1 Listening to Jazz

Jazz is considered by many to be America's greatest contribution to music. Its impact on American society has been enormous and its influence on world culture has been far reaching. Its message has been direct, vital, and immediate, enabling it to hurdle cultural, linguistic, and political barriers.[1]

Robert Hickok

AN OVERVIEW

Jazz is both indigenous to this country and the most democratic music ever to evolve. Performers in an improvised jazz ensemble are equal partners in the developing musical expression. As the music unfolds, the musical leadership may shift several times as the players contribute their expressive ideas. Jazz is defined by this balance between the individual voices that constitute an ensemble and the collective expression unique to that ensemble.

In its early development, all music not clearly classical was generally considered jazz, thereby putting jazz, country and western, and all popular and other types of music into one category. As jazz developed, the lines between it and the other musics in America became much clearer. In fact, even the distinction between "good" and "bad" jazz seems to have settled into a general consensus, but this consensus has seldom developed free of controversy.

The music of America has many faces. Few of these musical expressions survive a temporary popularity, but jazz ultimately matured in a way that wove it into the American fabric itself. It is often called "America's classical music," and it has proven to be an appropriate subject of study in colleges and universities around the world. Although there was other musical activity during this time—such as country and western, blues, rhythm and blues, and the popular songs of musical theater—jazz was the first to claim a dominant foothold in the American identity.

This musical and cultural phenomenon was not to be replicated until the advent of rock and roll, which now appears to have an equal amount of cultural energy to etch itself, as jazz did, into the American identity. Jazz embodies the irony of how a music can move from such lowly origins as the heartfelt expressions of American slaves, the music of the church, and the dance hall to the American academy and the concert stage.

When jazz first took shape, players did not foresee its acceptance as an art form. If this fact had been known, perhaps better records would have been kept of just how the transformation occurred. Jazz coalesced out of the many diverse musical influences present at the turn of the century. It is a music that could have developed only in the United States. It required all the elements, good and bad. It needed the rich African oral tradition of the Negro

Birdland, 1949: Max Kaminsky, Lester Young, George Wettling, Hot Lips Page, and Charlie Parker

slave culture and the formal schooling practices inherited from the Western European musical tradition. It needed the urban and rural folk music as well as the white and black church music practices. It needed the songs of **Tin Pan Alley,** the "Roaring Twenties," the marching bands, the jug bands, the tenderloins, the blues, the religious fervor of the Great Awakening, the hopelessness of slavery. Without all of these elements, the recipe for jazz would have been incomplete and not the American expression it is today.

HISTORICAL FRAME OF REFERENCE

Trying to re-create the actual blend of musical cultures from which jazz emerged leaves a great deal to speculation. The musical examples we do have are limited by the recording capabilities of the time, and these examples often stand stripped of the cultural associations that they reflected. To describe the music, the written accounts tend to use a theoretical system that is tailored to European classical music, a literate system that is significantly limited when applied to music that developed from an oral tradition. Consequently, we cannot notate the expressive singing style typical of the musically nonliterate practice at that time.

Without appropriate notation and audio recordings, only written descriptions are available. Like all historical accounts, these documentations tend to reflect the dominant cultural view. The language of the descriptions often reflects a frame of reference external to the musical culture being described. Such a report from the outside would tend to overlook potentially important nonmusical associations significant to the inside participants. What did the expressive church music mean to the enslaved black? How was jazz influenced by the strong emotional crosscurrents of the Civil Rights movement? From a distance, such cultural forces may unfortunately lose much of their significance. As we look at the substance of the music, we must also strive to place it in a framework that reveals its meaning.

UNDERSTANDING JAZZ

Understanding jazz requires an understanding of the jazz performer. Unlike music of the Western European tradition, which traces the history of musical composition, jazz traces its history through the performance of individuals. Jazz is about personal, unique expressions, and those performers most remembered by history have always stood above others in the power of their personal expressions. These expressions have always depended on the unique balance of the technical and aesthetic prowess of the performers themselves.

