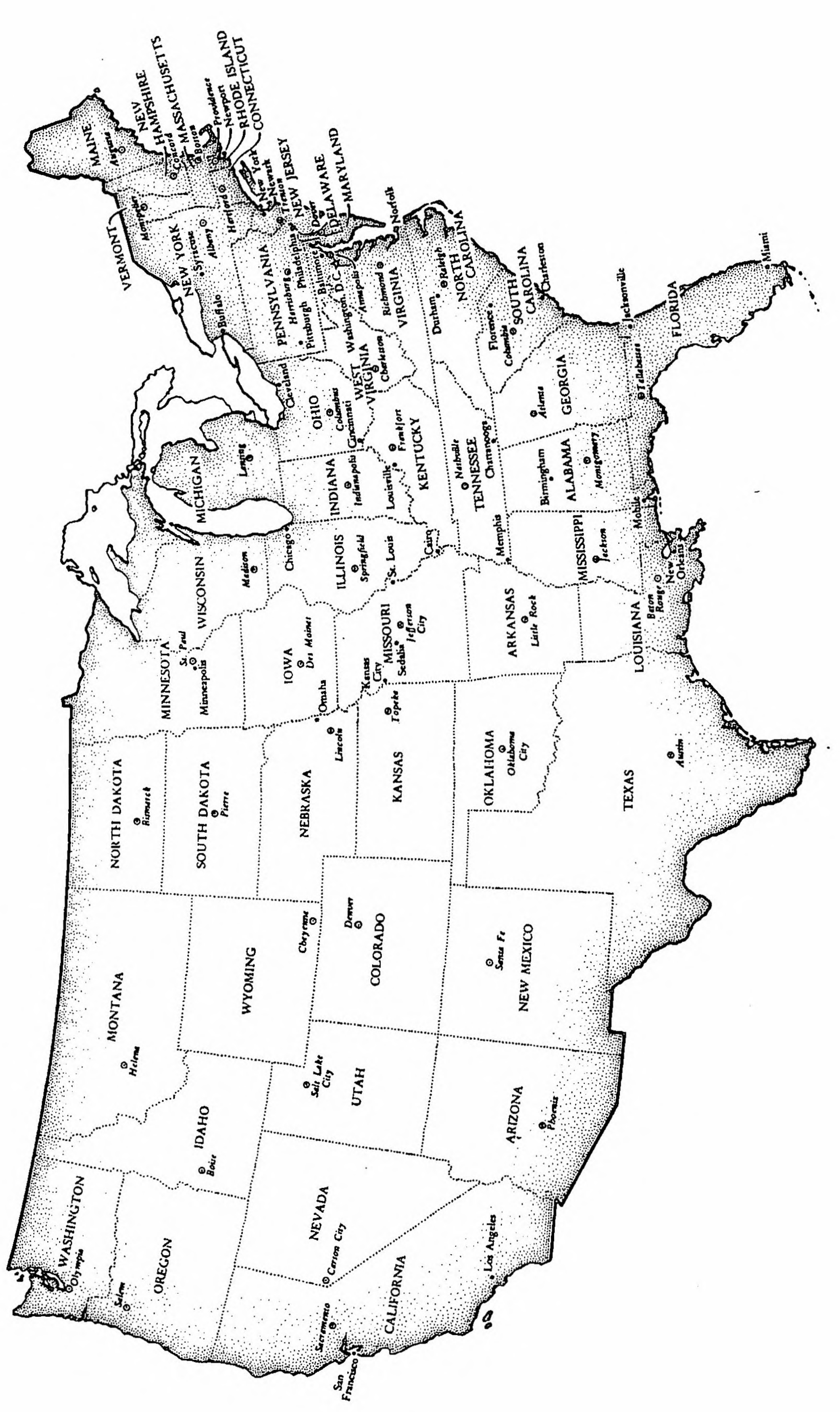
T21: The cello



APPENDIX C

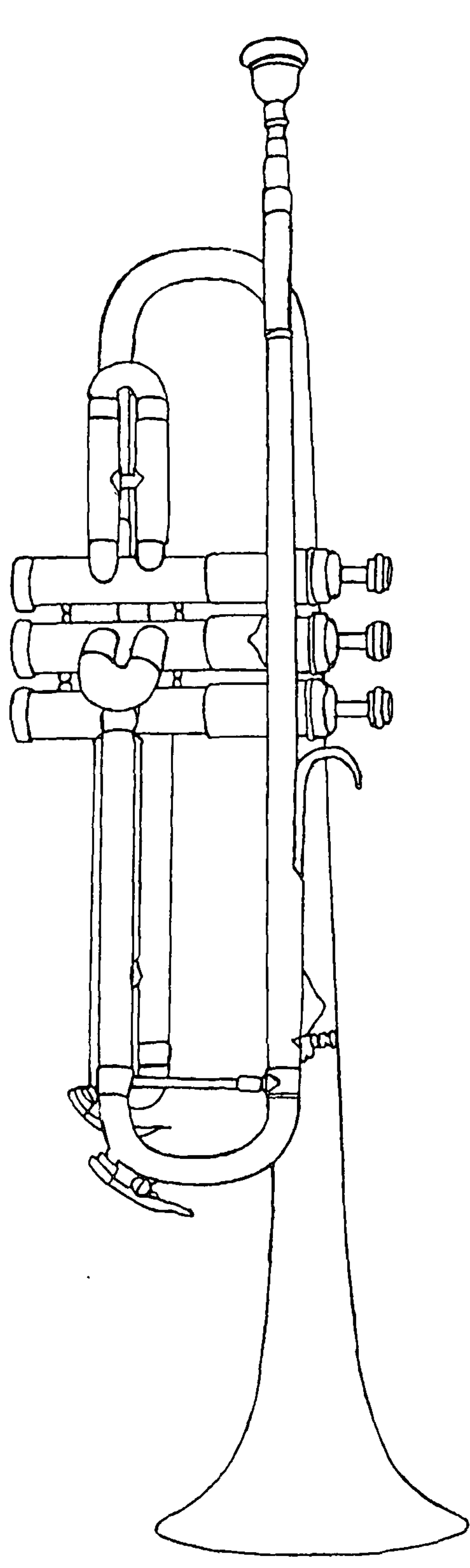
A WORKED-OUT (DEMONSTRATION) LESSON

T1: The United States of America, showing states, state capitals and some cities relevant to jazz

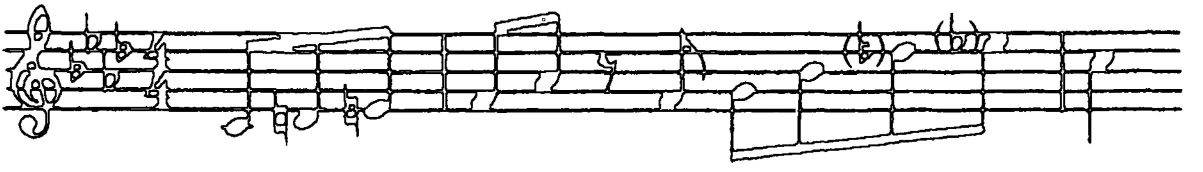


T2: Louis Armstrong

T3: The trumpet



T4: Scat singing



T5: What a Wonderful World

I see trees of green, red roses too.
I see them bloom for me and you
And I think to myself: "What a wonderful world".

