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THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:
A NEW PERSPECTIVE FOR EDUCATORS

A Dissertation Presented

By

William E. Taylor

Submitted to the Graduate School of the
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August

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Education in the Arts and Humanities

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ABSTRACT OF DISSERTATION

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

A NEW PERSPECTIVE FOR EDUCATORS (AUGUST 1975)

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Jazz, a unique American phenomenon, may now be considered America's classical music. As a musical language it has developed steadily from a single expression of the consciousness of black people to a national music which expresses Americana to Americans as well as to people from other countries. As a classical music, it has its own standards of form, complexity, literacy, and excellence. And as such, jazz has been a major influence on the music of the world for more than seventy-five years. Although jazz has influenced other styles of music and, in turn, has been influenced by them, jazz has its own undeniable identity, firmly rooted in the African musical tradition.

Jazz is America's classical music; yet most American music educators have been consistent in their bias against teaching it from that perspective. Their belief that Western European music is superior to any other in the world and, therefore, the only music that warrants serious and intensive study has resulted in the systematic exclusion of jazz and other Afro-American music from the

American educational process.¹

A music education seminar at Yale University in 1965 pointed out the need for more materials in the Afro-American music tradition and improved teacher preparation in that area. And this text prepared for educators, musicians, students, and the general public was written to meet stipulated educational needs.

Although jazz is frequently considered America's main contribution to the world's musical heritage, some ironies exist: much of the material written about jazz is incorrect; much of the written material has been prepared by non-black authorities; standard educational materials written on American music tend to slight the contributions of Afro-Americans; no author has yet treated the history of jazz as the development of America's classical music; and no jazz-performer-composer has written a history of jazz piano. "The History and Development of Jazz Piano: New Perspectives for Educators and Musicians" provides a concise history of jazz--the classical music of America--from the perspective of a practicing musician, a jazz pianist, and an educator. Jazz piano styles from pre-ragtime to the present are the vehicles through which the development and evolution of jazz are discussed. Material that has been generally misinterpreted or ignored is pointed out along with historical, philosophical, and sociological observations which, unquestionably,

¹Ellsworth Janifer, "The Role of Black Studies in Education: A Critical Analysis," in Black Manifesto for Education, edited by Jim Haskins (New York: William Morrow & Company, Inc. 1973), p. 150.

have had a direct effect on the history and development of jazz in this country.

Musical examples, bibliographies, and discographies appearing at the end of each chapter provide additional information and resources. The appendices include additional materials for the study of jazz piano styles: resources dealing with techniques of improvisations, jazz patterns, cycles, harmonic practices, jazz tonal and rhythmic principles, etudes, exercises, and methods for keyboard study. There are also a glossary of terms and a listing of pianists indicating the time, place, and style with which they are most often associated.

There is a large educational potential in the study of jazz which should be more fully explored. Social studies and English teachers, in particular, as well as math and science teachers, should find much in the history of jazz that would enrich what they are currently doing. Units can be developed with the study of jazz as the core that integrates a number of subject areas; units in critical thinking can be developed. This dissertation was written to serve as a text, a resource for self-study, a basis to integrate disciplines, and a starting point for further studies in Afro-American traditions. As an extension of this document appropriate audio-visual materials need to be developed.

As educators, musicians, students, and the general public study jazz, they will recognize that jazz is a unique American phenomenon. It has been ridiculed, distorted, fragmented, diluted,

deemed unworthy of serious study by music educators, musicologists, historians, and others who were not qualified to evaluate the music, but it has continued to be the music which most consistently expressed American moods, thoughts, and feelings as it has evolved to its present state. It represents an important aspect of the American culture heritage--America's classical music.

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CHAPTER I
THE HISTORY AND DEVELOPMENT
OF JAZZ PIANO

Introduction

Jazz, a unique American phenomenon, may now be considered America's classical music. As a musical language it has developed steadily from a single expression of the consciousness of black people to a national music which expresses Americana to Americans as well as to people from other countries. As a classical music, it has its own standards of form, complexity and excellence. And as such, jazz has been a major influence on the music of the world for more than seventy-five years. Although jazz has influenced other styles of music and, in turn, has been influenced by them, jazz has its own undeniable identity, firmly rooted in the African musical traditions passed from generation to generation.

African Characteristics Found in Jazz

Jazz emerged from the need of black Americans to express themselves in musical terms; this need for self-expression stemmed directly from the African musical heritage. The Africans brought with them to this country the tradition of having music to accompany all the activities of life: there was music for working, for playing, for waking up, for washing, for hunting, for reaping, for

festivals and their preparation, and for important events such as births, initiation rites, marriages, deaths, wars, and victories. Music, for Africans, was functional; its rhythms, melodies, and harmonies were an integral part of whatever they did. As such, jazz was derived from traditions and aesthetics which were non-European in origin and concept.

Even though jazz has developed its own traditions and parameters, its roots and values system are African. Its basic rhythmic approaches were derived from the multi-rhythmic traditions found throughout the African continent. In the African tradition there were no on-lookers -- everyone was a participant in creating rhythm and responding to it. The adherence to African rhythmic practices made it easier for people to participate on their own level. They could dance, sing, clap their hands, stomp their feet, play an instrument, go into a trance, or combine these with other rhythmic methods of self-expression such as shaking or rattling makeshift instruments. Rhythm was fundamental in the African musical tradition and has remained so in jazz.

Another prominent characteristic of jazz is its improvisatory aspect which can be linked to the time-honored traditions of African bards and minstrels who adapted their offerings to the dynamics of each occasion. Without a doubt the art of improvisation has played an important role in the development of jazz; there are as many approaches to creating and performing the music as there are people creating and performing it. However, the ever-evolving vocabulary

of jazz is always based on function: Does it work? Does it enable me to say what I want to say? The techniques are subservient to the message of the musician, and the jazz musician always does have a message to communicate.

Although the functional nature of jazz, its rhythms, and its improvisatory disposition provide some of its most prominent characteristics, other elements of the music also reflect the African tradition. Melodies and harmonies borrowed from European music were re-shaped in terms of timbre, syncopation, and other African techniques of presenting musical thought and feeling. Even the African tonal languages influenced the music of jazz. In her book Black American Music Hildred Roach points out the fact that African languages themselves were musical and demanded that pitches be relatively perfect for accurate communication. She directs attention to the similarity between the spoken African dialogue and the sing-song speech of Southern blacks that influenced the songs they created.¹

The Development of Jazz

When Africans came to this country as slaves, they brought their musical traditions with them, their memories, and their experiences in expressing themselves through well-established improvisatory modes to accompany all the occurrences in their lives.

¹Hildred Roach, Black American Music: Past and Present (Boston: Crescendo Publishing Co., 1973), p. 9.

However, Africans were not the only people who brought their musical heritage with them to this country. When English, Scotch, Irish, and German emigrants came, they retained the songs, customs, and attitudes of the various places of their origins. They even brought some of their musical instruments and other artifacts with them. They were transplanted people, free to express themselves in ways which were traditional to them, and, thus, they were able to sustain and maintain their musical heritage without external need to change.

Because Africans did not have the freedom to maintain their cultural identity, their musical traditions had to change. As Africans endured slavery, they found themselves obliged to reshape work songs, leisure songs, religious music, and other types of music found in their heritage. They even had to create new forms for musical expression when some of the old ones no longer satisfied their needs or conditions. Out of the changing cultural necessities emerged a secular music which incorporated the traditional elements necessary to sustain Africans as they adapted to a new land and faced the conditions of slavery. They had to learn a new language and verbally express themselves in ways that did not obviously exclude their captors. Because their music reached out toward the colonial slave owners, black American music, from the very beginning of its development in this country, became a composite of musical traditions, and it has remained so over the past three hundred sixty-some years.

Because jazz has restructured materials from other musical

traditions, there is a style of jazz that sounds like European classical music, a style of jazz that sounds like country and western music, a style of jazz that sounds like Latin American music, and styles that sound like various other kinds of music heard in this country and elsewhere in the world. Afro-Americans, in producing this composite, not only developed a new musical vocabulary -- they created a classical music: an American music which articulated authentic American feelings and thoughts which eventually came to transcend ethnic boundaries. This classical music defining the national character as well as the national culture serves, in a sense, as a musical mirror reflecting who and what Americans were in their own view at different points of their development as a people. No matter when or where it is composed or performed, early colonial times or the present, this native music speaks to and for each generation -- especially the generation that created it.

The jazz of today certainly underscores this point; it speaks to and for the contemporary generation. Relevant to the moods and tempo of today's life, it expresses in its melodies and rhythms feelings and emotions which people, regardless of their cultural and ethnic backgrounds, can understand and appreciate. Not only do audiences in Japan, Russia, Paris, and other places outside the U.S.A. respond enthusiastically to the jazz of Americans like McCoy Tyner and Keith Jarrett, but American audiences are equally enthusiastic about the jazz of Toshiko Akiyoshi, Martial Solal, and the many other non-Americans who are excellent jazz performers. The cultural ex-

change which has taken place in the world of jazz has been more consistently effective than efforts with other disciplines. Many American jazzmen (such as Bud Powell, Don Byas, Ben Webster, Kenny Clarke, Kenny Drew, Oscar Pettiford, and others) have had successful careers while living for years outside the U.S.A., and many jazz artists from other countries have come to the states and been even more successful than their American counterparts (George Shearing, Oscar Peterson, Marian McPartland, Joe Zawinul, and others). Jazz, America's classical music, has, indeed, become multi-ethnic in usage.

Criticism of Available Written
Material on Jazz

Although jazz is frequently considered America's main contribution to the world's musical heritage, an irony exists: much of the information written about jazz is incorrect. For instance, Andre Hodier, the author of Jazz: Its Evolution and Essence, states:

The first jazzmen's conception of rhythm resulted from a combination of elements of the military march and the polka, and of the Negro's sense of rhythm. By introducing the polka's off-beats into marches and by syncopating the accents that traditionally marked the first three half beats in the polka, the Negroes made a timid but nonetheless decisive step toward rhythmic emancipation.²

Mr. Hodier is either unaware of the facts or chooses to ignore that the "conception of rhythm" he speaks of is present in spirituals. Furthermore, it is known that all of the elements of syncopation

²Andre Hodier, Jazz: Its Evolution and Essence (New York: Grove Press, 1956), p. 211.

have always existed, but sometimes the pupils influenced the teachers. This kind of influence can be noticed in the relationship between Fats Waller and James P. Johnson. Through listening to their individual recordings of "Carolina Shout" one can detect the influence of the student upon the master.³ Unfortunately, much of the written material on jazz seems to reflect only one aspect of the situation, and this leads to many false premises and assumptions.

The problem is different, however, when one looks at some of the standard books on American music. Most of these books include only a few casual references to black composers and players. They neglect to discuss, in depth, the contributions of Afro-American musicians as they relate to the totality of the American musical scene. If Afro-Americans have created and developed an American musical idiom, its absence from standard texts means that it is not analyzed and preserved along with other important aspects of the American culture. The effects of this omission are reflected in classrooms across the country where jazz is not even mentioned as an important form of American music. Jazz, instead, is compartmentalized as a form of entertainment, not considered as serious, classical music with depth and quality equal to that found in the best traditional Western European music. Consequently, many teachers

³James P. Johnson, "1917-1921: Parlor Piano Solos from Rare Piano Rolls," Biograph BLP 10030, Fats Waller and His Rhythms, "One Never Knows, Do One?" RCA Victor LPM-1503, "Spirituals to Swing, The Legendary Carnegie Hall Concerts of 1938/9," Vanguard VRS 8523/4, Side Two.

as found in jazz developed in the early American music of the black man out of his own African musical traditions. Syncopation as found in jazz did not result from Afro-Americans being exposed to European polkas and marches!

Because many influential writers on jazz, such as Nat Hentoff and Gunther Schuller, have acknowledged the influence that Mr. Hodier's writing on jazz has had on them, one can see how a false assumption or premise by one major "authority" may lead to many other incorrect statements written by others about jazz.

Not only have some of the major books on jazz included inaccurate assumptions and premises, but also many of the books and essays on jazz have been written by white "authorities" on jazz who have either ignored or misinterpreted important aspects of the history and evolution of various styles of jazz. For example, many authorities trace the history of jazz as the impact of one individual upon another, but that kind of historical treatment is fallacious. Jazz began as music created out of the black consciousness to fill needs basic to black existence in a repressive society. Though individuality rates high in its expression, in jazz the musical vocabulary and repertoire quickly become common property of many musicians. The evolution of jazz styles does not progress only from one great individual artist to another, as many writers would have us believe, but rather from generation to generation.

Another misconception is that jazz has evolved almost entirely through a series of master-pupil relationships. Such relationships

and students feel that jazz does not deserve to be studied. When jazz is omitted from highly recommended books, articles, and studies on American music, the omission reinforces the kind of erroneous thinking just described.

From the above discussion it may sound as if all materials written about jazz contain misleading statements or important omissions and, therefore, are not worth reading. That is not so. The books and records listed in the bibliographies and discographies that follow each chapter have been selected with care. All of them handle the historical and musical materials from either a black perspective or present information considered important for a better understanding of jazz. And although one may not agree with all that the authors say, in my opinion, these books are the best available at the present time.

One particularly fine book, The Music of Black Americans by Eileen Southern, vividly describes the African heritage, its alteration, and its use for purposes of survival. Listing many sources of information, the author integrates the times and places of events important to Afro-Americans with times and places familiar to all Americans.⁴ However, not even this book traces the development of jazz from its roots in the traditions of African through its evolution to its present state as America's unique musical expression -- its indigenous classical music.

⁴Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton & Company, Inc. 1971).

Furthermore, although there are many autobiographies, to date American jazz has not been documented in writing from the vantage point of a musician who has been involved in performing all of the chronologically and historically important jazz styles, and that fact is significant for creative black musicians try to define the important values of their times through their art forms. They play or compose music which tells it "like it is" from their own points of view. The story of jazz has been told by a number of people, but because of the personal involvement of the jazz musician in his times and in his music, the tale needs to be told by a jazz performer-composer.

Purpose of the Dissertation

Because much of the information written about jazz is incorrect, because much of the written material has been prepared by authorities who were not Afro-Americans, because standard material written on American music tends to slight the contributions of Afro-Americans, because no author has yet treated the history of jazz as the development of America's classical music, and, finally, because no jazz performer-composer has written a history of jazz piano, it is appropriate for me to do so. In this dissertation I propose to provide a concise history of jazz--the classical music of America--from the perspective of a practicing musician, a jazz pianist. While discussing the development and evolution of jazz, I shall use jazz piano styles from pre-ragtime to the present as a vehicle, and in treating the subject, I will point out some material that has been generally misinterpreted or ignored. The various chapters will include histori-

cal, philosophical, and sociological observations which, unquestionably, have had a direct effect on the history and development of jazz in this country.

Personal Qualifications of the Author

It is fitting for me to undertake such a task. I have offered college courses in jazz, lectured on the subject at numerous colleges and universities, produced many television and radio shows on jazz, and served as musical director for others, but to date I have never written anything longer than articles or short "how to play" pamphlets. Writing this dissertation will provide me with an opportunity to synthesize and integrate what I have learned during my lifetime and to assimilate this information into one document written for both musician and non-musician as well as for the educator and the general public.

As a professional jazz pianist-composer, I have been involved in the music through my own career and through those of close friends such as Art Tatum, Duke Ellington, Willie the Lion Smith, and Eubie Blake, and I have observed at close range the piano styles of pianists in every style of jazz from Jelly Roll Morton to Keith Jarrett. Having known many of the important figures in jazz and having played with many of them, I have found that jazz musicians sense a responsibility to themselves, to their heritage, and to the many people with whom they hope to communicate through their artistry. Their musical expressions embody the very dynamics of their personal reactions to their lives and to the lives of others around them. As a music, then, jazz is particularly sensitive to historical and sociological

trends of the times as they have affected the people who perform and compose within the jazz idiom.

In recent years I have become more involved in education and have served as consultant and Artist-in-Residence for the Washington, D.C. public schools where I designed and supervised a jazz component for the music program offered in seven selected schools. I have served in similar capacity at the High School for the Performing Arts in Houston, Texas, where I have given lecture-demonstrations, held clinics, rehearsed the stage bands, and performed in a special concert. I have served in such roles at East Carolina State College in Greenville, North Carolina, Talledega College, Talledega, Alabama, Fisk University, Virginia State College, and Howard University. At the request of the Manhattan School of Music I designed a jazz curriculum for their summer semester. In New York I have developed a workshop/clinic and a lecture/concert series for Jazzmobile, a unique outreach music program, which, in 1975, was selected, along with the Metropolitan Opera Company and seventy other organizations as one of New York State's primary cultural organizations. Through Jazzmobile I have worked in over three hundred New York City public schools over the past three years.⁵

Need for Better Written Information on Jazz

These educational activities and personal contacts with music

⁵Refer to Appendix A for more background information.

teachers, students, and music lovers of many persuasions have convinced me that there is, indeed, a growing need for information about jazz. Because of my high visibility as educator, television and concert performer, classroom teachers, music teachers, students, musicians, and members of the general public constantly ask for recommendations of books and recordings so that they may broaden and deepen their knowledge of jazz. Because of the limitations mentioned earlier concerning the available written material, I qualify my suggestions about whatever is recommended. And so this dissertation was written for the educator, the musician, and the lay person who needs to have available more accurate and authentic material on jazz.

To help classroom teachers work with their students; to assist music teachers; and to encourage individuals who wish to pursue the subject on their own; each of the chapters describing specific periods or styles within the evolution of jazz piano also contains musical examples, a selected bibliography, and a selected discography--these appear at the end of each chapter. At the end of the dissertation there is also an additional list of printed resource material. These teaching aids and study guides should prove helpful to the readers who wish to extend their knowledge beyond what will be offered in this dissertation. Appendix D contains a glossary of some musical terms which the lay reader may not know, and the language used in the text was chosen for the convenience of lay people.

Summary

To reiterate, though jazz has been shaped and its vocabulary enriched by many truly innovative musicians over the years, it was and, to a great extent, still is an expression of the consciousness of Afro-Americans. When jazz is performed, it is an individual articulating the feelings of his peer group or a small group of artists expressing the aspirations, hopes, sorrows, frustrations, loves, and other emotions of a larger group of kindred souls. And the universality of these expressions in jazz enables people from other cultural backgrounds to participate--sometimes as listeners and sometimes as performers. Consequently, the purpose for which this dissertation was written was to help people, particularly those in education, become more intelligent, appreciative, and active participants in jazz--as students, teachers, listeners, and creative performers.

CHAPTER II
THE HISTORY AND DEVELOPMENT OF JAZZ

PIANO: ROOTS

When black people were put into bondage and brought to North America as slaves, they were forced to quickly learn a new language and adapt to a new culture, vastly different from the cultures they had left behind them. They tried to cope with the situation but often met with strong opposition when they attempted to acquire any knowledge or skills which did not relate to their individual value as slaves.

Most slaves were taken from the western parts of Africa, but since Africa is more than four times the size of the United States, they were brought from a myriad of backgrounds. Though they were stripped of their clothes and personal possessions, they brought with them memories and habits based on their old ways of life. Religious beliefs and practices, crafts, music, dances, the tradition of oral transmission of history, and many other recollections did not disappear immediately. African cultural retentions were evident in the early days of slavery, but because this culture was considered inferior to European culture, it was systematically and deliberately destroyed by Americans engaged in the slave trade. Consequently, because tribes and even families were broken up on the auction block, many slaves found themselves living and working with people whose language they did not understand. And since music

played such an important part in the daily lives of so many Africans from different tribes and backgrounds, it was quickly seized upon as a tool to be used for communication and as a relief from both physical and spiritual burdens. Work songs, field hollers, and shouts began to appear, and the African started to restructure his music to fit his new needs.

Work Songs and Field Hollers

The slave's work song was a reworking of the African work song adapted to a new situation. The rhythm was usually dictated by the nature of the work being done: chopping wood, picking cotton, driving spikes, breaking rocks, lifting or carrying heavy objects, and so on. The melodies were relatively simple, but the lyrics ran the gamut from comments on the job being done to comments of social criticism, ridicule, gossip, and protest. The lyrics varied in temperament and frames of mind. They could be direct, indirect, flattering, unflattering, ribald, humorous, or sad, but no matter what, the attitudes and values expressed were from the black perspective.

Cries, calls, and field hollers were the individual's sounds based on well-defined African concepts of how the voice could be used to convey a thought or feeling over great distances. The basic sounds were extracted from the common repertory of musical utterances, some of which are still heard in the cries of street vendors in New Orleans, junk dealers who travel through Southern black neighborhoods

collecting castaway materials, and migrant workers who cling to the old ways of signalling one another in the fields while working. These melodic calls were used to communicate messages of all kinds-- to bring people in from the fields, to summon them to work, to attract the attention of a girl in the distance, to signal hunting dogs, or simply to make one's presence known. Some were exuberant; some were melancholy. They were often completely free musical statements in which every sound, line, and phrase was exploited for itself by the crier.

Spirituals

Spirituals were group expressions of many aspects of the slaves' life. Though the texts often dealt with religious subjects, they were also used to convey messages, to teach, to scold, to speak of escape, and to express the desire for deliverance from bondage. Although some Africans were already Christians, many of them were introduced to Christianity while in slavery, and so they saw a similarity between their condition and that of the Jews in Egypt. Songs like "Go Down, Moses," "Roll Jordan," and "Joshua Fit the Battle of Jerico," express this identification. Other spirituals speak more positively about crossing the River Jordan (the Mississippi) and travelling to the "promised land" (Canada).

Many traditional African musical elements appeared in the spirituals: call and response, syncopations, rhythms based on the memory of drums and tribal chants, the African approach to melody and harmony, and the African concept of timbre (the quality of the

notes used and the tendency to approach certain notes by sliding into them from above or below the pitch). As quoted in the introductory section, Hodier claimed that Afro-Americans were introduced to syncopation through exposure to European polkas and marches. That statement is inaccurate because the spirituals, as well as other varieties of early Afro-American music, made use of those musical elements.

Though the spirituals have been formalized now and have been attributed definite harmonies and melodies, in their original forms they varied according to the time, place, and inclinations of the singers. They were, indeed, beautiful and original songs which spoke to and for generations of Afro-Americans.

Ring Shouts and Games

Ring shouts were whoops of joy which accompanied spiritual dances of African origin which were important in the context of the lives of black people in the early days of this country. When the formal religious meeting was over, the people would form a ring and shuffle around and around. The foot was hardly taken from the floor, and the movement was a kind of jerking, hitching motion. The dancers sang and clapped their hands, and when someone became happy, he was pushed to the middle of the circle where he added his personal dimension to the excitement by his vocal utterances as well as his dancing.

There were play songs, as well as work songs, and many of our popular children's games can be traced to this source: "Hambone, Hambone," "Little Sally Walker," "Loop de Lou," "Shortin' Bread," and so on.

Acquisitions from European Sources

The fact that America was a collection of small communities also influenced the development of the Afro-American musical tradition. Because of the difficulties of travel people did not often journey far from home. Consequently, most communities, large and small, were obliged to supply their own entertainment. Slaves often accompanied their owners to many places of entertainment and were exposed to whatever was available. Whites found it to their advantage to allow specific slaves and free men to develop their musical talents. In this way these individuals could better serve and entertain the entire community. Some blacks were taught European music and its musical techniques while others learned them through their presence at parties, balls, operas, concerts, theaters, and special occasions when orchestras, bands, and singers performed.

For the most part, the Western European musical repertory played at concerts, churches, and dances was similar throughout the states and colonies. However, because different nationalities tended to settle in distinctly different parts of the colonies and later the states, the European folk music reflected ethnic and regional differences in musical techniques and practices. The Scotch-Irish inhabited certain areas of Appalachia, the English tended initially to choose the seaboard areas, the Spanish migrated to Florida and later entered from Mexico into the Far West, the French clustered out from New Orleans and came down from Canada, the Dutch came to New York, and Germans concentrated in Pennsylvania. Wherever

they were, these European settlers tried to keep their own popular songs and folk airs alive, passing them from generation to generation. And wherever and whenever Afro-American musicians heard folk music that was useful to them, they reshaped it, according to their needs and traditions. As a result, all of the differences found among the varieties of European folk music were assimilated, in one form or another, into the music of the black American as it evolved into its present state.

Wherever European ballad materials were found useful, they were used by black songmakers who altered them to fit their special purposes and, in most cases, developed new songs based on them. Songs like "Casey Jones," "John Henry," "Stackolee," and "Frankie and Albert" show how these materials were absorbed into the mainstream of the Afro-American musical tradition and were restructured.

Work songs to make one's labors easier to perform, spirituals to express religious convictions, satirical songs to ridicule people and events, ballads to tell stories of bad men, good men, heroes, heroines, justice, injustice, great events, and problems experienced by blacks in America--this combination formed the musical family that produced jazz. Their rhythms, melodies, and lyrics; their dances, shouts, and antics; and the activities that they generated led directly to the music of the minstrel show--the cake-walk, the juba, coon songs, Ethiopian songs, and other types of black musical expressions.

Cakewalk, Juba, Coon Songs, Ethiopian Songs

Just as the spiritual was created to serve special religious needs, the cakewalk and the juba were created to provide outlets for the slave's need to sing and dance in secular situations. By 1896 the cakewalk, a high-stepping dance performed originally as a put-on of the white social dances the slaves observed at parties given by plantation owners, had become popular as a part of minstrel shows and other theatrical entertainment. The juba, on the other hand, was a combination of solo and group dances rhythmically accompanied by hand clapping. Both of these dances were originated by blacks and began a tradition of song and dance which evolved into the highly stylized dances done by young people today (i.e. teenagers on the popular t.v. program Soultrain).

Beginning in the 1800's when the music of Black Americans was published or when a white composer wanted it known that he had composed an Afro-American melody, the terms "coon song," "darkey melody," or "Ethiopian melody" were used. "Ethiopian" was not bad, it was just inaccurate, but the terms "coon" and "darkey" were as derogatory as the term "nigger." To add insult to injury, many compositions credited to whites were composed by blacks. The white "composers" merely wrote down what they heard blacks playing and singing and claimed the music as their own.

In recent years black historians, writers, and musicologists have been attempting to get the record straight by putting the Afro-American musical contributions into a more accurate perspective.

Such books as The Sound of Soul by Phyl Garland, The Music of Black Americans by Eileen Southern, Black American Music by Hildred Roach, Music: Black, White, and Blue by Ortiz Walton, Blues People and Black Music by LeRoi Jones are but a few of the books by blacks who have directed their attention to the problems caused by having black Americans judged by the wrong criteria and recorded from the wrong perspective.¹

Summary

Afro-Americans have endured indescribable hardships while surviving slavery and other forms of racism in America, but by transplanting and restructuring African musical traditions, adapting European forms and devices, and creating new Afro-American forms, black Americans created something of beauty from the ugliest of situations, human bondage. They created a new idiom, Afro-American music. This new music was to be the trunk of the tree from which a truly American music would grow--America's classical music.

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CHAPTER III

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

EARLY JAZZ

As noted earlier, jazz is an American creation. It is both a way of playing music and a group of musical selections which formalize the styles representing its various stages of continuing developments. Though jazz includes many diverse elements, it has developed its own syntax. It has its own standards of form, complexity, musical literacy, and excellence. When its chronological development is studied, it becomes evident that jazz may be considered a classical music--America's classical music.

Ragtime, contrary to the views of many "jazz authorities," was the earliest form of jazz. It was the first American music to successfully combine the techniques and musical vocabulary which had come into common usage through the earlier Afro-American religious and secular forms of musical expression.

Although many of ragtime's basic characteristics (syncopation, improvisation, cross rhythms, and so on) were present in spirituals, work songs, minstrel show music, and other types of early Afro-American musical endeavors, ragtime first came into focus as the leisure-time music of slaves on Southern plantations and as the music of performers in taverns, barrel houses, and other places of entertainment and social activity. It was sung, played on banjos, fiddles, harmonicas,

drums, trumpets, and whatever other instruments were available. If no traditional instruments were handy, then performers often created home-made substitutes from materials such as washboards, combs and tissues, and animal bones. Necessity was, indeed, the mother of invention at this point in America's musical history.

The human voice was perhaps the most important musical instrument of this time, and, consequently, many of the devices and stylistic characteristics were developed in imitation of the vocal practices of the singers being accompanied. And just as work songs, ring shouts, play songs, and ballads served a purpose, ragtime also had its function. As mentioned earlier, the Africans had brought with them to this country the tradition of having music for all the activities and occasions of life--for work, for play, for preserving history, for describing great leaders and events, and so on. Ragtime was music for entertainment. Singers, brass bands, and other instrumental ensembles performed it for all sorts of social gatherings. The infectious music they played was the high point of many celebrations--holidays, election days, picnics, parades, and even funerals--occasions at which such brass bands would traditionally play marches and concert pieces.

Ragtime as Music of Early Bands and Singers

At this point it is important to note that although many authorities have stated that ragtime is piano music, the truth is that the style existed long before it crystallized into piano music. Nearly all jazz historians assign 1896 as the beginning of ragtime

because that was the date of the first publication of a ragtime piece for the piano. However, even many of these writers recall that piano ragtime existed before it was published, but few acknowledge the stylistic characteristics of the bands and singers who were performing ragtime long before 1896.

Although ragtime was, for the most part, created and developed by unschooled musicians, many of them pianists. Scott Joplin, whose first collection of rags was published in March, 1899, studied European music and organized Afro-American musical statements into forms based on European models.

Early Ragtime Pianists

In the early days of ragtime piano, other musicians such as James Scott, Scott Hayden, Tom Turpin, Louis Chauvin, Joe Jordan, and many whose efforts have been lost to us also experimented, composed, and developed the ragtime piano style in the red light districts and other places of entertainment available to them. They sang and played melodies of their own as well as pieces which were common property of all. It was a time of discovery and crystallization of ideas and forms. Many of these ideas and forms developed out of the improvisations of musicians as they performed for one another in informal contests and as they experimented with the new materials they encountered in the various places of entertainment where they played for long hours at a stretch.

