

## Notes

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### 1 The identity of jazz

1 *Livery Stable Blues*, Victor 18255, 1917; *Tiger Rag*, Victor 18472, 1918; and others. Goddard notes that, within a few weeks of the first of these releases, 'the market was flooded with dozens of imitations' (1979, 23).

2 Perhaps most notable of these were the recordings, beginning in 1902, of Italian tenor Enrico Caruso.

3 The term was first used on advertising for Okeh records and became commonplace from 1923: see Dixon and Godrich 1970, 17.

4 For example, 1929 saw the emergence of the first modern entertainment corporation, Radio Corporation of America (RCA).

5 No entry for copyright or performing right appears in *The New Grove Dictionary of Jazz* (Kernfeld 1988).

6 For further discussion of improvisation, see the essays by Ingrid Monson and Peter J. Martin (Chapters 7 and 8).

7 Duke Ellington, *Carnegie Hall Concerts, January 1946* (Prestige P 24074, 1977).

8 See Gerard 1998, especially 35–6, for some examples of these paradoxes.

9 The Browne quotation was taken from recordings in the archive of Tulane University.

10 The exact contribution of harmony to the distinctiveness of jazz is difficult to assess. For many musicians, their use of harmony was a key factor in the badge of difference, but public recognition of jazz seems to have proceeded without much conscious awareness of harmony's role.

### 2 The jazz diaspora

In researching this article I received indispensable assistance from a number of sources. I would therefore like to acknowledge with the greatest appreciation the following: the Finnish Jazz and Pop Archives and the Finnish Music Information Centre, for making print and sound resources available; the Department of Cultural Research (Kulttuurintutkimus) at the University of Joensuu, Finland, which provided a research base in the form of a Visiting Fellowship in

1999; the Department's Administrator (Amanuensis), Leena Waismaa, for her general assistance and in particular her patient and considered advice on translations from Finnish to English.

1 The date, however, is unlikely to be correct, as 'Yes Sir, That's my Baby' was not published until 1925.

2 Ballantine's 1991 article is virtually reprinted in Ballantine 1993, 1–38, but as this is out of print at the time of writing I refer to the *Popular Music* articles where they duplicate each other.

3 The emergence of the recording industry in Australia has been recently surveyed by Laird.

4 This is a well-documented phase; see, for example, Kernfeld 1988, I, 585.

5 See also Frank Whitford, *Bauhaus: The Face of the Twentieth Century*, video documentary (BBC/RM Arts, 1994).

6 Will Earhart, Director of Music, Pittsburgh Pa., writing in *The Etude* (1924); cited in Walser 1999, 49.

7 Anne Shaw Faulkner, writing in *The Ladies' Home Journal* (August 1921); cited in Walser 1999, 35–6.

8 This connection and its implications are documented and developed at length in Johnson 2000, 63–76.

9 [*Finnish Music Quarterly*] 1992, 2–23; Juha Niemi, 'The Finnish American Songs in the 1920's and 1930's' (unpublished paper, University of Turku, Finland), 137; and unpublished correspondence between Bruce Johnson and Juha Niemi.

10 Accounts of the impact of the *Andania* musicians include Haavisto 1996, 12–14; Konttinen 1987; and Jalkanen 1989, 393.

11 The Bell band's first international tour, and its impact, are chronicled and documented in detail in Johnson 2000, 147–63.

### 3 The jazz audience

1 Ironically, Mencken did not have reciprocal feelings about jazz, which he generally disparaged.

2 The citation is in fact a quotation from Leon Werth.

3 Cocteau's essay, 'Jazz-Band', dates from 1919.

4 Murray is troping on Kenneth Burke, who wrote that 'the symbolic act is the "dancing of an attitude"': see Burke's *The Philosophy of Literary Form* (New York: Vintage, 1957), 9. For further on jazz as dance, see Chapter 4 of the present volume.

5 See Giese, who writes that 'the Girl' was known in earlier incarnations like the 'Gibson Girl', whereas 'the Girls' as a plural phenomenon made their European appearance in 1923 (1925, 15). The best-known treatment of the phenomenon is by Siegfried Kracauer in 'The Mass Ornament' (1927).

6 In an unsigned article 'Putting Jazz in its Place', *Literary Digest* 82 (5 July 1924), 32.

7 See Chapters 11 and 12 of the present volume for further comment on the development of European free jazz and Davis's jazz-rock.

#### 4 Jazz and dance

I am greatly indebted to Elizabeth Aldrich, Anthea Kraut, Danielle Robinson, Stephanie Stein Crease and Linda Tomko for help with this chapter.

1 F. Scott Fitzgerald, 'The Perfect Life', quoted in Erenberg 1981, 146.

2 On Bolm, see Carbonneau in Garafola and Baer 1999.

3 Duncan in Copeland and Cohen 1983, 265. On the background to Duncan's view of jazz, see Daly 1995, ch. 3.

4 The intimate role that contexts of music-making and dancing play in African-American life can also be seen in Hughes's first novel, *Not Without Laughter* (1930), and other writings of that era.

5 'That Lindy Hop', written by Andy Razaf and Eubie Blake for Duke Ellington and his Cotton Club Orchestra.

6 For more on these developments, and on the history of swing in general, see Crease 1986; Crease 1995; and Crease 2000.

7 For more on jazz and modern dance, see Daly 2000.

8 *Down Beat*, 7 July 1960.