I see skies of blue and clouds of white,
The bright blessed day, the dark sacred night
And I think to myself: "What a wonderful world".

The colours of the rainbow, so pretty in the sky,
Are also on the faces of people going by.
I see friends shaking hands, saying: "How do you do?"
They're really saying: "I love you".

I hear babies cry, I watch them grow.
They'll learn much more than I'll ever know
And I think to myself: "What a wonderful world".
Yes, I think to myself: "What a wonderful world".
Oh yeh

APPENDIX D

A REPRESENTATIVE SELECTION OF BLUES, RAGTIME AND JAZZ MUSIC SUITABLE FOR SECONDARY CLASS MUSIC USE

Example 1 (Country blues)[1]

Po' Boy Blues (2 minutes 36 seconds)[2]
John Dudley, vocal[3]

The song starts with a typical blues theme, namely homesickness and is repeated without a rhyme. In the second stanza the singer improvises, again without using rhyming words. In the third stanza a new acquaintance is flirted with, while in the fourth the danger the travelling bluesman faces from the jealousy of the dominant male is expressed. What is interesting in this blues is the bottleneck technique, which is used to perform the chording in the left hand (on the guitar): a broken-off bottleneck is placed over the index finger or the back of a knife is held between the thumb and index finger. In this way the left hand is free to contribute towards the rhythm and play chords and melody while the right hand continues to perform bass ostinato and pick melodic patterns on the treble string.

> *I'm a poor boy and I'm a great long ways from home.* (×3)
>
> *Well, I telephoned to my baby, please send my fare,*
> *Well, I phoned to my baby, please send me my ring,*
> *I'm a poor boy and I got nowhere to stay.*
>
> *Run here, baby, sit down on my knee,* (×2)
> *Have any troubles speak it all to me.*
>
> *I'm gonna sing this verse, and I ain't gonna sing no mo',* (×2)
> *Keep down trouble, boys, now I better go.*

(Lomax, 1977:2)

[1] An indication in brackets after, for example, Example 1 denotes the particular music or jazz style illustrated with the example in question. Where no indication is given it means that that example should be regarded as illustrative of the aforementioned music or style.

[2] For the purpose of the study the length of each example will further be indicated in the manner of (2.36). Where the length of the original track exceeds five minutes, the actual time will be given. The duration of the example, however, will not be more than about five minutes.

[3] Where no date or place of recording or soloists are indicated for an example, no such information accompanies the record or compact disc.

Example 2 (Classic blues)

Let's Get Loose (2.40)
Music (and lyrics) by a songwriter named Gray
Clara Smith, vocal; Ed Allen, cornet; unknown clarinet and piano
Recorded in 1929 (New York)

During the 1920's female vocalists frequently appeared with jazz bands and jazz musicians often performed as accompanists (recording some of their best work as such). The first blues recordings (by a black singer, namely Mamie Smith) accompanied by a band were made in 1920. The style remained popular for the next twenty years or so, while the (best) performances came to be known as "classic blues".

Clara Smith appears to have been a very popular recording artist and was known as "the world's champion moaner". Her career lasted from 1923 to 1932. Little is known about her. She was born in 1885 or 1895 in South Carolina and by 1918 starred on the black theatre circuit. She died in 1935. Her great vocal expressiveness is prominent in "Let's Get Loose". It displays the lighter side of the blues and invites the listener to have a good time. Slang phrases from the "Roaring Twenties" are present in the lyrics.

Got a feeling that I can't define,
Like a snake was crawling up my spine.
Had my drink of gin, so now I feel
I can do more wiggling than an eel.
Honey, let's get loose; oh, let's get loose.
Come along with me,
We will make whoopee.
Honey, let's get loose.

When the bulldog chased the pussycat,
What the tomcat done was tight like that.
Don't you tell me that my man ain't tight.

If he ain't, a snake ain't got no bite.
Oh, let's get loose; honey, let's get loose.
Come along with me, ...

Never walk without my walking cane.
Want to ride, 'tain't gon' be no train.
Met a redheaded bowlegged man today;
Bound to get his goat when I get my pay.
Let's get loose; oh, let's get loose.
Come along with me, ...

If I get too weak, understand,
I can get fixed up with a monkey gland.
At the Tinware Ball they all's on hand.
Mister Mule walked in and showed his can
An hollered, "Let's get loose; oh, let's get loose.
Come along with me,
We will make whoopee,
And let's get loose."

(Evans, 1978:3)

Example 3 (Boogie woogie)

Honky Tonk Train Blues (2.57)
Music by Meade Lewis
Meade "Lux" Lewis, piano
Recorded in 1937 (Chicago)

As a percussive blues style, boogie woogie usually has an eight-beats-to-the-bar ostinato bass which is juxtaposed with a succession of right hand figures. A boogie craze existed in the late 1930's and early 1940's. Boogie effects were borrowed by early rock music.

According to jazz author Martin Williams this is a consistent and sustained piece, full of variety, even within its limited means. It is Lewis's third version of the piece; his first was done in 1927 (Williams and Gitler, 1987:50/1).

Example 4 (Urban blues)

Blowtop Blues (3.31)
Music and lyrics by Leonard and Jane Feather
Dinah Washington, vocal; Lionel Hampton and his Septet: Wendell Culley, trumpet; Herbie Fields, alto saxophone; Arnett Cobb, tenor saxophone; Lionel Hampton, vibraharp; John Mehegan, piano; Billy Mackell, guitar; Charles Harris, bass; George Jones, drums
Recorded in 1945 (New York)

Dinah Washington made this recording when she was only 21 years old. In the first place a blues singer, she infused a deep feeling for the blues into all her work.