Because jazz is defined by the personal voices of its performers and only secondarily by its composers, it is misleading to force the musical styles used to define jazz into overly rigid categories. The stylistic similarities among players of a particular era are useful in understanding the evolution of jazz, but they are only a shadow of the individual creative voices that propelled jazz's evolution.

WITNESS TO jazz

mary lou's salon

Photo and text Courtesy William P. Gottlieb/Library of Congress. Bill Gottlieb stopped taking jazz photos in 1948; but, in 1979, after retiring, he began an intensive involvement with those old, now classic, images. Several of these images are featured in this text accompanied by his personal comments. Gottlieb received the jazz photography "Oscar" of 1999 at the Bell Atlantic Festival in New York. In 1997 he received the annual *Down Beat* Magazine Lifetime Achievement Award, the first given to a photographer.

"The all-time greatest woman jazz musician!" That's a typical description of Mary Lou Williams. Mary Lou was, beyond dispute, a fabulous pianist, as well as a noted arranger and composer.

She also had another role of distinction: that of a sort of "mother spirit" for musicians. Her spacious Harlem apartment was a "salon" where, in the 1940s, many prominent jazz people hung out, especially—though not exclusively—those musicians whose style was at the cutting edge.

I was a friend of Mary Lou and particularly remember when, in 1947, she had me show up at her place for an evening gathering. The turnout was small but choice. Among the group that appeared were three disparate geniuses who were, or became, members of the *Down Beat* magazine "Hall of Fame": Dizzy Gillespie, the trumpeter and bebop icon; Jack Teagarden, the premier trombonist of the era; and Mary Lou, herself. To top it off, there were two of the most prominent boppers: pianist–arranger Tadd Dameron, and pianist Hank Jones.

It was a serious social gathering. No jamming. Just serious talk, mostly *about* music . . . with some attention to recordings played on Mary Lou's small phonograph and occasional moments at a piano by one or another of the guests to illustrate a point. As for the usually flamboyant Dizzy, he had no horn but smoked a pipe, looking on as if he were an elder statesman. The hostess, for her part, was all dressed up, with a corsage pinned to her dress.

A memorable evening!

An important first step to understanding jazz is recognizing that jazz is not static within its own tradition. This must be established before trying to distinguish it from the other musical traditions in America, a task that at first seems obvious but that ultimately proves more elusive than one would expect. What characteristics are common to almost all jazz and are not typical of other musical traditions? It is much easier to recognize something as jazz than to state how one knows it is jazz and not something else. The more technical musical activities understood only by the practitioners of music somehow signal to even the untrained listener that it is jazz rather than some other musical style. Actually, the musical elements of jazz are similar to those used in other musical styles. Also, most of the musical forms (or structures) of jazz are not new to American music. However, jazz is still recognizably different, its most distinctive attribute being the manner in which all these elements and forms are performed and the improvised context in which this jazz interpretation is carried out.

The interpretation of music in the jazz style originally came about when African Americans attempted to express themselves on European musical instruments. These early instrumentalists tended to think of their musical lines in terms of how they would be treated vocally. Eventually, the attitude developed that *what* was played was not as important as *how* it was played.

In jazz interpretation, the player restricts interpretative ideas to his or her conception of the melody, coloring it with the use of rhythmic effects, dynamics, and any other slight alterations that occur to him or her while performing. The player remains enough within such melodic restrictions to allow a listener to recognize the melody easily, regardless of the player's interpretation. Almost any kind of melodic line can be performed with jazz interpretation. Most jazz musicians will agree that to write down an exact jazz interpretation is next to impossible, and all will agree that only a musician who has played jazz can even approximate the notation.

