

FORTUNA AND FLORA WERE LOVERS

G. de Nerval:

Taro, arat, rota, star,
Tora, orat, rato, ator,

Cursing the carousel in our carousel,
We are a clear course in the sea of the sky,
Sprinting and sliding, gleaming and gliding,
Attiring, and sew on, and reaping besides.

Your ship, miss, is slowing; your crinolines heaving
Your wake for a wave that might fluncture your way,
But believe me, a current is only a current
And souls do not live, lady, on fruits alone.

So vegetate, my lady, while the fragile lambs stay lacy
(For that agile sickle Time is shearing off his share, I hear)
And a little bit of grass never did us any harm
Though the Sphinx may peep at the brinks of the sea
Yet never raise the level of the tide in any bays.

The ride is prescribed; there's no lever to bribe,
No cold ring can ransom an extra careening.
Are, then, farming and greening alarming as prunning
If Spring is the natural result of it all?

Well, Queen Aphrodite, the boy buoyed-up flighty
Upbearing a round glass for her to peer into,
Peered in and cried out, with a sigh and an alas,
"Mirror, mirror on the wall, whose the ferus wheel of all?"

and the imagic circle spoke,
Spoke, spoke, spoke, spoke,
W. Marry

Love Poem for Jasper

face safe

lips spill

chin niche

fur ruff

tit tit

cock cock

knees seen

EMERGING

I remember you in L.A.
on a soft and viscous night
with lips split crazed enamel ware
and your eyes were out of sight
but white exhausted fingers
felt pulse in marble veins
and saw the sky with leaded
unlace rows of rose chains

You ate the world in grateful pearls
the pigs had pedalled buy
and how it died and multiplied
the ears for years heard why
and so you smiled to look on while
the Wheel petals her wears
and with surprise your trembling thighs
mount nude descending stairs

ST. OSCAR AND MR. ROSS

"Did she put on...?"

W.B. Yeats

KATSURA MONO / TRAGŌDIA

A sudden blow: his still heart beating sinks
Down to the boy. A lily! He smoothed his hair
With full hands. His pale cheeks he pinched to pinks.
The youth pulls at his buttons till they tear.

A sudden blow: the still heart beating swings
Down — Ah, the supple crouch! The petal cheeks!
Delectable! A song for the feast of Kings!
He could wing music from a pipe of leeks!

A sudden blow: the still heart beating, throbbing
Oh, for the supple boy, the ruffled hair,
Burning the swirling cheeks, clucking and bobbing,
The lad plucks at his buttons till they tear.

How can those anxious fingers ever grasp
Some thing tightly enough to make the tension?
How can he tell Robbie, how even clasp
Him, kneeling between his knobby knees' suspension?

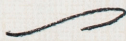
A gasp, a spastic thrill, engenders waste
(But surely a second coming is at hand)
And then the bar, the bars, the barren years
at Paris — all cold mutton. Did they taste
(Players within their velvet-curtained band)
This new age, man run, they began with fears?

KYOGEN / SATUROS

Sing a song of sex pants! [The pockets were not there!]
Four are plenty love birds when caught in a snare!
When the case was opened, these facts appeared obscene:
Oh, it was the wildest trial to come before the Queen.

MELROSE

I met Tchaikovsky in a Turkish bath
Singing, "Wish I could sell my Selma
Street Blues away,"
and I knelt down before the Master
Touching thank-yous to his thighs
Languoring his flanks
Laying back his hair and beard
To lap the little curls around his neck
A nibble for the holy ears
Nape, triangle edges, blend with flesh
Rich as Rothkos, delicious as satay
Leaning to plant a pizzicato on his nipple
5/4 beat his tympany
Thum thum / thum thum thum
Fall a porcelain basin, crazing
Cymballing on concrete floor



And it wasn't you, Pyotr Ilyich, after all
But I will go on searching for you
Down dimly corridors
Peering in doors ajarred
Dark as old Reinhardt's and scented of
cumin seeds
Touching you thank - you
Singing, "Wish I could sell my Selma
Street Blues away."

The Left-Handed Composing Stick
(What's on it's too much)

If we could choose another time or place
to launch a new edition of our lives,
who could approve past proofs wherein a race
of men make slaves of other men, and wives?
Or wherein people blind to stars and cells,
and print, make war like beasts with fangs and
claws?

Wherein the freedom of expression wells
unjustified in columns of the laws?