Besides being a well-known jazz author and critic, Leonard Feather - the writer of the song - is also an accomplished songwriter and pianist. His compositions have been recorded by great names such as Louis Armstrong and Duke Ellington.

I've got bad news, baby,
And you're the first to know.
Yes, I've got bad news, baby,
And you're the first to know,
I discovered this morning
That my top is about to go.

I've been rocking on my feet,
And talking all out of my head,
Yes, I've been rocking on my feet,
And talking all out of my head,
Yes, and when I get through talking
Can't remember a thing I've said.

Used to be a sharpie,
Always dressed in the latest styles,
Now I'm walking down Broadway
Wearing nothing but a smile.
I see all kinds of little men
Although they're never there.
I tried to push the A train
And poured whiskey in my hair.
I'm a girl you can't excuse,
I've got those blowtop blues.

Last night I was five feet tall
Today I'm eight feet ten
And everytime I fall downstairs
I float right up again.
When someone turned the lights on me
It like to drove me blind.
I woke up in Bellevue
But I left my mind behind.
I'm a gal who blew a fuse
I've got those blowtop blues
I've got those blowtop blues.

(Keepnews, 1977:3)

Example 5 (Ragtime)

Maple Leaf Rag (3.19)
Music by Scott Joplin
Roll made by Scott Joplin in 1916
Recorded in stereo in 1986 (New York), from Connorized piano roll played on 1910 Steinway upright with footpump and double tracker bar

Being a mechanical object, a player piano cannot produce dynamics or many shades of touch. Each note is struck mechanically and with equal pressure. After a

performer had made a role, it would sometimes be altered or doctored by roll manufacturers.

Despite slight alterations, Scott Joplin's rolls are the only true accounts of how he played. Joplin's music was spread by rolls and young musicians learnt the music by placing their fingers on the keys as they went down. This performance of "Maple Leaf Rag" (with its AABBACCDD form) differs in one minor respect from the original and has a slightly doctored bass at a few places (Williams and Gitler, 1987:35).

Example 6 (Stride)

Carolina Shout (2.39)
Music by James P. Johnson
James P. Johnson, piano
Recorded in 1921 (New York)

Stride was the (North) Eastern development that grew out of ragtime and James P. Johnson has often been called the "father" of this music. "Carolina Shout" soon became a test piece for (young) stride musicians and it was played and recorded by other stride players as well, for example, Willie "The Lion" Smith and Fats Waller. Where structure is concerned, the piece is a three-theme rag with tricky, shifting rhythmic patterns (heard, for instance, in Johnson's left hand playing during the first eight bars of the first theme and the next eight bars). It is percussive and linear rather than melodic (Williams and Gitler:41).

Example 7 (New Orleans-style jazz)

Dippermouth Blues (2.32)
Music by Joe Oliver
King Oliver's Creole Jazz Band: King Oliver, Louis Armstrong, cornets; Honoré Dutrey, trombone; Johnny Dodds, clarinet; Lil Hardin, piano; Bill Johnson, banjo, vocal break; Baby Dodds, drums
Soloists: J. Dodds; Oliver
Recorded in 1923 (Richmond, Indiana)

Performed by one of the best New Orleans instrumental groups, this ensemble blues displays the dense polyphonic style of the New Orleans ensemble. Group improvisations occur spontaneously. Ensemble passages are featured as well as the solos of Johnny Dodds (two choruses) and King Oliver (three choruses). Oliver skilfully employs a wa-wa mute. These solos became so popular that they were often reproduced note for note by other soloists (Williams and Gitler, 1987:38).

Example 8

Struttin' with Some Barbecue (2.59)
Music by Lillian Hardin Armstrong
Louis Armstrong and his Hot Five: Louis Armstrong, cornet; Edward "Kid" Ory, trombone; Johnny Dodds, clarinet; Lil Armstrong, piano; Johnny St. Cyr, banjo
Soloists: Dodds; Ory; Louis Armstrong
Recorded in 1927 (Chicago)

Louis Armstrong's Hot Five and Hot Seven were groups consisting mostly of New Orleans musicians, assembled by the recording studio, not by Armstrong himself. He had, however, worked with them before. During this time he was establishing new ideas and formulae and his solo on the piece shows him to be at a peak as an inventive improviser. Johnny St. Cyr's work on this piece is also noteworthy (Williams and Gitler:42).

Example 9

West End Blues (3.15)
Music by Joe Oliver and Clarence Williams
Louis Armstrong and his Hot Five: Louis Armstrong, trumpet, vocal; Fred Robinson, trombone; Jimmy Strong, clarinet; Earl Hines, piano; Mancy Cara, banjo; Zutty Singleton, drums
Soloists: Armstrong, trumpet; Robinson; Armstrong, vocal and Strong; Hines; Armstrong, trumpet; Hines
Recorded in 1928 (Chicago)

In "West End Blues" Louis Armstrong introduces new ideas of melodic rhythm and phrasing that would only gain prominence during the 1940's with Charlie Parker. Armstrong also played with Earl Hines who served as inspiration to him.

Virtuosity and simplicity are perfectly balanced in Louis Armstrong's opening and closing choruses. The dazzling introduction precedes the theme statement, which ends on rising triplet figures in its final two bars. In the final chorus Armstrong again plays the high B-flat on which his first chorus ended, before performing virtuoso descending phrases. In this piece the idea of simple double-timing is introduced to an even newer and more complex way of rhythmic thinking (Williams and Gitler, 1987:44).

Example 10 (Chicago)

Bugle Call Rag (2.48)
Music by Jack Pettis, Billy Meyers and Elmer Schoebel
Arrangement by Horace Henderson
The Chocolate Dandies: Benny Carter (leader), alto saxophone, clarinet; Bobby Stark, trumpet; Jimmy Harrison, trombone; Coleman Hawkins, tenor saxophone; Horace Henderson, piano; Benny Jackson, guitar; John Kirby, tuba
Soloists: Carter, clarinet, alto saxophone; Hawkins; Stark; Henderson; Harrison
Recorded in 1930 (New York)

This is a classic jazz song of the 1920's in which every player, with the exception of Benny Jackson and John Kirby, gets the chance to solo briefly. Benny Carter performs in his usual fluent big-toned style. Jimmy Harrison's trombone chorus is logical, simple and has just the right amount of vibrato. A Louis Armstrong follower, Bobby Stark displays a strong vibrato and good technique. John Kirby, who was well known for his rhythm playing on the tuba and later the string bass, achieved a rich quality in this piece. Better known during the swing era as bandleader, arranger and on occasion composer, Horace Henderson's solo style was not as complex as that of Earl Hines and his arrangements appeared to have been preferred by some musicians above those of his more famous brother Fletcher (Driggs, 1976:5/6).