WHAT TO LISTEN FOR IN JAZZ

> "There need be no mystery about jazz, but each listener has a right, even a duty, to be discriminating."[2]

To appreciate music, the listener must be actively involved, and understanding and enjoyment go hand in hand. Passive listening will not bring intelligent musical enjoyment. Rather, such enjoyment is fostered through active participation that includes understanding, careful listening, and emotional response. The thrust of all musical learning should be to develop a sensitized awareness of those expressive elements of music that will foster a wide range of musical interests and activities and a variety of musical pleasures.

The primary aim in listening to a composition is to focus attention on the various musical events as they unfold—not an easy task. Mental concentration of a high order is needed. The mind is so conditioned to hearing music as a background **accompaniment** to daily activities—in the dentist's office or at the supermarket—that it is difficult to devote full attention to listening to music.

In daily living, one encounters many spatial relationships—high walls and low walls, houses and garages, sidewalks and streets, country and urban vistas—that are immediately visual and easily identified. In listening to music, one must forget the visual and learn to concentrate on the nonvisual elements.

Another difference is that music moves in time, and time relationships are less obvious in daily living. For example, a painting can be viewed at leisure and its parts observed in relationship to the whole, but not so when listening to a musical composition, when memory becomes important. The mind must remember at one point what has transpired so that one part of a piece of music can be compared or contrasted with another part.

Finally, if one is to learn more about the structure of music, it is important to develop the ability to separate juxtaposed musical sounds and to focus attention on a single musical element. For example, when identifying the **ostinato** bass employed in boogie-woogie playing, one must be able to shut out the right-hand piano sounds to recognize what the left hand is realizing at the keyboard.

Sounds Associated with Jazz

In classical music, each instrument has an "ideal" sound or tone, or at least there is a consensus as to what the ideal sound is. The jazz musician, though, finds such conformity of little importance. As long as the sound communicates well with peers and listeners, the jazz musician appreciates the individuality of personal sounds. This situation, in which personal expression is more important than aesthetic conformity, often causes listeners not accustomed to jazz to question the sounds that they hear.

Certain sounds peculiar to jazz have their origins in oral tradition and are the result of instrumentalists attempting to imitate vocal techniques. Jazz singers and instrumentalists use all the tone qualities employed in other music and even increase the emotional range through the use of growls, bends, slurs, and varying shades of **vibrato,** employing any device they can to assist their personal interpretation of the music. Jazz musicians have always had a great affinity with good singers, especially those whose interpretation closely resembles their own. Such singers include the early great blues singers (to be discussed later) and other talented performers such as Bing Crosby, Ella Fitzgerald, Billie Holiday, Frank Sinatra, Sarah Vaughan, Billy Eckstine, and Betty Carter.

Distinctive jazz **instrumentation** produces unique sounds. For example, a featured saxophone section or a **rhythm section** is seldom found in other types of music. Although it is a mistake to claim that trumpet or trombone mutes are indigenous to jazz (mutes were used in the 1600s), it is true that a larger variety of mutes are used in jazz.

To many listeners, the sounds of jazz are personified and identified through the musical interpretation of specific artists. Listeners who have not heard much jazz are often surprised that the well-initiated can recognize a soloist after hearing only a few notes—at least within the listener's preferred style. Talented jazz musicians seem to have their own personal vibrato, attack, type of melodic line, choice of notes in the **chord**—indeed, their own sound. Comparatively,

Sarah Vaughan

few classical connoisseurs can say for sure who is conducting a standard work, let alone identify the individual soloists or section leaders.

Go to the Online Learning Center and listen to the Interactive Guide to Jazz Styles to hear how a classically played melody (Click on the links to Jazz Interpretation. See Appendix A for notational examples.) can be given a jazz interpretation then hear a possible improvisation of that same melody.