#### 5 Jazz as musical practice

1 For discussion of the weaknesses of these analytic paradigms, even for concert music, see Treitler 1989, 50–55. For a more expansive argument tracing the emergence and 'regulative function' of the concept of the musical work, see Goehr 1992.

2 While I am linking Sargeant's work to what seems today a very conservative paradigm of writing on music, it is important to point out that his work was also quite forward-looking in viewing jazz in diasporic terms (i.e., as connected to the musics of the Caribbean and Africa), in questioning the utility of musical notation for musical analysis, and in defining all music as 'social' and dependent upon human activity. These viewpoints have been more recently celebrated by Christopher Small (1998). One might cite the earlier work of Henry Osgood as an entry point into consideration of jazz, but his work has been much less influential than the work surveyed here.

3 Most properly, syncopation involves a displacement of rhythmic accents that does not contradict the prevailing metre of a passage. Polymetric or multimetric playing (e.g., 3 + 3 + 2 groupings of quavers in 4/4 time) is often described as syncopation when in fact it involves a different procedure, one that challenges rather than confirms an existing pattern of metric accents: see Sargeant 1938, 57–63.

4 He writes, for example, that unlike composers jazz musicians do not meditate. They work instead through 'intuitive assimilation' (Hodeir 1938, 18).

5 See, for example, Jaffe 1983, Benward and Wildman 1984, and Reeves 1989. For a historical overview of jazz pedagogical materials and their impact on jazz education, see Witmer and Robbins 1988. One might argue that the emphasis placed on pitched materials makes it possible for writers to address young musicians regardless of the instruments they play.

6 Many of the most widely used textbooks on American university campuses reveal this emphasis to varying degrees: see, for example, Tirro 1977, Collier 1978, Porter *et al.* 1993 and Gridley 1997.

7 Duke Ellington, *The Ellington Suites*, Pablo 2310, 1976; reissue: Fantasy/Original Jazz Classics 446 (CD), 1990.

8 For a discussion of open concepts, see Goehr 1992, 93.

9 A tritone substitution involves the replacement of Dmin7 and G7 in the previous example with chords having the same quality but roots a tritone – i.e., three whole steps – away from D and G. Thus, the previous progression becomes A♭min7–D♭7–C. Extended use of the technique could result in progressions like A♭min7–G7–C or Dmin7–D♭7–G. Common-tone diminished-seventh chords generally

elaborate a preceding harmony with which they share certain pitches. An F♯ diminished seventh following an F7 shares with it three pitches: A, C and E♭. Quartal harmonies are those that use fourths, rather than thirds, as the building blocks for harmonies. In practice, their tonal implications are more ambiguous than triadic harmonies and give a soloist more freedom in the choice of pitches to use in improvisation.

10 Miles Davis, *E.S.P.*, Columbia CL 2350, 1965; reissue: Columbia/Legacy CK46863 (CD), 1991.

11 Miles Davis, *Kind of Blue*, Columbia CL1355, 1959; reissue: Sony Jazz CK 64935 (CD), 1997; Herbie Hancock, *Maiden Voyage*, Blue Note 84195, 1965; reissue: Blue Note 46339 (CD), 1986.

12 For more extensive discussion of jazz harmonic resources, see Steven Strunk, 'Harmony (I)', in Kernfeld 1988.

13 This kind of shift was first suggested by Charles Keil, who exhorted researchers to place less emphasis on the syntactical characteristics of jazz, i.e., those that are easily notated, and more on the processual and performative dimensions of jazz. A similar change of emphasis motivated composer Olly Wilson's call for those interested in defining African-American music to focus on the continuity of certain *ways* of using sonic material rather than search for retentions or literal correspondences between rhythms, pitches or forms. See Keil 1966, and Wilson 1974.

14 Miles Davis, *Jazz Track*, Columbia CL1268, 1958; reissue '58 *Sessions*, Columbia Legacy CK47835 (CD), 1991. Eric Dolphy, *Outward Bound*, New Jazz 8236, 1960; reissue: Original Jazz Classics 022, 1987. A fake-book version of the tune – whose harmony and form, but not its melody, conform to the Davis version – can be found in Sher 1995.

15 For a more considered, if somewhat overstated, discussion of how musicians re-create and transform compositions over time, see Bowen 1993.

16 Such tags were generally positioned in the bars preceding the final cadence on the tonic chord, e.g., in the two bars preceding the thirty-first bar. The eventual cadence on the tonic would likewise mark the beginning of a two-bar break leading back to the first bar of the form. One can hear the same procedure in the Davis quintet's recording of 'All of Me' on *Round About Midnight*, Columbia CL949, 1956; reissue: Columbia CK 40610, 1991.

17 And, one might add, the procedures involved in recording rather than performing

for a live audience. Monson describes intermusicality in part as a historical awareness of jazz performance practice, the work of specific jazz performers, particular kinds of grooves and forms of interaction, as well as repertory (1996, ch. 4).

18 See also Mensah 1972, and E. Collins 1987.

19 See Omi and Winant 1994 for an excellent review of writings on race and the problems with them.

20 A recent work that repeats that dyad and reviews extant literature on the subject is Brothers 1994.

## 6 Jazz as cultural practice

1 See Gabbard 1995a, 107, and Johnson 1987, 4. As with other primary sources used in this chapter, the earliest published versions are often difficult to access. Where possible I have therefore used recent invaluable anthologies, most frequently R. Gottlieb 1996, and Walser 1999.