Example 11

That's a plenty (2.38)
The Lawson-Haggart Jazz Band: Yank Lawson, trumpet; Bob Haggart, bass; Lou McGarity, trombone; Bill Stegmeyer, "Peanuts" Hucko, clarinets; Lou Stein, piano; Cliff Leeman, drums; unidentified guitarist

Chicago (the so-called "Windy City") in the 1920's produced a tense and driving kind of jazz, rather unlike the more relaxed variety of New Orleans. Though based on the sounds of King Oliver's Creole Jazz Band and other prominent black bands, this jazz was mostly a white development and displayed a character shaped by white players. "That's a plenty", first recorded in 1923, was a New Orleans Rhythm King's number.

Yank Lawson, with his powerful trumpet style, and Bob Haggart, an excellent bass player as well as prolific composer and arranger, both became well known as members of the Bob Crosby band (Windy City jazz, [s.a.]).

Example 12 (Swing)

Sing, Sing, Sing (8.41) (Introducing "Christopher Columbus")
Music and lyrics by Louis Prima
"Christopher Columbus" music by Chu Berry; lyrics by Andy Razaf
Arrangement by Jimmy Mundy
Benny Goodman and his Orchestra: Ziggy Elman, Gordon Griffin, Harry James, trumpets; Red Ballard, Murray McEachern, trombones; Benny Goodman, clarinet; George Koenig, Hymie Schertzer, alto saxophones; Vido Musso, Arthur Rollini, tenor saxophones; Jess Stacy, piano; Allan Reuss, guitar; Harry Goodman, bass; Gene Krupa, drums
Soloists: Krupa; B. Goodman; Krupa; Musso; B. Goodman; Krupa; James; B. Goodman and Krupa
Recorded in 1937 (Hollywood, California)

For reasons unknown, Benny Goodman's ensemble combined two Henderson arrangements for this piece: one was an arrangement of the Louis Prima song of the

same name, sung by Helen Ward, the other was "Christopher Columbus", a popular piece recorded by the band in 1936.

At the end of dance dates bands often set standard chord progressions in order to gradually evolve extended head arrangements for the audience. This recording is a polished version of this practice. It is possible that a brief interlude in Duke Ellington's "Rockin' in Rhythm" could have suggested the longer solos by Vido Musso, Harry James and Benny Goodman. Solos such as these do not have a chord change and are improvised on an incantatory tone. It would appear that Gene Krupa's work in this piece has a pseudo-primitive nature: he sticks with one simple tom-tom pattern throughout the work, building it to another pattern only briefly (Schuller and Williams, 1983:22/3).

Example 13

In the Mood (3.30)
Music by Joe Garland; lyrics by Andy Razaf
Arrangement by Glenn Miller and band members, based on an Eddie Durham arrangement
Glenn Miller and his Orchestra: Clyde Hurley, Leigh Knowles, R.D. McMickle, trumpets; Glenn Miller, Al Mastren, Paul Tanner, trombones; Wilbur Schwartz, alto saxophone, clarinet; Hal McIntyre, alto saxophone; Harold Tennyson, alto and baritone saxophones, clarinet; Tex Beneke, Al Klink, tenor saxophones; J.C. MacGregor, piano; Richard Fisher, guitar; Rowland Bundock, bass; Maurice Purtill, drums
Soloists: Beneke and Klink; Hurley
Recorded in 1939 (New York)

Glenn Miller was successful in evolving a version of the big band style that would be popular with the audience. In this way he increased the big-band audience to include, besides the big city and East and West Coast, the smaller Midwestern towns. Miller had a short public career (more or less from mid-1939 to mid-1942) but it was nevertheless a very prolific one, which produced ballads, novelty vocals and instrumental pieces. He reinterpreted the swing band's sound: a stronger (more

defined) rhythm section gave dancers an easy and interesting orientation and the clarinet became the lead voice among the reeds.

Although "In the Mood" appears synonymous with this orchestra, it is not its band of origin. The basic riff of the piece was recorded as early as 1930 by Wingy Manone (as "Tar Paper Stomp") and was used again in 1931 by Fletcher Henderson. In 1935 the piece "There's Rhythm in Harlem" (from which "In the Mood" was derived) by Joe Garland was recorded by the Mills Blue Rhythm Band, and in 1938 a piece basically the same as "In the Mood" was recorded again. Glenn Miller found the overall structure too cluttered. He cut out a lot of secondary material, made the piece go back to its original riff and, aside from the trumpet solo and surviving chordless solo, kept most of the piece on the blues. Chummy MacGregor, the band's pianist, thought of the extended ending (Schuller and Williams, 1983:30).

Example 14

Ko-Ko (2.40)
Music by Duke Ellington
Arrangement by Duke Ellington
Duke Ellington and his Famous Orchestra: Duke Ellington, piano; Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; Joe Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Barney Bigard, clarinet, tenor saxophone; Otto Hardwicke, Johnny Hodges, alto saxophones; Ben Webster, tenor saxophone; Harry Carney, baritone saxophone; Fred Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums
Soloists: Tizol; Nanton; Ellington; Blanton
Recorded in 1940 (Chicago)

This piece was originally dedicated to the drum ceremonies that took place in Congo Square - the gathering place of the slaves - in New Orleans prior to the American Civil War.

This version (thought by some to be the best and best-known instrumental performance among Duke Ellington's work) is a twelve-bar blues in the minor.

Despite a simple opening melody, the piece nevertheless features sophisticated harmonic and melodic material. Juan Tizol and the orchestra carry the opening exposition antiphonally back and forth between them, while Joe Nanton solos during the next two choruses. His style displays colour, simplicity and a certain earthiness while he shows good use of his plunger mute. The muted brass accompaniment Nanton received is simplified when Ellington continues with his own imaginative piano solo. Jimmy Blanton also delivers a good solo, showing his importance to this orchestra and to his instrument in jazz (Williams and Gitler, 1987:65/7).