Improvisation and Composition

What is the jazz *idiom*? Classical music and jazz music differ primarily in idiom. A classical musician plays the notes, but the playing lacks the idiomatic execution usually found in jazz. The European system of musical notation cannot represent this kind of expression. "The conventional symbols could, in other words, indicate in a general way *what* should be played, but could not indicate *how* it should be played."[3] Idiomatic expression in jazz is the result of African American musicians interjecting African music into European music.

The Western European musical tradition is a history of literate composition. We study it through whatever written music remains from early musical periods. Without recordings, all that remains is the notation itself or descriptions of musical practice. This shortcoming no doubt influences the way we study Western classical music. The African American oral tradition is a history of performers and performances. How the music is played is more important than how the music was composed. Fortunately, jazz history is relatively recent and there are recordings to help us understand the true musical practice of most styles.

Within the Euro-American culture, literacy was always held in high regard and aural traditions were considered more primitive and less valuable. This perception gave jazz a racially charged context that would play out throughout its entire history. Jazz was often criticized as illegitimate and in some cases even dangerous. So the two cultural streams did not meet on even terms. It should be remembered that literacy was illegal among slaves. As jazz matured, it also had to find legitimacy and establish the oral tradition as a valid musical tradition.

A jazz composition can strike any number of balances between improvisation and composition:

1. The most composed composition is completely notated and the performer is expected to play exactly what is written. An example might be the way a member of the trumpet section of a big swing band would be expected to play his part.
2. The performer may play a melody that is an accurate reflection of the notation but do so in a distinctive interpretive style by bending notes, adding vibrato, altering the rhythm, and so on. An example might be the way a blues singer interprets a familiar melody.
3. The performer may make so many changes in the melody that it is barely recognizable. Swing soloists often made use of this type of improvisation. This type of improvisation would not be written by the composer but rather created by the performer.

4. The performer may play over the chords of a song but not try to include any of the given melody at all. In this case, there would be no written melody—it would be created entirely by the performer.
5. The performer may create the entire musical performance without any reference to a known musical melody or composition. The free jazz players often improvise everything with no previously known chords or melody.
6. Performers can improvise collectively to create new musical performances. All the players in a group make up their own parts, and little or no notation is needed. All the levels of improvisation mentioned above can be used to improvise collectively. For example, the Early New Orleans ensembles created their music by improvising all the parts, while arrangements written for the big bands, like those of Benny Goodman or Glenn Miller, might be completely composed in advance, expecting only the drummer and guitarist to improvise their parts.

The development of jazz can be viewed as a balancing act between the literate tradition of composition and the oral tradition of **improvisation.** These two dominant forces in jazz emanate from the musical cultures that have contributed to the developing art form, in particular, the African Americans and the Western Europeans. Each of these large groups carries sensitivities and preferences that play themselves out in the way each approaches the writing and performing of jazz. Depending on which influence is dominant at any one time, jazz has changed to reflect that influence. This balance is quite unstable and has shifted dramatically from the inception of jazz to the present.

If forced to reduce the contrast between the artistic approaches of the African American and Western European cultures to a single theme, one might consider the African American influence to be one of an oral tradition that expresses itself in the improvisatory actions of performance as contrasted to the literate tradition of Western European compositional practice. The exceptions to this general statement are many and obvious. However, this distinction proves to be quite useful for tracing an evolutionary line through jazz that describes the influence of these two cultures.

It may be useful as you study the musical jazz periods to identify the balance between these musical forces. Some jazz styles tip the scales strongly in one direction while others show a careful balance. Of course, even within a stylistic period different performers strike a different balance. The Western European contributions to jazz often emerge most clearly in those stylistic periods where composition is stressed (cool, third stream, early jazz/rock, the theoretical side of avant-garde, and fusion). These styles form an identifiable evolutionary thread that is interwoven with a parallel thread that is more typical of the African American oral tradition that stresses improvisation (Early New Orleans, bop, hard bop, the free side of avant-garde, and mainstream).