2 See for examples: Walser 1999, 6, and Gabbard 1995a, 109; Walser 1999, 13; Johnson 1987, 4; Walser 1999, 6–7, 8.

3 Much of the debate is reprinted in R. Gottlieb 1996, 722–38; for an Australian case study, see Johnson 1987, 34–7; Johnson 1998, 26–37.

4 The proposition is pervasive in Foucault's work: for a range of discussions, see Levin 1993.

5 Arguably, Foucault conducts his critique from within a scopic framework: see Flynn in Levin 1993, 273–86. Soundscape studies, largely pioneered by R. Murray Schafer, provide alternative models of acoustically based cultural analysis. For a collection of such studies with particular reference to music, see Järviluoma 1994.

6 Parts of the following section are adapted from Johnson 2000, 175–83.

7 A specific example of dense, improvised musical interactivity between jazz musicians, audience and street noise is analysed in Johnson 1996, 8.

8 Keil and Feld 1994, 96–108; Keil 1995, 1–19. The latter appears in an issue of *Ethnomusicology* largely devoted to debate on the theory.

9 See, for example, the *Roots of Rock 'n' Roll* series issued by Savoy Records in 1981; more recently, the work of such bands as Blood, Sweat & Tears; Chicago (Transit Authority); Chris Barber in England; and, of course, the influential later work of Miles Davis.

10 Email correspondence with the author, November 1999.

11 Gabbard, 1995a and Gabbard 1995c; see his comments in the ‘Acknowledgements’ section of *Jazz Among the Discourses*.

12 On the conservatism of musicology, see the introduction to Scher 1992, xiv. Other assertions to this effect are cited in Johnson 2000, 46 and endnotes.

### 7 Jazz improvisation

1 See Barry Kernfeld’s article ‘Improvisation’ in Kernfeld 1988.

2 For various definitions of swing see Berliner 1994, 244–5; ‘Swing’ in Kernfeld 1988; and Schuller 1989, 224–5.

3 Berliner’s comprehensive account of jazz improvisation is an excellent source for those readers who wish to delve more fully into the topics presented here.

4 Those interested in musical explanations of these feels can consult John Riley’s text on bop drumming. Listening examples include: 1) Shuffle: Art Blakey, ‘Moanin’’, *Moanin’*, rec. 30 October 1958, Blue Note CDP 7 46516 2; 2) ‘In 2’: John Coltrane, ‘Good Bait’ (A sections), *Soultrane*, rec. 7 February 1958, Prestige OJCCD-021–2; 3) Jazz waltz: Bill Evans, ‘Someday My Prince Will Come’, *Portrait in Jazz*, rec. 28 December 1959, OJC (Riverside RLP-1162) OJCCD-088–2; 4) 6/8: Miles Davis, ‘All Blues’, *Kind of Blue*, rec. New York, 2 March and 22 April 1959, Columbia CK40579; 5) 12/8: Max Roach, ‘Garvey’s Ghost’, *Percussion Bitter Sweet*, rec. New York, August 1961, Impulse GRD-122; 6) Samba: Aírto Moreira, ‘Samba de Flora’, *Samba*, rec. Los Angeles, 1988, Montuno Records, MCD-528; 7) Latin: Art Blakey, ‘Split Kick’ (A sections of the head), *A Night At Birdland Vol. 1*, rec. New York, 21 February 1954, Blue Note CDP 7 46519 2.

5 For detailed comment on soloist–rhythm section interaction and musical quotation, see my *Saying Something: Jazz Improvisation and Interaction* (1996), and Berliner 1994, 348–446.

6 Count Basie (with Eddie Durham and Jimmy Rushing), ‘Sent for You Yesterday’, rec. New York, 16 February 1938, Smithsonian RD 030–2.

7 Transcriptions of these choruses can be found in my ‘Riffs, Repetition, and Theories of Globalization’ (1999).

8 Russell defines three possible ways that the improviser may relate to chord changes. The musician may 1) allow each chord as it passes to determine his or her choice of scales (Vertical Tonal Gravity); 2) impose a single scale on a sequence of chords that resolves to a tonic (Horizontal Tonal Gravity); or 3)

improvise his or her chromatic melody in relationship to the overall tonic of the entire piece (Supravertical Tonal Gravity).

9 Miles Davis, ‘Bags Groove (take 1)’, *Bags Groove*, rec. Hackensack, NJ, 24 December 1954, Prestige OJCCD-245–2 (P-7109).

10 Unlike all but the last chorus of the solo, the main figure in chorus two is not repeated at the same pitch level during the chorus. For this reason it is not, strictly speaking, a riff.

11 Bill Evans, *Portrait in Jazz*, rec. 28 December 1959, OJC (Riverside RLP-1162) OJCCD-088–2. McCoy Tyner can be heard on John Coltrane, *My Favorite Things*, rec. New York, 21, 24, 26 October 1960, Atlantic 1361–2.

12 Recommended listening: John Coltrane, *Africa/Brass Vol. 1&2*, rec. Englewood Cliffs, NJ, 23 May and 7 June 1961, Impulse! MCAD-42001; John Coltrane, *Crescent*, rec. Englewood Cliffs, NJ, 27 April and 1 June 1964, Impulse! IMPD-200; Miles Davis, *The Complete Concert 1964: My Funny Valentine + Four & More*, rec. 12 February 1964, Columbia CK 40609 (reissued material from LPs CL 1812 and CS 8612); Miles Davis, *Miles in Berlin*, rec. 25 September 1964, CBS/Sony CSCS 5147.