However, years before Joplin's generation experimented in this fashion, musicians like Louis Morreau Gottschalk and Lucien

Lambert were utilizing Afro-American elements in the music they composed and performed in concert halls. Gottschalk's "La Bamboula," composed in 1847, and his "Banjo--Grotesque Fantaste," written somewhat later, exemplify this kind of music. Many other blacks all around the country were also performing in concert halls, and though they played music of European origin, many of them were also composers who included their own works on their programs. Among the best known of the pre-ragtime pianists and musicians in the early 1800's were Thomas Bethune (Blind Tom) of Columbus, Georgia; Peter O'Fake of Newark, New Jersey; William Appo of Baltimore, Maryland; Justin Holland of Virginia; and the Negro Philharmonic Orchestra of New Orleans with its directors, Constantin Debarque and Richard Lambert.

Books and periodicals of the time make it evident that musically trained black musicians and untrained black musicians were influencing one another in more ways than either group cared to admit. The syncopations and accidental harmonies of the untrained black musicians were formalized by trained musicians, and the forms which were constantly found in the music of the trained musicians were used to organize the improvised melodies which were common properties of the untrained musicians. The important aspect of this development of ragtime was that the form did not dictate the content of the piece but rather was changed to accommodate Afro-American ideas.

Characteristics of Ragtime Piano

The ragtime piano style of piano playing is an exceedingly rhythmic and often percussive style of piano playing. The pianists'

point of reference in early examples of the style was the march rhythm of the brass band as interpreted by black players. The basic beat was established and maintained with the left hand while the melody was stated and embellished with the right. Though many of the early ragtime piano solos are marked Tempo di Marcia, others were clearly intended to be dance pieces and were titled or sub-titled "Ragtime Two Step," "Slow Drag," "Slow Drag Two Step," "Waltz," or "Cakewalk." Some were even sub-titled "March--Two Step." Even the marches were supposed to swing.

Eubie Blake, the venerable ragtime composer and pianist, has spoken often of the ability of early ragtime players to add something of their own to every performance. Whether the musician was playing a solo or performing with others, he was expected to add his individual touch to the music. Eubie often tells about pianists like One Leg Willie Josephs, who not only brought the house down with his personal versions of the well-known ragtime pieces but who also thrilled his audiences with ragtime versions of "The Stars and Stripes Forever," and other material outside the traditional ragtime repertory.

The blending of the improvisatory spirit with a precise and vigorous basic beat helped give ragtime piano a living, vital, swinging feeling which, in the hands of the best "professors," flowed from pulse to pulse with the left hand sounding like a trombone or a tuba and the right hand sounding like a trumpet or a clarinet.

Ragtime bass or stride, as it was later called, is often played as shown in example A on p. 36. Example B shows a trombone-

type of bass line. Another stylistic feature was similar to what appeared in Joplin's "Maple Leaf Rag." This feature was played as shown in example C.

Although most writers agree that one of the most distinguishing features of ragtime is its use of syncopation, they often ignore or underplay the importance of the other Afro-American aspects of the style. The rhythmic vitality of the ragtime melodies is due in part to off-beat accents, syncopation, cross rhythms, and the feeling of immediacy as is found in improvisation. As haphazard and "ragged" as these melodies must have seemed to the more "sophisticated" ear of white Americans, in his "School of Ragtime" exercises,¹ Scott Joplin points out clearly that the coordination of both hands is extremely important in the playing of ragtime piano. His insistence that each note of the melody be given its proper time and that the ties be scrupulously observed was his way of indicating the fact that rhythm is an integral part of Afro-American melodies, not something which is added after the fact.

Another Afro-American characteristic that influenced ragtime was the approach to tonality; this seeming indifference to precise pitch as well as the interchanging of major and minor harmonic patterns (Example D, p. 36) in the singing and playing was translated into instrumental devices such as slurs (Example E), passing tones

¹Scott Joplin, Collected Piano Works (N.Y.: The New York Publishing Library, 1971).

(Example F), and tonal clusters (Example G).²

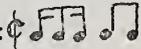
Though the harmonies of early ragtime were relatively simple, over a period of time, the patterns and progressions were extended, and harmonies, melodies, and rhythms were varied and made even more dynamic and flexible. Some early pianistic devices which were often used are found in examples H through N at the end of this chapter.

Ragtime and the Piano Roll

As ragtime crystallized into a formal jazz piano style, it began to attract international attention and became the most important style of American popular music at the time. Its syncopated rhythms and catchy melodies caught the fancy of the general public in the same way that spirituals and other forms of Afro-American music had decades before. The effects of this Afro-American music were more far-reaching and longer lasting than its predecessors because it was the first American music to be mechanically recorded. With the invention of the piano roll, ragtime piano, more rapidly than any other previous form of American music, permeated the musical scene and travelled abroad. The piano roll demonstrated, to a degree, the tempos of the rags, marches, and waltzes and gave many pianists a clearer idea of how the Latin rhythms could be played without losing the ragtime feeling. However, since it was a mechani-

²Examples of these vocal devices may be more obvious on blues and gospel recordings than on ragtime recordings.

cal contraption, it lost much of the human rhythmic pulse and was much stiffer and less able to transmit those emotional qualities that were present in the in-person performance of the same work. This difference is evident when one compares disc reproductions of piano rolls with records of the same music made by the same artist in a recording studio.

The piano rolls distorted the basic Afro-American rhythmic pulse. They made it sound stiff and mechanical, certainly not a true representation of the best ragtime players.³ However, the piano rolls, as well as the written versions of ragtime pieces, showed the widespread use of rhythmic patterns like this: 

Latin Rhythms

In Scott Joplin's "Original Rags" this pattern is found in the fifth and seventh bar of the introduction as well as in the eighth, thirteenth, and fourteenth measures of the first strain. As John Storm Roberts points out in his book, Black Music of Two Worlds, this is the basic rhythm of the Cuban habanera, the Argentinian tango, the Dominican merengue, and many other types of Latin American music.⁴

Because Africans who were brought to Latin America were able to retain more of their African traditions in the new world,

³Listen to "Scott Joplin-1916," Biograph BLP1006Q for evidence of this problem.

⁴John Storm Roberts, Black Music of Two Worlds (New York: Prager, 1972).

Latin American music has many elements which have been identified as pure African elements and others which can be traced to African sources. Since Africans who were brought to North America were, for the most part, not allowed to continue their musical practices in traditional ways, the "Latin" types of rhythmic pulse frequently showed up in the melodies instead of the accompaniment. In places such as New Orleans, where the drums were permitted for a time, the African rhythms which were the source of these "Latin" styles were included in the accompaniment and gave rise to that element of ragtime which Jelly Roll Morton later called "The Spanish Tinge."

Recollections of Ragtime Pianists

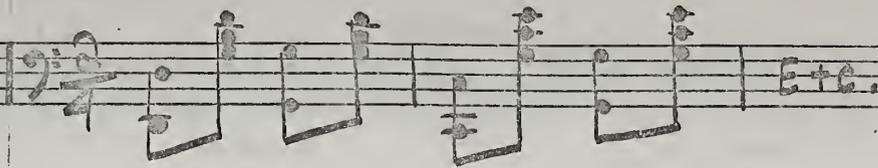
When growing up in Washington, D.C., I heard many fine ragtime pianists. I was so impressed with some of their "tricks" that I took several lessons from Louis Brown. Louis Brown, like all good ragtimers, played with tremendous authority. His left-hand passages were clearly articulated, and his sense of time was impeccable. "He swung!!!" To me, he sometimes sounded as though the bass notes and melodic passages were being played with one hand while the chords and counter-melodies were being played with the other. Yet when I looked over his shoulder, I could see he was doing it all with just one hand while the other hand was busy playing syncopated melodies which seemed to have a rhythmic life of their own. Louis Brown and Doc Perry were two ragtime ticklers who held the respect of Duke Ellington and others who recognized the unique quality of their pianistic talents. They played the best of the ragtime reper-

tory, and they, like Don Lambert, Stephen Henderson, and other ragtime experts, were not written about as much as they deserved, for their playing was consistently better than many of their more popular peers. They were passed by because they did not record as much as they should have (the record companies' choice, not theirs), and they chose to live quietly in one town rather than live the migratory life of the travelling musician. For these reasons they were relegated to relative obscurity.

Summary

In summary, ragtime was the first authentic jazz style to emerge. The elements of this unique style which were developed in minstrel show music, brass band music, folk songs, and other early Afro-American music evolved into a musical vocabulary which crystallized into a unique style of piano playing. Though this was the jazz style of piano playing, many writers have ignored the improvisatory aspects of the style and start their consideration of jazz from a later period. In this regard, they also seem to ignore the fact that Bunk Johnson and many other musicians active before the turn of the century considered themselves ragtime players, and though their repertoires included other types of material, the vocabulary, forms, and devices were definitely those of the ragtime style. Ragtime was, indeed, the first jazz style to emerge.

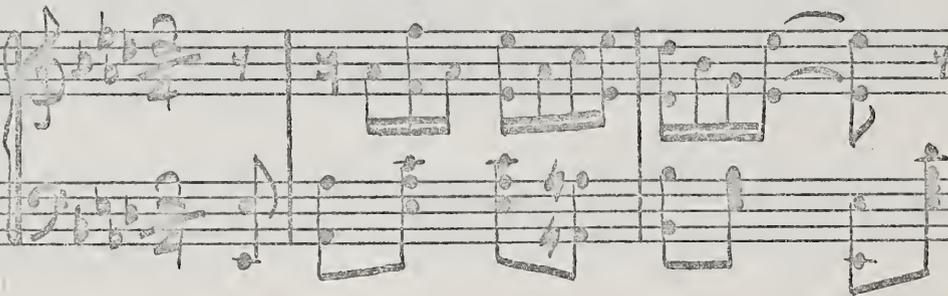
EXAMPLE A: RAGTIME BASS OR STRIDE



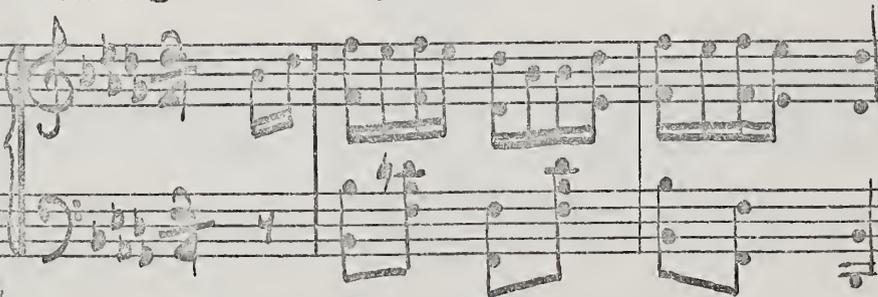
EXAMPLE B: TROMBONE - TYPE BASS



EXAMPLE C: STYLISTIC FEATURE SIMILAR TO "MAPLE LEAF RAG"



EXAMPLE D: INTERCHANGING OF MAJOR AND MINOR HARMONIC PATTERNS



EXAMPLE E: SLURS

EXAMPLE F: PASSING TONES

EXAMPLE G: TONAL CLUSTERS

EXAMPLE H:

EXAMPLE I:

Musical notation for Example I, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass, with various chordal textures and rhythmic patterns.

EXAMPLE II:

Musical notation for Example II, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass, with various chordal textures and rhythmic patterns.

EXAMPLE III:

Musical notation for Example III, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass, with various chordal textures and rhythmic patterns.

EXAMPLE L:

Handwritten musical notation for Example L, consisting of two staves in 2/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

EXAMPLE M:

Handwritten musical notation for Example M, consisting of two staves in 2/4 time. The treble staff features a more complex melody with eighth and sixteenth notes, and the bass staff has a corresponding accompaniment.

EXAMPLE M: CONT.

Handwritten musical notation for Example M: CONT., consisting of two staves in 2/4 time. The treble staff continues the melody from the previous example, and the bass staff continues the accompaniment.

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CHAPTER IV

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO

STYLES: BLUES BOOGIE

The blues was primarily a vocal idiom in the beginning. It was formed from many different sources of black musical utterances: field hollers, cries, shouts, work songs, grunts, and other expressive sounds that conveyed emotions too deeply felt to be expressed with ordinary words alone. Its melodies, harmonies, and rhythms were much simpler than those of ragtime but were full of similar African retentions. In their early blues singing efforts the singers were motivated by the flexibility of the human voice and utilized the voice to its full potential according to their needs and concepts.

As time went on and blues singers encountered more and more instrumental accompaniments, their music became more structured, and there grew to be a mutual interaction between the player and the singer. As this interaction developed, the blues, like ragtime, became a jazz style of music. Ragtime consciously organized and restructured both African and non-African elements and developed a style and repertory of early jazz; the blues, on the other hand, developed its style and repertory almost entirely from African musical concepts and materials. Even though the blues, like ragtime,

eventually did use non-African materials, the singers and players resisted using non-African elements until the basic concepts of the style were well established. This was, in no small measure, due to the fact that the blues was music created by Afro-Americans for Afro-Americans. It was not exploited in its early stages of development by the white-dominated music business: it developed in its own way and at its own pace. Like ragtime, it was folk-oriented jazz in the beginning, but unlike ragtime, it retained a great deal of its basic simplicity as its musical accompaniment became more sophisticated.

Slave Seculars

The blues was originated, developed, and performed by wandering minstrels, migrants, ramblers, steel drivers, roustabouts, ditch diggers, stevedores, and other black Americans who had limited social and emotional outlets. The early blues styles were closely related to the "slave seculars," the non-religious or "devil songs" that dealt in explicit terms with everyday life and its problems. They are, to quote James H. Cone, author of The Spirituals and the Blues, "secular spirituals." Mr. Cone states:

They are secular in the sense that they confine their attention solely to the immediate and affirm the bodily expression of black soul, including its sexual manifestations. They are spiritual because they are impelled by the same search for the truth of black experience.¹

¹James H. Cone. The Spirituals and the Blues. (New York: The Seabury Press, 1972), p. 112.

Though there are similarities between spirituals and blues, such as the use of syncopation, breaks, percussive accompaniments, call and response (verse and refrain), etc., there are also major differences. The spirituals, for example, were slave songs which expressed the community's view of the world and its existence in it, a source of strength in a time of trouble. They mirrored the essence of the black man's religion. The blues, on the other hand, were post Civil War personal expressions which were as intensely worldly as the spirituals were religious. These songs expressed the individual's view of the world and his existence in it. The Africanism in both the spirituals and the blues was directly related to the functional character of the African concept of music. For this reason, the blues, with its lusty, lyrical, but always realistic language, with its wider range of subject matter, and its hollers and moans, defines the essence of what it means to be black in a white racist society. The following titles illustrate the range of subject matter found in these songs: "Ain't Nobody's Business What I Do," "Jailhouse Blues," "I've Got Ford Engine Movement in My Hips," "Nobody Rocks Me like My Baby Do," "Freakish Blues," "Sent for You Yesterday and Here You Come Today," "We Don't Sell It Here No More," "Southern Flood Blues," "Six Cold Feet in the Ground," and "Down Hearted Blues."

When we contrast the titles of some familiar spirituals, the difference in subject matter becomes even more obvious. "Nobody Knows the Trouble I've Seen," "Didn't My Lord Deliver Daniel," "Steal Away to Jesus," "Go Down, Moses," "Sometimes I Feel like a Motherless Child," "I Want To Die Easy when I Die," "A Little Talk

with Jesus Makes It Right," "Deep River," "Joshua Fit the Battle of Jerico," "Members, Don't Get Weary," and "Oh, My Good Lord Show Me the Way."

Afro-American Expression

As can be seen, the spiritual was the individual expressing himself along with kindred souls in misery while through the blues the individual makes a direct response to the reality of life from his personal perspective. The blues are not abstract exercises; they are concrete expressions of black consciousness and are deeply rooted in the Afro-American's own perception of who he is and what he is about. Because of the racism continually confronting the Afro-American, sometimes he saw his appearance as the causes of some of his problems, and so in the blues a man might sing:

Now my hair may be nappy and I don't wear no
clothes of silk,
Yes, my hair may be nappy and my clothes sure
ain't made of silk
But the cow that's black and ugly, most often
got the sweetest milk.

Or a woman might sing:

So glad I'm a brownskin, so glad I'm a brownskin
chocolate to the bone,
So glad I'm brownskin, chocolate to the bone,
And I got what it takes to make a monkey man leave
his home.

African-American Links

Early blues styles often clearly showed the many links between the Afro-American song style and the African song style. Call and response patterns, frequent use of slurring devices, slides, turns,

vibrato, and other speech-related ornaments were found in great abundance in these styles. Country blues styles featured unaccompanied vocals, no standard forms, extended hollers and cries, drones, moans, and other African retentions. They also featured "honky-tonk" and "barrel-house" styles of piano playing, which were outgrowths of the banjo and guitar accompaniment used by some of the Mississippi Delta bluesmen and their Texas counterparts. These rhythmic piano styles contained the most obvious African retentions of all jazz piano styles.

Initially individuals, both singers and instrumentalists, dominated the field, but because the music was functional, inevitably blues groups were organized. There were string bands which included guitars, fiddles, mandolins, harmonicas, and sometimes a bass. There were country jazz bands which used makeshift instruments like jugs, kazoos, and washboards, and later there were minstrel show bands which included, in addition to the already-named instruments, more traditional band instruments like trumpets, trombones, tubas, clarinets, and drums.

Blues Piano

Blues piano styles reflected the influence of these other instruments to some extent, but in Texas and other Southern areas, the styles were closer to the African percussive approaches. Banjo and guitar figures found their way into the pianists' vocabulary and were developed into a blues piano style called boogie-woogie.

Many jazz pioneers and old time pianists (i.e. Jelly Roll Morton and Richard M. Jones) recall hearing boogie-woogie played by illiterate, wandering musicians when they were children. Morton said that in those days it was called "honky-tonk" music and played, for the most part, by second-rate pianists. (It was also called "Texas Style.") On the historic set of recordings he made for the Library of Congress, Jelly Roll Morton recalled the styles of many of the blues pianists he heard as a young man playing in the sporting houses, and though he held a low opinion of the players, it is obvious from these records that he had incorporated many of their stylistic devices into his own jazz concepts. Likewise, many of the untutored musicians became so skilled at this special style that they influenced ragtime pianists and other musicians of later generations who discovered many exciting devices in the folk blues style of piano playing.

Bass Patterns

The most characteristic feature of boogie-woogie is the use of recurring bass patterns which lay the foundation, rhythmically and harmonically, for the sometimes short but always rhythmic melodic passages. The repetition of these bass patterns gives the boogie-woogie its unique drive and gives rise to the term "Eight to the Bar." This is actually a misnomer because boogie-woogie is usually written in 4/4 time, and the four beats may either be stated as four quarter notes or sub-divided into groups which have more or less than eight notes to a measure, depending on the type of bass pattern used.

Examples A, B, C, D, E found on p. 53 demonstrate five basic patterns.

As mentioned earlier, the repetition of bass patterns gives boogie-woogie its most characteristic feature, and a few more of the most popular boogie-woogie bass patterns will be found in Examples F, G, H, I, and J which follow on p. 53.

Although there is a wide variety of blues forms, many boogie-woogie pieces are based on the harmonic structures of the twelve-bar blues. This harmony consists of three basic chords, the dominant, sub-dominant, and tonic (Example K).

The Boogie Bass Line

The function of the boogie-woogie bass line is two-fold: it establishes and maintains the basic beat of the piece and at the same time forms a harmonic background for whatever is being played with the right hand (riffs, ragtime figures, march melodies, folk tunes and any other type of phrases the player chooses). Therefore, the tones of the basic chords of the piece are frequently used in the construction of bass patterns in this style. (Examples L and M, p.54.

Boogie-Woogie Melodies

Boogie-woogie, like other jazz styles, treats its melodies in its own special way. Many of these melodies are composed of short, repeated phrases (which are comparable to "riffs" in ragtime and other styles). Its rhythmic phrases feature sequential patterns (Example N), tonal repetitions (Example O), chromatic figures (Example P), polyrhythms (Example Q), and devices such as the tremolo (Example

R), and the sound of seconds (Example S), thirds (Example T), and fourths (Example U).

Boogie-Woogie Harmony

The harmonies used in boogie-woogie piano playing are, as a general rule, relatively simple, but they are given a special tonal color by the use of embellishments, chromatic tones, passing tones and tonal clusters. The percussive use of these kinds of devices helps make boogie-woogie a unique and colorful piano style.

Early Blues Pianists

Early blues pianists have received much less attention from people who have written about the history and development of jazz than groups of guitarists and vocalists. However, it is essential to emphasize that the influence of the early blues pianists was significant. Most of them worked in the levee, turpentine, and saw-mill camps in the South. They travelled on the "barrel-house" circuit. (Because the camps were usually far from towns, the company would usually set up a shack where the workers could drink and relax. The bar was often just a wooden slab supported by barrels, but there was usually a beat-up piano in the corner for an itinerant musician to play.) Since these pianists had no instrument to carry, it was easy for them to hop a freight and rove from place--mining camps, brothels, and so on. There was ample work for the

musician willing to travel.

As such, blues-boogie-woogie was folk music which was passed on from player to player and which made its way to the big cities in a slower and more circuitous fashion than ragtime. This music was also brought to the cities by musicians like W. C. Handy, who wrote down many of the melodies he had heard as a child in the South.

W. C. Handy and Other Writers

In the tenth chapter of his autobiography, Father of the Blues,² Handy gives specific instances of work songs and folk blues tunes which were common property of the community when he worked as a water boy at the rock quarry near Muscle Shoals and later when he belonged to the shovel brigade in the McNabb furnace at Florence. He also described the way the workers made music by beating the shovels against the iron buggies, withdrawing or thrusting forward the metal part at the point of contact to alter the tone produced. He noted that the technique by which this shovel music was produced was not unlike the technique used in playing musical saws; Handy also noted that the rhythms were quite complicated.

He learned about music from washerwomen, wandering guitarists, and others. As a composer, he attempted to vary traditional blues patterns by combining different structures and devices. In "St. Louis Blues," for example, he used three different strains, and one of them featured the "habenera" beat () referred to in the

²W. C. Handy, Father of the Blues (New York: Collier Books, 1941), p. 145.

chapter on ragtime. In many of Handy's other compositions, we hear echoes of the spiritual and the work song as well as the "Spanish Tinge" that Jelly Roll Morton was fond of using.

Books such as Father of the Blues by Handy, Blues People by LeRoi Jones, The Sound of Soul by Phyl Garland and Urban Blues by Charles Keil, and the already mentioned The Spiritual and the Blues by James H. Cone give a better perspective from the Afro-American point of view than books written from other cultural perspectives such as Samuel Charters in Country Blues, Paul Oliver in The Story of the Blues, and Harold Courlander in Negro Folk Music, U.S.A.³ The black authors have presented the material from a point of view that is a part of their consciousness as black people. The other authors are interpreting, from another cultural background, what they have heard from black people. These books, if one reads them all, show emphatically how a subject may be defined in part by what is left out as well as what is included.

Summary

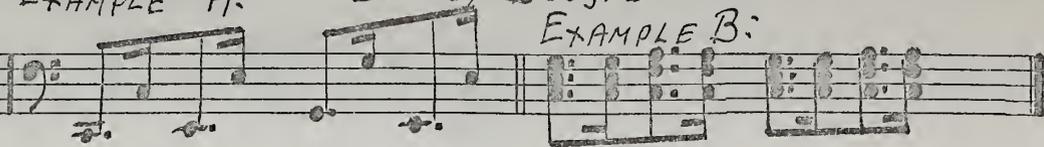
All Afro-American music must be functional, or it loses its importance in the black community. This fact is especially true of the blues, and throughout the history and development of this important jazz style that fact constantly reasserts itself. In order to understand that issue, jazz from its beginnings to the present must be examined with the value system of its creators, Afro-American musicians.

³Refer to bibliography at the end of the chapter.

EXAMPLE A:

BLUES/BOOGIE

EXAMPLE B:



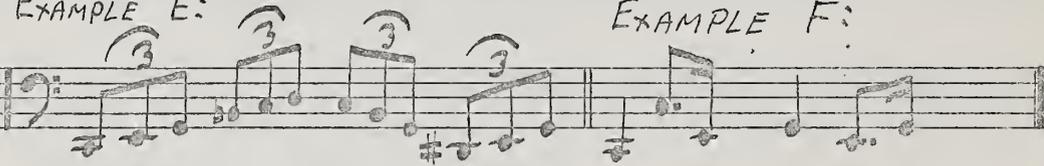
EXAMPLE C:

EXAMPLE D:



EXAMPLE E:

EXAMPLE F:



EXAMPLE G:

EXAMPLE H:



EXAMPLE I:

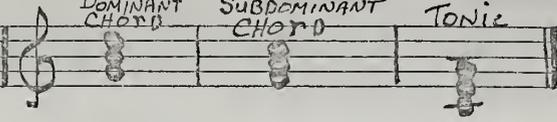
EXAMPLE J:



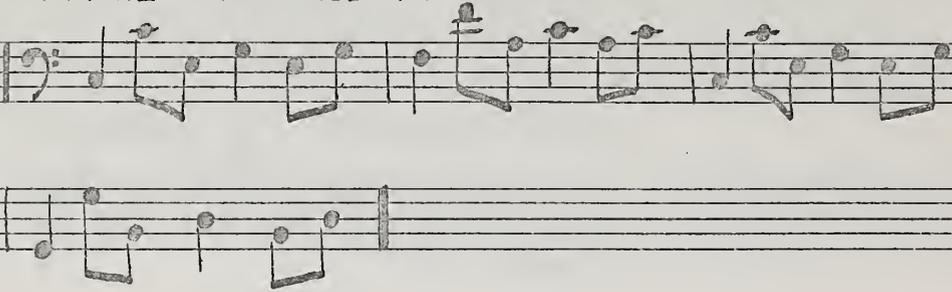
EXAMPLE K:

DOMINANT
CHORDSUBDOMINANT
CHORD

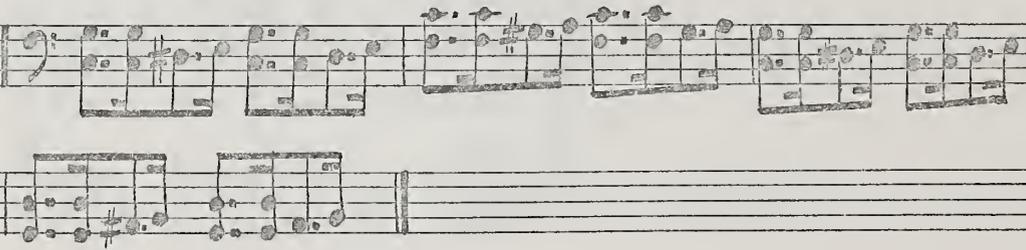
TONIC



EXAMPLE L: BASS PATTERN



EXAMPLE M: BASS PATTERN



EXAMPLE N: SEQUENTIAL PATTERNS



EXAMPLE O: TONAL REPETITIONS

EXAMPLE P: CHROMATIC FIGURES

EXAMPLE Q: POLYRHYTHMS

EXAMPLE R: TREMOLO

EXAMPLE R: TREMOLO

R.H.
L.H.

8 8

EXAMPLE S: SECONDS

EXAMPLE S: SECONDS

EXAMPLE T: THIRDS

EXAMPLE T: THIRDS

EXAMPLE U: FOURTHS

EXAMPLE U: FOURTHS

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- The Book of the Blues: Music and Lyrics of 100 Songs. New York: n.p., 1963.
- Cone, James H. The Spirituals and the Blues. New York: Seabury Press, 1972.
- Courlander, Harold. Negro Folk Music, U.S.A. New York: Columbia University Press, 1966.
- Garland, Phyl. The Sound of Soul. New York: Pocket Books , 1971.
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RECOMMENDATIONS FOR LISTENING

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Call, Bob and others. "Barrel-house Blues." Ya200-L1028.

"Early and Rare Classic Jazz Collectors Items." Riverside 12-134.

House, Son, and J. D. Short. "Blues From the Mississippi Delta."
Verve Folkways FV9035.

Jendricks, Jon. "Evolution of the Blues Song." Columbia CL1583.

Johnson, James P., Meade Lux Lewis, and Albert Ammons. "Giants of
Boogie-Woogie." Riverside RLP12-106.

Smith, Bessie. "Any Woman's Blues." Columbia G30126.

Various artists. "Blues Piano Chicago Plus." Atlantic SD7227.

_____. "Roots of the Blues." Atlantic SD1348.

_____. "Rural Blues." Imperial LM94000.

_____. "The Story of the Blues." Columbia G30008.

_____. "Treasure of Field Recording: Vol. I." Candid 8028.

CHAPTER V

THE HISTORY AND DEVELOPMENT OF JAZZ

PIANO: RAGTIME/STRIDE

The growing variety of devices which were evolving out of early ragtime and early blues piano styles were rapidly incorporated into the styles of musicians who lived in the big cities. After World War I, as more pianists migrated to cities like Chicago and New York they jammed, participated in cutting contests (battles to determine the "best" players), competed for jobs, and were exposed to a kaleidoscopic view of the urban music scene. In New York, for example, audiences constantly heard many different styles of music in the parks, theatres, in the cabarets, as well as in small, private gatherings so that they came to expect a higher standard of perfection from the entertainers who performed on every level. Eubie Blake, the ragtime composer-pianist, often speaks of the "tricks" each pianist perfected to protect his reputation as an inventive improviser and a creative, competitive performer. Fast tempos, chromatic passages, riffs, sequential patterns, scalar sequences, syncopated chords--all had to be played with clarity and accuracy and in the proper stylistic ragtime context. All of the elements had to be as dazzlingly nearly perfect as possible, or the player lost the respect of his peers. Cutting contests had existed in the South years before, but the pressure was much greater in

New York and in other big cities, particularly in the North. In responding to the pressure, ragtime pianists included classical pieces, popular melodies, show tunes, and blues as well as original compositions in their repertoire. In this way, many new dimensions were added to the music. Orchestral styles in which trumpets, trombones, and other instruments were suggested and sometimes even imitated were featured by Tony Jackson, Jelly Roll Morton, and other early ragtime pianists. These styles were updated by James P. Johnson, Luckey Roberts, Willie "The Lion" Smith, and a new generation of pianists who developed the shout piano style.

Shout Piano

Shout piano is usually played at a fast tempo to emphasize the virtuosity of the player by presenting several themes accompanied by broken bass rhythms, some of which give a three against four feeling and others which build up a tension and excitement with the intensity created by the energy level of the pianist. All this and more is found in the recorded work of James P. Johnson and his celebrated pupil, Thomas "Fats" Waller. Examples A and B show two of the many popular devices introduced by these pianists.