As you will see in later chapters, it was Duke Ellington who best controlled the balance between improvisation and composition. His compositions exhibited a complexity that an edited compositional approach affords while maintaining room within the architecture of the composition for the rich and individual improvisational voices of the members of his ensembles.

Paul Desmond

Rhythm—Syncopation

"Rhythm is the most magnetic irresistible force among all the elements of music."[4]

An emphasis on rhythm has always been an integral part of jazz, one reason being that for many years jazz was considered primarily dance music. Jazz players have found that a steady, unbroken beat is necessary not only for dancing but also for developing the emotional pitch identified with jazz, even though in some cases the pulse is merely implied rather than obvious.

The jazz player does not always play exactly in rhythm with the pulse. He or she sometimes feels the need to be slightly ahead of (on top of) the beat and sometimes to be slightly behind the beat **(lay back).** This is more a feeling than something that can be measured accurately, and it varies from one style and from one individual to another. Throughout the development of most jazz, performers have felt that they needed this pulse to play what they considered jazz. However, recent experiments in jazz have not used a steady beat. For years it was thought that all jazz must be played with a steady beat, but this attitude changed when new, uneven-beat groups **(meters)** began to be used in performing well-accepted jazz works. Pianist Dave Brubeck first brought newer meters to public notice with an extremely popular recording of Paul Desmond's "Take Five."[5] Most jazz, however, still uses even meters.

vamping

Degrees of Swing

Actually, it is quite natural to swing a melody. One only has to listen to children on a playground tease one another to hear a common and natural swing. For example, the tease you might hear is "Suzie has a boyfriend," which is sung in a melody most everyone knows. Children naturally swing this melody. You can experiment with this melody to create different degrees of swing. First tap your foot while you sing Su-zie has a boy friend. The syllables not underscored fall between the beats and are the notes that create the swing.

1. First sing the melody with the notes exactly in the middle between the beats. This should feel stiff with little or no swing. Even children swing it more than this.
2. Keep the notes exactly in the middle between the beats, but now put an accent on them so that "zie" and "a" are louder than the surrounding syllables. You should begin to feel a swing develop. This is the type of swing found most in jazz ballads.
3. Now delay the notes in the middle so they come just before the next beat, keeping the accents. This should create a stronger sense of swing that is more typical of faster swing or bop performances.
4. Experiment with the placement and accent of the middle notes to create different amounts of swing.

As you can see, how much swing a performer uses can be personal and quite individual. It is interesting that the amount of swing used can vary geographically. Often, the more relaxed West Coast Swing is compared to the harder-driving East Coast Swing. But even within these broad categories, individual performers or ensembles are characterized by the way they swing.

Jazz also makes use of a specific type of rhythmic treatment called **syncopation,** which places accents between the basic beats in the music. Jazz uses this so much that it has become one of its identifying characteristics. Syncopation is responsible to a great extent for the "swing feel" most often associated with jazz.

Syncopation and Swing

Tap your foot as you listen to a jazz selection and listen for notes that fall between the taps. These notes in jazz are often accented for emphasis. When the notes between the beats are accented more than the notes on the beat, a syncopated style is created. These syncopated notes also determine how much swing the music has. As you listen you may notice that the notes do not always fall exactly between each of the beats. Often the notes in the middle of the beats are moved back in time toward the beat that follows them. The combination of the delayed notes and their **accents** give the performance its swing. Some styles, like bop, swing more (or harder) than others, like cool. This swing is considered by many to be an essential ingredient in jazz, although we will find that some jazz styles have little swing while others are characterized by it.

Form

The word **form** in music describes the overall structure of a musical composition or performance. Perceiving and understanding the elements of form present a greater challenge in listening to music than in considering visual art. In music, the various parts of a composition are presented in time, and a listener can compare them by memory only. Many jazz pieces have relatively simple forms, such as the blues, which have a single musical section made up of three smaller **phrases.** During the entire performance, this musical section is repeated many times.