### 8 Spontaneity and organisation

1 See A. Marquis 1998; see also the present volume, Chapter 13.

2 See the accounts in Vail 1996, Woideck 1996, R. Russell 1973 and Reisner 1962.

### 9 Jazz among the classics, and the case of Duke Ellington

1 Wynton Marsalis, *Jump Start and Jazz* (Sony SK 62998, 1997); Django Bates, ‘Good Evening ... Here is the News’ (Argo 452 099–2, 1996).

2 George Avakian, liner notes to *The Birth of the Third Stream* (Sony 01-485103–10, 1996),

18. For further on the third stream see Schuller 1996, 114–33.

3 Django Bates, liner notes to ‘Good Evening ... Here is the News’, 6.

4 Elsewhere Rosen remarks (1976, 129): ‘Any discussion of second themes, bridge passages, concluding themes, range of modulation, relations between themes – all this is empty if it does not refer back to the particular piece, to its character, its typical sound, its motifs’ (my emphasis).

5 For Ellington’s encomium on Whiteman, see Ellington 1973, 103; see also Nicholson 1999, 199–200.

6 For Gonsalves’s ambivalent attitude towards this event (‘It was a thing that just happened by chance. I never guessed it would get that

much attention'), see Nicholson 1999, 308–9.

7 For a detailed description of the structure of *Diminuendo and Crescendo in Blue*, see Schuller 1989, 90–92. Schuller does not find the piece entirely satisfying: 'the dichotomy between the innocuousness of the melodic-thematic material and the comparatively sophisticated and perhaps overly complex fragmentation of underlying component material constitutes a weakness of the work, although an interesting risk-taking one. The necessary equilibrium between horizontal (melodic) and vertical (harmonic) elements is not achieved' (92).

8 Bill Evans's 1965 recordings of 'Granados' and 'Pavane' (the latter a jazz interpretation of Fauré's haunting melody) are included on the compilation *Compact Jazz: Bill Evans* (Verve 831 366–2, 1987).

9 *Oslo Aftenposten*, 4 November 1969. The author is greatly indebted to Mrs Sheila Husson for her tireless assistance in tracking down (from the Norsk Jazzarchiv and Norske Argus) the press cuttings cited here, and for supplying English translations from the Norwegian texts.

10 *Oslo Dagbladet*, 21 May 1966. See also *Arbeiderbladet*, 21 May 1966, for clarification of the copyright details.

11 *Lofotposten*, 11 May 1966.

12 *Trondheim Adresseavis*, 23 July 1966.

13 *Oslo Aftenposten*, 23 January 1967.

14 *Oslo Dagbladet*, 23 May 1966.

15 *Arbeiderbladet*, 9 June 1966.

16 *Oslo Dagbladet*, 27 June 1966.

17 Letter from Håkon Hansen, *Arbeiderbladet*, 3 June 1966. On 9 June, the newspaper printed a robust response by Jens Halvorsen, who declared: 'If a tiny percentage of Norway's population absolutely cannot tolerate the appropriation of Grieg's works, they should lock themselves up with all Grieg's music on records.'

18 *Arbeiderbladet*, 9 June 1966.

19 Review of Garbarek's *Twelve Moons*, *Down Beat*, February 1994, 46. For further on Garbarek, see Stuart Nicholson's comments on pp. 242–4 of the present volume.

20 The exact extent of Strayhorn's involvement in the Grieg and Tchaikovsky projects is uncertain. Strayhorn was no stranger to the idiom of Grieg, having performed his Piano Concerto in A minor, Op. 16, with his school orchestra on 1 March 1934: see Hajdu 1996, 15. For Strayhorn's vital role in the Tchaikovsky adaptation, see Hajdu 1996, 203–6. According to bassist Aaron Bell, the recordings were made at 'a very loose session . . . It always seemed to

me that [Ellington and Strayhorn] weren't prepared': see Nicholson 1999, 323.

21 Irving Townsend, sleeve notes to Philips BBL 7470 (1961).

22 Interview for *Oslo Aftenposten*, 23 January 1967.

23 From Stravinsky's programme note to *Pulcinella*, reproduced in the booklet accompanying Sony SMK 46 293 (1991).

## 10 1959: the beginning of beyond

1 Dr David Baker, Distinguished Professor of Jazz Studies, Indiana University, concurs in his jazz history course outline, which includes 'The Breakthrough Year Into the Contemporary Period: 1959'. He showed me this after I interviewed him in connection with this chapter.

2 A recently circulated National Public Radio (USA) list of the '100 most important American musical works of the 20th century' admits 17 jazz works – perhaps 18, if you count Hoagy Carmichael singing 'Stardust' (1927). Of these, two from 1959 are 'Take Five' (from *Time Out*) and *Kind of Blue* in its entirety, and John Coltrane is on the list for *A Love Supreme* (1964). Ray Charles's 'What'd I Say' was also recorded in 1959. NPR's definition of 'most important' is as follows: 'By virtue of its achievement, beauty, or excellence, the work is an important milestone of American music in the 20th century. It significantly changed the musical landscape, opened new horizons, or in itself had a major effect on American culture and civilization.'