James P. Johnson was the dean of shout pianists, "The King of Stride." His piano rolls were studied and copied by every aspiring jazz pianist who heard him. Duke Ellington often spoke of him and the compositions he wrote like "Carolina Shout" and "Keep Off the Grass," which were used as testing pieces for pianists who tried to invade the domain of the "Harlem Ticklers." Johnson was a well

trained musician who wrote atonal compositions and extended musical works in addition to his popular jazz works. His composition "Charleston" is the one song that captures the feeling of the "Roaring Twenties" for many people. Like Scott Joplin and Jelly Roll Morton before him, he was able to synthesize many stylistic elements and make his music a model for his generation of jazz pianists.

The greatness of James P. Johnson notwithstanding, the contributions and influence of Luckey Roberts and Willie The Lion Smith were as long-lasting, and the irrepressible spirit found in many of their compositions and in their playing left an indelible impression on Duke Ellington, Earl Hines, Fats Waller and the generations of jazz pianists who followed them.

My Introduction to Shout Piano

I first heard shout piano played by my uncle, Robert Taylor. Robert was next to the youngest of my father's four brothers, but he and Clinton, who was a year or two older, played the piano in a way that was different from my father and his other two brothers, Julian and Percy. My grandfather, Rev. William A. Taylor, had raised a very musical family, five sons and two daughters, all of whom played musical instruments and sang beautifully. My father was the director of the church choir, and every Sunday either his brother Percy or his sister Marjorie would play the organ in the church my grandfather founded, The Florida Avenue Baptist Church in Washington, D.C. In my house someone was always playing classical music or hymns. As a youngster of seven or eight I found it very exciting to hear Robert and

Clinton play music which was rhythmically stimulating to me.

When I identified the music I liked as jazz and tried to play it myself, I was frustrated because no one would teach me. Given the usual classical training, I found that very boring and was upset because my music lessons with Elmira Streets did not help me master this music which I heard on the radio and on records. I listened to piano rolls and tried unsuccessfully to imitate them. I listened to the radio and went to the Howard Theatre to hear all the great black jazz bands that played there: Duke Ellington, Cab Calloway, Chick Webb, and many others. Noticing my fascination with jazz, my Uncle Robert introduced me to the records of two of the most important musical influences of my life: Fats Waller and Art Tatum.

As great as Fats Waller's records are, his in-person playing was even better. Once in the mid-thirties I sat in the Lincoln Theatre in Washington, D.C., for every show on a Friday, Saturday, and Sunday because Waller was making a rare appearance there as a soloist. He played both the piano and the organ, and his performances were, to say the least, overwhelming. His virtuosity, his touch, his improvisations were unlike anything I had heard before. He was a master jazz artist and the most exciting stride pianist I ever heard. Even Tatum, who was a superlative stride pianist, used to say, "Fats Waller, that's where I came from."

A phenomenal musician, Thomas "Fats" Waller was accomplished on piano, organ, violin and bass violin. He was also a prolific

composer who wrote music for Broadway shows as well as piano pieces which exploited every device perfected by the "Harlem Ticklers." Although most of his recordings spotlight his sense of humor and his superb abilities as an entertainer, they also show a sensitive, inventive pianist who played with clarity and complete control of the piano (even when kidding around and recreating the atmosphere of a house party, "The Joint is Jumpin'," RCA Victor Album LPM-1246, or a cutting contest, "I Got Rhythm," RCA Victor Album LPV-525).

Although the old forms had been extended and new materials added both to the vocabulary and the repertory, the seeds of swing were already beginning to sprout. Midwestern pianists, such as Earl Hines and Teddy Weatherford, Wen Talbert, and Richard M. Jones, were adding hornlike approaches to their ragtime styles and developing jazz piano styles which were to carry more directly into the next generation of pianists.

Ragtime Stride Devices

Some of the devices which were developed at this time were tenths in the bass (Example C), more complex harmonies, using ninth and thirteenth chords (Example D), broken bass rhythms (Example E), riffs or short melodic passages (Example F), chromatic passages (Example G).

Jelly Roll Morton

Jazz was the most popular music in the country when I was a boy. There were radio broadcasts from famous hotels, nightclubs, and

theatres and regular programs featuring the music of Don Redmon, Benny Goodman, Duke Ellington, and many other outstanding jazz groups. Tommy Miles' Band featured arrangements by Jimmy Mundy and vocals by a young fellow from Pittsburgh named Billy Eckstine. There was a tremendous amount of jazz activity on the local level as well.

And one evening a fellow pianist, John Malachi, who used to come to my house and work on transcribing jazz solos off records with me, suggested that we go to the Jungle Inn, a local nightclub, and listen to a pianist who had recently started an extended engagement there. "Jelly Roll Morton!" I said. "He's corny! Who wants to hear him when you can listen to Waller, Hines or Tatum?"

"Come on!" John said.

So I reluctantly agreed and, together with two other pianists, went to hear the corny, old dude with the diamond in his tooth.

Always the businessman, Morton had purchased an interest in the club. So when we came in, one of his partners informed him that a table-full of local piano players had come to check him out. He swaggered out, sat down at the piano, sneered at us and proceeded to play the best of his repertory. It was exciting, well-organized, musical, technically brilliant, and aimed straight at us. It was old-fashioned to me because I was listening to Tatum, Ellington, and younger pianists, but old-fashioned or not, I had to admit to myself that he was playing things that were technically beyond me, and, more important than that, he was giving us all an object lesson in what

it meant to be a jazz stylist. I left the Jungle Inn with renewed respect, not only for Jelly Roll Morton but also for the entire generation of jazzmen for whom he spoke so eloquently. He had given the four of us a better perspective on the scope of the jazz tradition. This incident occurred in the late 1930's, but the impact of hearing Morton play stays with me today.

Not long after my belated discovery of Jelly Roll Morton, one of my favorite pianists came to town: the legendary Earl Hines. I was quite surprised to hear in his style, which was quite familiar to me, devices which vaguely reminded me of Jelly Roll. Though I was not conversant enough with Morton's style before, the pleasant surprise of an unexpected link between two pianists who had impressed me was enough to make me listen much more carefully to both of them. I found out later that in addition to Jelly Roll Morton's influence on him, Hines had been encouraged by Eubie Blake and had a healthy respect for James P. Johnson, Luckey Roberts and the older generation of New York stride pianists. Of course, he added his personal dimension to the jazz pianists' vocabulary, but he could play ragtime, stride, swing, boogie-woogie and more. He was a terror at a jam session and one of the most exciting big band pianists ever.

Ragtime/Stride

Ragtime/stride serves as the term I use to identify the style of piano which acted as the transition between the early ragtime styles of Scott Joplin's generation, the later generation of

Jelly Roll Morton, and the generation of swing pianists typified by Teddy Wilson, Sonny White, Clyde Hart, Tommy Fulford, and Clarence Profit. Ragtime/stride extended all the elements and devices developed by several generations of ragtime composers/performers and laid the foundation for the four-beat feeling inherent in swing, the longer melodic lines, and the greater use of harmonic patterns involving ninth and thirteenth chords. The term ragtime/stride refers primarily to the pianistic vocabulary developed by Chicago and New York based pianists who, when they played at rent parties and other relatively intimate gatherings, played both dance music and music for listening. This music was robust and swinging and yet had its softer, more lyrical side.

Some of these pianists also played with orchestras, and in their efforts to be heard over the combined sound of drums, guitars, banjos, trumpets, saxophones, and trombones, they often employed devices like octave melodies, large chords played with both hands, and combinations of other pianistic devices which made their playing more audible. Since these pianists were often the leaders of the orchestras, they used arrangements in which the pianist played an important part, both as a soloist and as an accompanist. At the same time that the jazz pianist was incorporating these new devices into his playing, these devices were also being quickly assimilated into the arranger's vocabulary. This kind of interaction among musicians rapidly pushed jazz toward another stage of its development.

Famous composers of popular music such as George Gershwin, Harold Arlen, and Hoagy Carmichael were highly influenced by Ragtime/

stride musicians and wrote many songs which were used as a basis for some of the best improvised jazz of the period. Jazz musicians, however, restructured the music in order that it would better suit their purposes and in doing so made its appeal more universal.

A Common Vocabulary

Again, it is important to point out that jazz did not develop solely through the impact of a series of well-known, outstanding, innovative musicians such as those that I have mentioned. Because jazz musicians, amateurs and professionals, have the habit of sharing their innovations, devices, and vocabulary with each other, materials, techniques, and styles rapidly become the common property of an entire generation of jazz musicians. Thousands of jazz musicians whose names have been forgotten were responsible for each stage of the development and evolution of jazz and jazz piano.

Summary

The Ragtime/stride vocabulary certainly was common property of amateur and professional jazz pianists located primarily in New York, Chicago, and along the Eastern seaboard, but it was used by jazz pianists in every section of the country because records and radio broadcasts made the music more accessible.

EXAMPLE A: RAGTIME STRIDE

Handwritten musical notation for Example A: Ragtime Stride. The piece is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand, characteristic of a ragtime stride.

EXAMPLE B:

Handwritten musical notation for Example B. The piece is written on two staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 7/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a complex rhythmic pattern with triplets and sixteenth notes in the right hand and a bass line with dotted rhythms in the left hand.

EXAMPLE C: TENTHS IN THE BASS

Handwritten musical notation for Example C: Tenths in the Bass. The piece is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a bass line with intervals of a tenth and a melody in the right hand.

EXAMPLE D: COMPLEX HARMONIES USING NINTHS AND THIRTEENTH CHORDS

Handwritten musical notation for Example D, showing complex harmonies using ninths and thirteenth chords. The notation is written on two staves, with the top staff in treble clef and the bottom staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/4. The music features complex chord structures with many notes, including ninths and thirteenth chords, and some chromatic movement.

EXAMPLE E: BROKEN BASS RHYTHMS

Handwritten musical notation for Example E, showing broken bass rhythms. The notation is written on a single staff in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a broken bass line with various rhythmic patterns, including eighth and sixteenth notes, and some chromatic movement.

EXAMPLE F: RIFFS ON SHORT MELODIC PHRASES

Handwritten musical notation for Example F, showing riffs on short melodic phrases. The notation is written on two staves in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features short melodic phrases repeated as riffs, with some chromatic movement and a final measure with a fermata.

EXAMPLE 6: CHROMATIC PASSAGES

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- Blesh, Rudi and Harriet Janis. They All Played Ragtime. New York: Alfred A. Knopf, 1950.
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_____. "57 Varieties." CBS 63-364.

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_____. "Father of the Stride Piano." Columbia CL1780.

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"The Sound of Chicago: Jazz Odyssey: Vol. II." Columbia C3L32.

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Turner, Joe. "Stride by Stride." 77 Leu 12132.

Waller, Fats. "Ain't Misbehavin'." RCA LPM-1246.

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MJR8105.

CHAPTER VI

THE HISTORY AND DEVELOPMENT OF JAZZ

PIANO: BLUES/URBAN

The blues spoke to the ordinary black American and for him as well; so when he migrated to the city in the late 1920's and early 1930's, he sought out the places where the blues were played and sung. He also bought blues records. Since most of these records were produced and distributed by white-owned record companies (Okch and Columbia, in particular), the accent was more on entertainment than on authenticity. Most white record companies, highly influenced by the minstrel-show caricature of blacks, sought to record entertainers who worked in tents and travelling shows. Despite this practice, in the early 1920's classic blues singers like Mamie Smith, Bessie Smith, and Ma Rainey set high musical standards for others to emulate.

The Importance of Phonograph Records

Phonograph records quickly became the medium of communication for blacks in every walk of life, and the availability of records helped black artists reach more black people than ever before in America. The availability of records was important because there were many places of entertainment where black people could not go, but with records of blacks singing the blues, they

could entertain themselves and their friends at home with music that really expressed and identified their feelings in urban settings. In response to this rapidly developing audience the blues took on new functions and incorporated more urban attitudes and devices. It became dance music, party music, music for individual enjoyment, as well as music which invited group participation. The urban blues singer and player not only reminded the audiences of the nostalgia of "down home" but also kept them up-to-date with current attitudes and expressions as shown in the following lyric:

"I can raise your hood
 I can clean your coils
 Check the transmissions
 And give you the oils.
 I don't care what the people think
 I want to put a tiger, you know, in your tank."

Because the classic blues singers, Bessie Smith, Mamie Smith, Ma Rainey, and others had established the fact that there was a big audience for blues, the jazz pianist was called upon to supply the accompaniment for blues singers in clubs, theaters, and on records. These pianists added the blues riffs and breaks to their styles and alternated them with other types of jazz phrases current at the time. Sometimes they would even alternate ragtime/stride bass figures with boogie-woogie figures. (Avery Parrish in "Afterhours," RCA LPM 227 and "Pete's Mixture," by Pete Johnson, Decca 79226.)

Many great jazz pianists were fine accompanists and frequently worked in shows and nightclubs with the best blues singers of the day. The impact of the singers' vocally oriented concepts with the pianists' ragtime/stride styles often resulted in the broadening of both

styles. Most jazz pianists prided themselves in being able to play in any key, and so as first-rate professionals, they adapted their styles to those of the singers. The results were often quite pleasing to both. Sometimes, however, the rhythmic point of view of the singer was at odds with that of the pianist, but even those differences of opinion did not keep them from communicating on a very basic level with their audiences. Therefore, it was only natural that many of them recorded together.

Blues Singers' Influence on Jazz Styles

Phonograph records also brought to a wider audience the combination of blues singers and other early jazz instrumentalists, and though the jazz musicians had already incorporated many vocal devices into their playing, their closer association with blues singers at this time motivated them to add many more: growls, wa-wa effects, scoops, different types of vibrato, slurs, and so on. In the early records of Duke Ellington there is an abundance of these effects as practiced by instrumentalists, and it is in the recordings with the singers accompanied by instrumentalists that the widest variety of such devices is best observed. When Bessie Smith performed with horn men of the calibre of Louis Armstrong, the interaction between the singer and the accompaniment was electrifying.

Urban Blues

In the urbanized blues many of the rural Southern traditions were retained, but there was a wide variety of styles, some reflect-

ing geographical differences. The Mississippi style featured drones, moans, heavy sound, and rough intensity as opposed to the lighter, more open Texas style with its emphasis on single-string guitar dexterity rather than chordal accompaniment. Other styles reflected the sound and feeling of the eight and ten piece bands from Kansas City which refined and orchestrated the blues vocabulary of the 1930's and 1940's and formalized the structures of the blues used for dancing.

Kansas City

As the blues moved to the urban settings, groups of pianists in several large cities were separately developing similar styles in the early 1930's. Earlier New Orleans pianists such as Jelly Roll Morton and New York pianists like James P. Johnson had already combined the ragtime and blues styles in their own ways. In Kansas City, where instrumental blues was formalized into an orchestral jazz style featuring blues riffs, breaks, and other devices common to the style, pianists like Mary Lou Williams, Benny Moten, Count Basie, Peter Johnson, and Jay McShann combined boogie-woogie and other blues styles with ragtime/stride and embryonic swing styles and developed their own brand of blues-oriented jazz, which was to have world-wide impact in years to come. Examples A and B on p. 82 show two of the many devices which evolved during this period.

Kansas City, the wide open, Midwestern town, where many black vaudeville shows ended their theatre tours, was a perfect place for country blues to combine with the blues of the city.

Jam sessions flourished, and every style of jazz was represented. Ragtime was popular, all kinds of blues were being sung and played, and the style that was later to be christened "swing" was very much in evidence. Everyone performed for the love of it, and the Kansas City type jam session became a way of life for many. It was a proving ground for improvisors, a school for aspiring musicians, and the place where the most inventive musicians "locked horns" with their peers. Blues men were all over the place.

Urban Blues on Piano

Legendary blues men, Cow Cow Davenport, Jimmy Yancy, Cripple Clarence Lofton, and Pine Top Smith in the 1920's, had left a legacy for blues pianists in Chicago. And then Meade Lux Lewis, Albert Ammons, both in Chicago, many pianists in New York, and those in Kansas City took the ideas a step farther. They combined the house rent party styles (ragtime/stride) with the orchestral styles and began to formalize the urban blues styles on the piano.

The blues, which for many years had been considered inferior to other styles of jazz by many musicians, now emerged as the nucleus of the Kansas City style. Jam sessions required the musician to have a mastery of the blues, standard tunes, shouts, rags, dance tunes, ballads, and the riff originals that were common property of all Southwestern jazz musicians who came from this environment. Their innovations became not only a part of the blues vocabulary but also a part of the broader-based vocabulary of jazz. Lester Young, Ben

Webster, Charlie Parker, and Hot Lips Page are four of hundreds of musicians who added their personal concepts to the expanding language that was the fountainhead of American music. At this time the variety of resources which were available to the creative jazz musician were expanding rapidly.

Some of the best bands and small groups were led by pianists at this time: Benny Moten, Count Basie, Duke Ellington, Earl Hines, Fletcher Henderson, and Fats Waller. Like Scott Joplin and Jelly Roll Morton before them, they wrote special orchestral works based on the blues and blues piano accompaniment, and they often orchestrated piano solos in a similar fashion. In doing this, they formalized many of the blues patterns and devices created by the migratory bluesman they encountered in their travels. In such a fashion, the colloquial implications of many blues styles were broadened and became even more important in the mainstream of jazz. The records of these bands and others made between 1930 and 1940 give many examples of this.

Interactions

At the Howard Theatre in Washington, D.C., when I was a boy, I heard many of these blues-oriented artists and was impressed by the power of their playing, their rhythms, and the subtlety of some of their harmonic and melodic devices. In listening to the piano playing of Pete Johnson, Albert Ammons, Mary Lou Williams, and many others who combined the strength of the ragtime/stride devices with the robust vitality of boogie-woogie and other blues styles, I heard

many examples of the interactions between the rough "pure" blues player and the more sophisticated ragtime/stride player. As a matter of fact, Mary Lou Williams was, indeed, "The Lady Who Swung the Band."

Jam Sessions

I was too young to attend the jam sessions that took place in some of the local after-hours nightclubs, but I did hear visiting musicians sit in with local bands at dances at the Lincoln Colonade, a local dance hall, and hearing these encounters gave me a glimpse of the excitement and challenge that was inherent in the jam sessions of the period. It was one thing to exchange riffs with local musicians; it was quite another thing to hear those musicians rise to the challenge of a visiting celebrity.

A case in point would be the night Garnett Clark, a local pianist, caught Earl Hines slightly off form at a dance at the Masonic Temple and cut him playing his own composition "Rosetta." Garnett was an extremely talented pianist in town at the time, but he really was not match for Earl Hines at his best until later in his short career. (He died in France while still in his twenties.)

The Howard Theatre, The Lincoln Colonade, The Masonic Temple, and many other palces of entertainment were the classrooms where I learned about jazz firsthand. And the blues was just one of many styles that everyone was expected to play if he or she dared to step onto a bandstand when the musicians were jamming.

Throughout its history, jazz was the music most associated with the fast life of Storyville in New Orleans, the gangster-dominated South Side of Chicago, the mob-controlled nightclubs of New York and Kansas City, but as musicians from backgrounds as diverse as Jelly Roll Morton and Lil Hardin Armstrong have related, the music was everywhere in the black community--in theatres, tent shows, on records, at dances, parties, picnics, parades, funerals--everywhere. In addition, there were many great jazz artists who played jazz as a side-line but who were as creative and technically proficient as their professional counterparts.

Value System

Racism limited the black man's mobility and the areas in which he could enjoy entertainment. It also forced talented and famous black entertainers back into the black communities from which they came so that their fame and financial success did not separate them from their own community. Because these black entertainers constantly had to share their talents and their experiences with their own black communities, jazz grew as an expression of black consciousness. At the same time it was becoming a melting pot of musical ideas and attitudes of other American ethnic groups. The Afro-American value system was the determining factor of what elements remained in the music or were discarded. Did the music make you want to dance, party, get drunk, make love? Afro-American music had to have a function, had to say something to the person, or it was altered or discarded. As the styles evolved, innovative de-

vices became cliches and were dropped as being old-fashioned, and the music moved on. For example, various recordings of "Creole Love Call" made by Duke Ellington demonstrate how the same tune could be treated with various harmonies, rhythms, and other devices that changed over a number of years, according to what was currently in vogue.¹

Summary

The blues came to the city but did not lose all the earthy qualities that had made it country music for many generations. Indeed, even today, if the blues is authentic, the oldtime feeling is still there to a great extent.

¹"The Ellington Era: 1927-1940," Columbia C3L3a.
"Historically Speaking--The Duke," Bethlehem BCP60.
"The Popular Duke Ellington," RCA LSP3576.

EXAMPLE A:

BLUES URBAN

Handwritten musical notation for Example A: Blues Urban. The piece is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. The music is in 4/4 time and features a bluesy melody with various chords and a bass line with eighth and quarter notes.

EXAMPLE A: CONT.

Handwritten musical notation for Example A: CONT. The piece continues on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music continues the bluesy melody from the previous example, featuring a sixteenth-note triplet in the top staff.

EXAMPLE B:

Handwritten musical notation for Example B. The piece is written on two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef. The music features a more complex melody with many beamed notes and a bass line with quarter and eighth notes.

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"Boogie Woogie, Jump, and Kansas City." Vol. 10. Folkways 2810.

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"Texas Barrelhouse Piano." Arhoolie 1010.

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CHAPTER VII

THE HISTORY AND DEVELOPMENT OF JAZZ

PIANO: SWING/PRE-BOP

When the style "swing" is mentioned, most people--even jazz authorities--think of the large bands of the 1930's, such as those of Benny Goodman, Glenn Gray, Chick Webb, Jimmy Lunceford, Artie Shaw, Duke Ellington, and a host of others. These groups were usually composed of fifteen or sixteen players, and their music evolved out of the music that had preceded it. These bands and other groups of the 1930's formalized the concepts developed earlier and recorded by Fletcher Henderson, Don Redmon, Cab Calloway, the Mills Blue Rhythm Band, and other famous black jazz bands of the late 1920's and early 30's.

Big Bands

The band which set the pace for all the others was organized by Fletcher Henderson in 1923. It was a well rehearsed orchestra which featured excellent musicians who could not only read the special orchestrations which were written for them, but who also could play the music with intonation which met standards set by both European and Afro-American concepts. In addition to this, most of the musicians were excellent jazz improvisors. Henderson had an ability to choose musicians who worked well

together and who contributed to the musical excitement the band generated with its ensemble playing. This ability put his bands in a class by themselves. Though he accompanied some of the best blues singers of the period, his talents as a leader-arranger overshadowed his talent as a pianist.

At this time jazz piano was also growing. It was incorporating urban blues devices and reshaping them along with the extensions of ragtime/stride techniques. Because most of the pianists were working with orchestras and not playing solo piano, the piano styles were reflecting the change in the performing environments. As noted earlier, pianists such as Fats Waller, Willie "The Lion" Smith, and Stephen Henderson preferred working with small groups while others like Fletcher Henderson, Earl Hines, Claude Hopkins and Duke Ellington spent most of their time with larger orchestras.

Duke

Duke Ellington's talents as a composer-arranger were so outstanding that they overshadowed his contributions as a pianist at this time. His ragtime/stride style had been heavily influenced by James P. Johnson, Willie "The Lion" Smith, and the other pianists from the generation which preceded him, but he, in turn, influenced them with his unique melodic gifts, his harmonic innovations, and his daring use of odd intervals (raised ninths, augmented elevenths, minor sevenths, etc.). These characteristic devices later influenced the work of pianists such as Billy Strayhorn, Thelonius Monk, Erroll

Garner, and Randy Weston. Duke Ellington's conception of the "swing" style of jazz was firmly rooted in ragtime/stride, and yet he consistently demonstrated how well it worked with the most contemporary jazz styles of generations which followed him. (His recording with Charles Mingus and Max Roach is an excellent example of this flexibility.)¹ Like Art Tatum, Ellington laid the framework for many others. His innovations with the remarkable bassist, Jimmy Blanton, changed the role of the bassist from an accompanist to a featured soloist and made it impossible for orchestral pianists to use the stride left-hand without clashing with the new melodic bass lines.

As swing came into being, the pianistic approach of Earl Hines and his generation of ragtime/stride pianists based in Chicago influenced the styles of Teddy Wilson, Sonny White, Clyde Hart, Garnett Clark, and many more. At the same time pianists like Joe Turner, Una Mae Carlisle, and Clarence Profit extended the Johnson/Waller tradition and attempted to keep the stride piano style going in the face of bassists and drummers who were playing in styles which tended to conflict with their efforts.

Cleo Brown developed a style which used boogie-woogie-like figures in the left hand but built them on chord progressions which were more complicated than the simple blues harmonies from which they stemmed. This idea was developed along orchestral lines by

¹"Money Jungle," United Artists UAS 14017.

Mary Lou Williams ("Froggy Bottom") and even further enlarged upon by Avery Parrish ("After Hours"), Ken Kersey ("Boogie-Woogie Cocktail"), Eddie Heywood, Jr. ("Begin the Beguine"), and other pianists of the 1930's.²

Growing Pains

Within the context of the orchestra, jazz piano was experiencing growing pains. As soloists, members of trios, quartets, quintets, or sextets, the jazz pianists were busy restructuring ragtime approaches to fit new band situations. Because not all of the former jazz devices could be adapted to these new situations, the pianists used what they could and developed new devices to replace those discarded. The wider variety of playing situations--especially in terms of the jam session--made the swing pianists more flexible stylistically than their predecessors and also provided them with wider variety of materials and devices to include in the vocabulary they were developing.

Listening Instead of Dancing

The melodic style changed. Sometimes it was more complex than before, but often because of the support the pianist got from the bass violin, drums, and guitar, it was much simpler. As ampli-

²Mary Lou Williams and Ken Kersey solos are on Andy Kirk "Instrumentally Speaking," Decca DL79232, Eddie Heywood is heard on "Begin the Beguine," Mainstream Records S/6001 and Avery Parrish is featured on "After Hours," by Erskine Hawkins RCA LPM2227.

fication became more readily available, the more subtle aspects of the pianists' styles were made more audible throughout theaters and dance halls, and the pianists could exploit a wider dynamic range than ever before. Even in dance halls, fans would crowd around the bandstand to listen as well as to dance. Consequently, the personal dimensions of the pianists' contributions were being further defined by this new interaction between the audience and the artists; audiences began to stop what they were doing in order to listen to the music.

At this time, the jazz pianist began to develop new devices. Rhythmically he would often underscore the four-beat feeling by playing walking tenths (Example A); variations of ragtime and boogie bass styles (Example B), counter melodies with the left hand (Example C), and playing with the right hand alone (Example D). Although the swing pianist played updated combinations of ragtime bass figures or joined the guitarist in playing four chords to a measure, balance was the watchword. He had to be a two-handed pianist, or he did not make it as a swing pianist. The records of Teddy Wilson, Mel Powell, Mary Lou Williams (with Andy Kirk's band), Billy Kyle, Claude Hopkins, Herman Chittison, and Clarence Profit provide excellent examples of the style as practiced during the swing period of jazz.

The Importance of Radio

Swing developed through the experimentations of a generation of professional and amateur musicians, not just through the genius of the famous giants whose names most people recognize. Many fine pianists added their own creative devices to the swing vocabulary,

and the radio carried their music all over the country, day after day, night after night. I recall hearing Edgar Hayes, Bob Howard, Toy Wilson, and many others whose playing really impressed me on the radio. There were many sustaining (unsponsored) broadcasts to fill in the time, and quite a few of these broadcasts featured jazz. On-location broadcasts were popular, and the publicity was considered good for the band as well as for the hotel, nightclub, or ballroom from which the broadcast came.

Records remained a popular source of dissemination, and the newest recording of a great jazz artist was always a special event when I was a teenager. Ellington, Lunceford, Henderson, Basie, Lucky Millender, Chick Webb, Don Redmon, Teddy Wilson, Billie Holiday, Ella Fitzgerald, those were among the names that meant the best in swing to me.

When Teddy Wilson came to the Howard Theatre in Washington, D.C., it was a special event. When Fats Waller brought his big band to town with Hank Duncan playing second piano, that was special, and later when Earl Hines roared into town with a shy young girl named Sarah Vaughn playing the second piano, that, too, was a special event.

Swing in Small Groups

Pianist Toby Walker and Hal Francis were the young tigers in Washington, D.C. They took on all comers and usually held their own with swing pianists who came into town with the travelling shows and bands. Contrary to most writers' opinions, swing was not just

the big bands of the time playing music which was exciting to bobby-soxers and young jitterbugs from middle-class America. It was 1930's jazz, and it was being further developed in solo style by Art Tatum, trio style by Nat Cole, quartet style by Teddy Wilson, and in other small combos by musicians such as Django Rheinhardt, Charlie Christian, Stuff Smith, Artie Shaw, Benny Goodman, John Kirby, and others too numerous to mention.

With Willie Bryant's band and with his own big band, Teddy Wilson epitomized taste and subtlety in the swing piano style of the 1930's. Highly influenced by Earl Hines, Wilson developed a very personal style which featured lyrical, clearly articulated phrases. An impeccable performer, he demonstrated, on records with Benny Goodman, small groups and groups in which he was the leader, a concept of ensemble playing that was a logical extension of ragtime/stride techniques. His recordings with Billie Holiday and with his own big band provide excellent examples of this.

I especially liked his solo piano style, and from the very first time I heard him play (on Willie Bryant's theme song, "It's Over Because We're Through"), I was impressed with his touch and the lyrical flow of his improvisations. When I heard him play "China Boy," with the Benny Goodman trio, he swung like no one I had ever heard before. It was not like the swinging of Waller or Hines, but it seemed to be an extension of both concepts.

Art Tatum

Within the contexts of both the big bands and the numerous

jam sessions, the swing style of jazz entered a transitional period in the mid-thirties, and pianists began to break ground for the next generation. Art Tatum wrapped up all the previous styles of jazz piano in one package and musically stated, "This is jazz piano from Joplin to the present, and here are some of the directions it will take." Because of the originality of his melodic and harmonic explorations, Tatum's influence was considerable. A virtuoso in the truest sense of the word, his mastery was a joy to behold. He used both hands with equal facility, and the clarity of his glissando-like scales and arpeggios was the envy of many concert artists. Like many others Art loved to jam, but he preferred the piano, cutting sessions of the ragtime/stride period. I remember hearing him one night, after hours, when he and a pianist whose name I never knew, played chorus after chorus in which they harmonized the melody. The melody was always there, but each time the harmonies were different. As unusual as this was, his effect on musicians who played other instruments was even more startling. Don Byas, John Coltrane, Charlie Shavers, and Tal Farrow have all demonstrated that they could play Tatum-inspired passages better on their respective instruments than many others can play on the piano. Some of the devices Tatum used were later to be further developed by bebop pianists. These devices included syncopated rhythms in the left hand instead of stride bass (Example E), extended harmonies with altered intervals (Example F), polytonal figures (Example G), and long, complicated melodic passages which crossed over bar lines (Example H).