Nor should we mock-up lives faced with new facts,
formed by assumptions of some future thing,
since Time's left pencil circles off deletes
and who knows what new copy devils bring!

Then we must choose our current font at last,
Though we may think our taste for it be cloyed,
Bound by a poor impression of the past,
Finding the gallery of the future void.

and - Ah! - what regret for loves we know, unless
We choose they once again should come to press.

Many myths that surround jazz come from the jazz performers, as well as the academicians. The reasons for perpetuating these myths are wide and varied in both instances; on the part of jazz performers the desire to keep jazz surrounded with an air of mysticism can be advanced as one reason for some myths. Like the composers of another era, jazz performers find a great deal of pleasure in giving the impression that everything that happens is the result of divine inspiration, hence the myth "you either got it or you ain't", implying of course, that jazz can't be taught. This myth is often used by teachers as an excuse for not teaching students how to improvise in the jazz idiom. While it is certainly impossible to produce an improvising giant from an untalented and/or incompetent player, it is possible to teach improvisation.

Any time the performance practices of the giants of a particular kind of music can be analyzed then rules can be formulated based on those practices, enabling others to profit.

In the past ten years a number of jazz players/composers/theoreticians have turned their heads to the codification of jazz improvisational practices. The result has been a number of fine books on jazz improvisation including Jerry Coker's "Improvising Jazz", The John Mehagen series, Jamie Aebersold's "A New Approach To Jazz Improvisation", as well as my own "Jazz Improvisation". In addition to these and others, there is the excellent tome of George ~~Russell's~~ "The Lydian Chromatic Concept of Tonal Organization for Improvisation", which is one of the first theory methods which actually leads performance practices. Finally, the notion that "jazz can't be taught" has been

dealt a death blow (i.e. scales, chords, patterns, dramatic devices, etc.).

Much of this material (patterns, formulae, turnbacks, cycles, licks, cliches) is common to all players in varying degrees. Were this not the case it would be impossible to speak of a bebop player, a swing player, an avant-garde player, a soul jazz player, etc., because recognition of the style rather than those things which vary from player to player. It is this writer's contention that a player is lost without a working knowledge of these things which comprise a common tradition or as some put it "roots".

Trying to create without these requisite skills is very like trying to write a novel in a foreign language without understanding the grammatical and syntactical structure of that language. The result, of course, would be words strung together in random fashion (i.e., without order, direction or meaning). Occasionally a sentence quite accidentally might make sense but to what avail if completely surrounded by gibberish. Yet many jazz players are content to operate out of just such conditions.

Another danger arising from this myth concerns levels of creativity. No jazz player is able to create at his highest level at all times and under all conditions; but the more elements in his playing which can be relegated to automatic responses the freer he will be to aim at creativity on a higher architectonic level. For instance if a player has at his disposal, a thousand ways to realize a given chord progression then his chances are infinitely greater for meaningful creativity than the player who must realize the same progression without the benefit of a repository of materials on which to draw.

The player who can through the techniques of combining elements from his thousand patterns or through transmogrification of the material or through minor or major alterations on any one of his devices, has a much greater chance of making music than his less well-equipped counterpart.

Also, the more things entrusted to the fingers the less the mind is burdened with these lower level encumbrances, consequently a lot more freedom for creative thinging.

While the results are less damaging physically, the jazz musician without a repository of patterns, licks, etc., is in a position quite similar to a boxer who must think about every punch he throws instead of automatically reacting to a given situation with firmly implanted combinations based on empirical data.

The next myth is what I call the "this is where it's at" syndrome. Many players of all ages and musical persuasions suffer from "hardening of the brain". This condition arises when a player becomes frozen into a position and therefore impervious to change. He is convinced that the only jazz is the jazz which he espouses. Some examples include:

1. Those who believe that jazz started with Dave Brubeck.
2. That jazz ended with the music of Charlie Parker.
3. That Dixieland or "Happy Jazz" is the only true jazz.
4. That if it isn't the avant garde it has no relevancy.
5. If it ain't funky, "forget it".
6. "It don't mean a thing if it ain't got that swing", ad infinitum or ad nauseum. Stylistic preferences not withstanding, I know of no attitudes that more effectively truncate the jazz players' growth than such as these.

This is not meant to suggest that a player must be able to play all styles (although, I would find that desirable), or that he must be proficient at dixieland before attempting bebop or at bebop before attempting later styles, but only that he should keep an open mind and a respect for jazz irrespective of categories. This posture is mandatory. If we accept the premise that a man is the sum total of his experiences then the broader that range of experiences and the more expanded his vision vis-a-vis jazz in its totality, then the greater his chances of transmitting those experiences through his music.