3 See, for example, Frederic Ramsey Jr's multi-volume series *Jazz for Folkways Records*, beginning with *The South* (FJ2801) in 1958, and George Avakian's four-volume *The Bessie Smith Story* for Columbia, launched with *Bessie Smith with Louis Armstrong* (CL855) in 1956.

4 For a full discussion of the canon issue, see Gabbard 1995b.

5 Al Bendick, president of Fantasy Records (which owns several other major jazz-specialist catalogues, e.g., Prestige) told me in 1992 that most of the company's income came from CD re-issues of LPs made in the 1950s and 1960s.

6 See Berliner 1994 for an in-depth study of 'study' within the jazz community. Students who went to the Lenox School of Jazz and John Coltrane as a learner will be mentioned later in this chapter. Also mentioned here are some of the relatively few jazz musicians at the time who studied music formally at postgraduate level, such as Dave Brubeck,

John Lewis, John Mehegan, Bill Evans, George Russell and David Baker.

7 According to the prevailing modernist view, jazz had evolved from African-American folk music, etc. The opposing view was that ‘true jazz’ was African-American folk music but long-since diluted and overwhelmed by ‘Tin Pan Alley’ cosmopolitanism. A current, widespread critical perspective is that ‘evolution’ requires a teleological view of history which, besides funnelling the whole musical past into whichever version of ‘the story of jazz’ one prefers, implies that ‘jazz’ is metaphorically an organism. The evolution of jazz is assumed to be analogous over a short time-scale with the history of European art music with its succession of periods. The movement from polyphony to homophony offers a striking parallel.

8 See Mehegan, *Jazz Improvisation* (1959a), the first in a series of four instructional volumes completed in 1965.

9 In Mehegan’s article, ‘the poor listener’ (to modern jazz) is afflicted with ‘an inferiority complex’ and ‘rampant ambivalence’, and either ‘leaves the scene in an unhealthy state’ or ‘remains to allow this total content to wash over him in a final Götterdämmerung of beatnik ecstasy’. Had this been written one or two years later he might have been attacking Brubeck’s *Take Five* or Coltrane’s *My Favorite Things*, in which rampantly unambivalent record-buyers did find ‘beatnik ecstasy’. It is not clear to me how the names Mehegan mentioned (Sonny Rollins, Miles Davis, Thelonious Monk and Max Roach) relate to his point.

10 Parker often mentioned the above composers in interviews (see p. 160). Brubeck studied with Milhaud and often did incorporate polytonality and counterpoint into jazz performances, as did John Lewis. Nevertheless, whatever devices were used in arranged sections, the form and ‘changes’ of a tune were considered immutable during improvised solos.

11 To many competent but untrained working musicians, jazz means music with ‘jazz chords’. I was once cautioned during a rehearsal with Don McLean (of ‘American Pie’ fame) not to put chords ‘with numbers in them’ behind his vocals and of course he was right in assuming my normal style would clash with his.

12 I wish to thank George Schuller, who is currently writing an article on Lenox, for sharing research material and also Michael Fitzgerald for maintaining a Lenox website on which is posted student and faculty lists, the

original brochure, contemporaneous newspaper stories and the like.

13 George Russell’s website gives the date of Davis’s remark as 1945. Russell’s version adds technical substance to ‘fresh approach’. Russell, or his website ghost writer, explains: ‘Knowing that Davis already knew how to arpeggiate each chord, Russell reasoned that he really meant he wanted to find a new and broader way to relate to chords’ (<http://www.georgerussell.com> – 8/5/00).

14 This attempt to define harmolodic came after reading the following passage in Giddins: ‘Coleman’s music remains so singular that, forty years after his debut recordings, I still can’t hear it without marvelling anew at how his privileged ear resisted all of the laws of harmony, melody, rhythm and pitch, all of which he ultimately revised in the abracadabra of harmolodic . . . If you can resolve any note in any chord, why not do away with the chords and allow harmony to proceed serendipitously from the melody?’ (1998, 468).

15 According to Robert Walser, ‘Signifyin’ . . . works through reference, gesture, and dialogue to suggest multiple meanings through association’ (1993, 168). Walser acknowledges borrowing this term from literary critic Louis Gates.

16 Columbia Legacy CK 64929, 1996 is a composite of *Music for Brass* CL941 (1956) and *Modern Jazz Concert*, WL127 (1957).

17 *Third Stream Music* by the Modern Jazz Quartet (1957, 1959–60; Atlantic 1345) being the third, followed by *The Modern Jazz Quartet and Orchestra* (1960; Atlantic 1359).

18 For a readable and accurate track-by-track technical description, see Gridley’s ‘Listening Guide for *Kind of Blue*’ (1997), 217ff. As for mainstream culture, Clint Eastwood’s character in the movie *In the Line of Fire* (1993) aims his lethal-looking remote control at his stereo and ‘All Blues’ starts.

19 Columbia CD 450984, recorded in April 1959.

20 ‘Although a jazz musicologist influenced by Hodeir may not overtly argue that Ellington is the equal of Brahms, his use of analytical methods designed for Brahms makes the argument all the same’ (Gabbard 1995b, 15). Critical or interpretive difficulties related to jazz have not been fully worked out to this day, but awareness of them seems a good place to start.