Milt Buckner was the first pianist to record the locked-hand or block chord style of piano, and this orchestral style was to be of great value to the pianists of the 1940's (Example I).

Nat Cole, as a pianist, showed others how to swing forcefully and effectively without drums, using the power of the rhythmically conceived phrases which dated back to James P. Johnson, Fats Waller, and Earl Hines. He also used an effective variation of the locked-hand style as shown in Example J.

The technique of Tatum, the robust vitality of Waller, the hornlike passages of Hines, the harmonies of Profit, and the blues devices of the boogie-woogie pianists were being synthesized into a pre-bop piano style which would be the basis of many of the devices further developed by pre-bop and be-bop pianists in the mid 1940's.

During this pre-bop stage, pianists such as Ellis Larkin (Example K), Billy Strayhorn (Example L), and Jimmy Jones (Example M) experimented with false modulations and expanded the swing vocabulary of chord voicings.

Other pianists like Erroll Garner incorporated be-bop-like passages and other horn-inspired melodic passages into an updated ragtime/stride style. Many different influences could be heard in his style when Erroll first came to New York: Fats Waller, Duke Ellington, Earl Hines and Claude DeBussy. But Garner was a spontaneous player, and he absorbed the music around him like a sponge; stride, swing, be-bop were all the same for him. Erroll Garner, like all of the best jazz pianists before him, took what he needed

from the common vocabulary and added a few elements of his own as shown in Example N. Garner also revived and updated the Scott Joplin type of left-handed chordal accompaniments (Example O). He also combined it with four and five note chordal passages in the right hand (Example P).

Except for the piano cutting sessions almost all jazz piano was now being played in groups. There were fewer and fewer opportunities to play the unaccompanied styles. So the jazz pianist was forced to alter his concepts to accommodate new types of bass lines as shown in Examples Q and R. At the same time, the drums began to experiment with syncopated accents as shown in Example S.

The Change of Beat

Drummers such as Jo Jones and Sid Catlet had pioneered in freeing the swing drummer from playing only steady four-beat accompaniment, but now Kenny Clark, Max Roach, and many others were to change the rhythmic feeling entirely. They discontinued the steady one, two, three, four on the bass drum and substituted syncopated rhythmic figures which underscored and outlined the time without beating out the beats like a metronome as shown in Example T.

At the same time bassists inspired by the melodic bass lines of Jimmy Blanton began to "walk" melodic passages instead of playing only the tonics and dominants of the chords (Example U). Their solos became more hornlike (Example V).

Guitarists influenced by Django Rhinehart and Charlie

Christian also began to play hornlike, melodic lines because with the new electric amplifiers they could be heard (Example W). They also played more complicated chord voicings (Example X).

Conflict

All of these changes during the pre-bop transitional period caused serious problems for the pianist. Should he insist on playing a two-handed style? If so, how could he avoid rhythmic conflict with the drummer, harmonic and melodic conflict with the guitarist, and conflicts in register, rhythm, and harmony with the bassist?

In trying to resolve the problems to my own satisfaction, I evolved two different styles--a solo style and a group or orchestral style. The solo style featured stride and swing bass figures, and the orchestral style featured chordal punctuations and counter-melodies in the left hand as shown in Examples Y and Z.

Because these were not entirely satisfactory solutions, on many occasions I would play a little of both styles to decide what worked best. Similar experiments were being carried out at this time by other members of the rhythm section.

During this period I was Art Tatum's protege and was privileged to hear him play in all kinds of situations from very formal concerts and broadcasts to informal rehearsals and parties. Through Tatum I met and listened to some of the best and worst pianists of the 30's and 40's. Everyone wanted to hear Tatum play in person, and many wanted to play for him in order that he might evaluate their work. As impolite and surly as Art sometimes was to reporters

and fans who annoyed him, he was gentle and quite kind to many aspiring pianists who sought him out. He often gave "impromptu" lessons at the Hollywood Bar in Harlem (133rd and 7th Avenue) and frequently showed many of us the proper fingering for some of the pentatonic runs he was so fond of as shown in Example AA.

Pianists like Marlowe Morris and Dorothy Donnegan assimilated many important aspects of the Tatum style and used them in different ways. Both were great soloists, but Morris was a sensitive, swinging accompanist as well. He demonstrated this in his work with the Sid Catlett Quartet and other small groups during the 40's but never received the attention he deserved as an outstanding player. Hank Jones, another pre-bop player who learned his Tatum lessons well, like Mary Lou Williams and others, decided to put those concepts into the rapidly evolving framework of bebop.

I had been introduced to Dizzy Gillespie and Charlie Parker when they came to Washington, D.C., with the Earl Hines Band by Benny Harris, a local trumpet player who sat next to Dizzy in the trumpet section. "Little Benny" was extremely excited about the new directions these two musicians were exploring and taught several of us some of the melodies and harmonic patterns they were using. Although the rhythmic approach was different, I could see the similarities to Tatum in their harmonic progressions. Later when I met Thelonius Monk in New York, I could tell from his respect for Tatum and Willie "The Lion" Smith that many of his unique concepts stemmed from his awareness of what previous generations had done before him.

Bebop was the logical extension of swing, not an abrupt departure from it.

The New York Scene

During this time I moved to New York where exciting developments were popping up everywhere. On 52nd Street, in one two-block stretch, one could hear every piano style in jazz from ragtime through bebop. Everyone came to work or jam, and the tiny clubs often had more musicians waiting to get on the bandstand than customers. In Harlem there were clubs like Minton's, Small's, the Elks' Rendevous, Jock's, Well's, not to mention the Savoy Ballroom, the Apollo Theatre, and the many after-hours clubs. In the "Village" there were Cafe Society, Nick's, The Village Vanguard, and many other clubs which presented an even wider variety of jazz. The Paramount Theater, the Strand Theater, the Capitol Theater, and even the Roxy Theater frequently presented the big jazz bands and jazz artists like Hazel Scott, Dorothy Donnegan, Slam Stewart, and others who were considered to have good drawing power.

It was a liberal education to be able to hear Joe Sullivan, Meade Lux Lewis, Teddy Wilson, Art Tatum, Thelonius Monk, and Mary Lou Williams perform in person, all in one night. New York was a fantastic place for a jazz pianist in the 1940's, and it was during that period that I developed my piano style and had the good fortune to meet, listen to, and perform with some of the most creative and innovative musicians in the world.

Styles changed almost imperceptibly during this time, and in the jam sessions that were being held everywhere jazz musicians

performed, the listeners found many indications of the directions that jazz would take.

The excitement generated by the improvisations of the jazz soloist which had been an important feature of the jazz arrangement was raised to a new level by public jam sessions. Although many jam sessions had previously taken place in places open to the public--New Orleans parades, night clubs, dance halls, taverns picnics, riverboats--the general public was not as aware of the quality of the music and the virtuosity of the performers as it became in the 1930's. The best soloist in the swing bands developed large followings, and often the fans did more listening than dancing.

Lester Young and Herschel Evans in the original Count Basie Band demonstrated two different approaches to the same material. Young developed a light, airy sound on the tenor saxophone which used little vibrato while Evans developed a heavier, more resonant sound which used a wide vibrato similar to that traditionally used by many black choir singers. Evans' style was his personal contribution to the tenor saxophone lexicon developed by Coleman Hawkins, Chu Berry and others while Young's style was the fountainhead for the cool style of jazz which would appear two generations later. Evans' playing was an excellent example of the melodic, harmonic, and rhythmic approach of swing players while Young's style paved the way for many generations to follow.

The big band arrangements began to reflect the growing audience interest in the various soloists, and much of the spirit of improvised performances was incorporated into various styles of

the many different types of swing bands. This spirit had always been present in the "head" (unwritten, usually improvised) arrangements of Fletcher Henderson, Benny Moten, Duke Ellington, Count Basie, and other earlier jazz bands, but now the larger groups were once more reflecting the stylistic advances being made by smaller, less structured groups. Some of these arrangements mixed older jazz styles with newer styles with interesting results. The Sy Oliver arrangement of "For Dancers Only" for the Jimmy Lunceford band, combined the traditional two-beat feeling in the rhythm section with the four-beat feeling of phrasing in the horn sections.

Jazz Clubs

As the interest in the solo improviser grew, many featured soloists from the big bands began to record with smaller groups. They also began to appear in some of the small intimate nightclubs that were becoming more popular around the country. Many of these clubs had been illegitimate cabarets during Prohibition, but with Repeal they had become "legitimate" and tried to provide entertainment for a wider audience. Although that audience liked to dance, most of the clubs were so small that there was only room for a tiny dance floor. When the place was crowded, the dance floor would be covered with tables so that the audience could only listen to the music. Gradually, in many places, the dance floors disappeared. When this happened, the musicians quickly took advantage of the fact that they had listeners instead of dancers and began to take liberties with tempos, length of tunes, and many other aspects of

the music.

The pianist once again could play solos, unaccompanied, and with the smaller groups he could create subtle effects that would have been lost in a larger room with a bigger band: fast tempos to show off his virtuosity, out-of-tempo passages to underscore his harmonic structure, and much more inter-play among the various instruments than was possible in the big-band context. The audience listened and responded to the inventive and personal styles of hot players such as Coleman Hawkins and cool players like Lester Young and found similar differences in the shouting, swing style of Fats Waller and the cool, subtle, well-articulated nuances of Teddy Wilson. The contrasting hot and cool styles were further defined by pre-bop pianists like Erroll Garner and Hank Jones and bebop pianists like Bud Powell and John Lewis. The melodic lines were longer, and the harmonic patterns were more complicated; and now with audiences listening instead of dancing, the rhythmic structure of the music was about to change.

Summary

Radio and recordings added immeasurably to the immediate availability of extemporaneous jazz performances, and innovative practices were more quickly assimilated into the common vocabulary shared by jazz musicians because of this phenomenon. The transition period was so subtle that most jazz historians do not seem to notice it and speak of bebop as a sudden and surprising development instead of a logical and natural evolution from preceding jazz styles.

SWING Pre/Bop

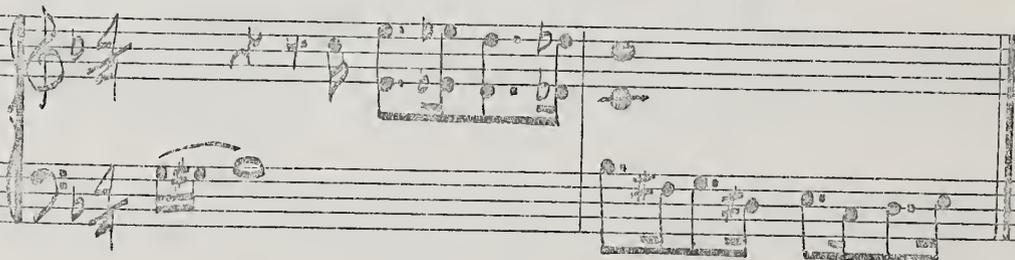
EXAMPLE A: WALKING TENTHS



EXAMPLE B: RAGTIME AND BOOGIE BASS STYLES



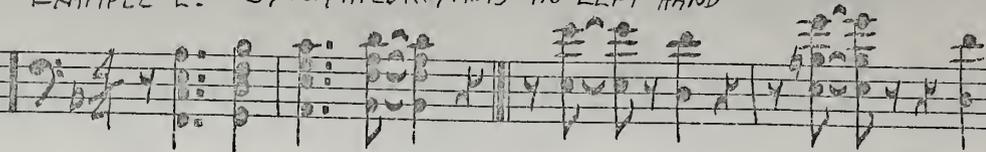
EXAMPLE C: COUNTER MELODY IN LEFT HAND



EXAMPLE D: RIGHT HAND ALONE



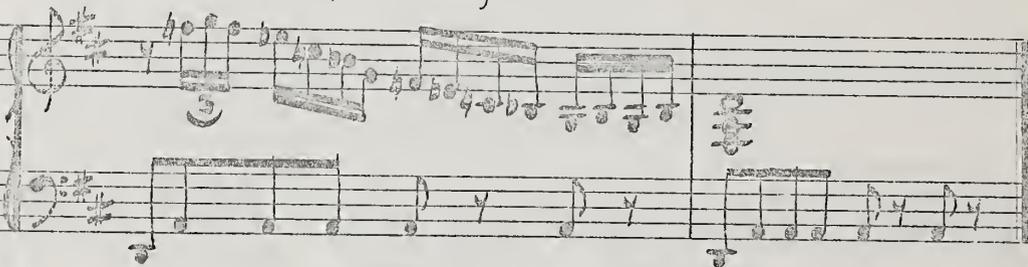
EXAMPLE E: SYNCOPATED RHYTHMS IN LEFT HAND



EXAMPLE F: EXTENDED HARMONIES WITH ALTERED INTERVALS



EXAMPLE G: POLYTONAL FIGURES



EXAMPLE H: MELODIC PASSAGES WHICH CROSSED OVER BAR LINES

Handwritten musical notation for Example H. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures. The top staff features melodic lines with triplets and slurs that cross bar lines. The bottom staff provides a bass line with some triplets and rests.

EXAMPLE I: LOCKED HAND STYLE (MILT BUCKNET)

Handwritten musical notation for Example I, illustrating locked hand style. The top staff is in treble clef and the bottom staff is in bass clef. The music is characterized by dense, block-like chords in both hands, often spanning multiple notes across the staff. The notation includes many beamed notes and complex chord structures.

EXAMPLE J: LOCKED HAND STYLE (NAT COLE)

Handwritten musical notation for Example J, illustrating locked hand style. The top staff is in treble clef and the bottom staff is in bass clef. The music features dense, block-like chords in both hands, similar to Example I, with many beamed notes and complex chord structures. The notation includes many beamed notes and complex chord structures.

EXAMPLE K: CHORD VOICINGS (ELLIS LARKIN)

EXAMPLE L: CHORD VOICINGS (BILLY STRAYHORN)

EXAMPLE M: CHORD VOICINGS (JIMMY JONES)

EXAMPLE N: (ERROLL GARNER)

Handwritten musical notation for Example N: (Erroll Garner). The notation is written on two systems of two staves each. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble staff features eighth and sixteenth notes with triplets. The bass staff contains chords and some eighth notes. The second system continues the piece with similar notation, including a triplet in the treble staff and a final chord in the bass staff.

EXAMPLE O: JOPLIN BASS FIGURE

Handwritten musical notation for Example O: Joplin Bass Figure. It is a single bass staff in 4/4 time with a key signature of one sharp (F#). The notation shows a sequence of chords: a quarter note chord, followed by eighth-note chords, and then a series of quarter-note chords.

EXAMPLE P: GARNER BASS FIGURE

Handwritten musical notation for Example P: Garner Bass Figure. It is a single bass staff in 4/4 time with a key signature of one sharp (F#). The notation shows a sequence of chords: a quarter note chord, followed by eighth-note chords, and then a series of quarter-note chords.

EXAMPLE G: CHORDAL PASSAGES IN RIGHT HAND

Handwritten musical notation for Example G. The right hand (treble clef) features a series of chords, with the first two marked with a '2' and a '3' respectively, indicating fingerings. The left hand (bass clef) provides a simple accompaniment of chords and single notes.

EXAMPLE R: LEFT HAND ALTERED TO ACCOMMODATE BASS ACCOMPANIMENT

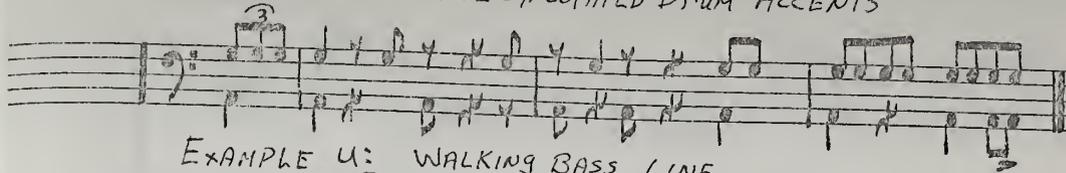
Handwritten musical notation for Example R. The right hand (treble clef) has a melodic line with various intervals and accidentals. The left hand (bass clef) features a long, sustained chord that spans across several measures, with some notes marked with 'y'.

Handwritten musical notation for Example R, continuing from the previous system. The right hand (treble clef) continues with a melodic line, and the left hand (bass clef) provides a simple accompaniment of chords and single notes.

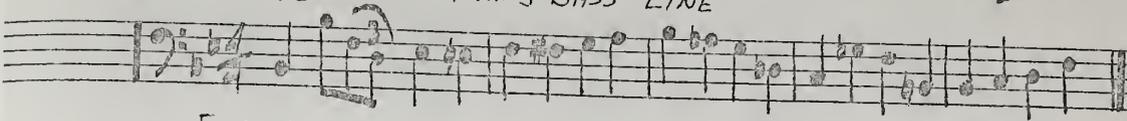
EXAMPLE S: SYNCOPATED DRUM ACCENTS

Handwritten musical notation for Example S. The right hand (treble clef) has a melodic line with syncopated accents. The left hand (bass clef) provides a simple accompaniment of chords and single notes.

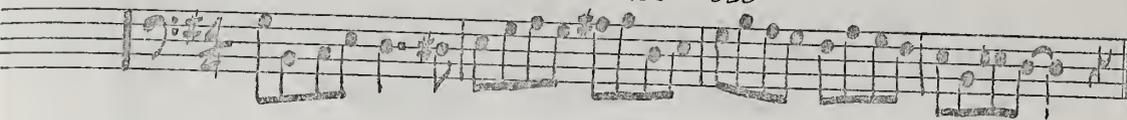
EXAMPLE T: MORE SYNCOPATED DRUM ACCENTS



EXAMPLE U: WALKING BASS LINE



EXAMPLE V: HORNLIKE BASS SOLO



EXAMPLE W: HORNLIKE GUITAR MELODY LINE



EXAMPLE X: MORE COMPLICATED CHORD VOICING



EXAMPLE 1: TAYLOR SOLO STYLE

EXAMPLE 2: TAYLOR STYLE WHEN ACCOMPANIED BY BASS

EXAMPLE AA: TATUM PENTATONIC RUNS

Handwritten musical notation for 'EXAMPLE AA: TATUM PENTATONIC RUNS'. The piece is written on two staves, Treble and Bass clef, in 4/4 time. The notation includes fingerings (1-5) and slurs over the runs.

Treble Staff:

- Measure 1: Slur over notes G4, A4, B4, C5. Fingering: 5, 3, 2, 1.
- Measure 2: Slur over notes B4, A4, G4, F4. Fingering: 2, 1, 3, 2.
- Measure 3: Rest.
- Measure 4: Slur over notes G4, A4, B4, C5. Fingering: 5, 3, 2, 1.
- Measure 5: Slur over notes B4, A4, G4, F4. Fingering: 2, 1, 3, 2.
- Measure 6: Rest.

Bass Staff:

- Measure 1: Slur over notes G3, A3, B3, C4. Fingering: 5, 2, 1, 3.
- Measure 2: Slur over notes B3, A3, G3, F3. Fingering: 2, 1, 2, 1.
- Measure 3: Rest.
- Measure 4: Slur over notes G3, A3, B3, C4. Fingering: 3.
- Measure 5: Rest.
- Measure 6: Rest.

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_____. "Nat Cole at JATP." VSP-14.
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Strayhorn, Billy. "The Peaceful Side." Solid State 18031.

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_____. "The Essential Art Tatum." Verve 8433.

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Roost LP2213.

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CHAPTER VIII

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO: BEBOP

Bebop was the next step in the evolution of jazz. The most musically complex style to crystalize in the 1940's, bebop (sometimes called rebop in the early days) was, as described in the previous chapter, the result of several years of experimentation on both the individual and the collective level by a diverse group of jazz musicians coming from various parts of the country. They were not content to confine their creative efforts to the parameters set by the big bands of the 1930's and the soloists who were limited to that style of playing.

Characteristic Devices

These imaginative and talented "rebels" enlarged the scope of jazz melodically, harmonically, and rhythmically, and they radically altered its sound with their longer, more complex melodic lines, their usage of the upper partials of ninth and thirteenth chords, together with unusual intervals, passing notes, and poly-rhythmic figures. (The three examples shown in A on p.125 show some of these devices.) All of these devices had been used, to some extent, in earlier jazz styles (Willie "The Lion" Smith, Earl Hines, Art Tatum), but as World War II ended, many musicians joined forces to develop a style which was relevant to their

creative needs. The result was bebop.

Bebop, like the styles of jazz which preceded it, owes much of its development to the spirit and ingenuity of the jazz musicians of the 1940's to whom improvisation was an essential part of jazz playing. They considered improvisation the best way to express the essence of a given composition in an unrestricted, yet more creative way. Improvisation enabled them to retain the spontaneity that, in their opinion, was lacking in the swing band arrangements and the styles that were compatible with them.

The basis of improvisation in the bebop style was the extension of traditional jazz practices. The player altered (or revised) the composition being played and developed its rhythmic, harmonic, and melodic potentialities within a preconceived musical concept without losing the feeling of spontaneity and immediacy. As in any good jazz improvisation, the feeling of spontaneity was mandatory whether the performer was creating an original composition based on the thematic structure of a popular song or re-creating a sequence of melodic, harmonic, or rhythmic ideas originally conceived by a fellow bebop musician.

Despite the frequent use of double-time, poly-rhythms, syncopations, and unusual accents, the best bebop players always maintained a beat which was relaxed and which had the natural feeling of a swinging pulse. This was their way of carrying on a jazz tradition which has been respected since the earliest days of ragtime; no matter how syncopated or intricate a jazz passage may be, the basic beat must never lose its vitality. It must swing, or it is stylis-

tically incorrect. In each chronological style of jazz the rhythmic approach is different; rhythmic figures which work well for one generation sound old-fashioned to another. The execution of rhythmic figures may vary in each context, but the principle of making them swing within the confines of the style does not. One of the most distinguishing features of good jazz playing is that it is basically a form of creative expression against the limitation of a steady beat. This steady beat may be actually played, as in swing or the older forms of jazz, or merely suggested, as it often is in bebop. No matter how it is indicated, it must be felt to such an extent that it always retains its validity.

From Pre-bop to Bebop

Many pre-bop pianists became bebop pianists. That is to say, their approach to the rhythmic aspects of jazz changed to conform more closely to the rapidly evolving concepts of the beboppers. Many like Sir Charles Thompson, Duke Jordan, and George Wallington created melodies which became standard vehicles for improvisation.

Thelonius Monk composed "52 St. Theme" and "Round Midnight," and though he was included in the group of early innovators who experimented at Minton's Playhouse in Harlem, it took longer for his contribution to be recognized than it took for the contributions of Dizzy Gillespie, Charlie Parker and Kenny Clarke. There were many pianists all around the country who were interested in playing bebop, but travel was restricted. In addition, because of a strike against the recording companies, musicians were forbidden by the union to

record. World War II was still being fought, and the innovative musicians' battle to be heard was not being won easily. However, in and around New York there were many opportunities to play with musicians who played in every jazz style and listen to them. The variety of styles could not be matched in any other place in the world.

Because I purposely lived one block from Minton's, I spent a lot of time there jamming and sitting in on rehearsals. I learned the latest tunes and bebop harmonic progressions from Dizzy Gillespie and Don Byas and began to experiment with the rhythms. I had a serious problem, though: because I wanted to retain the pianistic patterns and devices I had learned from Tatum and combine them with bebop, I was not prepared to play in the percussive, hornlike style being developed by Bud Powell and others. I knew the styles were somewhat compatible, but like Hank Jones, George Shearing, Al Haig, and others, I had to work it out for myself. Jam sessions were helpful because they not only gave me a chance to play the style, but they also gave me a closer look at the vocabulary as used by Fats Navarro and many of the best bebop players.

In my early days on 52nd Street my style of comping (accompaniment) caused me a few problems. I had listened to Duke Ellington and Nat Cole and developed my own orchestral style of comping instead of the traditional style. Example B shows my style of comping.

This style worked well with guitarists and some horn players, but others complained that it got in their way and restricted their

solos. I was persistent, however, and on my first record date as a leader, I included "The Mad Monk," a quasi-bebop tune I dedicated to Thelonius, which featured this concept in the melody.

As I analyzed bebop melodies, I found the phrases were organized harmonically, and whether they consisted of a few notes or were several measures long, this harmonic relationship prevailed. Unexpected accents abounded, but since the true function of syncopation is to enhance the power of the beat, the well-played bebop solo swung in a new and different way. The bebop rhythmic conception was inseparable from the bebop melodic conception, and the rhythmic security of the best players made me realize that in jazz the beat-background is like a canvas to the artist--a time surface on which musical designs may be developed.

The Bebop Beat

Bebop, like swing, was conceived in 4/4 meter. Though specific beats could be silent or highly subdivided, the feeling of four beats to the measure was always present. Bebop phrases were precise rhythmically because important aspects of the style were melodic continuity, harmonic clarity, and rhythmic authority. All of the best bebop players worked hard to achieve these ends in their compositions as well as in their improvisations. The recordings of Bud Powell, George Wallington, and Al Haig graphically demonstrate how very successful they were.

Bebop Phrasing

Bebop piano phrases often used active tones to create tension, and it was common practice to end the phrase (or tune) on one of these active tones (Example C). In medium tempos notes on the weak part of the beat were frequently accented (Example D).

The bebop pianist's left hand was often relegated to simple intervals and punctuations which, in some cases, provided a counter melody to the complex figure being played by the right hand (Example E).

In every style of jazz, the most representative pieces delineate the major characteristics of the style as practiced by the jazz musicians of the period. Nowhere in jazz history is this better demonstrated than in bebop where the most representative tunes sound like improvisations (Example F). The records listed at the end of the chapter contain many excellent examples of these characteristics.

Parker and Gillespie

When bebop was in full flower, the age of the big band was over. Despite this fact, Billy Eckstine organized a big band with Dizzy Gillespie and Charlie Parker as section leaders and demonstrated the big band bebop potential (which was exploited fully by Dizzy, Woody Herman, and others).

Charlie Parker epitomized the jazz composer/performer of the 1940's. He was a brilliant improviser with a unique melodic gift. His apprenticeship with bands such as those of Jay McShann

and Earl Hines gave him a firm foundation in the jazz tradition. His participation in countless jam sessions, rehearsals, and informal practice sessions with Gillespie and others enabled him to develop a personal vocabulary of jazz phrases, devices, and sounds which influenced players on every instrument, much as Louis Armstrong had done two generations before. His collaborations with Gillespie, both as a player and as a composer, established very clearly the guidelines for the style of bebop. Here, as in other earlier styles, the important contributions of many creative artists were fused into the style-setting performances of two unique individuals.

Dizzy Gillespie, however, was the organizer. It was he who arranged and taught many of the bebop melodies to other musicians. He wrote out lines, riffs, interludes, and sometimes complete arrangements and often dictated what each instrument would play. Nevertheless, after everyone learned his part, he was given the freedom to add his individual touches. Both Gillespie and Parker taught by giving examples of what could be done with the material at hand, but the vocabulary they helped develop was being worked out by musicians in many places besides New York.

In order to codify their innovations, these musicians began an extensive practice of using a musical shorthand found on what is called the "lead sheet." (A lead sheet has the melody written out in notes and the preferred harmonies written out in symbols as shown in Example G.) The lead sheet made it possible for players who read

music poorly to memorize difficult melodies and unusual harmonic progressions and then to create improvised solos on this base.

Though Dizzy had combined Latin rhythms with jazz in his small-group arrangements, it was with his big band that he made the biggest impact with his updating of the "Spanish Tinge." He hired Chano Pozo, the Afro-Cuban percussionist, and worked out many exciting arrangements and compositions utilizing many ideas commonly shared by Latin bands and jazz bands of the time.

Updated Spanish Tinge

During this period (1945-46), I worked with several Latin bands and independently worked out similar Latin jazz ideas on the piano. The most adventurous and exciting Latin band I worked with was Machito's band. This well-organized band played better jazz with a Latin beat than most American-styled bands played without it. The lead trumpeter, arranger, and musical director was Mario Bauza, a superb musician. Bauza had played for many years with the great jazz bands of Chick Webb and Cab Calloway, and it was he who had taught Dizzy much about the Latin music as they sat side-by-side in the Calloway band. Since he was equally at home playing either jazz or Latin music, it was only natural that he combine the best aspects of both musical worlds and continue the tradition that is found in every generation of jazz styles: the blending of Latin rhythms with the rhythms traditional to jazz. As noted earlier, this similarity is logical because both types of music share the same African parentage.

The soul of Latin music is the clave:

$\frac{3}{4}$ J. 21 1 1 x 2 1 1

But over this basic rhythm many rhythmic combinations can be built. Though each rhythm by itself might be simple, the combinations quickly become complex.

I found that certain types of jazz phrases worked better with Latin rhythms, and vice versa. So I experimented, and later, urged by Dizzy, I hired an Afro-Cuban percussionist, Candido, to work with my trio. Candido, like Chano Pozo, was a master percussionist and added a new dimension to my playing.

I had already recorded some original Latin-jazz pieces "Cu-Blu," "Titoro," and "The Cuban Caper" (a tune with a bass line similar to Dizzy's "Manteca") so that Latin jazz became an even more important part of my piano style. I began to think in terms of poly-rhythms, polyharmonies, and poly-tonal playing. These combinations were not only exciting, but they also presented an entirely new type of challenge to me as an improviser.

One device, the Montuno, in which the pianist improvises melodies and rhythms over one or two chords and an ostinato bass, was particularly attractive and has been rediscovered in the 1970's by jazz players who have used it to good effect with electronic pianos, synthesizers, and enlarged rhythm sections.

In my compositions I was working out my own version of bebop concepts as shown in "Cu-Blu" (Example H), "Cool & Carressing" (Example I), and "Bird Watcher" (Example J).

