



Concise Guide to Jazz

EDITION

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PEARSON

Boston Columbus Indianapolis New York San Francisco Upper Saddle River
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto
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Preface



The *Concise Guide to Jazz* originated because both professors and students asked for an introduction to jazz that was as clear and accurate as *Jazz Styles* but without as much detail. Many professors also said they wanted a book that was easy to complete in one semester. Some said the ideal introductory text would focus on only about ten major figures. Reducing jazz history to a maximum of ten musicians was not feasible, however, because few authorities agree on which ten to discuss. But by increasing the minimum number of musicians to a little over 50 names, we were able to accommodate the combined preferences from most authorities' "top ten" lists and still not overload students. Though this approach neglects some of the richness of jazz history, it also makes conveniently comprehensible a diversity of styles in a way that provides a basis for further explorations.

THE BOOK AND ITS SUPPLEMENTS

✓ • [Study and Review on mysearchlab.com

We are offering an online learning center, called *mysearchlab* (www.mysearchlab.com), that will greatly enhance student learning. Instructors may order *mysearchlab* to accompany new copies of the text or students can order it online at www.mypearsonstore.com. Throughout the book, we've called attention to features in *mysearchlab* that will help students in completing the course. Beyond the usual chapter questions and summaries, there are:

- Interactive eText
- Streaming audio
- Active Listening Guides for 33 classic jazz recordings discussed in the text
- Audio-Visual Tutorials to review jazz concepts
- Video clips of jazz performances
- Documentaries of jazz performers
- Chapter quizzes and flashcards for self-study

Jazz Classics 2CD Set

This set includes all 36 of the pieces that are analyzed by listening guides in the text. See contents for Jazz Classics 2CD set listed on inside front cover. We highly recommend that all students purchase this CD set or the online streamed format for the complete pieces along with the book so they may maximize their learning.



Listening to Jazz DVD and Demonstration CD

These two resources are specifically designed with non-majors in mind. They demonstrate key concepts in how jazz is made. These can be taught along with the book's Elements of Music Appendix and Chapter 2, "How to Listen to Jazz," at the beginning of the semester to orient students to the listening they will be doing later in the book. See contents for DEMONSTRATION CD listed on inside back cover. Listening to Jazz is Steve Gryb's video version of Mark Gridley's audio Demonstration CD.

Prentice Hall Jazz Collection CD

Twelve historic recordings collected to supplement the Jazz Classics 2CD set. Most are by artists who are missing from the Jazz Classics 2 CD set. This CD is available for students who buy the book with the Jazz Classics 2CD set. See complete contents listed on page iv.

The Prentice Hall Jazz History DVD

The mysearchlab supplement offers historic films of major jazz performers, from Bessie Smith through Weather Report. A full list of the clips is available on the mysearchlab website.

Book and Supplements Combination Packages

All of these supplements, in any combination, may be packaged with the book to save additional expense. Your local sales representative can outline these options to you. Or see <http://www.pearsonhighered.com>, and click on "Music," then on "Introduction to Jazz," then on "Concise Guide to Jazz," then on "Pearson Choices" or "Packages."

DESIGNING YOUR COURSE

In designing a semester-long or quarter-long course in jazz appreciation, instructors need to tally their own priorities, not necessarily the same topics that appear in this book. Topics, musicians, and entire chapters can be skipped without doing serious damage to a brief Introduction to Jazz or Understanding Jazz course. For example, if emphasis is placed on in-depth appreciation of particular recordings and the musicians on them, an entire class period can be devoted to each one. Dissecting a given selection, chorus by chorus, phrase by phrase, and then replaying it five times is not excessive if students are led to focus on a different aspect each time. Therefore, a respectable course could be constructed around only eight to ten major figures, perhaps just Louis Armstrong, Lester Young, Duke Ellington, Charlie Parker, Dizzy Gillespie, Miles Davis, Ornette Coleman, and John Coltrane, and in-depth appreciation of just ten to fifteen selections from the *Jazz Classics CDs*.

WHAT IS NEW TO THIS EDITION?

The first six editions of *Concise Guide to Jazz* have been successfully used at over 400 high schools, colleges, and universities throughout the country in their Jazz History and Intro to Jazz courses for non-majors. We are committed, however, to continually updating the book to give students an even more powerful resource for their learning.

The most exciting addition to the text is *mysearchlab*. This is a resource available to every student who purchases a copy of the book. *Mysearchlab* should help students to better understand jazz history and its key performers through many interactive features.