### 11 Free jazz and the avant-garde

1 Carl Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte* (1826), trans.

Alice Mitchell, New York, Longman, 1983.

2 The extensions and potentials are described in detail by Dean 1992.

3 Evan Parker, programme notes for *Man and Machine* (Zaal deUnie, May 1992), ‘De Motu’ for Buschi Niebergall.

4 See, for example, Pressing 1994.

## 12 Fusions and crossovers

1 *Rolling Stone*, 11 May 1968, 14.

2 *Rolling Stone*, 15 October 1970, 22.

3 *Down Beat*, 3 April 1969, 22.

4 *Down Beat*, May 1984, 16.

5 *Down Beat*, 1 June 1967, 35.

6 Interview with Stuart Nicholson, 31 July 1997.

7 *Down Beat Yearbook 1968*, 13.

8 Quoted in *Down Beat*, 30 April 1970, 12.

9 *Rolling Stone*, 15 April 1971.

10 With the release in 1996 of *Miles Davis and Gil Evans: The Complete Columbia Studio Recordings*, however, it became clear how many final takes were spliced composites, sometimes with overdubs by Davis, on *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1959).

11 In 2001 Columbia released *Live at the Fillmore: March 7, 1970*, which had languished in its vaults for thirty years, while the bootleg *Double Image* (Moon MLP 010/11) had come out in the mid-1980s.

12 *Rolling Stone*, 13 December 1969, 22–3.

13 *Ibid.*, 33.

14 His session work included albums by Tom Jones, Engelbert Humperdinck, Petula Clark, David Bowie and the Rolling Stones. ‘This session thing was driving me completely crazy’, he said later, ‘I had to do it in order to survive, yet more things were happening musically that I wanted to do. Finally one day I woke up and I said I cannot do this anymore.’ He promptly moved to Germany and immersed himself in free jazz with Gunter Hampel’s group.

15 Including *In a Silent Way*, *Bitches Brew*, *Circle in the Round*, *Directions*, *Live-Evil*, *On the Corner* and *Get Up With It*.

16 *Down Beat*, 29 January 1976, 17.

17 *Melody Maker*, 1 April 1972, 28.

18 E.g., Rick Laird in *Rolling Stone*, 28 February 1974, 11.

19 *Melody Maker*, 2 February 1974, 15.

20 One notable version of the song was recorded by the Woody Herman band on the Grammy-winning album *Giant Steps*.

21 *Down Beat*, September 1988, 19.

22 *The Prisoner*, *Fat Albert Rotunda*, *Mwandishi*, *The Crossing* and *Sextant*.

23 *Down Beat*, July 1986, 17.

24 See Nicholson 1998, 176–7, for a detailed discussion of this piece.

25 It has taken some while for the jazz community to come to terms with Pastorius’s importance, but a measure of his acceptance was signalled in 1998 with a four-part radio series devoted to his life on BBC Radio 3.

26 Columbia trade advertisement, autumn 1974.

27 *Down Beat*, 9 August 1979, 23.

28 Figures for the period January 1993 to December 1995, quoted in *Newsweek*, 20 May 1996.

29 Interview with Stuart Nicholson, 8 September 1987, for *The Observer*, although the quotation was not used in my subsequent article (28 September 1997).

30 *The Times*, 7 March 2000; interview with Stuart Nicholson. In interviews for both my book *Jazz-Rock: A History* and *The Observer* (1996–99), many musicians sought to make a distinction between ‘jazz-rock’ and ‘fusion’, so this account follows how the musicians themselves sought to situate their music, rather than imposing any arbitrary definitions.

31 This quotation from an unknown source is often used in discussion of Brown’s music and refers to an African drum choir, where each instrument has an independent role yet the totality of them forms an overall rhythmic tapestry. Often many of Brown’s instruments seem to have an independent rhythmic as well as rhythmic function that together form the James Brown sound.

32 Interview with Stuart Nicholson, 8 September 1997.

33 Interview with Stuart Nicholson, *The Observer*, 19 October 1997.

34 *Down Beat*, February 1991, 31.

35 *Down Beat*, July 1986, 27.

36 *Ibid.*, 26.

37 Interview with Stuart Nicholson, *The Independent*, 4 February 2000, 14.

38 *Jazz Podium*, December 1972, 22–5.

39 Record company press release to accompany the Clusone Trio’s album, *I Am An Indian* (+Gramavision GCD 79505).

40 My own interviews for *The Observer* between 1996 and 1999 with John Surman, Bobo Stenson, Gary Crosby, Louis Slclavis, Mike Westbrook, Ian Carr, Gerard Presencer and Kenny Wheeler (among others) all suggest this belief is widely held among European musicians.

## 13 Learning jazz, teaching jazz

I would like to thank David Borgo, Larry Engstrom, Susan McClary, Robert Walser

and the book's editors for their insightful comments on this chapter.

1 See also Daniel Goldmark, *Happy Harmonies: Music in Hollywood Animated Shorts, 1928–1960*, PhD dissertation, University of California, Los Angeles (forthcoming).

2 See Dave Peyton, 'The Musical Bunch', *Chicago Defender* (28 April, 10 March and 12 May 1928), reprinted in Walser 1999, 57–9; see also Floyd 1995, ch. 6.

3 This is one of the fundamental themes of Albert Murray's important *Stomping the Blues* (1976).

4 For more on the jazz musician as mystic, see the video documentary *The Church of Saint Coltrane* by Swimmer and Gilman; see also Ake 1999, and David Beer, 'The Coltrane Church,' *Image* (6 March 1988), 18, 20.