The Bebop Challenge

Bebop was "hot music." Its rhythms were aggressive, and its accents so explosive that the bebop drummers' punctuations were called "bombs." The harmonies of bebop were often abrasive, and its melodies required so much dexterity and rhythmic vitality that many players found the style at odds with their natural tendencies. Playing bebop was a challenge many players could not meet. Their reasons varied, but whether those reasons were technical or psychological, they had to play a different kind of jazz. It was necessary for them to redefine the basic elements of the music (melody, harmony, rhythm and timbre) in order to express themselves. They did not want to play "hot" music, they wanted to play "cool" music, and for many of them "cool" was not just a way of playing music; it was a way of life. They were introspective, detached, less prone to displays of emotionalism in their playing, and often more interested in linear development than rhythmic excitement. They began to build their styles on "cooler," less complex models such as those pioneered in the swing period by saxophonist Lester Young. The beat became implicit instead of explicit, and the textures of the music reflected a more controlled, relaxed, softer type of swinging. The focus shifted from the rhythmic vitality to the harmonic and melodic development of the music. The dynamic level was lowered; and jazz became cool.

Summary

Though many jazz musicians were trapped by the limitations of swing, others used the style as a springboard to innovation.

Individually and collectively, the innovators employed traditional improvisatory techniques to enlarge the scope of their music. In trying to achieve greater freedom of expression, the musicians of the bebop period perfected many stylistic devices which became important additions to the basic language of jazz. The musicians of the swing period used to say, "He really tells a story." That meant, "His improvisation not only projects a swinging rhythmic feeling, but there is also melodic and harmonic continuity which gives it an excellent structure and organization without sacrificing the feeling of spontaneity."

To further encourage spontaneity, bebop musicians used fewer preconceived arrangements than their predecessors. They preferred to concentrate on individual solos; as a result, most bebop performances consisted of an introduction, a melodic line played in unison by the horns, solos by each member of the group, often evolving into four-bar exchanges between the horns and the drummer before returning to the final statement of the melody, which traditionally ended the piece. Harmonic backgrounds and riffs, common in the swing period, were not often used because many bebop soloists considered them too restrictive. The extension of melodic, harmonic, and rhythmic resources in the development of the bebop style is a good example of the "melting pot" aspect of jazz. Musicians from many different backgrounds contributed much to its development, and though only a few innovators (Parker, Gillespie, Clarke, Monk) are generally credited with "inventing" the style, in retro-

spect, it can be seen that they were expanding the boundaries of jazz in the most traditional way--by making a logical bridge from the past to the future.

BEBOP

EXAMPLE A: MORE COMPLEX MELODIC LINES

Handwritten musical notation for Example A. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The bass clef staff contains a supporting line with a quarter note G2, a dotted quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2.

EXAMPLE A²:

Handwritten musical notation for Example A². The treble clef staff contains a melodic line with a triplet of eighth notes (G4, A4, B4), followed by a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass clef staff contains a supporting line with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

EXAMPLE A³:

Handwritten musical notation for Example A³. The treble clef staff contains a melodic line with a triplet of sixteenth notes (G4, A4, B4), followed by a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass clef staff contains a supporting line with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

EXAMPLE B: TAYLOR STYLE OF COMPING

Handwritten musical notation for Example B, showing a piano accompaniment in 7/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and rhythmic patterns characteristic of Taylor guitar comping.

Handwritten musical notation for Example B, continuing the piano accompaniment in 7/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and rhythmic patterns characteristic of Taylor guitar comping. The text "ETC ..." is written to the right of the notation.

EXAMPLE C: ACTIVE TONES USED TO CREATE TENSION

Handwritten musical notation for Example C, showing a piano accompaniment in 7/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features active tones and melodic lines used to create tension.

EXAMPLE D: WEAK PART OF THE BEAT ACCENTED

Handwritten musical notation for Example D, showing a piano accompaniment in 7/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music features a weak part of the beat accented.

EXAMPLE E: LEFT HAND RELEGATED TO SIMPLE INTERVALS

Handwritten musical notation for Example E, first system. The right hand (treble clef) plays a melodic line in 4/4 time, starting with a quarter rest followed by eighth notes. The left hand (bass clef) plays simple intervals: a quarter rest, a quarter note, a half note, and a whole note.

Handwritten musical notation for Example E, second system. The right hand continues the melodic line, and the left hand plays a whole note interval.

EXAMPLE F: TUNES SOUND LIKE IMPROVISATIONS

Handwritten musical notation for Example F, first system. The right hand (treble clef) plays a melodic line in 4/4 time with a key signature of two flats. It features a triplet of eighth notes and a triplet of quarter notes.

Handwritten musical notation for Example F, second system. The right hand (treble clef) plays a few notes followed by "etc..."

EXAMPLE G: LEAD SHEET - "Grand Night For Swingin'"

Gm6 Bb7 Eb7 D7 Gm6 D7 Gm6 G7
 Cm7 Bb7 Eb7 D7 Gm6 D7 Gm6
 A7 D7 A7 D7 Gm6

Handwritten musical notation for Example G, "Grand Night For Swingin'". The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The notation consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written in eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line. Chord symbols are written above the notes: Gm6, Bb7, Eb7, D7, Gm6, D7, Gm6, G7 on the first staff; Cm7, Bb7, Eb7, D7, Gm6, D7, Gm6 on the second staff; and A7, D7, A7, D7, Gm6 on the third staff.

EXAMPLE H: LEAD SHEET - "Cu-Blu"

F7(b9) Bb7(b9) C+7 F7 Cm7 F7
 Bb7(b9) Eb7 Eb9 C+7 Am7(b9) D7(b9) G7(b9)
 C7 F7 Gb7 F7

Handwritten musical notation for Example H, "Cu-Blu". The piece is in 4/4 time with a key signature of one flat (Bb). The notation consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line. Chord symbols are written above the notes: F7(b9), Bb7(b9), C+7, F7, Cm7, F7 on the first staff; Bb7(b9), Eb7, Eb9, C+7, Am7(b9), D7(b9), G7(b9) on the second staff; and C7, F7, Gb7, F7 on the third staff.

COOL AND CARESSING

Slow and moody

BILLY TAYLOR

The first system of musical notation consists of two staves, Treble and Bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The left hand (L.H.) is indicated with a bracket and the letters 'L.H.' and a dynamic marking of *f*. The right hand starts with a dynamic marking of *mf*. The music features a mix of chords and moving lines in both hands.

The second system continues the musical piece with two staves. The notation includes various chordal textures and melodic fragments in both the upper and lower registers.

The third system of musical notation shows further development of the piece, with more complex chordal structures and melodic lines in both hands.

The fourth system continues the composition, maintaining the slow and moody atmosphere with rich harmonic textures.

The fifth and final system of musical notation concludes the piece, featuring sustained chords and melodic resolutions in both hands.

BIRDWATCHER

BILLY TAYLOR

Medium bop groove

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a descending eighth-note line: A4, G4, F4, E4, D4, C4. The bass clef part starts with a whole note chord of B2 and D3, followed by a series of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2.

The second system continues the piece. The treble clef melody features a triplet of eighth notes (G4, F4, E4) and a quarter note D4. The bass clef part has a quarter note chord of B2 and D3, followed by eighth notes C3, B2, A2, G2, F2, E2, D2, C2.

The third system continues the piece. The treble clef melody includes a triplet of eighth notes (G4, F4, E4) and a quarter note D4. The bass clef part has a quarter note chord of B2 and D3, followed by eighth notes C3, B2, A2, G2, F2, E2, D2, C2.

The fourth system continues the piece. The treble clef melody features a triplet of eighth notes (G4, F4, E4) and a quarter note D4. The bass clef part has a quarter note chord of B2 and D3, followed by eighth notes C3, B2, A2, G2, F2, E2, D2, C2.

The fifth system concludes the piece. The treble clef melody features a triplet of eighth notes (G4, F4, E4) and a quarter note D4. The bass clef part has a quarter note chord of B2 and D3, followed by eighth notes C3, B2, A2, G2, F2, E2, D2, C2.

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- Reisner, Robert G. Bird. New York: Citadel Press, 1962.
- Sidran, Ben. Black Talk. New York: Holt, Rhinehart and Winston, 1971.
- Taylor, Billy. How To Play Bebop Piano. New York: Chas. H. Hansen, 1974.
- Walton, Ortiz. Music: Black, White and Blue. New York: William Morrow and Co., 1972.

RECOMMENDATIONS FOR LISTENING

- Albany, Joe. "The Legendary Jazz Pianist." Riverside RS3023.
"Bebop Era." RCA LPV519.
- Eckstine, Billy. "Billy Eckstine Orchestra: 1945." Alamac
OSR 2415.
- Gillespie, Dizzy. "The Greatest of Dizzy Gillespie." RCA LPM 2398.
- Haig, Al. "Trio and Quintet." Prestige PR7841.
- Machito. "Machito with Flute to Boot." Roulette R52026.
- Parker, Charlie. "The Genius of Charlie Parker: #4." Verve 68006.
- Powell, Bud. "The Jazz Legacy of Bud Powell." VSPS 34.
_____. "This Was Bud Powell." VSPS37.
- "Supersax Plays Bird." Vol. I. Capitol ST11177.
- "Supersax Plays Bird." Vol. II. Capitol ST11271.
- Taylor, Billy. "Taylor Made Piano." Roost 2222.
- Various artists. "Tenth Memorial Concert." Limelight LM82017.
- Wallington, George. "The George Wallington Trios." Prestige PR7587.

CHAPTER IX

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

COOL

Throughout the history of jazz there have been many stylistically different approaches to the same musical material. The key to these stylistical differences has often been the treatment of the rhythm. When the basic pulse of a piece of music was approached in an energetic, aggressive, or dynamic way (i.e. Fats Waller, Earl Hines, and so on), the result was a "hot" style of playing. When the basic pulse of a piece of music was approached in a quiet, subtle, more relaxed manner (i.e. Teddy Wilson, Ellis Larkin, and so forth), the result was a "cool" style of playing.

The Change from Music for Listening to Music for Dancing

Jazz from pre-ragtime through swing had been dance music. True, there were always special places that were designed for listening, but, generally speaking, jazz was dance music. When the audiences stopped dancing, it was possible for the beboppers to create complex combinations of sounds and rhythms for the predominantly black audiences that followed them from the clubs on 52nd Street to the Royal Roost, Bop City, and later to Birdland, all on Broadway. However, the ethnic make-up of the jazz audience

at this time was becoming more generally mixed, and as usual the music began to change to accommodate the tastes of its supporters. Lighter sonorities and more subtle rhythms, not usually found in hot jazz, appealed to white audiences, but not as much to black audiences. However, because the cool, detached attitudes of some of the players were considered super-hip by many blacks and whites, many in the audience came to "dig" and be a part of the "in" scene of that period.

The Cool Beat

As noted earlier, even when bop was at its zenith, there was a group of musicians who consciously chose to create their music from a different rhythmic point of view. Their sound and rhythmic concepts were closer to the Lester Young style of the 30's than to the Charlie Parker style of the 40's, but unlike Young's rhythm sections the cool rhythm sections were relegated to mere time keeping and not allowed to interject any rhythmic decoration or dynamic color. However, even with these restrictions many musicians made original stylistic contributions. Drummers like Denzil Best and Charlie Smith perfected a swishing rhythm with wire brushes on snare drums that gave a lighter, more subtle swinging pulse to the music. Bassists such as Percy Heath and Red Mitchell developed concepts of walking bass lines which worked well with this new approach. Pianists like John Lewis and Hank Jones took the crystalline touch used by Teddy Wilson and Nat Cole and applied it to bebop and cool melodic lines. The subtle sonor-

ities found in the playing of Miles Davis on trumpet, J. J. Johnson on trombone, Stan Getz on tenor, and Gerry Mulligan on baritone were often enhanced by arrangements of Johnny Carisi, Gil Evans, and many of the players themselves. Many of these arrangements, especially those of Gil Evans, owed much to the spirit of the big band led by Claude Thornhill in the late 1930's.

These arrangements did not depend on the power of the brass and reed sections to make valid jazz statements. The relaxed, understated, impressionistic musical statement had arrived, and on the firm melodic, harmonic, and rhythmic foundation laid out years before by Lester Young, it built a concept which distilled elements from ragtime to bebop and floated them along on top of a subtle pulse instead of driving them through a vigorous one.

Cool Harmonies

With the decrease in volume mandated by the cool concept, individual voices in the ensembles became more important. The interplay between instruments could take different harmonic directions because now each instrument could be heard. With ensembles consisting of combinations of instruments played so softly that even low, unamplified bass notes were audible, the interdependence and mutual awareness of the performers was a necessity. In this subtle climate, voicings which would have been lost in louder ensembles came through clearly and established new jazz relationships (French horn and tenor, cello and flute, etc.). The guitar playing of Johnny Smith and Billy Bauer demonstrated other

applications of cool harmonies.

Cool Melodies

Softer playing also made polyphonic melodies more easily discernible, and both formally organized counterpoint and spontaneous polyphony flourished at this time. With the trend toward slower tempos cool melodies were organized and articulated from a less rhythmic point of view than bebop even though some of the same players often were involved.

Pianistic Approaches

Each pianist approached the cool style in his own way. George Shearing with his own combination of Bud Powell's long bop melodic lines and Milt Buckner's locked-hand style played one approach to the cool style of piano while Lennie Tristano took the timbre and rhythms of the cool concept into more atonal areas combining polyphonic and polyharmonies but keeping the basic pulse subtle. He also recorded an experiment in "free improvisation" (Capitol Jazz Classics Vol. 1H). Two selections "Intuition" and "Digression" were improvised collectively by the players without previous agreement on a fixed chord progression, without pre-conceived time signatures, and without establishing preconceived melodies.

Tadd Dameron, on the other hand, used cool sonorities and textures but retained a rhythmic approach that was more firmly rooted in the swing and bebop styles of playing. Ira Gitler in

his book Jazz Masters of the 40's, quotes him instructing musicians to "Make those phrases flow. When I write something it's with beauty in mind. It has to swing, sure, but it has to be beautiful." And later, "I'm trying to stress melody, with flowing chords, chords that make the melody interesting."¹ Example A illustrates Tadd Dameron's approach.

I used a similar approach in my playing and writing. My arrangement of Duke Ellington's "Just Squeeze Me" featured impressionistic chordal clusters ("Taylor Made Piano," Roost LP2222) as shown in Example B. Along with these chordal clusters were single-note melodies as shown in Example C. My arrangement of Tadd Dameron's "Lady Bird" utilized similar devices in a more polyphonic framework as shown in Example D.

West Coast School

During the late 40's and early 50's many writers wrote about the "West Coast School" of playing, which they felt epitomized the cool style of playing, and contrasted it with the "East Coast School" of playing, which they considered "hot." However, the Modern Jazz Quartet, an East Coast group, was one of the best examples of the West Coast cool styles with its well-rehearsed, carefully structured, meticulously performed music. This was jazz at its subtle best.

¹Ira Gitler, Jazz Masters of the 40's (New York: Macmillan, 1966), p. 263.

At the same time, the Hampton Hawes Trio was playing exciting, earthy, funky arrangements which were excellent examples of how a group based on the West Coast could perform in a way which was a perfect model for East Coast groups to emulate. This was jazz at its vigorous best. The concepts of hot and cool co-existed and interacted, and often the same player played solos which utilized both approaches (Gerry Mulligan, Stan Getz, Dexter Gordon).

Other Influences

Many musicians were now emerging who had studied music formally, and as mentioned earlier, they were utilizing techniques and devices such as polyphony, atonality, and formal concepts of musical organization such as the sonata, concerto grosso, and so on. Their ideas concerning tonal production, timbre, and the blending of orchestral textures were also being influenced by Darius Milhaud, Igor Stravinsky, and other composers outside the jazz field. However, no matter what the source of ideas and inspiration, the basic element in the cool style was subtlety.

In addition to some very complex arrangements, cool musicians were able to use polyphonic techniques and unusual instrumental combinations to good advantage, and during this period the European-derived elements of jazz greatly overshadowed the Afro-American elements. In many ways the cool period resembled other earlier periods of jazz when white musicians adopted black musical styles and played the music "cleaner" and "prettier."

The piano is a percussion instrument, but many pianists like Jimmy Jones, Jenny Drew and Marian McPartland used legato fingering and excellent pedalling techniques to give their playing the stylistic qualities necessary to play cool jazz in a very creative way. They did not restrict their playing to this one style, but they did play it well.

Although there are subtle pianists in every stylistic area of jazz, during the cool period the large majority of pianists played in a style which was more rhythmic than the styles of the horn players of the time. This resulted in many interesting contrasts within the same group: Chet Baker and Russ Freeman; Paul Desmond and Dave Brubeck; Stan Getz and Horace Silver, to mention a few. (Check records listed at end of chapter.) At the end of the period jazz was rushing toward its next phases--hard bop, progressive, funky, and third-stream.

Summary

Cool jazz was an attempt made by jazz musicians of the late 1940's and early 1950's to reorder the basic elements of jazz. They used subtle rhythms, impressionistic harmonies, melodies which were not rugged or aggressive, combinations of musical instruments which were not necessarily typical in jazz ensembles, lighter sonorities, and other devices which distilled the elements of earlier jazz styles. They presented this combination of elements from a quieter, less energetic perspective.

COOL

EXAMPLE A: TADD DAMETON

Handwritten musical notation for Example A: Tadd Dameton. The notation is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody includes a triplet of eighth notes. The bass line also includes a triplet of eighth notes.

Handwritten musical notation for Example A, continuing from the previous system. The notation shows the final few notes of the melody in the treble clef and the bass line in the bass clef, ending with a double bar line.

EXAMPLE B: BILLY TAYLOR CHORAL CLUSTERS

Handwritten musical notation for Example B: Billy Taylor Choral Clusters. The notation is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody includes a series of vertical clusters of notes. The bass line also includes a series of vertical clusters of notes.

Handwritten musical notation for Example B, continuing from the previous system. The notation shows the final few notes of the melody in the treble clef and the bass line in the bass clef, ending with a double bar line.

EXAMPLE C: B.T. SINGLE NOTE MELODY

EXAMPLE D: B.T. POLYPHONIC

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Cole, Bill. Miles Davis. New York: William Morrow & Co., Inc.
1974.

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1966.

Ulanov, Barry. A History of Jazz In America. New York: Viking
Press, 1955.

Williams, Martin. The Jazz Tradition. New York: Mentor Books,
1970.

RECOMMENDATIONS FOR LISTENING

- Davis, Miles. "Birth of the Cool." Capitol T762.
- Getz, Stan. "The Sound." Roost LP2207.
- Graas, John. "Jazz Studio 3." Decca DL8104.
- Hamilton, Chico. "Chico Hamilton." Pacific ST20108.
- Mulligan, Gerry. "Paris Concert." Pacific ST20102.
- _____ and Rogers. "Modern Sounds." Capitol DT2025.
- Shearing, George. "Touch of Genius." MGM E3265.
- Smith, Johnny. "Moonlight in Vermont." Roost LP2211.
- Taylor, Billy. "The Billy Taylor Trio." Vol. I. Prestige 7015.
- _____. "The Billy Taylor Trio." Vol. II. Prestige 7016.
- Tristano, Lennie. "Crosscurrents." Capitol M11060.

CHAPTER X

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

HARD BOP/PROGRESSIVE JAZZ/FUNKY JAZZ/THE THIRD STREAM

Cool jazz, as a major style, began to splinter into several other styles during the 1950's. The four most important stylistic areas which emerged during this period were:

Hard bop: an aggressive return to bebop concepts with a more direct approach to "hot" phrases and rhythms.

Progressive jazz: an extension of bebop and cool techniques and devices which incorporated tonal mass and density sonorities as well as uneven combinations of meter arrangements, i.e. 5/4, 7/4, and so forth.

Funky jazz: a return to a blues and gospel-oriented feeling, updated to include melodies and harmonies which were in common use at that time.

The third stream: an attempt to organize jazz materials utilizing classical and contemporary European musical techniques and devices. (First stream refers to European classical music; second stream to jazz; third stream to a fusion of the two.)¹

¹Examples of phrases and devices developed during this chronological period will be found at the end of the chapter.

Rhythmic Approaches

The most immediate reaction to the cool concepts came from musicians who were from the bebop generation. In seeking to revitalize their music, they restructured the rhythm section. The drummer once again became the propelling force, but this time he worked closely with the bassist instead of dominating him, and the pianist returned to a more percussive style of comping.

Influential Groups

Several of the most influential groups of this period were led by drummers. Art Blakey and Max Roach, for example, led groups which included many of the most influential players in jazz: Clifford Brown, Kenny Dorham, Art Farmer, John Coltrane, Benny Golson, Sonny Róllins, Horace Silver, Bobby Timmons, and many more. Music created by these musicians and others like them formed a large repertory of pieces which became jazz standards ("Dahoud," "Joy Spring," "Moanin'," "The Preacher," "Nica's Dream," and so on).

Both Blakey and Roach made interesting experiments with percussion ensembles during this period (Roach with the Boston Percussion Ensemble and Blakey with the Afro-Drum Ensemble) which laid the foundation for many different rhythmic approaches for jazz groups which followed them. With symphony-oriented players Max Roach integrated his jazz concepts and techniques and suggested a more vital involvement for them in concert music which is based on European concepts. On the other hand, by surrounding himself with African percussion instruments, Art Blakey demonstrated how vital

the percussion concepts of Africa and Afro-Americans are to jazz. The idea of percussion-generated rhythms as central to the music, as opposed to melodic and harmonic ideas and devices supported and given added color by percussion instruments, was closely examined during this period of jazz.

Hard Bop Pianists

The pianists who played hard bop played hornlike melodic lines which were, in effect, slower, more evenly articulated bebop-inspired phrases. The feeling of an accented second and fourth beat was present as a unifying element in the pulse, but accents abounded in other parts of the measure. Hard bop was hot music, but the pianists' touch was a more legato touch during this period than it was during the bebop period. (The playing of Richie Powell and Junior Mance provides examples of this.)²

Belated Recognition

Thelonius Monk was one of the original "rebels" of the bebop era, but his talents as a composer/pianist were now beginning to come into better focus. Musicians admired him and worked hard to learn his music, but he was passed over by the critics and the general public until Orrin Keepnews and Bill Grauer began to record him for the Riverside label during the 1950's. Earlier Alfred Lyons had unsuccessfully tried to interest club owners and promoters in

²Richie Powell, Clifford Brown and Max Roach, "Emarcy," M636036; Junior Mance, "The Soulful Music of Junior Mance: Jazzland." JLP Stereo 930.

presenting Monk but was met with apathy. He did continue to record Monk and thus contributed to the development of a most influential jazz artist.

Monk's appreciation for the earlier piano styles of Willie "The Lion" Smith and Art Tatum was very much in evidence when I first met him in the late 30's at a jam session in New York. His desire to express his personal ideas in pianistic terms led him to experiment with dissonance in a way that many musicians considered weird but strangely attractive. So they listened and played with him and tried to understand better what he was doing. Even established stars like Coleman Hawkins hired him when others would not because they recognized in his playing something that was at once unique and exciting.

Progressive Jazz

Bebop and cool showed musicians that there were still many directions to be explored, and many other innovative players and writers began to experiment with jazz in 3/4, 5/4, 7/4, and a variety of complex meter arrangements. Max Roach and Dave Brubeck were particularly interested in this area of experimentation and recorded many fine examples of this rhythmic direction with small groups. Stan Kenton and other large bands recorded examples of larger ensembles using these techniques. Kenton, Johnny Richards, and Sauter Finnegan also experimented with atonality (a feeling of a key center or tonal base) and polytonality (a feeling of belonging to several key centers simultaneously). To distinguish it from

other jazz, this music was often called progressive.

Progressive pianists, like hard bop pianists, often played hornlike melodic lines, but they also used polytonal and polyrhythmic phrases more consciously. The influence of Milhaud and Stravinsky was more apparent in the way they structured their improvisations. Many progressive pianists also utilized harmonic patterns and chord voicings which were derived from super-imposing one chord on another (i.e. B^b/E or E^b/C, etc.).

Funky Jazz

The progressive style was not earthy enough for some players, and though many of them worked regularly with bebop and hard bop groups, they developed a style which consciously fused together traditional blues and gospel elements with the jazz of the 50's. This combination evolved into a shouting, percussive, rhythmically oriented style which generated much enthusiastic response from jazz audiences. Hand clapping and finger popping were integral parts of the interaction between the performers and their audiences.

Many pianists during this period, however, felt that the hard bop, progressive, and third stream approaches were all too intellectual, and so they played a simpler, more direct style, which was closely related to the boogie-woogie and blues style of an earlier generation but which had been updated to include more contemporary harmonies, melodies, and rhythms. The playing of these pianists contained slurs, and they were more dependent upon rhythmic orientation than the other styles of this period. This was hard,

swinging, uninhibited music and, because of its highly emotional approach, was called funky (recalling the terms applied to "down home" music played by itinerant players in smelly places). The early recordings of Horace Silver and Bobby Timmons³ supply good examples of this style, but the lesser known Carl Perkins was a big influence on players like Hampton Hawes and Les McCann and many others.

Another element present in the music of many musicians who played in the funky style of jazz was directly traceable to gospel music. Though gospel piano techniques are similar to blues and ragtime techniques, there are important differences.

A detailed description of some typical devices used by gospel pianists is given by Dr. Horace Boyer in his unpublished master's thesis.⁴ Dr. Boyer notes that characteristically in 4/4 time, the piano provides an accompaniment divided into eight eighth-notes, tying the fourth eighth note to the fifth eighth note and producing syncopation (4/4  etc.). This method of producing syncopation, along with others, is executed with the right hand while three and three and two grouping of

³Bobby Timmons, Art Blakey, and Horace Silver, "A Night at Birdland," Vol. I, Bluenote BLP 1521; Art Blakey, "Art Blakey and the Jazz Messenger at the Jazz Corner of the World," Vol. II, Bluenote 4016.

⁴Horace Boyer, "The Gospel Song: A Historical and Analytical Study" (Rochester, New York: Eastman School of Music of the University of Rochester, June 7, 1964).

eighth notes is often used in the left hand to vary accents on beats one and three (4/4 $\text{J} \times \text{J} \times$). Syncopation and a feeling of perpetual motion are the two main rhythmic characteristics of gospel piano accompaniment and help generate the emotional climate in which gospel music thrives. Though gospel music has developed its own syntax, other styles of Afro-American music generate similar emotional climates and share many musical devices such as those just mentioned. Indeed, many jazz musicians acknowledge their musical debt to the gospel players and singers they heard and performed with in their formative years and consider that experience essential to their ability to play with "soul."

The Third Stream

Directly opposing this emotional approach to jazz was a group of musicians who were well trained in European musical techniques and who wished to combine traditional European musical practices with jazz. These talented musicians took the already accepted practice of organizing jazz music by using traditional European structures a step farther. Not only did they write jazz using forms like the rondo, concerto grosso, and so on, but they also used twelve-tone techniques and added instruments like cellos, oboes, flutes, and various percussion instruments to ensembles which played their music. However, since most of the musicians experimenting in this area were inclined to stress the European aspects of the style, it never achieved the momentum or acceptance it might have if the Afro-American elements had been retained in their proper perspec-

tive. (In ragtime the form did not alter the basic vitality of the content.)

As would be expected, the third stream pianists approached their material from a less percussive point of view. In general, their phrases were clearly articulated, often with excellent usage of the pedals, and their harmonies were excellent examples of traditional voice leading based on European models. Their polyphony and other organizational techniques reflected much more of the European tradition than the Afro-American tradition.

At the time that these four styles crystallized there was renewed contact with European jazz audiences and musicians. For many years the Voice of America had presented recordings and tapes of American jazz, and back in the mid-forties when I toured Europe with Don Redmon and the first civilian jazz group to give concerts in Europe after World War II, I heard for myself the many fine pianists who had been influenced by records and the live performances of giants like Tatum and Fats Waller. These European pianists played well then, but in a few short years with records easier to obtain and with great jazz artists like Bud Powell, Kenny Clarke, Don Byas, and countless others living and working in Europe, the quality of jazz performances had improved dramatically. Many more excellent European players began to emerge.

The jazz concert tour evolved into the jazz festival, and soon live jazz artists were being heard all around the world. This, too, was the renewal of a trend which had started in the early 1920's

with jazz groups touring Europe, Russia, and the Orient, but now thirty years later, America was once again exporting her indigenous music for all to hear, enjoy, and perform so that musicians from all over the world were able to sit in.

Europe is a great place for a jazz musician. While I was there in the 40's, I matured a great deal. I began to put all the stylistic elements that were important to me at that time into a different perspective: stride piano techniques, Tatumesque harmonies, arpeggios, scalar passages, bebop devices, Latin rhythms, polyphonic techniques, and much more. Europe was, indeed, a catalyst for me, but America was better. When I came home, I worked solo and played with a piano and organ duo. After two years as house pianist at Birdland playing with Dizzy, Bird, Oscar Pettiford, Latin jazz musicians, big bands, small bands, trios, quartets, singers, bebop bands, cool groups, and third stream ensembles, I had my own trio. With Earl May on bass and Charlie Smith on drums, my style was purposely eclectic. I was arranging and composing a lot so that my repertory reflected the many varied aspects of jazz that appealed to me. My writing included short books on how to play ragtime, Dixieland, Latin music, and bebop.

During this time because of my experiences in playing different styles of music, I began to see how important jazz was as a musical expression of what our culture is about. I became concerned because I realized that most of the written material about the Afro-American musicians and their music was written by jazz

fans, not writers qualified to make valid musical judgments. I even wrote an article entitled "Negroes Don't Know Anything About Jazz,"⁵ hoping to stimulate other black writers to write more about jazz. I felt they were conspicuously absent.

This is too often the case today. There are only a few black writers who write consistently and intelligently about jazz; therefore, the Afro-American aesthetic value system is not as much in evidence in writing as it is in radio broadcasting and on records. Even in radio broadcasting and on records, the output is, to a great extent, controlled by what white "jazz authorities" decide to make available to the public.

In spite of these restrictions, jazz musicians continue the struggle to make their music heard from their own point of view. They resist being categorized by others and often consciously cross over stylistic barriers to achieve specific artistic results which they feel are important.