The following changes will be seen throughout the book:

- Updated “Music Buying Strategies” appendix
- Updated recommended further reading, listening, and viewing for every chapter
- New “call-outs” for listening and viewing on supplementary CDs, DVDs, and *mysearchlab* features
- 19 full-color photographs
- Online listening guides for all selections on the Prentice Hall Jazz Collection CD of 12 historic recordings
- New selection on the Jazz Classics CD2 and listening guide for a celebrated concert recording of free jazz by Cecil Taylor
- New selection on Jazz Classics CD2 and in-depth listening guide for a concert recording by the Miles Davis fusion band of 1970 featuring Chick Corea
- In-depth audio-visual explanations on *mysearchlab* for blues poetic form, blues chord progression, A-A-B-A song form, instrument timbres, trombone styles, saxophone styles, tempo, meter, and syncopation

ACKNOWLEDGEMENTS

Because this book is basically an abridged version of *Jazz Styles: History and Analysis*, all the people who helped put together the first eleven editions of *Jazz Styles* deserve thanks for working on this book as well. Their names are found in the acknowledgments sections of those volumes. I am especially grateful to the hundreds of students who spoke with me, wrote critiques, and corresponded with me about the best ways to approach the preparation of this book. Their names are too numerous to mention because this project has been a continual process since 1973.

A few individuals who are mentioned in the acknowledgments sections of *Jazz Styles* must be singled out for their hefty contributions to this volume. The biggest influence on the thinking and organization in this material is Harvey Pekar, who contributed almost continuously to my work since 1971. His original ideas and penetrating observations can be found in every chapter. Much of the research for these books was made possible by Pekar’s generosity in giving me unlimited access to his collection of over 14,000 albums and his intimate knowledge of jazz history. He always shared his latest research with me and continued to keep me abreast of changing currents in jazz. Chuck Braman served as a technical consultant and a copy editor on five editions of *Jazz Styles* as well as a copy editor and prime figure in the conceptualization for the first edition of the *Concise Guide to Jazz*. He was additionally helpful in choosing photos. As in the past editions of *Jazz Styles*, Bill Anderson has continued to provide indispensable suggestions and updating regarding discography, videography, bibliography, and overall organization.

Two substitutions were made on Jazz Classics CD2 for this new seventh edition of *Concise Guide to Jazz*. A new listening guide was prepared for “Jitney #2” from Cecil Taylor’s *Silent Tongues* album, in place of “Mars” from John Coltrane’s *Interstellar Space* album. Several observations by David Such and Franck Amsellam were retained for it from an earlier rendition of the guide that had appeared in several editions of the *Jazz Styles* text. Useful comments on several drafts of this new guide were contributed by Merce Robinson. A new guide was prepared for Chick Corea’s solo on “Spanish Key” from the *Black Beauty* album of Miles Davis in place of Corea’s “Captain Marvel” from the *Light as a Feather* album of Return to Forever. Structural harmonic analyses were provided by Bob Fraser and Bart Polot. Additional comments on Corea’s harmonic thinking in this solo were contributed by Marc Copland, Howie Smith, and Paul Rinzler. Suggestions for improving several drafts of the guide were supplied by Chuck Braman, George Gridley, Merce Robinson, and Jon Goldman.

The Album Buying Strategies appendix was retitled Music Buying Strategies and updated with the advice of Stephen Toombs (of Case Western Reserve University), Jon Goldman (formerly of Case Western Reserve University), Bill Anderson (formerly of Cleveland Public Library and Cleveland State University), James White (University of Northern Colorado), David Caffey (University of Northern Colorado), and the results of student surveys that were conducted by Pete Ford at Adrian College, Rob Foster at Augusta State University, Rob Hoff at Mercyhurst University, Michael Shirtz at Terra State Community College, Wayne Bumpers at Miami Dade Community College, Brian Kozak and Gary Scott at Cuyahoga Community College.

In order to provide representative illustrations, I am grateful for the loan of a banjo by Charles Coleman; a sousaphone by Christian Secrist and Tiffin University; a baritone saxophone by John Owen and Heidelberg College; a fluegelhorn, a trombone, and mutes by Ed Adams and Forte Music; a cornet, a trumpet, an acoustic guitar, a Fender bass guitar, and an upright string bass by Don Mossman and Mossman Music; and a soprano saxophone, Albert-system clarinet, late 1920s-model baritone saxophone, and 1914-model Holton bass saxophone by John Richmond. Rob Ledwedge and Dan Morgan photographed the musical instruments for this book. I remain deeply grateful to Jim Schafer for his patience, generosity, resourcefulness, and skill in digitally preparing the musician photos and instrument photos for the electronic form required by my publisher.

The accuracy of coverage in this textbook is due in part to the cooperation of many musicians whose music is discussed on its pages. Unfortunately, several of them passed away before seeing the finished product. The following players helped by means of conversations, proofreading, and/or correspondence with the author: Benny Goodman, Stan Kenton, Bill Evans, Wayne Shorter, Joe Zawinul, Eric Gravatt, David “Fathead” Newman, Herbie Hancock, Tony Williams, William Parker, Chris Speed, Fred Anderson, Bob Belden, Joe Henderson, Michael Brecker, Joe Venuti, Chuck Wayne, Al McKibbin, Dizzy Gillespie, Paul Smith, Richard Davis, Bob Curnow, Jimmy Heath, Jaco Pastorius, Red Rodney, and others who are mentioned in the acknowledgments sections of the first ten editions of *Jazz Styles*.