5 See Rollins's comments in Jean Bach's film, *A Great Day in Harlem*.

6 For a more in-depth phenomenology of jazz-skill acquisition, see Paul Berliner's monumental *Thinking in Jazz* (1994).

7 Stearns's course syllabus is reprinted in Walser 1999, 195–9.

8 A colleague informed me that, as recently as the early 1990s, she and her fellow clarinet majors at a leading midwestern university were forbidden to play jazz: classical instructors feared that such musicking would 'destroy' their embouchures. Ironically, this attitude persists at a school with a long-running jazz programme, which demonstrates that although jazz has established a foothold in the academy, a cultural hierarchy remains in place.

9 See *Music Data Summaries 1997–98*, Reston, Va., Higher Education Arts Data Services, 1998.

10 Some jazz educators raised these concerns as early as the 1960s: see Baker 1965.

11 *Directory of Music Faculties in Colleges and Universities*, 1997.

12 David Borgo, 'Music, Metaphor, and Mysticism: Avant-Garde Jazz Saxophone and the Ecstatic State', paper delivered at Society for Ethnomusicology Southern California Chapter Meeting, Northridge, California (February 1997).

#### 14 History, myth and legend: the problem of early jazz

The author acknowledges the help of the following in preparing this chapter: Robert Bamberger, Dorothy Geller, Thornton Hagert, Henry Jova, Lewis Porter, Natalie Sager and Richard Spottswood.

1 Lewis Porter, lecture at Rutgers University's Institute of Jazz Studies, 1998.

2 Personal communication.

3 This was to be a chapter for a work to be published by the Smithsonian Institution but unfortunately the work was never published. The references for subsequent quotations in the text are to pages in the manuscript.

4 If it seems odd that the writers of *Jazzmen* should compare their beloved New Orleans jazz with the very different harmonic language of composer Arnold Schoenberg, we should remember that one of the authors who made this comparison was William Russell, himself a musically diverse composer. In addition to his love and involvement with early New Orleans jazz, Russell also composed atonal music, most notably for percussion ensemble.

#### 15 Analysing jazz

1 For examples, see Stern 1999, and George Avakian's liner notes for Dave Brubeck Quartet, *Jazz Goes to College*, Columbia 566, 1954.

2 Excerpts from Waterman's publication are to be found in Porter 1997, 41–5.

3 Roger Pryor Dodge, 'Harpsichords and Jazz Trumpets', *Hound & Horn* (July–September 1934); reprinted in Toledano 1994, 13–31, and in Dodge 1995, 247–59.

4 Austin Clarkson, 'Schuller, Gunther (Alexander)', in Hitchcock and Sadie 1986, iv, 164–6.

5 The subjects of these studies, besides those mentioned earlier, include Louis Armstrong, Chet Baker, David Baker, Bix Beiderbecke, Jimmy Blanton, Anthony Braxton, Randy Brecker, Dave Brubeck, Betty Carter, Sid Catlett, Charlie Christian (three), Ornette Coleman, John Coltrane (seven), Chick Corea, Miles Davis (two others), Buddy DeFranco, Duke Ellington (four), pianist Bill Evans (four), Gil Evans (two), Clare Fischer, Ella Fitzgerald, John Graas, Robert Graettinger, Freddie Green, Urbie Green, Jimmy Heath, Fletcher Henderson, Earl Hines, Freddie Hubbard, Keith Jarrett (two), J. J. Johnson, Stan Kenton, Rahsaan Roland Kirk, Hubert Laws, Warne Marsh, Pat Metheny, Charles Mingus, the Modern Jazz Quartet (two), Thelonious Monk, Wes Montgomery (two), the Bennie Moten band, Jelly Roll Morton (three), King Oliver's Creole Jazz Band, Charlie Parker (eight), Oscar Peterson (two), Bud Powell, Sonny Rollins, George Russell, Gunther Schuller, Art Tatum (three), Cecil Taylor, Claude Thornhill, Lennie Tristano, Sarah Vaughan, Julius Watkins, Mary Lou Williams (three), Tony Williams and Lester Young (Porter 1979 and one other).



6 See R. Bird 1976, Gushee 1981 and Brownell, 9–29.  
 7 See Woodson 1973, vol. 1, 70; Owens 1974b, 171; Kerschbaumer 1978, 229–38; and Kiroff 1997.