Repetition is the presentation of the same musical material in two or more parts of a composition. **Contrast** is the introduction of different musical material. From earliest times, repetition of a melody has played a vital role in prolonging a game, dance, or story. A similar reason for repetition is found in work songs, in which repetition of the melody depends on the amount of work to be done by those singing the song. When contrasting musical ideas are introduced, a new section of the form begins. The repetitions and contrasts tend not only to build the performance but also to give a feeling of balance and symmetry to the composition as a whole. If you understand the principles of repetition and contrast, you can sharpen your listening focus by anticipating the parts that are repeated and those that are contrasted and thus will have a much better idea of what to listen to and for. Consequently, you will enjoy the music more as it unfolds.

LISTENING GUIDELINES

As you continue your study of jazz, we suggest that you concentrate on some specific points while you listen, remembering that any jazz performance can have a blend of any of the following:

1. What are the general stylistic characteristics that make the style identifiable? For example, is the music fast? Does it have a swing feel, or does it have a rock-and-roll feel? Does it seem agitated or subdued?
2. What instruments are used, and how do the instrumentalists interact? Do they work closely together in a way that would require a previously written arrangement, or do they interact spontaneously?
3. What makes the performance a personal one? Does the singer or instrumentalist use any unique tone or inflections? Are there melodic or rhythmic clues that would distinguish this performer from another? Does the performance focus more on virtuoso technique or expressive content?
4. How do the bass player, drummer, and rhythm player (guitar, piano, etc.) interact? Which has the more dominant role? How do their balance and their roles differ from other styles? How does the drummer (if present) use the drum set differently for this style?
5. What other types of music possibly influence what you are hearing? Are there any classical, rock, country, gospel, rhythm and blues, or world music influences? From what jazz style is the performance derived?
6. Is there any obvious musical form (e.g., standard song form), or are the performers also improvising the form?

7. Is the melody singable, or is it designed more appropriately for the instrument playing it? Do the melodies played or sung overlap, or are they harmonized?
8. What is the musical focus of the performance? The performer? The composition? The group as a whole?
9. What is the social context for this style? Is it a reaction to previous musical styles? Is there a social message?

For a more technical approach to listening to jazz, see Appendix A.

listening guide form

Artist _____ **Title** _____

Key Personnel (musicians and arrangers/composers)

_____

The following characteristics are only suggestions. You may have other descriptors that better describe this selection. More than one characteristic in each category may be appropriate.

Melody

Parts with jazz interpretation
Parts improvised
All parts improvised
Uses blue tones
Ornamented melody

Tempo

Slow
Moderate speed
Fast
Extremely fast

Meter

$\frac{2}{4}$
$\frac{3}{4}$
$\frac{4}{4}$ (with backbeat)
$\frac{4}{4}$ (flat four)
Other (identify)

Rhythm/style

Ballad
Medium swing
Fast swing
Latin
Bossa nova
Shuffle swing

Harmony

Relaxed (not complex)
Slow moving
Uses IV to I (funky)
Tense (complex)
Fast chord progressions
Modal

Texture

Vertical (homophonic, harmonic)
Horizontal (polyphonic, melodic)
Both

(continued)

(continued)

Instrumental color

Solo spots played by:
Banjo
Clarinet
Cornet (trumpet)
Guitar
Percussion
Piano
Saxophone
String bass
Trombone
Other (identify)

Form

Twelve-bar blues
AABA
ABAB
Free
Other (identify)

Size/type of group

Small (one to two players with a rhythm section)
Chamber ensemble (three or more with no doubling)
Large, with sections

Mood or feeling

Frantic, driving
Happy
Low key, understatement
Rough, aggressive
Soulful
Sweet, calm, smooth
Detached
Other (identify)

Jazz style

Dixieland
Swing
Bop
Cool
Hard bop
Third stream
Free
Fusion (jazz/rock)
Latin
Neoclassical
Other (identify)

Piano techniques

Left hand (bass part in $\frac{2}{4}$ rhythm)
Left hand (walking bass)
Left hand (chordal, "comping")
Stride
Boogie-woogie
Other (identify)

Bass techniques

Two beat
Four beat with repeated notes
Walking bass
Free

Drum techniques

Backbeat
Flat four
"Bombs"
Rides the cymbal
Syncopated accents

Other jazz influences

Classical
Contemporary large band
Electronic
Free form
Liturgical
Rock
Popular
Latin

The following is an example, using Interactive Guide 2, of Early New Orleans.