Another myth generated by jazz players states that if you teach jazz,

you create a generation of robots all sounding like their teachers and leaning toward sameness. This is a variation of the attitude of many jazz men from the early jazz period 1900-1920 when players would hide their valves with a handkerchief so cats "couldn't steal their shit" and refused to record because people would get hip to what they were doing. (A latter day occurrence of the same attitude was chronicled recently in down beat when an avant garde jazz bassist offered this as his reason for not recording).

One would suppose this kind of thinking virtually non-existent today but it does indeed persist. First of all, this attitude shows a complete lack of understanding of the role of a good teacher. The good teacher assumes the role of a guide. His task is not the super-imposition of his own tastes and preferences but rather to make the student aware of the choices and options that exist. By making the student aware of the varying degrees of subtlety and sophistication in any style or idiom, he enables the student to make an intelligent choice predicated on an expanded perspective. A good teacher will inevitably encourage his student to seek his own voice accepting and utilizing or not accepting and rejecting materials with regard to their compatibility to his emerging style. This entirely pragmatic approach recognizes that styles and idioms are not static but are undergoing constant change, consequently necessitating a flexibility and malleability with regard to ideas on the part of both teacher and student.

The notion of "hoarding musical goodies" or being secretive about ideas and techniques might have been within the realm of probability before the advent of records, the printing press and other forms of mass communication but today I view this attitude as both impossible and undesirable.

One of the main, if not the main function, of any musician is the communication of his musical insights, ideas, perceptions, emotions, etc.,

to others. This is not possible in an atmosphere where secrecy is the order of the day.

To be sure, the fear of having one's creations pilfered and re-used with or without proper acknowledgment is very real but it is one of the necessary hazards for a creative artist. It is beyond the scope of this chapter to deal at length with the continuing practice of the white establishment aiding and abetting in the plagiarism perpetrated by whites against black artists. However some of the more blatant examples include:

1. The "Peanut Vendor", a composition written in the 1800's under the title "Cubana", by the famous black pianist, composer, Louis Moreau Gottschalk. It is usually thought to have originated in the Stan Kenton Band.
2. The composition, "Intermission Riff", recorded in the late 1940's, was also thought to have originated in the Kenton Band, but was written by Gerald Wilson and Roger Sequire and recorded by Jimmy Lunceford, on August 26, 1941, as "Yard Dog Mazurka".
3. The saga of W. C. Handys' problems with X and Z over the copyright of the Memphis Blues is history.
4. Richard Milburn the composer of "Listen to the Mocking Bird", had his troubles. "Richard Milburn, a barber/guitarist, won a reputation as a professional whistler. The popularity of one of his tunes, Listen To The Mocking Bird, has lasted up to the present day. The song was first published in 1855 with Milburn's name on the title page along with that of Alice Hawthorne (pseudonym for Septimus Winter), the person who transcribed and arranged the melody. Later printings of this best-selling song of the 50's dropped the name of Milburn and America soon forgot that a Black man had composed the melody". The Music of Black Americans, "Let My People Go", page 114, Eileen Southern, W. W. Norton & Co., Inc.

Investigate the works of most of the major Jazz composers up through the late 1950's and you will invariably find listed as co-composer, some member of the firm which published the work.

A plethora of books and articles have been written about the phenomenon known as covering, the analagous situations as it relates to recorded music.

Although this kind of thing has happened very often in jazz, particularly with the Black Artists (who have usually been the innovators), ironically, even this borrowing or stealing of ideas, concepts, techniques and approach has been turned against those who would deny the creators. LeRoi Jones, in

the Blues People, observes "The continuous re-emergence of strong Negro influences to revitalize American popular music should by now be pretty well understood: What usually happened, as I have pointed out, was that finally too much exposure to the debilitating qualities of popular expression tended to lessen the emotional validity of the Afro-American forms; then more or less violent reactions to this overexposure altered their overall shape. This was true as far back as the lateral and reciprocal influence that Negro spirituals had on the white hymns they were superficially modeled upon. And these reactions almost always caused valid changes in the forms themselves. The result was a deliberately changing, constantly self-refining folk expression. The limbs of which grew so large that they extended into the wider emotional field to which all Western art wants constantly to address itself". The Blues People, LeRoi Jones (Appolo Editions - Wm. Morrow & Co., N.Y. Chapter 12, - page 220).