Example 15

I Found a New Baby (2.53)
Music by Jack Palmer and Spencer Williams
The Benny Goodman Sextet (featuring Charlie Christian and Count Basie): Benny Goodman, clarinet; Cootie Williams, trumpet; George Auld, tenor saxophone; Count Basie, piano; Charlie Christian, electric guitar; Artie Bernstein, bass; Jo Jones, drums
Soloists: Goodman; Christian; Basie; Williams; Auld; Jones
Recorded in 1941 (New York)

Charlie Christian plays amplified guitar here, in a style that was based on a saxophone style. He was one of the early jazz guitar soloists (others were Lonnie Johnson and Django Reinhardt) and performed in public for a relatively short period only - in Benny Goodman's ensembles mostly - before he died. Many subsequent jazz guitarists have been influenced by his work. The classic solo by Christian in this version of "I Found a New Baby" has often been used by guitarists as a warm-up and exercise piece, because of its self-contained, excellently improvised instrumental melody (Williams and Gitler:63).

Example 16 (Bebop)

Shaw 'Nuff (2.55)
Music by Dizzy Gillespie and Charlie Parker
Arrangement by Dizzy Gillespie

The Dizzy Gillespie All Star Quintette: Dizzy Gillespie, trumpet; Charlie Parker, alto saxophone; Al Haig, piano; Curly Russell, bass; Sidney Catlett, drums
Soloists: Haig; Parker; Gillespie; Haig
Recorded in 1945 (New York)

In this performance of "Shaw 'Nuff" (the title of which refers to manager and booker Billy Shaw) the two horn players, Dizzy Gillespie and Charlie Parker, produce passages in perfect unison; even on "swallowed notes" they sound as one man. This piece is in the new ("modern") style of jazz, namely bebop (Williams and Gitler, 1987:69).

Example 17

KoKo (2.51)
Music by Charlie Parker
Charlie Parker's Re-boppers: Charlie Parker, alto saxophone; Dizzy Gillespie, trumpet, piano; Curly Russell, bass; Max Roach, drums
Soloists: Gillespie, trumpet; Parker; Roach; Gillespie, trumpet; Parker
Recorded in 1945 (New York)

Charlie Parker was regarded by many as the ideal jazz soloist of the early 1940's. His power and eloquence differed from, yet could be compared with, that of Louis Armstrong. He further developed the rhythmic ideas of Lester Young and Charlie Christian. Probably one of the greatest improvisers of jazz, he was remembered for his highly influential work.

Parker's "KoKo" (with chord changes borrowed from "Cherokee") is described as a virtuoso improvisation. At the same time it is a well-paced performance, mainly as a result of its juxtaposition of short tension-phrases and flowing, melodious release-phrases, and in its use of rest, silence and space. Max Roach also delivers a good solo in this piece (Williams and Gitler:69).

Example 18

Our Delight (2.29)
Music by Tadd Dameron
Arrangement by Tadd Dameron
Dizzy Gillespie and his Orchestra: Dizzy Gillespie, Talib Daawud, Dave Burns, Raymond Orr, John Lynch, trumpets; Charles Greenlea, Leon Cormenges, Alton Moore, trombones; John Brown, Howard Johnson, alto saxophones; Ray Abrams, Warren Lucky, tenor saxophones; Pee Wee Moore, baritone saxophone; Milt Jackson, piano; Ray Brown, bass; Kenny Clarke, drums
Soloists: Gillespie; Abrams; Gillespie
Recorded in 1946 (New York)

Although the war had ended, some big bands still struggled to survive and keep audiences in the mid- to late 1940's. Dizzy Gillespie's second big band, formed in 1946, was successful, even though it existed for only a little more than four years.

It would appear that Gillespie's big-band players were inexperienced in general and inexperienced (inevitably) in the new kind of phrasing required by the big-band idiom. As a result his big-band recordings are occasionally somewhat imperfectly executed. However, "Our Delight", with its mid-tempo lope, still displays the freshness and excitement of its writing. Melodically this piece has a special kind of lyricism. Its voicings for the horns and its chord progressions were modern at the time (Schuller and Williams, 1983:39/40).

Example 19

Parker's Mood (3.00)
Music by Charlie Parker
Charlie Parker's All Stars: Charlie Parker, alto saxophone; John Lewis, piano; Curly Russell, bass; Max Roach, drums
Soloists: Parker; Lewis; Parker; Lewis; Parker; Lewis
Recorded in 1948 (New York)

This solo masterpiece of Charlie Parker synthesises tradition and original fragments on a personal level. John Lewis delivers a fine, almost complementary episode. His solo features the minimum of blues devices, but retains the flow of lyricism in the blues form, thereby sustaining the mood (Williams and Gitler, 1987:74).

Example 20 (Cool jazz)

Subconscious Lee (2.44)
Music by Lee Konitz
The Lennie Tristano Quintet: Lee Konitz, alto saxophone; Lennie Tristano, piano; Billy Bauer, guitar; Arnold Fishkin, bass; Shelly Manne, drums
Soloists: Tristano; Bauer; Konitz; Tristano; Bauer; Konitz; Tristano
Recorded in 1949 (New York)

"Subconscious Lee" is in actual fact variations on Cole Porter's "What Is This Thing Called Love?". It was highly influential and featured the playing of two brilliant musicians, namely Lee Konitz and Lennie Tristano.

Dutch critic Martin Schowten described Lennie Tristano and his musicians as developing a low-temperature approach to jazz improvisation that took place parallel to the bop developments of Charlie Parker and others. The pure Tristano style was not very complex and consisted mainly of flowing melodic lines that moved across the normal breaks in phrasing. Dynamics were not way-out or unusual. In order for the listeners' attention to remain focussed on the melody, the rhythm section's only function was that of time keeping. The drummers and bass player had to keep an even attack throughout the piece (Williams and Gitler:77).

Example 21

Boplicity (2.57)
Music by "Cleo Henry" (Miles Davis)
Arrangement by Gil Evans

Miles Davis and his Orchestra: Miles Davis, trumpet; J.J. Johnson, trombone; Sandy Siegelstein, French horn; Bill Barber, tuba; Lee Konitz, alto saxophone; Gerry Mulligan, baritone saxophone; John Lewis, piano; Nelson Boyd, bass; Kenny Clarke, drums
Soloists: Mulligan; Davis; Lewis
Recorded in 1949 (New York)

This ensemble, which began as a rehearsal band, had a very widespread and sustained influence despite its short period of existence. It was mainly through the work of this group as well as that of Lennie Tristano, Lee Konitz, Gerry Mulligan and some tenor saxophonists, that the "cool jazz" of the 1950's developed. The saxophonists, the most prominent of which was Stan Getz, were all indebted in one way or another to Lester Young.