Summary

Hard bop, progressive jazz, funky jazz, and the third stream emerged during the same chronological period of the 1950's. Each style had its strengths and its weaknesses, and each added something unique to the common vocabulary of jazz. On the surface these four styles seemed to have little in common, but as jazz has

⁵Dom Cerulli, Burt Korall, Mort Hasatir, The Jazz Word (London: Ballantine Books, Inc., 1963), pp. 41-46.

evolved, it has incorporated the elements which were important to its development, discarded the others, and moved on to its next stage.

HARD BOP/PROGRESSIVE/FUNKY/THIRD STREAM

EXAMPLE A: HARD BOP PHRASES

Handwritten musical notation for Example A: Hard Bop Phrases. The notation is written on three staves in 4/4 time. The first staff contains a melodic line with eighth and quarter notes, including slurs and ties. The second staff continues the melody with some triplet markings. The third staff shows a single quarter note followed by a bar line.

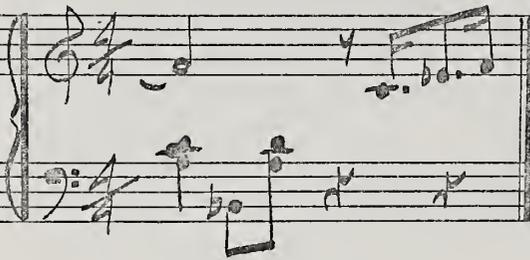
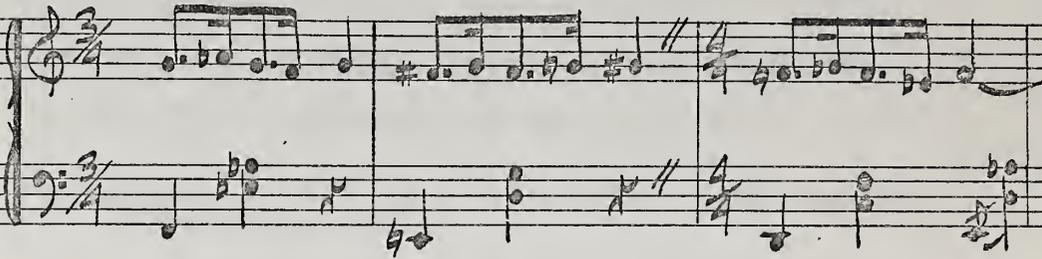
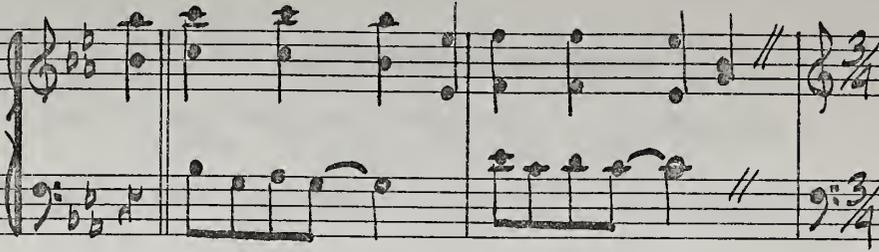
EXAMPLE B: PROGRESSIVE PHRASES

Handwritten musical notation for Example B: Progressive Phrases. The notation is written on two staves in 4/4 time. The first staff shows a simple melodic line with quarter notes. The second staff continues the melody with more complex rhythmic patterns and slurs.

EXAMPLE C: FUNKY PHRASES

Handwritten musical notation for Example C: Funky Phrases. The notation is written on three staves in 4/4 time. The first staff shows a melodic line with eighth notes and slurs. The second staff continues the melody with slurs and ties. The third staff shows a triplet of eighth notes.

EXAMPLE D: THIRD STREAM PHRASES



EXAMPLE E: THELONIOUS MONK PHRASES



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London: Ballantine Books, Inc., 1963.
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Inc., 1968.
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Macmillan Co., 1970.
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Limelight LS86032.
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_____. "The African Beat." Blue Note 4097.
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- Brubeck, Dave. "Time Out." Columbia CL1397.
- Giuffre, Jimmy. "Tangents in Jazz." Capitol T634.
- "Jam Session: All Stars." Emarcy MG36002.
- Kenton, Stan. "Kenton Showcase." Capitol W524.
_____. "Stan Kenton Conducts City of Glass." Capitol W736.
- Monk, Thelonius. "The Thelonius Monk Story." Riverside 9483/4.
_____. "Two Hours with Thelonius." Riverside 460/461.
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- Perkins, Carl. "Introducing Carl Perkins." Dootone DL211.
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- Richards, Johnny. "Something Else." Bethlehem 6011.
- Roach, Max. "Max Roach with the Boston Percussion Ensemble."
Mercury MG36144.
- Russell, George. "Jazz in the Space Age." Decca DL9219.
- Silver, Horace. "Blowing the Blues Away." Blue Note 4017.
- Taylor, Billy. "The New Billy Taylor Trio." ABC Paramount ABC226.
"The Modern Jazz Quartet Plays Jazz Classics." Prestige 7425.

CHAPTER XI

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

POST BOP/NEO GOSPEL

Black jazz musicians of the early 1960's felt their music was being taken from them by the white establishment. In their view history was once again repeating itself. The black man created ragtime; the white man stole it and made tremendous profits from it. The black man developed big band jazz; the white man bought it, borrowed it, stole it, called it swing, and once again made tremendous profits from it. Bebop and cool had been co-opted and merchandized by white businessmen who made arbitrary decisions about who and what would be heard on records and in the places of entertainment which they controlled. The jazz polls consistently showed how these decisions benefitted white musicians at the expense of black musicians. From the black man's point of view similar conditions existed in other fields, and the black community began to re-evaluate its position in American society. There emerged a growing interest in black achievements and awareness of them as viewed from the black perspective. If integration meant discarding traditions and practices which worked for the black minority and replacing them with traditions and practices which did not work even for the white majority, then perhaps inte-

gration was not the solution. Blacks began to review their priorities and looked to Africa for a better understanding of their legacy as an ethnic group. As they began to verbalize what was important to them, the term soul came more and more into use. Ultimately, soul was used to denote the essence of blackness. Soul Brother, Soul Sister, Soul Food--the soul concept permeated every aspect of life in the black community.

Soul Jazz

Black musicians who had been sharply divided into specific categories by the white establishment-oriented music business now came closer together.¹ Ray Charles, the multi-talented singer/pianist, played bebop and sang soulfully to audiences everywhere. At the same time he demonstrated the links between the harmonically and melodically sophisticated bebop style and the blues/gospel oriented, relatively simple black music, now called rhythm and blues (a term invented by white-owned record companies to indicate that this was music by blacks for blacks, an updating of the term "race records"). Because the appeal of this music transcended styles, Ray Charles' influence was found in every area of the black music of the 50's. He was, indeed, the High Priest of "Soul."

Soul jazz evolved directly from the funky jazz which preceded it, and the players utilized the "old time" gospel feeling

¹Examples of phrases and devices developed during the post bop/neo gospel period will be found at the end of this chapter.

to make it plain that they were indeed building on an older style of black music. "Hallelujah, I Love Her So" by Ray Charles and Milt Jackson (Atlantic SD1360) demonstrates how the post bop and neo/gospel styles could be used effectively in a specific performance. Many jazz pianists had already switched to electric organ in order to exploit the Blues/Gospel aspects of jazz more fully (Bill Davis and Bill Doggett in the late 40's and Jimmy Smith, Shirley Scott, Marlowe Morris, Milt Buckner and others), but others like Les McCann and Bobby Scott went right back to church for the inspiration they needed.

Other Directions

Jazz was moving ahead in other directions as well, and musicians like Randy Weston and Yusef Lateef were examining the music of other cultures and adapting devices and techniques they were learning to their needs as creative American artists. Weston, who was highly influenced by Ellington and Monk in his formative years, developed a highly personal style of composing and playing and exploited the 6/8 aspects of contemporary jazz in a way that showed his awareness of his African roots. During the same period, Lateef began to apply some of the Eastern concepts of music he was studying to jazz. As a Moslem, he studied Eastern culture so that it seemed natural to him to express musically some of the things he was learning. Because improvisation, rhythmic excitement, modal playing and other devices were found in both Eastern and Western music, he fused the two cultural approaches in his music.

Miles Davis and other more introspective players were expressing "soul" in a more subtle and sophisticated way. In addition to playing his own lyrical version of the post bop style, Davis surrounded himself with a wide variety of different post bop styles played by men like Wynton Kelly, Red Garland, Bill Evans, Philly Joe Jones, Jimmy Cobb, Paul Chambers, John Coltrane, Cannonball Adderley, and others whose work he admired. His playing with adventurous players such as these led to his early recorded efforts in modal playing ("Kind of Blue," Columbia CL1355).

The Pianistic Approach

Miles also admired the playing of Ahmad Jamal, a pianist who used the bass and drum rhythms of his trio as a solid foundation for melodic sketches of jazz and pop melodies. Originally influenced by Garner and Tatum, Jamal developed a rhythmic style which sometimes used a Basie-like economy of notes ("But Not For Me," Argo LP628).

In contrast, Phineas Newborn, Jr. used a combination of Tatum-influenced technique, Bud Powell phrasing, and Garner-like harmonies to develop a fluent, virtuoso approach to post bop and neo/gospel ("We Three," New Jazz 8210).

Ray Bryant put together Pete Johnson boogie-woogie/stride, gospel, Tatum, and bebop to become a subtle, soulful player of extremely tasteful and swinging jazz while Tommy Flanagan and Barry Harris listened carefully to Hank Jones and Bud Powell and developed their own approaches to the post bop style. Thus, pianists like

Ahmad Jamal, Ray Bryant ("Cubano Chant"), Phineas Newborn, Jr. ("After Hours"), were among those demonstrating the many different directions a jazz pianist could take and be both soulful and creative.

Reassessment

All in all, the late fifties and early sixties were a time of reassessment and reorganization for jazz. John Coltrane was astounding other musicians with his incredible outpouring of harmonically oriented scales and melodies, and other musicians were redefining their styles to accommodate the wider dynamic range being used as well as the extensions of melody, harmony, and rhythm along new lines.

It is important to note that during this period, though much of the jazz being played was still primarily music to be listened to, there was a considerable amount of jazz to which people could dance. Jazz had become functional in the traditional sense once again.

I travelled a lot with my trio during the 1950's, and I noticed the change in the jazz audiences. They hummed jazz melodies, and party music featured the popular jazz artists as well as the best known artists in the R and B field. Like many other players who came out of the bebop era, I still preferred long, harmonically based melodic lines, but I was becoming more interested in the rhythmic aspects of jazz. Whenever I added a conga drum or even a guitar, I played from a different rhythmic point of view. With the combina-

tion of three rhythmic points of view to work with, I was encouraged to play with the same kind of vitality that had been present when I worked with Jo Jones and Art Blakey in Birdland. Even without the added instrumentalist, Ed Thigpen, Earl May and I were able to play in this fashion; so I tried it with other groups.

As the musical director for the "The Subject Is Jazz," a T.V. series which dealt with the history and development of jazz in the 50's, I was given a unique opportunity to examine and present chronologically some of the developments of jazz up to that point in time and to suggest where it might be going. The tug of war between the musicians who preferred the homophonic approach to jazz and those who preferred both polyphonic and abstract playing was not yet over. Indeed, it was about to begin in earnest. Because I believed both styles would coexist for awhile, on our final program we presented a relatively unknown pianist named Bill Evans playing the music of an even more obscure composer named George Russell. Both of these musicians were highly respected by their peers, but relatively unknown to the general public. If this kind of attention could have been given to other equally talented musicians, we would have a clearer record of what the jazz of the 1950's was really like.

A Great Jazz Musician

In his book Black Music, A. B. Spellman documents the losing struggles of Herbie Nichols, a great jazz musician who was a friend

and contemporary of Thelonius Monk.² Nichols, like many jazz musicians, wanted to play his own music, but despite the fact that it was beautiful, well constructed, and original, he was rarely given the chance and is only represented by three Blue Note albums.³ He recorded as a sideman with several groups, but none of the records convey the authority and vitality of his in-person performances. I remember hearing him at the Hollywood Bar in Harlem at one of the weekly piano jam sessions. There was no bass or drum for support--just a beat-up upright piano. Each pianist played in his best solo style and was compared (or contrasted) with pianists who played every style from ragtime to post bop. There was only one rule: if someone challenged you, you were honor-bound to compete--play his selection of music, tempo, and keys as well or better than he or go home and practice.

Herbie Nichols' style included many different elements. Although he chronologically belonged to the pre-bop generation, his personal vocabulary of melodies and harmonies seemed to be closer related to the post bop generation. Though his playing took a very personal direction, there were some similarities to Randy Weston, Thelonius Monk, Duke Ellington, and other pianists whose work had impressed him. Nichols was not as aggressive in the piano sessions as some other players, but he sent his share of opponents home to

²A. B. Spellman, Black Music (New York: Schocken Books, 1970) p. 162.

³Ibid.

"get it together" a little better. He was not flashy, but he had taste, authority, inventiveness, and the stamina to match the best players chorus for chorus.

On the west coast, Hampton Hawes had developed post bop style which was a natural extension of Charlie Parker/Bud Powell concepts tempered by a funky rhythmic feeling which stemmed from his association with Carl Perkins and other musicians who played in a more funky style. Other players like Les McCann and Ramsey Lewis developed simpler, more direct approaches to neo/gospel playing which often used rhythm and blues materials as well as jazz elements (Example E).

Summary

During the 1960's blues and gospel music exerted a greater influence on jazz musicians than ever before. Traditionally both the blues singer and the preacher had always given public expression to private emotions that were deeply felt by Afro-Americans. In attempting to express "soul and solidarity" in musical terms, post bop and neo/gospel jazz musicians made a conscious effort to update the emotionally-charged music of the past and fuse it with the emerging social conscious attitudes of the day. No one wanted to be "oreo" (black outside and white inside). The need for Afro-Americans to define themselves, their needs as they saw them, and establish their own identity became more important than ever. Sit-ins, marches, and confrontations with the establishment were commonplace, and the pride, the frustrations, the victories, the

defeats, the search for roots, and the dynamics of the struggle for human rights occupied an important place in the consciousness of black Americans from every walk of life. Jazz reflected these attitudes, and the neo/gospel jazz of the 1960's re-emphasized the importance of the rhythmic legacy of jazz while the post-bop style demonstrated how the legacy applied to more sophisticated styles. At this point emotionalism versus intellectualism was about to erupt again as an issue among jazz musicians.

POST BOP / NEO GOSPEL

EXAMPLE A: NEO GOSPEL



EXAMPLE B: RANDY WESTON PHRASE



EXAMPLE C: POST BOP PHRASES



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Smith, Jimmy. "Blue Note." 1525.

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Tower ST5111.

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CHAPTER XII

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO: ABSTRACT JAZZ/MAINSTREAM JAZZ/MODAL JAZZ/ELECTRONIC JAZZ

In earlier chapters of this dissertation the continuity of basic jazz styles has been examined, and it has been noted that during some periods the music has developed in several directions simultaneously. And such is the case for the styles of jazz to be discussed in this chapter.

Abstract jazz, modal jazz, and electronic jazz began to assume a new importance in the late 1950's and early 1960's. Each style had its leaders as well as its detractors. The same conscious reorganization of elements, restructuring of devices and techniques, and the discarding of practices that were considered dated resulted in not only the emergence of newer styles but the updating of mainstream styles as well. Examples at the end of this chapter show some phrases and devices developed during this time.

In the early 1940's in his apartment in midtown New York, Baron Timme Rosenkranz recorded Stuff Smith, the jazz violinist, and Robert Crum, a concert pianist, playing stream of consciousness improvisations. It was exciting, adventurous jazz, but very much ahead of its time. At the same time in the same place, Erroll Garner recorded music which was more impressionistic, but just as spontaneous. Lennie Tristano carried this kind of free improvisation a step farther

a few years later, and free form jazz which had been relegated to rehearsals and private sessions now came out into the open. So by the 1950's many musicians began to experiment openly with jazz which had no preconceived melodic, harmonic, or rhythmic basis. The players were free to associate any sounds, phrases, patterns, or rhythms which gave unity or contrast to the whole. Jazz split into two separate but unequal concepts:

Inside: traditionally structured jazz, tonally organized and based on accepted harmonic and melodic practices rooted in the past.

Outside: free form jazz, atonal, polyrhythmic, often abstract, based on spontaneous collective improvisation.

As usual the new music was called many things, most of them derogatory, but the players persisted and began to collectively develop devices and patterns which were, indeed, abstractions of elements found in older jazz forms. Abstractions of bebop phrases and rhythm were common.

Free Form Players

Cecil Taylor, for example, listened to and studied the bebop pianists, the progressive pianists, the stride pianists, as well as the European concert pianists during his formative years, and today his free-form compositions and performances reflect his desire to organize his music by using his own personalized abstraction of techniques and devices which are common to either Afro-American music or European concert music. His personal ordering of these elements

and his structure of musical units have added much to the common vocabulary of his generation of free-form players and formed a base for those who followed him. He saw the piano as a catalyst in his music--"feeding material to soloists in all registers." Rhythm is an important element of the music, and Taylor demands a high energy response to his "feeding" of the material to the soloists. Collective improvising in this context made special demands on all of the players and resulted in music which was as emotionally draining on the listener as it was on the player.

Sun Ra, a free form player from Chicago, led many different ensembles which utilized similar techniques of collective improvisation, but the emotional and intellectual point of view of his musicians was quite different from those of the Cecil Taylor groups. Where Cecil relied on the power of his music to communicate his feelings, Sun Ra used multi-media and theatrical effects as well. Both pianists play emotionally charged music but from totally different points of view.

Though he approached his material in a manner different from either Cecil Taylor or Sun Ra and used more rhythm and blues elements in his abstractions of bebop lines, Ornette Coleman has composed many pieces like "Ramblin'" and "Lonely Woman," which have been transcribed and played by pianists who wanted to incorporate his innovations into their own styles. Ornette's style of free jazz, which is most often played without a piano, is concerned with tonalities which "express the warmth of the human voice." Yet his compositions retain much of

their original flavor when transcribed for the keyboard. Another aspect of his free jazz, which is important to note, is the fact that the phrases of the drummer and bassist are usually much more audible than in groups with horns and piano, and, therefore, the high degree of intensity of the interplay takes on a different kind of melodic intensity. (With the piano, it seems to take a more rhythmic direction.)

Pianists like Denny Zeitlin, Roger Kellaway, Jacki Byard, and Jack Wilson used both abstract and traditional techniques in their work and, in doing so, demonstrated the compatibility and validity of both "inside" and "outside" approaches to jazz in their own personal style.

During a segment of "The Subject Is Jazz," I was asked by composer Aaron Copeland if jazz musicians ever improvised without previously deciding what melodies, harmonies, and rhythms they would use. When I said we did, he said he would like to hear us do it. We then improvised on the spot a piece which we later titled "Hurricane" after a composition of his (though it bore no resemblance.) The resulting music surprised him because it sounded like a well-scored modern abstract piece with jazz rhythms. The musicians who were involved in this performance were not musicians who had played publicly in this style, but they were all familiar with the vocabulary being used at that time by other experimental and innovative musicians. Even today when I play a recording of that performance, many well-informed jazz musicians do not recognize Doc Severinson, trumpet, Jimmy Cleveland, trombone, Tony Scott, baritone Sax, Mundell

Lowe, guitar, Ed Thigpen, drums, Earl May, bass, and Billy Taylor, piano, in that context.

New Resources

Spontaneous exploration is exciting, and all the players must listen to each other in order to make the collective improvisation work. Freedom does not necessarily mean chaos, but it does put other burdens on the players. They must develop a different sense of form, and they must find new resources in order to better express their collective as well as individual feelings. Bill Evans has constantly sought new resources. A sensitive, lyrical player, Bill can play exciting, percussive solos when the occasion calls for it. He has been consistent in developing a pianistic style which works as well in George Russell's Lydian Concept of Tonal Organization as it does in the concepts of Miles Davis or John Coltrane. Like many earlier "cool" pianists, Bill Evans also explores the impressionistic aspects of the piano and often with unusual results ("Conversations With Myself," Verve V6-8526).

Along with many black musicians of his generation, John Coltrane played swing, rhythm and blues, bebop, cool, third stream, hard bop and then went on to a more abstract/free form of jazz. Just as he practiced his scales and harmonic patterns, he both listened to and read about the music of India. His musical resources were extremely varied, and his musical vocabulary was one of the most unique in jazz. He could play with awesome speed and then delicately probe the subtleties of a tender ballad. He could sail through the

harmonic variations of "Giant Steps" and then blow meaningful melodies based on a pop tune like "My Favorite Things." He was always aided by excellent pianists like Tommy Flanagan, McCoy Tyner, Cecil Taylor, Bill Evans, Red Garland, Thelonius Monk, and, of course, Alice Coltrane. Many styles, many approaches, but they all contributed something to his ability to play "outside."

Musical Training

It is important to note that many jazz musicians received excellent training in European musical techniques while in the armed forces during World War II, and many more studied at the best music schools with world-famous teachers under the G.I. bill. The effects of this kind of training was evident in much of the music of the 1950's, but it really began to come into focus in the early 1960's. The vocabulary of the jazz musician was much broader than it had ever been, and though his syntax was changing, there was a continuity of emotional expression which remained constant regardless of style changes. "Blues and the Abstract Truth" by Oliver Nelson and "The October Suite" by Steve Kuhn and Gary McFarland provide excellent examples of this.

Pianists like Zeitlin, Hancock, Tyner, and Kellaway had the written solos of Tatum, Wilson, Waller, Taylor, Shearing, and Powell to study and analyze as well as records in every jazz style to which they could listen. With this wealth of material, it is now possible for these and other young pianists to strike out in many directions simultaneously. Their compositions soon led to new

and exciting combinations of abstract and traditional forms.

Group Improvisation

As some jazz musicians searched for new avenues of personal expression, they discovered different ways to incorporate traditional jazz devices into their music. The concept of group improvisation became more important because it was a more democratic approach to playing than earlier styles and it made more allowances for the prodigious technique that had been developed by many young players. The bass player and the drummer were no longer relegated to being time keepers with an occasional solo. They were equal partners in the melodic, harmonic and rhythmic development of the ensemble sound.

New Directions

John Coltrane became the guru for many musicians during this period. John had played with Johnny Hodges, Eddie "Cleanhead" Vincent, Dizzy, Bird, and Miles. He had certainly mastered "inside" playing, and so when he went "outside," "inside" musicians listened and took note. Many musicians found that by enlarging their musical vocabulary to include a variety of stylistic devices, they could perform comfortably with mainstream groups as well as groups that specialized in playing the "new thing." Bossa Nova, the short-lived fad of playing lovely Brazilian melodies with a pseudo-samba beat, had left a rhythmic residue which most jazz musicians mixed up with Afro-Cuban and Calypso rhythms of earlier generations. The result was a further extension of Jelly Roll's "Spanish Tinge." At the

same time the idea of using fewer harmonic progressions was beginning to take hold.

McCoy Tyner was an excellent post-bop pianist when he joined the Coltrane Quartet, but John's explorations led him to his own personal areas of research and experimentation. Tyner, like many other post bop players, was using chords built in fourths and tonal clusters in addition to the chromatically altered chords which were so popular; however, because of Coltrane's virtuosity and insatiable interest in scales, modes, ragas, and other melodic resources, McCoy began to work out dronelike pedal point patterns which allowed him much more freedom in building melodic passages. A new sense of sonority and rhythmic excitement was now beginning to evolve, and many other post bop pianists began investigating its potential from their individual points of view.

Roger Kellaway, for example, combined stride, funky, abstract, and mainstream swinging with odd-metered rhythms and pre-recorded tape sounds while Bill Evans improvised on twelve tone tunes. Herbie Hancock, on the other hand, did a delicate balancing act between rhythm and blues elements and other elements from both modal and abstract areas.

Modal Playing

As a reaction to the harmonic excesses of the post bop period, interest in modal playing developed. Earlier experiments in improvising over one chord, as in the Afro-Cuban Montuno, had proven to be very exciting and had led to melodic experiments without

the Latin beat. Of the seven modes, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian, used as tonal resources in this style, the Dorian mode was perhaps the most popular. ("So What" by Miles Davis and "Impressions" by John Coltrane are two of the many pieces which utilize this mode.)

The irregular and fragmentary construction of phrases and avoidance of "direction" in the melodic contour led to a more impressionistic approach to improvisation by pianists such as Keith Jarrett and Chick Corea. In their solo work both of these imaginative artists also employ rhythmic devices that stem from Latin music and also neo/gospel. Polytonality and unresolved dissonances add other colors to their playing, and the rhythmic vitality and high energy associated with both post bop and some forms of abstract playing are also present. The basic rhythmic structure of the music was again being pulled in two different directions, one explicit and the other implicit.

Soul music had taken a giant step forward, and Aretha Franklin, James Brown, the ubiquitous Ray Charles, Nina Simone, and many cooperating jazz musicians had firmly established its rhythmic point of view as an important element in the jazz lexicon. The black community sang "Respect," "I'm Black and I'm Proud," "Lift Every Voice and Sing," "I Wish I Knew How It Would Feel To Be Free," and the echoes of gospel were everywhere. The dichotomy between the impressionistic and soul concepts caused yet another schism in the ranks of jazz musicians. To make matters worse, new electronic

instruments and devices were being introduced, and they offered still newer resources for tonal production and organization.

Electronic Instruments

Various models of electronic instruments have been available to jazzmen for years: the electric organ, the electric piano, and varitone instruments which split one note into several octaves and more. Devices such as amplifiers, vibrato pedals, wa-wa pedals, and echo chambers added other dimensions to live performances, but when synthesizers were made portable, the tonal range of the keyboard player was extended tremendously. The keyboard player could now play bass parts, orchestral parts, string parts, percussion parts and much more. He could improvise over his own mechanically reproduced ostinato and integrate sounds unlike those produced by traditional musical instruments into his compositions and improvisations.

Multi-Keyboard Artists

Talented keyboard artists like Herbie Hancock, Joe Zawinul and George Duke began to experiment more and more with various electronic keyboard instruments. They discovered that many techniques and devices which worked well on the acoustic piano did not always work well on electric keyboards. Because certain chord voicings, pedal effects and percussive attacks simply did not sound right, they set out to explore the new potential and develop a different set of resources.

Many pianists, like Keith Jarrett and McCoy Tyner, are not

interested in electronic keyboards. They prefer the sound and response of the acoustic instrument and are more interested in continuing their exploration of its potential than in experimenting with electronic devices. Others like Les McCann, Bob James, Kenny Barron, and Larry Willis switch back and forth between acoustic and electronic instruments.

Summary

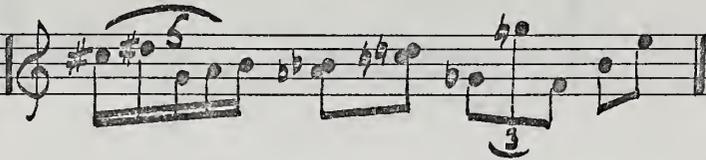
The musical concepts formulated and developed by the present generation will be judged and evaluated by time and the people who find the music meaningful. The jazz tradition has spread around the world, and now it is possible to trace its development from the early days of slavery to this contemporary time of musical freedom. Call and response, multi-faceted rhythmic structures which are fundamental to the vitality of the music, and so many other aspects of the new electronic jazz are based on the traditions and legacy of the old acoustic jazz.

Today abstract jazz, mainstream jazz, modal jazz, and electronic jazz are continuing their evolution and development and, in doing so, extend the jazz tradition and legacy with new concepts, techniques, and resources. Jazz is a performer's art, and the improvising jazz artist constantly discovers new ways to express himself; his compositions and common vocabulary formalize the music he creates, becoming a growing repertory which expresses Americana to Americans as well as to people from other countries. In true "melting pot" style, jazz has absorbed many diverse elements, but it re-

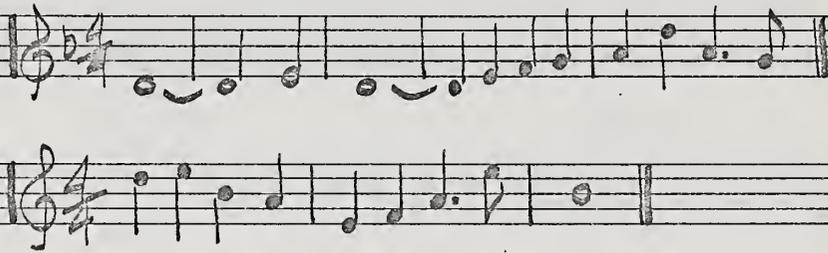
mains a uniquely American means of expression. Its history and development show why it may now be considered America's classical music.

ABSTRACT / MAINSTREAM / MODAL / ELECTRONIC

EXAMPLE A: FREE FORM PHRASE



EXAMPLE B: MODAL PHRASES



EXAMPLE C: CHROMATICALLY ALTERED CHORDS



EXAMPLE D: SCALES



EXAMPLE E: PEDAL POINT PATTERN

EXAMPLE F:

SEVEN MODES

IONIAN

DORIAN

PHRYGIAN

LYDIAN

MIXOLYDIAN

AEOLIAN

LOCIAN

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- Byard, Jacki. "The Jacki Byard Qyartet Live." Vol. I. Prestige PR7419.
- Charles, Ray. "A Message from the People." ABCX755/TRC.
- Coleman, Ornette. "Free Jazz." Atlantic 1364.
- Coltrane, John. "Giant Steps." Atlantic 1311.
- _____. "My Favorite Things." Atlantic 1361.
- Corea, Chick. "Piano Improvisations." Polydor ECM1014ST.
- _____. "Return to Forever." ECM1022ST.
- Cowell, Stanley. "Stanley Cowell Trio: Illusion Suite." Polydor ECM1026ST.
- Davis, Miles. "Kind of Blue." Columbia CL1355.
- Dixon, Bill. "Intents and Purposes." RCA LSP3844.
- Dolph, Eric. "Out There." Prestige/New Jazz 8252.
- Duke, George. "Faces in Reflection." MPS MC22018.
- Evans, Bill. "Conversations with Myself." Verve V6-8526.
- _____. "The Tokoyo Concert." Fantasy F9457.
- Evans, Gil. "Into the Hot." Impulse A9.
- Fischer, Clare. "First Time Out." Pacific PJ-52
- Franklin, Aretha. "I Never Loved a Man." Atlantic 8139.