Once reconciled to the notion that the widespread dissemination of a body of jazz knowledge does not, ipso facto produce an automatic jazz society, one can see the need for the jazz teacher.

The need has been brought sharply into perspective because of events of the last two decades. (See Improvisation course outline).

On the other hand, Academicians find solace in oft repeated equally unfounded myths.

The first such myth is that "Jazz has no place in the Academy". The reasons for such utterances are manifold and I'm sure in the eyes of the perpetrators justified.

If a body of knowledge exists and sufficient interest is expressed in the pursuit of the acquisition of that knowledge, then, the first and perhaps foremost reason for its inclusion in the college curriculum has been established. In the past, some credence to these myths might have accrued

because of the lack of codification of techniques, organization of materials and the lack of lack of pedagogical skills. However, with the appearance of such pedagogical tools as George Russell's excellent theoretical tome, The Lydian Concept, Gunther Schuller's history book, Early Jazz, practical approaches such as Jazz Improvisation by David Baker, various scale books, arranging books, professional compositions and arrangements, educational recordings, etc., and the coming of age of the Jazz Educator, this argument no longer has (if it ever had) any validity.

Because jazz had its origins in a tradition outside the parameters of Western art music, its lack of acceptance was virtually assured. At the time of its birth, around the turn of the century, America was still genuflecting at the European Cultural Shrine. Any American music which deviated from European models was viewed condescendingly. Charles Ives, MacDowell, Griffes and others suffered because of this cultural myopia. When this attitude was coupled with the hostility that existed toward anything that could be construed to be part of the Black culture then the picture for jazz vis-a-vis respectability was very bleak.

Across the ensuing years, American music has achieved a modicum of respectability and credibility at the hands of people like A. Copland, Roy Harris, Howard Hanson, Gunther Schuller, Leonard Bernstein, Elliott Carter, et al and one can usually find the music at least cursorily being examined in a music history course. This, notwithstanding, European music pre-1925 still maintains a stranglehold on concerts by major orchestras and in classroom music. Bach, Brahms, Beethoven, Bartok, Tchaikovsky, Rachmaninoff, Ravel, Debussy, Mahler, Bruckner, et al, are programmed with at least five to one frequency over American composers contemporary or otherwise.

Jazz music has not enjoyed even this much success with regards to

recognition in the classroom and inclusion in so called "art" performances. Americans burdened with a concept which I call Anglo Saxon ethnocentrism have not yet learned to accept the cultural contributions of Black people. Black speech, art, music, folklore, etc., have only recently begun to be begrudgingly accepted as valid subject matter for college and high school courses.

In the past, when jazz has been thought to have any respectability vis-a-vis polite and correct society, it has been diluted and eviscerated and attributed to the White imitators of Black originators (ie., Paul Whiteman - "The Original Dixieland Jazz Band" - the inventors of jazz, ad infinitum or nauseum).

The history of this hostility to Black music and musicians in general and jazz in particular, by the musical establishment and educational institutions, can be traced back virtually to the beginning of the century. (The hostility is often manifest on the one hand, in the attempts on the part of critics and historians to credit works of merit by blacks to white composers and on the other hand, in efforts to denigrate Black artists.)

"They astonish you with strokes of the most sublime oratory; such as prove their reason and sentiment strong, their imagination glowing and elevated. But never yet could I find that a Black had uttered a thought above the level of plain narration; never saw even an elementary trait of painting or sculpture. In music they are more generally gifted than the whites with accurate ears for tune and time, and they have ^{been} found capable of imagining a small catch. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved. Misery is often the parent of the most affecting touches in poetry. Love is the peculiar oestrum of the poet. Their love is ardent, but it kindles the senses only, not the imagination. Religion, indeed, has

produced a Phyllis Wheatly; but it could not produce a poet. The compositions published under her name are below the dignity of criticism". (Racial Thought in America, Louis Ruchamas, Revolution and Nationhood, Thomas Jefferson "On Negro Ability", page 165).

"In that era, the noted music critic of the New York Tribune, Henry Edward Krehbiel, had to contend with unknowing European pedants who refused to believe the ex-slave capable of any such contribution. And, as recently as the 1920's, Negro scholars, James Weldon Johnson and Nathaniel Dett still had to answer those who preferred to believe that the Psalm-singing plantation owner or his piano playing wife and daughter was the true source of the music". (The American Negro, His History and Literature, Bernard Katz, The Social Implications of Early Negro Music in the United States, Arno Press and the N. Y. Times, N. Y. 1969).