In this early collaboration of Miles Davis and arranger Gil Evans, the interplay between Davis and the group is extremely well planned and executed. Evans's exceptional abilities showed up Davis's detached yet forceful style. In "Boplicity" Evans has effectively broken down the eight-bar phrases of song form. The first chorus (AABA) ends on an A section of nine-and-a-half bars, while the bridge of the second chorus (which also has a AABA form) is a fluent four plus two plus four bars (Williams and Gitler, 1987:76/7).

Example 22

All the Things You Are (4.00)
Music by Jerome Kern and Oscar Hammerstein
The Lighthouse All Stars (probable personnel): Shorty Rogers, trumpet, fluegelhorn; Frank Rosolino, trombone; Bud Shank, alto saxophone, flute; Bob Cooper, tenor saxophone, oboe; Larry Bunker, vibraphone; Howard Rumsey, bass; Stan Levey, drums
Recorded *circa* 1958
(West Coast jazz, 1990).

"All the Things You Are" was recorded earlier, in 1953, by trumpeter Clifford Brown during a stop (in Paris) with the Lionel Hampton band. Ten years later Sonny Rollins's quartet recorded it as part of the album "Sonny Meets Hawk". The structure of the piece is not quite AABA, due to the second A being in a different key from the first (Porter *et al.*, 1993:259,266). It contains challenging popular song progressions and became a popular test piece for improvisers (Gridley, 1988:148,284).

Example 23[4]

Django (5.22)
Music by John Lewis
Arrangement by John Lewis
The Modern Jazz Quartet: Milt Jackson, vibraphone; John Lewis, piano; Percy Heath, bass; Connie Kay, drums
Soloists: Jackson; Lewis; Jackson
Recorded in 1960 (Gothenburg, Sweden)

According to jazz author Martin Williams, "Django" is a funeral processional for Django Reinhardt, the Belgian-born gypsy guitarist-turned-jazzman. It is regarded by some as John Lewis's best work as composer and director of the Quartet.

The piece has an unusual structure and improvised choruses that are interrupted by a lively, reappearing blues bass figure. As the main theme re-enters, there appears to be a resolution between the opposing moods of sadness and joy (reminiscent of the old New Orleans funeral tradition of mourning and redeeming songs of joy that Lewis seems to have intended in the main melody). The piece encompasses a subtle range of feelings. It features excellent motives and melodies that are both traditional and original. Together with the harmonic structure of the piece they give rise to good solos. "Django" is a truly sustained "extended" performance (Williams and Gitler, 1987:83/4).

[4] Example 23 is the first track on the second compact disc. The tracks have been numbered according to their relevant example numbers. When being played, however, the tracks on volume two will be numbered (visually) from 1 to 11.

Example 24 (Hard bop)

Blues March (5.17)
Music by Benny Golson
The Art Farmer-Benny Golson Jazztet: Art Farmer, trumpet; Curtis Fuller, trombone; Benny Golson, tenor saxophone; McCoy Tyner, piano; Addison Farmer, bass; Lex Humphries, drums
Soloists; Art Farmer; Fuller
Recorded in 1960 (New York)

Art Farmer and Benny Golson led the Jazztet (a sextet) co-operatively from 1959 to 1962. Its repertoire featured arrangements and compositions by Golson, for example, "Blues March", one of his best-known compositions, the original version of which was recorded by Art Blakey's Jazz Messengers. The piece was something of a jazz standard in the late 1950's and 1960's.

This attempt at a simpler, more accessible post-Parker kind of jazz is characterised by its strong and unrelenting backbeat throughout the piece. Besides being a catchy and sophisticated novelty piece, it also reminds listeners of the marching bands of New Orleans, one of the early roots of jazz. Soloists Art Farmer and Curtis Fuller, play good solos. Farmer, and understated and extremely lyrical trumpeter (he later switched exclusively to fluegelhorn), plays carefully chosen notes, while the technically facile Fuller has a sharpness to his playing. Also noteworthy is the ensemble role of McCoy Tyner, later one of the most influential pianists of the 1960's and 1970's (Seidel, 1977:3).

Example 25

Now's the Time (4.01)
Music by Charlie Parker
Sonny Rollins & Co.: Sonny Rollins, tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; Roy McCurdy, drums
Soloist: Rollins
Recorded in 1964 (New York)

This piece clearly shows the effect some of the newer developments in jazz had on Sonny Rollins. Although written in 1945, this simple riff blues displays none of the rhythmic complexity present in most bebop blues lines. Rollins's opening chorus includes repetition and development of single phrases. His second solo starts out with one long phrase in a jagged, constantly varying (swerving) rhythm. It gradually straightens out and finally evolves into a return to the theme.

Two other noteworthy musicians were Herbie Hancock and Ron Carter, both of whom played with Miles Davis and greatly influenced other musicians during the 1960's and 1970's. Carter's supportively elastic bass lines and Hancock's rhythmic dexterity greatly contributed to this ensemble (Seidel, 1977:3).

Example 26 (Free/avant-garde jazz)

Lonely Woman (4.54)
Music by Ornette Coleman
Arrangement by Ornette Coleman
The Ornette Coleman Quartet: Ornette Coleman, alto saxophone; Donald Cherry, trumpet; Charlie Haden, bass; Billy Higgins, drums
Soloist: Coleman
Recorded in 1959 (Los Angeles)

"Lonely Woman" is one in a series of dirges. It is one of Ornette Coleman's most compelling and disturbing recordings and probably the most powerful in the series. Coleman's originality is clearly shown. The bass and drums perform in counter-rhythm at the beginning of the piece. This is followed by the entrance, at a very unexpected place and at an unexpected tempo, of the trumpet and alto saxophone (Williams and Gitler, 1987:88).

Example 27

Enter Evening (10.57)
Music by Cecil Taylor
Arrangement by Cecil Taylor

The Cecil Taylor Unit: Cecil Taylor, piano, bells; Eddie Gale Stevens, Jr., trumpet; Jimmy Lyons, alto saxophone; Ken McIntyre, oboe; Henry Grimes, Alan Silva, basses; Andrew Cyrille, drums
Recorded in 1966 (New York)

Cecil Taylor had a conservatory background which he was proud of. He often used European influences. According to Taylor he wanted to create a new energy by blending the energies and techniques of the European composers with the traditional music of the Afro-American. Taylor believed in combining aspects of his (European) background with jazz and getting material from as many places as possible.