- Friedman, Don. "Metamorphosis." Prestige PR7488.
- Greene, Burton. "Presenting Burton Greene." Columbia CS9784.
- Hancock, Herbie. "Head Hunters." Columbia KC32731.
- _____. "Inventions and Dimensions." Blue Note 4147.
- _____. "Maiden Voyage." Blue Note 4195.
- Hill, Andrew. "Point of Departure." Blue Note 4167.
- Irvine, Weldon. "Liberated Brother." Nodlew Music 1001.
- Jamal, Ahmad. "Outertime Innerspace." Impulse AS9226.
- James, Bob. "One." CTI6040.
- Jarrett, Keith. "Keith Jarrett Solo Concerts." Polydor ECM1035/37.
- Kellaway, Roger. "Spirit Feel." Pacific ST20122.
- Kuhn, Steve. "The October Suite." Impulse A9136.
- Longo, Mike. "The Awakening." Mainstream 357.
- McCann, Les. "Layers." Atlantic SD1646.
- Miles, Barry. "White Head." Mainstream 353.
- Nelson, Oliver. "Blues and the Abstract Truth." Impulse A-5.
- Ra, Sun. "The Heliocentric Worlds of Sun Ra." ESP 1014.
- Russell, George. "George Russell Sextet." Decca DL4183.
- Simone, Nina. "Silk and Soul." RCA LPM3837.
- Taylor, Cecil. "Unit Structures." Blue Note BLP4237.
- Tyner, McCoy. "Echoes of a Friend." Milestone M9055.
- _____. "Sama Luca." Milestone M9058.
- "Weather Report." Columbia C30661.
- Willis, Larry. "Inner Crisis." Groove Merchant GM514.
- Wilson, Jack. "Ramblin'." Vault 9002.
- Zeitlin, Denny. "Shining Hour." Columbia CL2463.

CHAPTER XIII

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

JAZZ, AMERICA'S CLASSICAL MUSIC

Jazz is an American way of playing music. It is also a repertory which formalizes its various stages of development into classic styles which musically articulate authentic American feelings and thoughts. The written literature of jazz has continually evolved out of informal improvisations and has crystallized the musical elements and devices which characterize each of these classic styles. The crystallization of these elements and devices has also been aided by piano rolls, phonograph records, tapes, and other recording devices. Though jazz includes many diverse elements, it has developed its own standards of form, complexity, musical literacy, and excellence.

Jazz as Classical Music

The syntax of jazz is American, and its attributes reflect prevalent American viewpoints. The gradual changes which that syntax has undergone show a consistent process of developing a unique musical expression. The syntax of jazz can be examined and analyzed in the same manner that one can examine and analyze the syntax and forms of other classical styles of music.

The semantics of jazz convey thoughts, impressions, and feelings which are relevant to generations of Americans through implicit and connotative musical symbols. Americans share an understanding of the emotional connotations of jazz which is based on an Afro-American value system, but the interpretation of the musical symbols varies a great deal because the music has transcended ethnic boundaries and reflects and defines the national character as well as the national culture.

The kinesthetics of jazz are important but often underestimated factors in the production of the music. Since jazz is a way of playing music as well as a repertory, these factors must be considered in any discussion of its characteristics. The physiological aspects of jazz rhythms and tone production supply the music with many of its unique qualities. Because American cultural practices have determined where jazz could be played, those cultural practices have had an influence on how jazz would be played. In many cases the kinesthetics of jazz have been directly related to the place where the performance occurred and the response of the audience. A nightclub, a dance hall, a park, or a river boat might be conducive to dancing, handclapping, whistling, or stomping while a church, concert hall, or a small room might suggest a more subdued interaction between the jazz musician and the audience.

When all of the above factors are considered and when the chronological development of jazz is studied, it becomes evident that jazz may be considered a classical music--America's classical

music. About classical music Charles Rosen writes:

The classical style appears inevitable only after the event. Looking back today we can see its creation as a natural one, not an outgrowth of the preceding style (in relation to which it seems more like a leap, or a revolutionary break) but a step in the progressive realization of the musical language as it had existed and developed. . . .¹

Although written about Western European classical music, that statement can be applied to jazz and to music from other non-European aesthetic traditions--even the classical music of India. Robert E. Brown points out the classical elements in the music from India:

The Indian musician inherits an oral tradition which provides an impressively rich vocabulary for him to use and he works with a degree of freedom which belies the usual conception of what we like to refer to as "tradition-bound" cultures. The more intensive his training and the more he gives to his art, the more he is enabled to bring his own personality into play, to communicate, to create. He accepts certain conventions of musical language in order to be able to speak, but these, though relatively precise, are simply foundations full of potential for weaving more elaborate and more personal interpretations.²

European, Indian, American, or whatever, a classical music must be time-tested, it must serve as a standard or model, it must have established value, and it must be indigenous to the culture it speaks for. Jazz fulfills all these conditions for being considered a classical music, and because it is particularly sensitive to historical and sociological trends in America, it represents a unique

¹Charles Rosen, The Classical Style (New York: The Viking Press, 1971), p. 57.

²Robert E. Brown, liner notes found of "The Music of India," World Pacific Records, WP-1418.

American tradition.

Jazz: America's Classical Music

Since their earliest days in America, black people have been physically close to, but psychologically separated from their white counterparts. They have seen white people at their best and at their worst, and blacks have had to deal with the whites in good times as well as in bad times. In order to survive, Afro-Americans have had to be realistic in their assessment of America and Americans.

One of their most important survival weapons has been their music. When all else failed, their music helped sustain them. Afro-American music was created out of the displaced Africans' need to express ideas and feelings which could not be expressed in any other way. They created a musical idiom which not only restructured elements from their traditional musical heritage but also reshaped elements from many other cultures and ethnic groups. By organizing and presenting these diverse elements from their own perspective, Afro-Americans were able to synthesize a new music which quickly transcended ethnic and regional boundaries and musically demonstrated the "melting pot" aspects of America. Perhaps it was because of the fact that Afro-Americans were so often relegated to the role of on-lookers that they were able to project through their music the essence of what it meant to be an American. In no other musical idiom is the expression of individual freedom and spontaneous creativity projected in a way that is so universally accepted as typically

American as it is in the Afro-American creation called jazz.

Jazz musically expresses a point of view that is uniquely American. Its vocabulary does include diverse elements, but its syntax is its own. In every generation since jazz crystallized as a specific musical idiom, it has mirrored the mood and tempo of the generation that created it. Ragtime, swing, cool--each generation, from the cake-walking dandies of the 1800's to the cool dropouts of the 1950's, has had its feelings expressed by the jazz of its period. This fact has been well documented on recordings and films and also in many books and periodicals, some of which are listed in the bibliography of this dissertation. The institutionalized racism which is built into our culture and our educational system has prevented much of this material from being properly used for historical and sociological purposes, but fortunately because fewer restrictions have been placed on the music, it has spoken for itself.

Its rhythms stem from African roots, and its harmonies and melodies show clearly its assimilation of other varied elements which give it relevance to Americans from all walks in life. Added to this is world-wide recognition of the fact that jazz is music which expresses to others in a special way feelings which are basic to the American ethic (individuality, freedom of thought and action, and many other attitudes difficult to verbalize but expressed quite clearly through music).

Jazz is an American creation. It is music which springs from self-respect, self-knowledge, and the need to celebrate black consciousness in a society which is unaware of its debt to black people. A

basic form of American musical expression which speaks eloquently
for our way of life, jazz is America's classical music.

CHAPTER XIV

THE HISTORY AND DEVELOPMENT OF JAZZ PIANO:

IMPLICATIONS FOR EDUCATION AND SUMMARY

Jazz is America's classical music; yet most American music educators have been consistent in their bias against teaching it from that perspective. Their belief that Western European music is superior to any other in the world and, therefore, the only music that warrants serious and intensive study has resulted in the systematic exclusion of jazz and other Afro-American music from the American educational process.¹

"Music in our Schools: A Search for Improvement," the report of the findings of a music-education seminar held at Yale University in 1965, pointed out the needs for new materials and for improved teacher training. At the seminar, in which I participated, there was much discussion of the ways to develop musicality in the student, and the report, which was published by the Department of Health, Education, and Welfare, stated:

¹Ellsworth Janifer, "The Role of Black Studies in Music Education: A Critical Analysis," in Black Manifesto for Education, edited by Jim Haskins (New York: William Morrow and Co., Inc., 1973), p. 150.

A greater emphasis should be placed generally in teacher training, on analysis, for teachers must themselves hear what happens in a musical thought process in order to be able to communicate an understanding of it. However carefully prepared and complete teacher's manuals and course materials eventually become, there is no substitute for the initiative and imagination of a teacher steeped in his subject.²

It follows that if jazz is to take its place in the music curriculum of elementary and secondary schools as well as in the curriculum of institutions of higher learning in this country, then music teachers on any level--from kindergarten to post-graduate and from beginning to advanced stages--should be able to understand and communicate to their students the musical elements of jazz and the evolution of those elements just as they do with the classical European musical heritage. Piano teachers or instructors, for example, should be familiar with the materials in this dissertation and with the underlying techniques and theory of improvisation. Unfortunately, because traditional methods concentrate on Western European music and give only peripheral attention at best to jazz, most music educators are insufficiently steeped in jazz to be able to carry out what has been recommended.

On the other hand, those music educators and others who recognize the value and worth of jazz are using more pragmatic approaches to teaching the theory and practice of jazz. Jazz styles

²"Music in our Schools: A Search for Improvement," Yale Seminar on Music Education, a report published by the Department of Health, Education, and Welfare, R3706 Un3, n.d., p. 25.

are being analyzed, studied, and performed by repertory companies, music teachers, and students in an attempt to reclaim and put into its proper perspective the American musical heritage which has been ignored and misunderstood for too long.

In presenting some of the ideas found in this dissertation to students and teachers over the past few years, I have found that their appreciation and understanding of music in general was brought into sharper focus as their appreciation for jazz and the artistry of jazz musicians grew. They became able to identify techniques and devices which were important in the jazz lexicon and to discover some of the same techniques and devices in other styles of music. Phonograph records and "in person" performances enabled them to understand better the intellectual as well as the artistic practices of different generations of jazz musicians.

While working in schools, colleges, and cities all over the country, I have found that many students and teachers who are traditionally-trained and able to read music generally are unaware that a large jazz repertory of written music exists. When introduced to musical scores, these musicians become able to study and play the music of the various generations from ragtime to the present. They utilize the printed material as well as phonograph records as models for both style and musical content.

Despite this, traditionally-trained and oriented music educators have often refused to teach students to improvise in jazz styles because they did not feel qualified to deal with jazz on

that level. However, many professional jazz musicians and some enlightened music educators have demonstrated for years the various techniques and devices which are commonly used in jazz improvisation. These techniques and devices have been codified and are available in printed form on levels that range from introductory to advanced. There are etudes, exercises, and study materials designed especially for those who have studied only Western European music as well as for pragmatic musicians and students who wish to study and practice the devices and techniques on their own.

For those who would like to use the material in this dissertation as a text, I have provided a bibliography and a discography after each chapter. In the appendices I have included additional recommendations for materials for the study of jazz piano styles: resources dealing with techniques of improvisations, jazz patterns, cycles, harmonic practices, jazz tonal and rhythmic principles, etudes, exercises, and methods for keyboard study. There are also a glossary of terms and a listing of pianists indicating the time, place, and style with which they are most often associated.

These sources supply more detailed information on many of the aspects of jazz I have dealt with, and from them both the musician and non-musician can gain a more complete understanding of the sociological and historical conditions that were present as jazz evolved from its African roots to its present forms.

In my teaching, lectures, seminars, workshops, and clinics I have found many musicians and non-musicians who related to jazz and understood it on many different levels. My discussions and experiences

with them have convinced me that there is a large educational potential in the study of jazz which should be more fully explored. Social studies and English teachers, in particular, and math and science teachers, as well, should find much in the history of jazz that would enrich what they are currently doing with their classes. Units can be developed with the study of jazz as the core that integrates a number of subject areas. Units to develop critical thinking can be organized so that students and teachers compare and contrast the materials written on jazz, observing the points of view presented by white authorities and those presented from the Afro-American perspective. Students and teachers can recognize what has been misinterpreted and ignored as they encounter materials prepared by different authors and editors.

As musicians, educators, and students study jazz, they will recognize that jazz is a unique American phenomenon. It has been ridiculed, distorted, fragmented, diluted, and deemed unworthy of serious study by music educators, musicologists, historians, and others who were not qualified to evaluate the music, but it has continued to be the music which most consistently expressed American moods, thoughts, and feelings as it has evolved to its present state. It represents an important aspect of the American cultural heritage.

And as I, a practicing jazz pianist/composer/arranger, have written this material based on jazz piano, there remains a need for more practicing jazz artists to write a history and development of jazz from the perspective of the various other instruments they play. Even though in recent years more materials are available for the

general public, musicians, and educators, many more materials are needed to document more accurately the development and evolution of America's classical music.

It is my hope that this dissertation will be used as a text, a resource for self-study, a basis to integrate disciplines, and a starting point for further studies in Afro-American traditions. As an extension of the document appropriate audio-visual materials are needed to supplement the written word as the text becomes used in traditional as well as in alternative educational programs.

APPENDIX A

APPENDIX B

These written resources, together with the recordings, books, and examples listed after each chapter will make the music visible, audible, and, hopefully much easier to understand and study.

Additional Materials for the Study of Jazz Piano Styles:

Brubeck Vol. I & II. Delaware Water Gap, Pa.: Shawnee Press, Inc.

The Best of Ragtime Favorites and How To Play Them. New York:
Charles H. Hansen.

The Best of Scott Joplin. New York: Charles H. Hansen.

Boogie Woogie for Beginners. New York: Leeds Music.

Compositions For Piano - Erroll Garner. New York: Belltone Music
Publishers, Inc.

Count Basie's Piano Styles. New York: Bregmank Vocco and Conn, Inc.

Cuban Fire! Compositions by Johnny Richards. Published by Benton
Publications. Selling Agent Hansen Publications, Inc.

Count 6 - Piano Originals in 6/4 Time by Frank Metis. Cimino Publi-
cations, New York.

Downbeat's 88 Keys To Fame. New York: Leeds Music Corp.

Duke Ellington's Piano Solos. New York: Mills Music.

Duke Ellington's Rhythm Moods. New York: Mills Music.

Duke Ellington's Streamlined Piano Solos. New York: Mills Music.

Bill Evans Piano Solos. New York: TRO

Bill Evans Plays. New York: TRO

- Erroll Garner Piano Solos. New York: Criterion Music Corp.
- Hi Fi Suite - Leonard Feather. New York: Henry Alder Inc.
- Jazz Giants - Piano. New York: Charles H. Hansen.
- Jazz Originals For Piano - Ray Santisi. Boston: Berklee Press.
- James P. Johnson - Piano Solos. Clarence Williams Music, New York.
- Scott Joplin, Collected Piano Works. New York: Belwin/Mills.
- Modern Method for Piano Bossa Nova. Wilson Curia.
- Stan Kenton, Artistry in Rhythm. New York: Hansen Publications, Inc.
- Stan Kenton, Originals for Piano. New York: Robbins Music.
- Blues Piano Solos, Billy Kyle. New York: Leeds Music.
- Leeds' Eight to the Bar. New York: Leeds Music Corp.
- MJQ. New York: Essex - Sole Selling Agent Sam Fox.
- Jelly Roll Morton, Blues Stomps & Ragtime. New York: Charles Hansen.
- No Sun In Venice, John Lewis. New York: Rayven Music Inc., Selling Agent, Charles Hansen.
- Oliver Nelson, Blues & The Abstract Truth. New York: Edward B. Marks.
- Bernard Peiffer Plays. New York: Charles H. Hansen.
- The Oscar Peterson Trio, Canadian Suite. Toronto, Canada: Tomi Music Co.
- Pianists of Birdland. New York: Charles Hansen.
- Play Them Rags. New York: Mills Music.
- A Portfolio of Great Jazz. New York: Mills Music.
- The Ragtime Folio. New York: Melrose Music Corp.
- Thirty-Four Giants, Ragtime Classics. New York: Charles Hansen.
- Ragtime Treasures, Joseph F. Lamb. New York: Mills Music.
- Hazel Scott, Boogie Woogie. New York: Robbins Music.
- George Shearing's "Conception." Algonquin Music Inc. Selling Agent Charles Hansen, New York.

- Shades of Shearing. Bayes Music Corp. Selling Agent Charles Hansen.
- George Shearing's Interpretation #1, #2. New York: Robbins Music Corp.
- Willie Smith Folio of Modern Piano Solos. New York: Robbins Music Corp.
- Styles of Famous 88ers. New York: Leeds Music.
- Art Tatum, Improvisations. New York: Robbins Music Corp.
- Art Tatum, Jazz Piano Solos. New York: Leeds Music.
- Billy Taylor, How To Play Bebop Piano. New York: Charles Hansen.
- Billy Taylor, Piano Solos. New York: Charles Hansen.
- Billy Taylor, Sketches. New York: Duane Music Inc.
- Time Out, Dave Brubeck. Derry Music, New York.
- Lennie Tristano, Piano Solo. New York: Charles Hansen.
- Mary Lou Williams. New York: Leeds Music Corp.
- Thomas "Fats" Waller Musical Rhythms. New York: Robbins Music.
- Teddy Wilson Piano Patterns. New York: Robbins Music.
- Teddy Wilson Piano Rhythms. New York: Robbins Music.
- World's Greatest Jazz Piano Solos & Songs. New York: Charles Hansen.

APPENDIX C

RESOURCES DEALING WITH TECHNIQUES OF IMPROVISATION
AND PIANO STYLES

Baker, David. db Music Workshop Publications, Chicago.

Jazz Improvisations

Techniques of Improvisation Vol. I
A Method for developing improvisational technique

The II V 7 progression Vol. II

Turnbacks Vol. III

Cycles Vol. IV

Advanced Improvisation

Berle, Arnie. New York: Amsco Music Publishing Co.

Complete Handbook for Jazz Improvisation.

Grove, Dick. First Place Music. Studio City California. The
Encyclopedia of Basic Harmony & Theory Applied To Impro-
visation on All Instruments

Vol. I

Vol. II

Vol. III

Harris, Eddie. Wardo Enterprises, Chicago, Ill.
Interverlistic Concept

Kail, Bob. Charles Hansen, New York
How To Play Blues Piano
How To Play Jazz Piano
How To Play Piano Improvisations in All Keys
How To Play Piano Styles

Mance, Junior. Ray Brown Music Ltd. Toronto, Canada
How To Play Blues Piano

- Markewich, Reese. National Educational Services, Libertyville, Ill.
Inside Outside.
- Mehegan, John. Amsco Music Publishing, New York.
Tonal and Rhythmic Principles
Jazz Rhythm and the Improvised Line
Swing and Early Progressive Piano Styles
Contemporary Piano Styles
- Nelson, Oliver. Noslen Music Co., Los Angeles.
Patterns For Improvisation.
- Peterson, Oscar. Ray Brown Music Ltd., Toronto, Canada
Jazz Exercises and Pieces
Vol. I
Vol. II
Vol. III
Jazz For the Young Pianist
- Progris, James. Boston: Berklee.
A Modern Method for Keyboard Study
Vols. 1, 2, 3 and 4.
- Tanner, Paul O. Dubuque, Iowa: William C. Brown Co.
A Study of Jazz
- Wheaton, Jack. Studio City, California: First Place Music.
Basic Modal Improvisation Techniques For Keyboard Instruments

APPENDIX D

GLOSSARY

The following glossary contains terms used in the dissertation. For a more complete dictionary of jazz terms refer to Robert S. Gold's "Jazz Talk," 1975. The Bobbs-Merrill Company, Inc. Indianapolis, New York.

- Abstract Free jazz, stream of consciousness playing, atonal, polyrhythmic, spaced out.
- Arpeggio A chord of which the individual tones are performed like a melody, not sounded simultaneously.
- Bebop(bop) Dominant jazz style of the 1940's which featured long melodic lines, complex rhythms and impressionistic harmonic patterns, many of which ended on an accented up-beat.
- Blues Primarily vocal music developed from a variety of sources--work songs, field hollers, African ring shouts, spirituals and folk songs. Classic blues uses basically three chords to harmonize melodies--chord on tonic, fourth and fifth notes of scale, and though the length of an early blues song varied, (8-16 bars) it crystalized into a basic 12-bar structure.
- Blue Note The alteration of the third and seventh tones of the major scale and the fourth tone of the minor scale by an inflection up or down.
- Boogie-woogie Piano style originated and developed by unschooled Southern black pianists which features recurring bass patterns. These patterns lay the foundation, rhythmically and harmonically for blues-inspired melodic passages which have a more folk-like quality than ragtime melodic phrases.

- Cool Jazz of the late 1940's and early 1950's which featured rhythms and syncopations which were more subtle than Bop. Atonal sounds and melodies similar to those found in contemporary concert music were combined with orchestral textures which were melodically and harmonically more related to impressionistic music than to traditional jazz. The pulsation of the music was purposely less exciting rhythmically than Bebop or its other predecessors.
- Early ragtime Crystallization of the black musical expression into a formal concept utilizing the elements of syncopation, improvisation and European classical piano techniques in a new combination.
- Funky Very rhythmic, gospel influenced jazz.
- Hard-bop Funky Bebop.
- Impressionistic Music which suggests rather than states; in which successions of colors take the place of dynamic development. Vocabulary includes unresolved dissonances, the whole tone scale in melodic as well as chordal combinations, modality and many other devices which express emotions and atmospheric sensations without strict attention to details.
- Improvisation Alteration or revision of a composition being played and the development of its rhythmic, harmonic and melodic potentialities according to the mood and conception of the player.
- Jamming (Sitting In) Taking part in a jam session.
- Jam Session An informal performance of improvised jazz. Usually done for the sheer joy of playing and often combining the talents of musicians who would not otherwise perform together.
- Jazz Jazz is a way of playing and a musical repertory which defines and gives graphic examples of various aspects of that way of playing.
- Locked-hand style(Block Chords) 5 or 6 note chords moving in parallel motion giving melody an orchestral sound. In 5 note chords, melody is doubled--in 6 note chords, top 2 notes (3rds) are doubled.
- Lydian Chromatic Concept of tonal organization--a system of tonal organization devised by George Russell and used by many jazz musicians as a basis for abstract improvisations and compositions.

- Mainstream Jazz Jazz which utilizes the common vocabulary in traditional ways rather than in an abstract or experimental way.
- Minstrel Songs Originally topical, secular songs created by slaves dealing with life on Southern plantations. These songs were later imitated and exploited by white showmen who took credit for them.
- Modal Use by jazz pianists of harmonies built in fourths and modes relating to those harmonies.
- Modes A set of notes which forms the material of melodic idioms used in composition and improvisation. A central tone to which other tones are related can establish tonality, and the manner in which these other tones are placed around the central tone produces modality.
- Neo-gospel Church-like in concept. Relatively simple melodically and harmonically, but played with great rhythmic intensity.
- Pre-Bop An outgrowth of swing music which was melodically, harmonically and rhythmically more complex than its predecessors. It led directly to Bebop and beyond.
- Progressive Atonal, poly-rhythmic jazz.
- Riff A melodic fragment, melodic pattern which is repeated by a soloist or accompanying group.
- Stream of Consciousness Playing Spontaneous improvisation--nothing predetermined.
- Stride Piano Ragtime piano style which features, among other devices, a bass pattern which utilizes a single note, an octave or a tenth on beats 1 and 3 in 4/4 tempo and a chord on beats 2 and 4.
- Spiritual Musical expression of religious feelings and yearnings of slaves.
- Syncopation Is the displacement of the normal accent of pulses within a given measure of music by the addition of artificial or unexpected accents.
- Swing Dominant jazz style of the 1930's which consistently featured four heavy accents to a measure in its rhythms.

- Tonal Clusters Groups of dissonant tones such as major or minor seconds (scale tones c, d, e, f, etc.) sounded simultaneously with comparatively little regard for their dissonant effect.
- Work Song Americanization of traditional songs which were used by Africans to accompany labors.

APPENDIX E

A listing of jazz pianists arbitrarily organized according to time, place, and style.

TIME	PLACE	STYLE	PIANISTS
Early 1800's	New Orleans, La. Columbus, Ga.	Pre-Ragtime	Louis Moreau Gottschalk, Lucien Lambert, Sidney Lambert, Edmund Dede Thomas Bethune (Blind Tom)
Early 1800's	Southern USA	Folk & Min- strel	James Bland, Sam Lucas, Gussie Davis*
Late 1800's	Missouri	Early Ragtime	Scott Joplin, James Scott, Scott Hayden, Tom Turpin, Louis Chauvin, Joe Jordan, Charles L. Johnson
Late 1800's	New York		One Leg Willie Joseph, Will Marion Cook, J. Rose- mond Johnson, Jack the Bear, Fats Harris
Early 1900's	New Orleans	Early Ragtime/ Jazz	Tony Jackson, Jelly Roll Morton, Sammy Davis, Charlie Warfield, George Kimbrough, James White, Ed Hardin
Early 1920's	New York	Ragtime/ Stride	Eubie Blake, Luckey Roberts, James P. Johnson, Willie "The Lion" Smith, Paul Seminole, Donald Lambert, Stephen Hen- derson, Teddy Weatherford, Earl Hines, J. Glover Compton, Wen Talbert, Richard M. Jones, Lil Armstrong
	Washington, D.C.		Louis Brown, Doc Perry

*Not pianists

Early 1920's	Chicago	Blues/Boogie	Cripple Clarence Lofton, Jim Yancey, Will Ezell, Pinetop Smith, Bob Call
Late 1920's	New York	Ragtime/ Stride/ Swing	Fats Waller, Duke Ellington, Claude Hopkins, Herman Chittison, Joe Turner, Cliff Jackson, Garnett Clarke, Bob Howard, Hank Duncan, Joe Sullivan, Fletcher Henderson, Horace Henderson
Late 1920's	Chicago	Blues/Boogie	Meade Lux Lewis, Cow Cow Davenport, Montana Taylor
Early 1930's	New York	Swing	Teddy Wilson, Sonny White, Clyde Hart, Clarence Profit, Billy Kyle, Cleo Brown, Una Mae Carlisle, Tommy Fulford, Ken Kersey, Toy Wilson, Mel Powell
Early 1930's	Kansas City	Stride/Blues Boogie	Mary Lou Williams, Count Basie, Jay McShann, Benny Moten, Albert Ammons, Pete Johnson, Ken Kersey, Avery Parrish
Late 1930's	New York	Pre-Bop	Art Tatum, Nat Cole, Nat Jaffe, Marlowe Morris, Milt Buckner, Dorothy Donnegan, Hazel Scott, Eddie Heywood, Johnny Guarnieri, Toby Walker, Hal Francis, Gene Rodgers
Early 1940's	New York	Pre-Bop/ Be-Bop	Ellis Larkin, Billy Taylor, Beryl Booker, Erroll Garner, Hank Jones, George Walling- ton, Al Haig, Bud Powell, Dodo Marmarosa, Jimmy Jones, Walter Bishop Jr., Robert Crum, John Malachi, Joe Albany

Late 1940's	New York	Bebop/Cool	George Shearing, Duke Jordan, Tadd Dameron, Thelonius Monk, Barbara Carroll, Kenny Drew, Sir Charles Thompson, Russ Freeman, Herbie Nichols
Early 1950's	New York	Hard Bop/ Progressive/ Funky/ Third Stream	Horace Silver, Dave Brubeck, Lennis Tristano, John Lewis, Oscar Peterson, Ahmad Jamal, Carl Perkins, Hamp Hawes, Bobby Timmons, Marian McPartland, Pat Moran, Dick Hyman, Sun Ra, Bernard Peiffer, Mal Waldron, Bobby Scott, John Bunch, Eddie Costa, Martial Solal
Late 1950's	New York Chicago Los Angeles	Post Bop/ Neo-Gospel	Ray Bryant, Randy Weston, Barry Harris, Tommy Flanigan, Phineas Newborn Jr., Ramsey Lewis, Les McCann, Gene Harris, Bill Evans, Red Garland, Patti Bown, Terri Pollard, Dwiki Mitchell, Mose Allison, Roland Hanna
Early 1960's	New York	Abstract/ Free Form	Denny Zeitlin, Herbie Hancock, McCoy Tyner, Roger Kellaway, Alice Coltrane, Joe Zawinul, Toshiko Mariano, Jacki Byard, Don Friedman, Andrew Hill, Cecil Taylor, Ran Blake, Paul Bley, Clare Fischer, Don Pullen
Late 1960's	New York	Abstract/ Mainstream	Keith Jarrett, Chick Corea, Stanley Cowell, Steve Kuhn, Jack Wilson, Harold Mabern
Early 1970's	New York	Abstract/ Modal/ Electronic	George Cables, George Duke, Barry Miles, Kenny Barron, Al Dailey, Neal Creque, Allan Gumbs, Joe Bonner, Ed Kelly, Lonnie Liston Smith, Doug Carn, Bob James, Larry Willis, Jan Hammer

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LIST OF MUSIC BOOKS WRITTEN BY BILLY TAYLOR

PUBLISHED BY HANSON PUBLICATIONS

1. "Billy Taylor Sketches for Jazz Trio"
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3. "Dixieland Piano Solos and How to Play Them"
4. "Boogie Woogie Piano Solos and How to Play Them"
5. "Mambo Piano Solos and How to Play Them"
6. "Bass Styles and Chords"
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9. "A Touch of Taylor" (Piano Solos)
10. "Combo Arranging" (How to Arrange for Trios,
Quartets and Quintets)
11. "Billy Taylor's Modern Jazz Piano Solos"
12. "Mambo Hits" (Transcription of Recorded Mambo
Solos by Billy Taylor)

ARTICLES WRITTEN BY BILLY TAYLOR

FOR

Cue Magazine

Esquire Magazine

Saturday Review of Literature

Downbeat

Newport Jazz Festival

Souvenir Program

LECTURES DELIVERED BY BILLY TAYLOR

AT

Jazzmobile series in public schools
First International Music Industry Conference, Nassau, Bahamas
Berklee College of Music
Music Educators National Conference
University of Pennsylvania
Columbia University
New York University
Hunter College
University of Chicago
Northwestern University
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New England Music Teachers' Association
New School of Social Research
Riverdale Country School
New Lincoln School, N.Y.C.
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CONCERTS PLAYED BY BILLY TAYLOR

Kingsport Symphony Orchestra (Guest soloist)
Westchester Symphony Orchestra (Guest soloist)
Westside Symphony Orchestra (Guest soloist)
Lincoln Center
Philharmonic Hall
City Center
Museum of Modern Art
Brooklyn Academy of Music
Town Hall, N.Y.C.
Carnegie Hall, N.Y.C.
Toledo Museum of Art
Duke University
Princeton University
Boston University
Union College
Brown University
Harvard University
Virginia State College
Kent State College
Shakespeare Theater, Stratford, Ontario
8 Months 8 Country Tour of Europe
National Exposition of Haiti
Hampton University
Atlanta Jazz Festival
Randalls Island Jazz Festival
Newport Jazz Festival

WHAT THE CRITICS SAY

- WINCHELL..... - An Orchid!
- EARL WILSON..... - Bravo!
- NICK KENNY..... - Ear-resistable!!!
- ROBERT SYLVESTER.. - One of our best young pianists!
- BILLBOARD..... - (Taylor) showed brilliant piano technique, reminiscent of Art Tatum at his best! --- Exciting piano!!
- MARSHALL STEARNS.. - Billy Taylor is one of the select few who pushed on to new horizons, developing a rare style in which a fabulous complexity did not interfere with unending invention.
- CASH BOX..... - Long, one of this reviewer's favorite pianists.
- MUSIC MAKER..... - Billy Taylor is in the first 10 anytime you start listing pianists.
- GEORGE SIMON..... - (Metronome) - The more I listen to Billy Taylor, the more he becomes quite definitely my favorite pianist. He has touch and taste unequalled by another. He can swing so lightly and so wonderfully -- He has a great harmonic sense, yet he doesn't show off just to make an impression. And he can create and sustain a pretty mood, because of his taste and touch the few others can even approach.
- WILDER HOBSON..... - (Saturday Review) He is in the great jazz piano tradition - strength through grace and economy -- a gift for modulatory melody, a delightful length of line -- completely blends the modern jazz vocabulary with the traditional jazz spirit.
- BEN GROSS..... - (N.Y. Daily News) Jazz Piano virtuoso!
- METRONOME YEAR BOOK- (1955) A vital pianist, a swinging modernist, leader of an exciting trio --- whose rhythmic experiments with Latin rhythms have advanced jazz further and further.
- CASH BOX..... - Caressing technique
- JOHN WILSON..... - (N.Y. Times) Taylor has that happiest of combinations: technique, taste and imagination. Few modern jazz pianists play the instrument as engagingly as he does.
- NEW YORKER..... - Mr. Taylor, whose fingers are no more than butterfly wings on the keys, is vanguard piano at its best.