### 16 Valuing jazz

1 *Congressional Record – House*, 23 September 1987, p. 7827. Actually, the printed record reads ‘perserved’. The resolution itself is reprinted in Walser 1999, 332–3.  
 2 See, for example, the 1955 *New York Times* article, ‘America’s “Secret Sonic Weapon”’, reprinted in Walser 1999, 240–41.  
 3 See Huggins 1971, especially Chapter Six, ‘White/Black Faces – Black Masks’. There are now several fine studies of blackface minstrelsy but, to my knowledge, Huggins was the first to produce such an analysis.  
 4 Black bandleader James Reese Europe briefly broached this complicated issue when he commented in 1919: ‘I have come back from France more firmly convinced than ever that negroes should write negro music. We have our own racial feeling and if we try to copy whites we will make bad copies . . . The music of our race springs from the soil, and this is true today of no other race, except possibly the Russians, and it is because of this that I and all my musicians have come to love Russian music. Indeed, as far as I am concerned, it is the only music I care for outside of negro’ (Walser 1999, 14).  
 5 I also want to acknowledge the impact on my thinking of Ake’s PhD dissertation, *Being Jazz: Issues and Identities*, UCLA, 1999, subsequently published as *Jazz Cultures* by the University of California Press in 2002.  
 6 John A. Tynan, quoted in Walser 1999, 255. See the debates from *Down Beat* reprinted in *ibid.*, 253–5 and 395–400.  
 7 This is the argument of Mitchell Morris’s extraordinary but as yet unpublished paper, ‘Musical Virtues’.  
 8 See the chapters on Armstrong in Schuller 1968 and 1989. For a critical discussion of such approaches to analysing jazz, see my article ‘Deep Jazz’ (1997).  
 9 See also Elisabeth Le Guin, ‘“Cello-and-Bow Thinking”: Boccherini’s Sonata in E-flat Major, “fuori catalogo”’, in the online journal, *Echo* 1:1 (1999) <http://www.humnet.ucla.edu/echo/>. For an example of this sort of thinking applied to jazz, see my ‘Out of Notes: Signification, Interpretation, and the Problem of Miles Davis’ (1993).  
 10 Here I am speaking simply of the trumpet’s own history, without meaning

to imply anything about the relevance of these practices to Armstrong’s musical development. See Edward Tarr, *The Trumpet* (Portland: Amadeus Press, 1988), and my ‘Musical Imagery and Performance Practice in J. S. Bach’s Arias with Trumpet’, *International Trumpet Guild Journal* 13:1 (September 1988), 62–77.

11 See also Joshua Berrett, ‘Louis Armstrong and Opera’, *Musical Quarterly* 76:2 (summer 1992), 216–41.  
 12 Charles Garrett has written a fascinating, as yet unpublished, article that focuses on just this point.  
 13 See Christopher Small, *Music of the Common Tongue* (1987a), as well as his *Music-Society-Education* (1996 [1977]), and especially *Musicking: The Meanings of Performing and Listening* (1998).  
 14 The ‘heroic action’ of the jazz or blues musician is a value that Albert Murray has celebrated and analysed in much of his writing: see, for example, his *Stomping the Blues* (1976).

### 17 The jazz market

1 Among many examples, see Roach 1972, and Deffaa 1996.  
 2 On the concept of ‘cultural intermediaries’, see Bourdieu 1986; on ‘gatekeepers’, see Hirsch 1972.  
 3 See ‘Value of music publishing rose 7% in 1998; performing right represented 44%’, *Music & Copyright* 186 (19 July 2000), 12, 14.  
 4 From the 1920s on, Irving Mills had mastered this art of ‘cutting in’ on composer credits and on the subsequent royalties paid for pieces actually written by Duke Ellington and others (see Feather 1986, 168). Ellington himself claimed credit for works substantially created by Billy Strayhorn, although there the overlap between Strayhorn’s roles as arranger and composer made the issues complex (see Hajdu 1996, 120–22).  
 5 ‘The dollar value of global soundcarrier sales fell 4.5% in 2000’, *Music & Copyright* 204 (25 April 2000), 5–11.  
 6 Terry Berne, ‘The State of Independents’, *Music & Media* (23 September 2000), 10.  
 7 Horizontal integration has been defined by Keith Negus as ‘a process whereby one company acquires and integrates into its operations numerous firms that are producing the same product’. Vertical integration, by contrast ‘involves the consolidation of processes occurring at different levels of an industry . . . An example here would be the way that the Disney

Company owns film production studios, film distribution networks and cinemas along with video production companies, distribution outlets and television channels' (see Negus, 'The Production of Culture', in *Production of Culture/Cultures of Production*, ed. Paul Du Gay, Milton Keynes, Open University Press, 1997, 67–118; quotation from 86).

8 Terry Berne, 'Labels that Keep The Flame Alive', *Music & Media* (23 September 2000), 12–13.

### 18 Images of jazz

1 David Yaffe, 'Thriving on a Riff: Representing Jazz in American Literature', Ph.D dissertation, City University of New York Graduate Center (forthcoming).

2 Zabor's novel won the PEN/Faulkner Award for fiction in 1998, but was initially ignored by audiences. Thanks to an article by Richard M. Sudhalter ('Composing the Words That Might Capture Jazz', *New York Times*, 29 August 1999, 2:1) and solid but slow word-of-mouth, the book seems to

have found its audience among jazz aficionados.

3 Bill Moody, *Bird Lives* (1999). Moody's other jazz mysteries include *Solo Hand*, *Death of a Tenor Man* and *Sound of the Trumpet*.

4 This chapter has only scratched the surface of a large body of fiction, film and photography. The author apologises for the many important texts and images that have been overlooked. Interested readers should consult Richard Albert's bibliography (1996) for a more complete inventory of jazz fiction. Ambitious critical studies of jazz in novels and stories are now the subject of dissertations and may soon become scholarly books, most notably the work of Titlestad and Yaffe. For film, see David Meeker's *Jazz in the Movies* (1981) and my own *Jammin' at the Margins* (1996). The essential essay on jazz in painting is Hadler's 'Jazz and the Visual Arts'. Although there are many attractive collections of jazz photography, I know of no extended treatment of the subject comparable to Hadler's essay.