In "Enter Evening" Taylor's influences (Igor Stravinsky, Duke Ellington and Thelonious Monk) are identifiable but assimilated. Interesting is the way he "conducts", animates, from his keyboard's impulses. He requires a fair degree of interpretation and individuality of sound of his musicians (Williams and Gitler, 1987:87).

Example 28 (Latin jazz)

The Girl From Ipanema (5.13)
Music and lyrics by Antonio Carlos Jobim, Vinicius DeMoraes and Norman Gimbel
Stan Getz, tenor saxophone; Antonio Carlos Jobim, piano; João Gilberto, guitar, vocal; Tommy Williams, bass; Milton Banana, drums; Astrud Gilberto, vocal
Recorded in 1963 (New York)
(Compact jazz: the sampler, 1987).

The success of this enduringly popular piece can, to a great extent, be attributed to the shy delivery, small, piping voice and bell-like tone of Astrud Gilberto. In contrast, the tenor saxophone playing of Stan Getz sounds "bearishly" gruff. Drummer Milton Banana accentuates the contrast by keeping the beat on swishing cymbals behind Getz (Porter *et al.*, 1993:367/8).

Example 29

Latin Percussion Summit (6.38)
Music by Tito Puente
Arrangement by Tito Puente
Tito Puente, vibraphone, *timbales*; Sonny Bravo, piano; Jose Madera, congas, percussion; Mario Rivera, tenor saxophone, flute, melodica; Bobby Rodriguez, bass; Piro Rodriguez, trumpet, fluegelhorn; John "Dandy" Rodriguez, *chekére*, bongos; Charles Sepulveda, trumpet, fluegelhorn; Michael Turre, baritone saxophone, flute; Papo Vazquez, trombone
Recorded in 1990 (San Francisco)

Hailed as *El Rey* (the king) of Latin jazz, Tito Puente is one of the big names in Latin jazz today. His recorded output up to about 1990 totalled over one hundred albums. He has won awards, received honorary degrees, appeared and played in films and got a star on Hollywood's Walk of Fame. Over the years Puente has played with several top jazz musicians, notably Dizzy Gillespie, Lionel Hampton, Woody Herman and Wynton Marsalis. He tours constantly.

Puente's (normally) eleven-man ensemble provides the listener with a variety of tone-colours as the emphasis shifts from instrument to instrument; all held together by an ever-moving rhythmic base. In "Latin Percussion Summit" the band's main percussion instruments (*timbales*, bongos and congas) are featured (Deffaa, 1991).

Example 30 (Fusion)

Birdland (5.59)
Music by Josef Zawinul
Weather Report: Wayne Shorter, soprano and tenor saxophones; Joe Zawinul, Oberheim polyphonic synthesiser, Arp 2600 synthesiser, piano, melodica, vocal; Jaco Pastorius, electric bass guitar, mandocello, vocal; Alex Acuña, drums; Manolo Badrena, tambourine
Recorded in 1976 (North Hollywood, California)
(Kernfeld, 1995: XII,211).

The inspiration behind "Birdland" was a performance by the Count Basie band at the New York nightclub known as Birdland. It consists of an arrangement of catchy, syncopated phrases in extended repetition and epitomises the danceable, riff-band style often used by Basie. In its present form this is transferred to jazz-rock tone-colours.

"Birdland" was part of the 1977 "Heavy Weather" album and received wide exposure in discotheques and in recordings by the vocal group Manhattan Transfer. In 1978 Maynard Ferguson recorded a big-band version of this disco hit (Gridley, 1988:329/30).

Example 31

Target (4.03)
Music by Tom Scott
Tom Scott, tenor and soprano saxophones, lyricon; Harvey Mason, drums, Simmons electric drums, percussion; Neil Stubenhaus, bass; Victor Feldman, acoustic piano, Rhodes, synthesisers, percussion; Ian Underwood, synthesisers; Michael Fisher, percussion, synthesised percussion; Jerry Hey, trumpet, fluegelhorn; Jim Horn, baritone saxophone, flute; Ernie Watts, tenor, alto and soprano saxophones; Pete Christlieb, saxophone, clarinet; Dick "Slyde" Hyde, bass trombone, bass trumpet; Bill Reichenbach, trombones
Recorded *circa* 1983 (Hollywood, California)
(Tom Scott: target, 1983).

The groups in which Tom Scott played in the early 1980's blended elements of jazz and soul music. Saxophonist, composer and bandleader Scott recorded for the first time as a leader in 1967, at which time he made use of rock rhythms and electronic effects. He performed with a jazz-rock group, toured and, from the late 1970's, concentrated mainly on studio work (Kernfeld, 1991, V2:432).

Example 32

Jacket Town[5] (5.20)
Music by Russell Ferrante and William Kennedy
Yellowjackets: Bob Mintzer, soprano and tenor saxophones, bass clarinet, EWI; Russell Ferrante, keyboards; Jimmy Haslip, bass; William Kennedy, drums
Recorded *circa* 1994 (Burbank, California)
(Yellowjackets collection, 1995:4,6).

Example 33

Heart of the Night (6.43)
Music by Jay Beckenstein
Spyro Gyra: Jay Beckenstein, saxophones; Tom Schuman, keyboards; Julio Fernandez, guitars; Joel Rosenblatt, drums, percussion; Scott Ambush, bass
Recorded in 1997 (West Palm Beach, Florida)
(Spyro Gyra: road scholars, 1998).

Originally formed in 1975, this popular group plays a mixture of funk, Latin and jazz, to which they give a mainstream treatment (Larkin, 1992: 374). Several of their hits consist of little more than elementary chord progressions with an improvised solo on top of it, and funky rhythm vamps. The popularity of this type of jazz-rock fusion music resulted in it being called "cross-over" music - the sales have crossed over from the jazz to the popular market (Gridley, 1988:341).

[5] Information regarding the particular piece of music, group or musician is generally found on the record or compact disc (CD) sleeve or in the booklet accompanying the CD. Where no information is provided in these sources, an attempt has been made to draw information from other sources (used in the study). This has not always been successful.