Melody

Parts with jazz interpretation
Parts improvised
Uses blue tones

Tempo

Moderate speed

Meter

$\frac{4}{4}$ (flat four)

Rhythm

Syncopated but not fast

Harmony

Relaxed (not complex)
Uses IV to I
Blues chord progression

Texture

Horizontal (polyphonic)

Tone color

Solo spots played by clarinet

Form

AABA

Size of group

Small

Mood or feeling tone

Happy

Era or style

Early New Orleans

Piano style

No piano

Other jazz influences

Early New Orleans

summary

As we have seen, listening to jazz is an active endeavor that benefits from knowing the historical context of this developing art form as well as the identifying characteristics that set it aside from other styles of music. The characteristics outlined here are not present in every jazz performance. They are

really only tendencies more likely to occur in a jazz performance than in other musical styles.

1. Jazz evolution is a history of performers more than composers, although both improvisation and composition are important parts of jazz.
2. Most jazz performances have some degree of improvisation. At one extreme it may only be a freely interpreted melody, and at the other so free that no precomposed music or compositional intentions are used at all.
3. Jazz has an interpretive style that makes use of vocal and instrumental inflections or idioms less common in other styles of music.
4. Jazz performances are usually very rhythmic and syncopated and have varying amounts of swing.
5. What is played is often less important than how it is played. Performers are expected to integrate something of their personality and background into the performance.

These are, of course, broad in scope and it is easy to find jazz performances that may clearly avoid most traditional jazz characteristics.

FOR FURTHER STUDY

1. If you were asked to describe why you prefer a particular type of music, what would you say?
2. Listen to "Silver" from the album *Collaboration* by the Modern Jazz Quartet with Laurindo Almeida and answer the following:
   a. Is the ensemble a large group or a small combo?
   b. See how many of the following instruments you can identify in the tune: violin, vibraphone, saxophone, oboe, piano, percussion (drums and others), string bass, and amplified guitar.
3. Listen to the Modern Jazz Quartet's rendition of the familiar carol "God Rest Ye Merry Gentlemen." Describe as many of the jazz ingredients as you can, including specific instrumental sounds.
4. The Benny Goodman Trio and Coleman Hawkins on saxophone use jazz interpretation and jazz improvisation in the same composition. Listen to "Body and Soul" and identify the places where you find interpretation and improvisation. Do the same with the music of Coleman Hawkins.

NOTES

1. Robert Hickok, *Exploring Music* (Dubuque, Iowa: Wm. C. Brown, 1989), 22.
2. Dom Cerulli, Burt Korall, and Mort Nasatir, *The Jazz Word* (New York: Ballantine Books, 1960), 36.
3. From Henry Pleasants, *Serious Music and All That Jazz;* 1969. Reprinted by permission of Simon & Schuster, 51.

4. Gunther Schuller, *The Swing Era* (London: Oxford University Press, 1989), 223.
5. Dave Brubeck Quartet, *Time Out,* Columbia Records, CL-1397, and *Time Further Out,* Columbia Records, CS-8490; Don Ellis Orchestra, *Live at Monterey,* Pacific Jazz Records, PJ-10112, and *Live in 3/4 Time,* Pacific Jazz Records, PJ-10123; Elvin Jones Quartet, "That Five-Four Bag," *The Definitive Jazz Scene,* vol. 3.