BILLY TAYLOR

Billy Taylor, pianist, composer, arranger, actor, author, lecturer, radio and TV personality is not only one of the busiest musicians in the world, he is one of the best.

Winner of Downbeat Magazine's award for best pianist in their first annual Critics Poll, and honored by Fairfield University with a Doctorate in Humanities and by Virginia State College with a Doctorate in Music, Billy has been acclaimed by critics both here and abroad. Dr. Taylor is the former Vice President of the National Academy of Recording Arts & Sciences, member of Board of Governors of the Newport Jazz Festival, Board member of the Harlem Cultural Council, board member of American Society of Composers, Authors, and Publishers, Council for the Arts and Government, member of special three man advisory committee on jazz to Lincoln Center for Performing Arts, board member of American Guild of Authors & Composers, member of Presidents Board of Advisors to Fairfield University, President of Jazzmobile, and appointed by Mayor Lindsay for a six-year period to the N.Y.C. Cultural Council.

As Musical Director of the David Frost Show, Billy's warm personality makes him a natural for the audience "warm-up". He has also produced and starred on the "Billy Taylor Show", a half-hour weekly jazz program which ran for one year on Channel 47 TV.

Featured as performer, narrator on "The Pop Explosion" (a Channel 7 90-min. special on "The Jazzmobile".) Dial "M" for Music on CBS, and a Channel 13, 90-min. special, "Black, White and Blue". Featured on the Johnny Carson Show, Music coordinator and leader of orchestra on NBC's "The Subject is Jazz", a thirteen week jazz series and writer of special material for TV and radio commercials. Musical

Director of the original American version of "That Was The Week That Was".

Former Program Director of WLIB-FM. Heard daily Monday through Sunday WLIB-FM and Monday through Saturday with a different show on WLIB-AM.

Also musical consultant & President for the Jazzmobile which supplies free concerts by jazz greats to culturally deprived areas of the city and a frequent guest lecturer on jazz in schools around the country.

Born in Greenville, North Carolina, Billy began his music education at the age of seven in Washington, D.C. He matriculated to Virginia State College and graduated with a Bachelor of Science degree. After college he moved to New York and two days after his arrival he was playing piano with the Ben Webster Quartet in the Three Deuces on 52nd St.

He later worked with Dizzy Gillespie's first band at the Onyx Club and then jobs with Eddie South, Sufi Smith, Coleman Hawkins, Roy Eldridge, Wilbur De Paris, Sid Catlet, and many other great jazz groups followed in rapid succession.

Noted for his versatility, Billy was the pianist in the all-star group which replaced Benny Goodman in Billy Rose's Broadway show "The Seven Lively Arts," pianist for the great mambo band headed by Machito, accompanist for Kenneth Spencer at Cafe Society Uptown and featured pianist with the Slam Stewart Trio (having replaced Errol Garner in that unit).

After leaving Slam Stewart, Billy went to Europe as featured soloist with Don Redman's Orchestra, playing jazz concerts, night clubs and theaters in Denmark, Sweden, Norway, Holland, Belgium, Switzerland, France and Germany.

Eight months later, upon returning to the United States, he formed a piano-organ duo with Bob Wyatt, played the Royal Roost and was featured in "Holiday on Broadway" a Broadway concert package, which starred Billie Holiday. When the show closed, Billy accepted an invitation to take an all-star jazz group to play the Haitian National Exposition.

After four exciting weeks in Haiti, Billy took a new quartet into Cafe Society Downtown, worked a short time with Billy Daniels at the Park Avenue Restaurant, did a solo act at Bop City then played the Iceland Restaurant with Artie Shaw fronting his quartet.

Billy then proceeded to establish a record for the longest run at Birdland - an unbroken continuo as soloist, leader of trios, quartets, quintets, sextets and featured soloist with all-star groups which included Charlie Parker, Dizzy Gillespie, Miles Davis, Kai Winding, Jo Jones, Lester Young, Oscar Pettiford, Lee Konitz, Stan Getz, Milt Jackson, Art Blakey, Slim Gaillard, Roy Eldridge, Charlie Shavers, J.J. Johnson, Terry Gibbs and almost all of the other top flight jazz men who played that famous jazz emporium.

Taylor then formed the first of several exciting trios, worked at the Embers, extended a two-week engagement into a full year at Le Downbeat Club and followed this feat by turning another two week stint into a twenty two week stand at the famed Copacabana.

After a highly successful tour of the east coast and the mid-west Billy played engagements at Basin Street, the Embers, and was held over for eleven weeks at the Composer Room and sixteen weeks at the Hickory House.

A talented actor, Billy played the part of "Wesley" in the Broadway hit "The time of Your Life" and has been seen on the Robert Montgomery, Danger, and did a seven minute monologue in the character of

Jelly-Roll Morton on the CBS dramatic show "You are There".

With his trio he has made guest appearances on many musical shows - The Steve Allen Show - Today - Exploring - Jazz in the Round - to mention a few.

An articulate spokesman for jazz he has lectured at Columbia University, Virginia State College, Riverdale School, the New Lincoln School and many other high schools and colleges throughout the country.

The writer of some 300 songs, Taylor has had twelve books published on jazz and jazz piano playing. A member of ASCAP, he has written and arranged special material for Ethel Smith, Tito Puente, Slim Gaillard, Edmundo Ros, Eddie South, Charlie Parker and many other top stars in the entertainment field. "I WISH I KNEW HOW IT WOULD FEEL TO BE FREE", one of his most popular songs, has not only been sung by such great artists as Nina Simone, Harry Belafonte, Cold Blood, Solomon Burke, and Lena Horne, but has become the theme song of public school choruses and church choirs around the country.

Appreciation of Taylor-made music is not strictly confined to those in the business. Billy's art has a simplicity untrained ears can enjoy and an eloquence that can be movingly sensed even when it is not fully understood. Billy possesses a fabulous technique which enables him to present his most intricate passages with unbelievable ease, and a touch with which he exacts the most delicate and rapturous sounds in his more moody moments at the keyboard. One of the pioneers in the intriguing wedding of Latin rhythm and the inventive modern jazz melodic line, Billy's Latin originals show a crystalline integration that is full of both excitement and creative fancy.

One of the busiest recording artists in the country, Billy has recorded with Connie Boswell, Sarah Vaughn, Ella Fitzgerald, Mitch

Miller, Jackie Paris, Burl Ives, Neal Hefti, Frances Wayne, The Four Aces, Harry Lowkofsky, The Ames Brothers, Billy Williams Quartet, Si Oliver, Coleman Hawkins, The Modernaires, Sammy Davis, Jr., Carmen MacRae, and many others too numerous to mention, and for all the major record companies.

Because of the tremendous popularity of piano music, Billy Taylor's exciting and imaginative trio has done much to promote serious interest, both here and abroad in what can truly be called creative American music. It seems that many people whose ears cannot be attuned to saxophones and trumpets will readily listen to, try to understand, and enjoy music in the same idiom when they hear it played on the piano.

The trio itself is a cohesive unit which can create many varied moods. Their interpretations and arrangements of specially selected music have a feeling which is unique and very original. The remarkable unity and rapport of this fine group comes from not only a wonderful blend of superior musicianship and musical knowledge, but the confidence of working together as a unit for several years. It can certainly be said that here, indeed, is a trio of tremendously talented musicians who have the ability to project the rhythmic intensity and sheer fun they are having while performing and still make the resulting music not only palatable but exciting to the uninitiated as well as the expert. This is the exciting BILLY TAYLOR TRIO.

DISCOGRAPHY

Billy Taylor has many L.P. Albums to his credit. Some of these are:

BELL RECORDS

RECORD NUMBER

O. K. BILLY

TOWER RECORDSRECORD NUMBER

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE	ST-5111
UP TEMPO TAYLOR	ST-5166

MERCURY RECORDS

KWAMINA	20654	60654
IMPROMTU	20722	60722

CADET RECORDS

TAYLOR MADE JAZZ	6050
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ATLANTIC RECORDS

THE BILLY TAYLOR TOUCH	1277
ONE FOR FUN	1328 s-1329

RIVERSIDE RECORDS

BILLY TAYLOR AND FOUR FLUTES	12-306	Stereo	1151
BILLY TAYLOR UPTOWN	12-319	Stereo	1168
WARMING UP	12-339	Stereo	1195

ROOST RECORDS

TAYLOR MADE PIANO	2222
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PRESTIGE RECORDS

A TOUCH OF TAYLOR	7664
BILLY TAYLOR TODAY	7762
INTERLUDE	Vol. 16
THE BILLY TAYLOR TRIO - Vol. I	7015
THE BILLY TAYLOR TRIO - Vol. II	7016
CROSS SECTION	7071
BILLY TAYLOR TRIO WITH CANDIDO	7051
BILLY TAYLOR TRIO AT TOWN HALL	7093
A TOUCH OF TAYLOR	
MAMBO JAZZ	

ABC PARAMOUNT RECORDS

EVERGREENS	112
BILLY TAYLOR AT THE LONDON HOUSE	134
BILLY TAYLOR PRESENTS IRA SULLIVAN	162
MY FAIR LADY LOVES JAZZ	177
THE NEW BILLY TAYLOR TRIO	226

FOR ADDITIONAL INFORMATION, CONTACT:

BILLY TAYLOR PRODUCTIONS
 565 Fifth Avenue
 New York, N.Y. 10017
 (212) 697-8070



Recently, jazz pianist Billy Taylor discussed Black music in an interview with Candace Womble. He is the general manager of WLIB, the only Black-owned radio station in New York; is president of Jazzmobile; serves on various cultural boards; teaches at C.W. Post College; and has written over 300 musical compositions and several books about jazz.

I'm the grandson of a Baptist minister and the son of a choir director; therefore, during my childhood in Greenville, North Carolina, and Washington, D.C., I listened to the best Baptist hymns and many excellent spirituals. Blacks shaped the music of America and enriched and influenced the music all over the world, especially popular music.

Jazzmobile, started in 1965 by the Harlem Cultural Council with a \$10,000 grant from Budweiser Beer and now budgeted at a quarter of a million dollars utilizes public and private funding to operate its three services. First, free outdoor jazz concerts are performed at the doorsteps of inner-city Black communities particularly and also in White communities, which should be aware that jazz is American music and involves American expression. The second service is a free lecture-concert series for the public. Six other musicians and I lecture on the history of jazz and give musical demonstrations.

The world of music is vast, and Black students should learn as much as possible.

We also perform in about 125 schools a year and try to make young people aware that much of the music they listen to is based on the African-American tradition of jazz. Because of the success of the second service, a third has been added: a workshop in which people like Dizzy Gillespie, Max Roach, Richard Davis, Jimmy Heath, Joe Newman, and many other great jazz artists share information with junior high and high school students that took them years to discover. So far, Jazzmobile has covered most of New York, Baltimore, Washington, D.C., and Pittsburgh, and we're work-

Multi-Talented Billy Taylor

New York City



Billy Taylor: A man dedicated to his music and his community.

ing on extending the total program throughout the country. The media determines the importance of any activity or happening. To reach jazz fans, a jazz event should be promoted on radio, on TV, in magazines, in newspapers, and on billboards. Then people will know when and where it will take place.

It's important that Black writers write about our musical tradition. Unfortunately, not enough is being written about Black music by Black writers. For instance, when I send students to the library to do research on the history of Black music, there are few books I can honestly recommend. The research undertaken by these youngsters proves that the books written by Gilbert Chase and many others are inaccurate; they do not reflect what Black music is all about. Therefore, it is necessary that Black writers

document how they feel about Black music and artists like John Coltrane and Fats Waller.

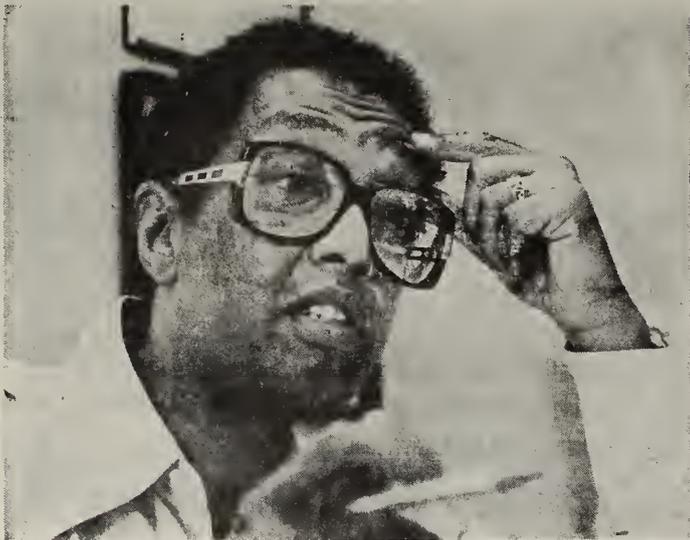
My writing is being neglected because I play much more now. Since I've been working on my doctoral thesis, *The History of Jazz Piano*, at the University of Massachusetts, I've become interested in and fascinated by the compositions of older pianists like Scott Joplin and James P. Johnson. Many of their devices are cropping up in my own work. I haven't included their compositions in my performances yet, but I'm sure that much of Fats Waller's influence is evident.

Not many Black students are interested in playing with classical orchestras, but they realize that the world of music is vast and that they should learn as much as possible about all kinds of music. Most of them want to express some aspect of their own music. They rebel against the New York Philharmonic and most major symphony orchestras because great Black composers are not programmed along with the great White composers. For example, although Black composer Ulysses Kay is tremendously respected in other parts of the world, his compositions are not played in this country along with those of Copland and Gershwin, White "American-style" composers. Most colleges, however, are aware of Black composers, and piano works of Black people are in-

Most major symphony orchestras neglect Black composers.

cluded in piano study courses. Nevertheless, it's difficult to get hold of these works because they're not published as extensively as they should be. Most Black music teachers who are aware of these problems try to surmount them, and their students are more aware of Black composers than Whites are. This is unfortunate because I don't want my music played by only Black people; it's music and should be played by any capable person.

CANDACE WOMBLE



Newsday Photo by Don Jacobsen

Jazzman-of-all-trades Billy Taylor ponders a question.

Billy Taylor: One-man band

By Bob Micklin
Newsday Music Critic

So you think you've had a busy day? The boss asked you to come in an hour early and work three hours late? But the fuel pump is gone on the car and you had to get to the gas station before it closed? And uncle Charlie called and invited himself and Aunt Carol to dinner? And over lunch you were told that you had to pack up and fly to Cleveland tomorrow to sign these important contracts? Is that what's bothering you, bunky?

Well, consider the activities of Billy Taylor: first-rate jazz pianist who regularly plays college concerts and club dates (he opens a two-week engagement Monday at Manhattan's Half Note Club with his trio); owner of radio station WSOK in Savannah, Ga.; associate professor in the Music Department of C. W. Post College; visiting faculty member of the Manhattan School of Music.

Also: head of his own production company (commercials, record production); voice-over pianist on many TV and radio advertisements; songwriter who has composed music for the "Electric Company" TV show and has written jingles for several Colgate-Palmolive products; ex-music director and band leader of David Frost's TV show; secretary of the Inner-City Broadcasting Co., which includes radio station WLJB, where he was once a disc jockey and general manager.

In addition, Taylor is preparing for his doctorate at the University of Massachusetts on an independent study program and is a Fellow at Calhoun College of Yale University (where he lectures on communications and art).

And he is president of Jazzmobile. Taylor played the first Jazzmobile concert eight years ago, and still performs frequently for the project. Jazzmobile is part of the Harlem Cultural Council, and it brings free, live jazz

and Latin music shows to what are now called culturally deprived areas.

Beginning Aug. 13, Jazzmobile is presenting five consecutive days of jazz-in-the-streets programs in Queens. The first, at 106th Avenue between 170th and 180th Streets, features drummer Roy Haynes' Hip Ensemble. The sextet of Ernie Wilkins and Chris Woods plays Aug. 14 at 158th Street, between Linden Boulevard and 111th Avenue. On Aug. 15, the Mike Jackson group will be at 105th Street, between Northern Boulevard and 34th Avenue. On the 16th, Weldon Irvine's sextet will perform at 203rd Street, between Linden Boulevard and 118th Avenue. The final program will be Aug. 17 at Edgemere Park—54th Street and Alameda Avenue—featuring the sextet of Long Island tenor sax star Billy Mitchell.

"The whole Jazzmobile thing is marvelous," Taylor said recently. "We appeared in Brooklyn a few weeks ago and it was hard just to get the band out when the concert was supposed to be over. The musicians love to play for people who ordinarily can't afford to visit the clubs and hear them, and the fans love the music.

"Besides, it's a big thrill for the people when someone like Duke Ellington comes into their neighborhood. There's Duke, so cool and immaculate, playing for these people who never could get to see him at the Rainbow Grill or someplace like that. And maybe he's invited into someone's apartment for a glass of iced tea. For years afterward, that's something for everyone to talk about."

The Jazzmobile concerts cost about \$1,500 each to present, with financing provided by city, state and federal grants as well as by such corporate patrons as Ballantine Beer, Coca-Cola, Atlantic Records and Colgate-Palmolive.

About 95 street concerts are given each year in all five New York City boroughs. There are also more than 75 lecture-concerts presented in city public schools, and a Saturday workshop program at Intermediate School 201 in Harlem. The workshops feature

well-known jazz artists in training sessions with student musicians.

Billy Taylor keeps track of all these projects without ever seeming to lose his relaxed poise and articulate competence. At 52, with a son 21 and a daughter 17, he looks 10 years younger and seems to have the energy of a man half his age. How does he maintain his rugged, seven-day-a-week schedule?

"I have a very understanding wife," he said with a laugh. "Especially now that my kids are grown, we have more time to spend together. But the best period of the last 15 years was when I was working on the Frost show. David never liked to work too much, so we'd get two or three vacations a year. We'd hop on a plane and go to Acapulco, North Africa or the Costa del Sol.

"When I played this summer's Newport Jazz Festival, I had a ball. I try to practice the piano each morning for a while to keep up my fingers, and at the festival I was able to play with a great variety of musicians. . . . It was the first time I've been able to listen to music for sheer enjoyment in many years."

In his teaching jobs, Taylor stresses the history of jazz music, starting with pre-ragtime black composers and proceeding on to avant-garde artists. "I really think of myself as a communicator," he said. "So many today think that rock and jazz started sometime during the last 20 years.

"I try to explain where today's music comes from. If you don't understand the history of an art form, how can you understand its present status—why it is what it is? There's so little concept of the chronology of music in this country that it's disgusting."

In January, Taylor will begin work as one of four musical directors of the new Jazz Repertory Company, formed recently under the sponsorship of Newport impresario George Wein. Working with a corps of about 40 young and older musicians, the jazz company will attempt in a series of concerts to fill in the culture gap in American music that Taylor complains about.

"We want to be as wide-ranging as possible," he said. "We'll play the music of both Cecil Taylor [no relation] and Jelly Roll Morton. We'll do retrospectives on great old-timers like Andy Kirk and Fletcher Henderson, but we'll also do very modern things by Gil Evans. My feeling is that music, that all culture, should be part of everyday life. It never will unless we understand that culture doesn't just get pulled out of thin air." //II

Discount tickets

Vouchers to Off-Off Broadway plays are available for 80 cents to students, union members, retired persons, clergymen and other groups through the Theater Development Fund, a non-profit organization in New York City. The fund will send members on its mailing list up to 10 vouchers a year that are redeemable at Off-Off Broadway theaters. In addition, the mailings include a list of Off-Broadway shows for which tickets are available from the fund for \$2.50. Mailing list applications can be obtained by writing to Theater Development Fund, 1564 Broadway, New York, N.Y. 10036.

Contract for conductor

Conductor Michael Tilson Thomas has been signed to an exclusive recording contract with Columbia Records. The 23-year-old Thomas is music director of the Buffalo Symphony, director of Young People's Concerts for the New York Philharmonic and principal guest conductor of the Boston Symphony.

ADDENDUM TO BILLY TAYLOR BIOGRAPHY

Dr. William E. Taylor was recently appointed by President Nixon to the NATIONAL COUNCIL ON THE ARTS for a six-year term. This is the Council which advises the NATIONAL ENDOWMENT on the distribution of millions of dollars of Federal funds to encourage and support cultural endeavors in the United States. This appointment, together with his appointment by Governor Rockefeller to the N.Y. STATE COMMISSION ON CULTURAL RESOURCES, and by Mayor Lindsay to the N.Y. CITY CULTURAL COUNCIL, makes Billy active as an advisor on National, State and City levels.

With both governmental and private agencies exhibiting a new awareness of the country's cultural needs, Billy has been in constant demand to serve on many committees. In addition to acting as consultant and advisor for the INTERNATIONAL ART OF JAZZ, JAZZ INTERACTIONS, JAZZ ADVENTURES, and the NEWPORT JAZZ FESTIVAL, Billy is an active member of the ASSOCIATION FOR A BETTER NEW YORK - Celebrity Committee.

The subject of countless newspaper and magazine articles, Billy's musical prominence was saluted in Sept. 1972, when he was featured on the cover of HARPER'S BAZAAR.

Actively involved in the communications media, Billy Taylor and two associates - Ben Tucker and Douglas Pugh, organized BLACK COMMUNICATIONS CORP. which purchased WSOK in Savannah, Georgia. In the short space of 4 months, the programming innovations instituted by Billy, and this enterprising group, made WSOK the Number One station in Savannah. A few months later, as a charter member of INNER CITY BROADCASTING CORP. he became General Manager of WLIB - New York's only black owned radio station. Though the two stations are owned by different corporations, Billy's programmatic changes have greatly increased their effectiveness in their respective markets.

Having produced and performed in many commercials for radio and TV, Billy consolidated his activities under the umbrella of BILLY TAYLOR PRODUCTIONS, a Corporation which

specializes in the production of radio and TV commercials, records, and concerts.

As a composer, his music has been prominently featured on the award-winning SESAME STREET & THE ELECTRIC COMPANY. His most famous composition, "I WISH I KNEW HOW IT WOULD FEEL TO BE FREE" was recently featured on recordings and in person by Leontyne Price, Harry Belafonte, John Denver, Mary Travers, and performed by COLD BLOOD in the 20th Century Fox Film, "FILLMORE".

Recently elected a YALE FELLOW, Dr. Taylor has given several seminars at CALHOUN COLLEGE, taught a special course on the history of jazz piano at the Manhattan School of Music and at C.W. Post College. In addition to this, Dr. Taylor has developed a series of jazz seminar courses for the Manhattan School of Music, and is actively involved in community based musical projects such as JAZZMOBILE, which last year alone produced and presented over 125 free outdoor concerts, more than 135 school lecture concerts and 48 weekly jazz clinics at I.S. 201 in Harlem.

In spite of an almost impossible schedule, Billy has not forsaken his first role as a jazz artist and performer. He had an extended engagement at the VILLAGE GATE, was a guest soloist in four performances with the NEW JERSEY SYMPHONY ORCHESTRA, appeared in the Pittsburgh Jazz Festival, Walt Harper's Attic, and had concerts at Virginia State College, Hampton University, Alice Tully Hall, Philharmonic Hall, Town Hall, and also gave special concerts for jazz organizations such as INTERNATIONAL ART OF JAZZ, JAZZMOBILE, JAZZ ADVENTURES AND THE JAZZ ASSOCIATIONS OF ST. THOMAS and ST. CROIX.

"O.K., Billy!"

Time: 1950. Scene: Birdland, the now defunct Manhattan cellar where the faithful gathered to hear the latest sounds of bebop. Backstage, the goings on were something less than harmonious, even for bop. The band was taking a vote. It seemed that the house pianist would not contribute to the group's heroin kitty. In fact, he was not interested in drugs at all. That would hardly do, and consequently Billy Taylor was voted out. "I don't know," recalls Taylor, "maybe they thought I was trying to give jazz a good name."

That was one of the few times anybody ever fired Billy Taylor, but only one of many occasions on which he could be accused of giving jazz a good name. As a disk jockey for Harlem's WLIB, Taylor in the early 1960s developed such a following of listeners (and advertisers) that he could schedule five straight hours of Ornette Coleman, John Coltrane or "anybody who in those days was considered far out." In 1969 he became the first black music director of a major TV program, the *David Frost Show*. "O.K., Billy!" was the cue with which Frost kicked off every show.

Every summer since 1965, when he helped found it, Taylor has made sure that the truck-borne bandstands of Jazzmobile have brought performers like Duke Ellington, Carmen McRae, Dizzy Gillespie and Taylor himself to the ghettos of New York and fifteen other U.S. cities. As Jazzmobile's fundraising, talent-coordinating president, Taylor also gives two lecture-concerts a week in New York City's public schools and conducts a piano class in a workshop program at Harlem's Intermediate School 201 on Saturday mornings.

Get It Done. He is a get-it-done member of a dizzying array of cultural boards and commissions from the Harlem Cultural Council to the National Council on the Arts, which elected him to a six-year membership last summer. He has taught the history of jazz at the Manhattan School of Music, and is working toward a Ph.D. in musicology at the University of Massachusetts. He has made more than 30 recordings (some of which, he concedes, "are among the best-kept secrets in jazz"), written a dozen books on jazz piano playing and composed 300 songs.

One of his songs, the gospel-flavored *I Wish I Knew How It Would Feel to Be Free* (1954), is used at many civil rights gatherings and black school commencements, and has been published in several church hymnals. Taylor is also a member of a black syndicate that recently bought WLIB, making it New York's first black-owned station. With two other black men Taylor last year also bought WSOX in Savannah, Ga.

At the very least, Taylor, 52, has long since dispelled the notion that a jazz musician sleeps all day. The son of a Washington, D.C., dentist, he studied saxophone, guitar and drums as well as piano—until he discovered that "pretty girls always came and sat on the piano bench." He had his own combos in high school and college (Virginia State, where he majored in music), then headed for New York in 1943 (he was medically exempt from war service). Two days after arriving, he landed a job with Ben Webster's band. Soon he was playing with such performers as Billie Holiday, Dizzy Gillespie and Charlie Parker. Finally he established himself as a soloist in Manhattan's plush East Side nighteries as well as clubs on the bop frontier of "The Street" (West 52nd Street).

Nine years ago, Taylor and his wife Theodora moved from Harlem to a five-room cooperative apartment in predominantly white Riverdale. There Taylor likes to relax by sampling the 5,000 LPs and tapes that line one wall (with considerably more pleasure than when he was a deejay looking for broadcast material) and watching reruns of westerns on TV. The Taylors' friends include more doctors, judges and art directors than musicians. Evenings out usually mean a French restaurant and a play or concert—or one of Taylor's innumerable board meetings.

In spare moments Taylor chips away on a piece for piano and orchestra commissioned by Conductor Maurice Abravanel and the Utah Symphony. Because he plays so well in so many styles, it is not easy to define the essential Taylor manner. By turns impish, husky and lyrical, at its heart it is an elegant, note-clustered filigree reminiscent of Taylor's onetime mentor Art Tatum. There is no pain in Taylor's improvisations, nor much funky blues. He firmly be-

lieves that jazz is America's classical music, and his playing shows it.

An articulate spokesman for jazz, Taylor is annoyed by the fact that jazz musicians tend to be perversely uncommunicative about their music—witness Parker's off-putting bop lingo, or Louis Armstrong's famous line: "If you got to ask what jazz is, you ain't got it." Says Taylor: "Every chance I get I try to set the record straight. I say, 'Look, I'm not apologizing for this music. I think it's something to be very proud of and I want to tell you about it.'" Beginning next week at Manhattan's Half Note, Taylor will once again be telling about it in the way he thinks he does best: fronting his own trio six nights a week. "Of all the things I do professionally," he says, "I both give and get most from playing the piano."

DAVID GARR



TAYLOR IN FRONT OF JAZZMOBILE



WITH YOUNG FANS IN THE BRONX