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ABSTRACT

It has been found that there exists a definite lack of suitable, comprehensive teaching models which include both a detailed learning content for jazz and a plan or method for successfully presenting this content to secondary school learners. This research therefore aims to develop a suitable model for the presentation of jazz in secondary music education.

The proposed model consists of two parts. In the first part (Chapters 2 to 7) research is undertaken to determine the learning content to be used in the model. It provides the teacher with a single, comprehensive and detailed source on jazz, illustrated with relevant transparency masters and music examples.

An extensive historical perspective of jazz is provided. This includes an explanation of the term and the concept of jazz as well as a fairly thorough discussion of the geographically-based aspects and the different types of music which gave rise to jazz.

All the different styles jazz went through during the course of its history are indicated. Each style is discussed more or less with regard to its structure and/or characteristics, exponents and instrumental ensembles. The various elements that constitute and shape the structure of jazz are dealt with. The life and music of the most prominent jazz instrumentalists are discussed. In addition, the more prominent male and female jazz vocalists also receive attention.

The (essential and optional) musical instruments found in jazz groups are dealt with. They are discussed more or less with regard to what each instrument looks like, its sound, compass, perhaps a brief history and some playing techniques, and its use during the course of jazz history. Large and small instrumental jazz groups are discussed more or less with regard to the construction of the groups, their historical development and the various bands and combos that existed during the course of jazz history.

In the second part of the model (Chapter 8) a plan or method is decided on with which to best present the learning content of jazz, presented in the first part of the model, to secondary school learners. Firstly, the learning content is systemised into a logical, more manageable modular system of six modules, each of which is divided into a number of teaching units or lessons. Secondly, the didactic situation in which the model would find expression is introduced. Thirdly, potentially suitable lesson plans from a variety of literature are investigated to determine a general framework and guidelines (criteria) for a pedagogically- and didactically-sound lesson plan, which is also scientifically and theoretically grounded.

Finally, an example of a worked-out (demonstration) lesson, using the learning content presented in part one of the model, is provided. It forms a guideline for the presentation of the other lessons.

Jazz is slowly gaining more prominence in the South African music culture. Overt public support for it is growing, and it is increasingly being accepted among adults. In order to extend its popularity, jazz needs to be incorporated into the South African (secondary) music education curriculum, preferably by means of the systematic exposition thereof in well-designed programmes or models. Such a model is presented in this study.

OPSOMMING

Dit is bevind dat daar 'n definitiewe behoefte is aan geskikte, omvattende onderrigmodelle wat beide 'n gedetailleerde leerstof vir jazz en 'n plan of metode vir die suksesvolle aanbieding vir hierdie leerstof aan sekondêre skool leerders insluit. Die navorsing het daarom ten doel om 'n geskikte model vir die aanbieding van jazz in sekondêre musiekonderrig te ontwikkel.

Die voorgestelde model bestaan uit twee dele. In deel een (Hoofstukke 2 tot 7) word navorsing gedoen om die leerstof wat in die model gebruik gaan word, te bepaal. Dit voorsien die onderwyser van 'n enkele, omvattende en gedetailleerde bron ten opsigte van jazz. Die inligting word geïllustreer met relevante transparantmeesters en musiekvoorbeelde.

'n Uitgebreide historiese perspektief oor jazz word verskaf. Dit sluit in 'n verduideliking van die term en begrip sowel as 'n redelik deeglike bespreking van die geografies-gebaseerde aspekte en verskillende tipes musiek wat aanleiding gegee het tot die ontwikkeling van jazz.

Die verskillende style waardeur jazz ontwikkel het word aangedui. Elke styl word bespreek min of meer ten opsigte van die struktuur en/of eienskappe daarvan, verteenwoordigende musikante en instrumentale ensembles. Die verskeie elemente wat bygedra het tot die (vorming van die) struktuur van jazz word behandel. Die lewe en musiek van die mees prominente jazz instrumentaliste word bespreek. Die meer prominente jazz sangers en sangeresse word ook bestudeer.

Die (noodsaaklike en opsionele) musiekinstrumente wat in jazz groepe aangetref word, word behandel. Die instrumente word bespreek min of meer ten opsigte van hoe die instrument lyk, die klank en omvang daarvan, moontlik 'n kort agtergrond en enkele speeltegnieke, asook die gebruik daarvan deur die historiese verloop van jazz. Groot en klein instrumentale jazz-groepe word bespreek min of meer ten opsigte van die samestelling van die groepe, hulle historiese ontwikkeling en die verskeie groot en klein groepe wat deur die historiese verloop van jazz bestaan het.

In deel twee (Hoofstuk 8) word daar op 'n plan of metode besluit waarmee die leerstof vir jazz - aangedui in die eerste deel van die model - op die mees doeltreffende wyse aan sekondêre skool leerders aangebied kan word. Eerstens word die leerstof gesistematiseer in 'n meer logiese, meer hanteerbare modulêre sisteem, bestaande uit ses modules; elkeen van die modules is in 'n aantal onderrigeenhede of lesse verdeel. Tweedens word die didaktiese situasie waarin die model gaan neerslag vind, bekendgestel. Derdens word potensieel geskikte lesplanne vanuit 'n wye literatuurveld bestudeer om 'n algemene raamwerk en riglyne (kriteria) vir 'n pedagogies-didakties verantwoordbare lesplan, wat ook wetenskaplik en teoreties gefundeerd is, daar te stel.

Laastens word 'n voorbeeld van 'n uitgewerkte (demonstrasie-) les, wat gebruik maak van die leerstof aangebied in deel een van die model, verskaf. Dit vorm 'n riglyn vir die aanbieding van die ander lesse.

Jazz is stadig maar seker besig om 'n meer prominente posisie in die Suid-Afrikaanse musiekkultuur in te neem. Openbare ondersteuning daarvoor is aan die toeneem en dit word al hoe meer deur volwassenes aanvaar. Om die gewildheid van jazz nog verder te laat uitbrei, is dit nodig om die musiek in die Suid-Afrikaanse (sekondêre) musiekonderrigkurrikulum te inkorporeer, verkieslik met behulp van die sistematiese eksposisie daarvan in goed beplande programme of modelle. So 'n model word in hierdie studie aangebied.

U.O.V.S. BIBLIOTEEK

KEY WORDS

Music

Music education

Class music

Music at secondary school

Jazz

Jazz education

Teaching jazz

Jazz at secondary school

Jazz model

Jazz history