"In a statement published in the New York Times before the premiere, Dvorak openly admitted that the spirit and themes of his new symphony were based upon native sources, especially the music of the Negro community.

These beautiful and varied themes are the product of the soil. They are American. They're the folk music of America and your composers must turn to them. In the Negro melodies of America, I discover all that is needed for the creation of a great and noble school of music".

Not so, answered our leading composers and musicologists. Typical was the reaction of Professor Edward MacDowell. In a scathing rebuttal to Dvorak, he summarily rejected the idea of an American music based upon the folklore of musically untutored blacks.

"We have here been offered a pattern for an American national musical costume by the Bohemian Dvorak - though what Negro melodies have to do with Americanism in art still remains a mystery"

It is added that Anton Dvorak, the foreigner, the Bohemian, was able to recognize a "great and noble" music in the Negro melodies that he heard in America while Edward MacDowell, an American Dreamer and high idealist, could hear nothing. Yet, this was a pattern that was to be repeated again and again in subsequent years when foreign musicians and composers were first to recognize the significance of American musical developments". Black Music in America, John Rublowsky, (Basic Books, Ind. N. Y., London, Chap. 1, A Peoples Music, pages 6-7).

New York Times Articles

1922 - Musician is driven to suicide by Jazz, April 7, 1:2

1922 - Primitive, savage, animalism, Preacher's Analysis of Jazz, Mar. 3, 15:7

1925 -Condemns of Age of Jazz - Jan. 27, 22:8

1927 - Jazz music and digestion - May 13, 22:5

1920 - Jazz frightens Bears - Nov. 24, 16:5

1934 - Say Jazz threatens Christians Civilization - Dec. 16, IV 2:7

Warrick L. Carter, Professor of music, College o Cultural Studies, Governors State University, Park Forest South, I ., in a very scholarly article written for NAJE 9 Feb. Mar. 1972, Vol IV. #3, pursues this phenomenon thusly:

"One needs only to investigate some of the early or even recent articles in the professional literature of music and music education to find negative statements regarding indigenous music collectively referred to as ethnic or as popular music. The reason for beginning music education in America even fostered this attitude toward this music. As Britton (1966) aptly puts it.

"From the very beginning, music education in the United States was conditioned by a deliberate desire on the part of cultural leaders to suppress indigenous music and to substitute something 'better' in its place. (page 17).

Carter pursues the point further with the following quotes from the Etude, The Musician and The Musical Quarterly.

"Second, Jazz, at its worst is often associated with vile surroundings, filthy words (and) unmentionable dances..... Yet in the music itself, there is often much that is charming and genuinely fascinating when written and played effectively. There is no more harm in well-written jazz than there is in a Liszt Rhapsody..... Good jazz can be a wholesome tonic; bad jazz is always a dangerous drug (Etude Editorial, Jan. 1924, page 6).

"In its original form, it (Jazz) has no place in the musical education and deserves none. It will have to transmogrified many times before it can present its credentials for the Walhalla of music". (Etude Editorial, August 1924 (pg. 515).

It is commonplace, of course, that the American people seem to be more devoted to the type of music known as Jazz than are any other advanced people.., it is evident that musical instruction in our public and private schools has not been very effective in developing musical intelligence and appreciation. It is probably not going beyond proper bounds to say that musical culture is

at a low ebb in our country; by culture is meant an understanding of the meaning of good music as distinguished from mere jazz. (Mursell 1927 vii - ix).

Carter further says, "Dykema and Gehrkens (1941) questioned the educational value of jazz and jazz bands. He felt that the student who devoted several hours to playing or to studying jazz was likely to cause his "serious" musical performance skills to suffer. Conversely, if the student practiced quality music several hours a day and playing in an orchestra or band in which real music is studied under the direction of a fine musician, and if he regards his hour or two of playing "swing" as more or less of a joke, no harm results (p. 202).

A second danger identified by the authors stems from the fear that the educational use of jazz would have an adverse effect on the musical taste of performing students and other students in the school. In this connection they state: "Jazz music is very popular for certain types of dancing and as a background for light conversation" but, because it "reaches back to the jungle.. it has little value as art, and it is hard to imagine an audience of intelligent and discriminating people to give the same attention to such music as they gladly give to a symphony concert". (p. 202).

Carter next quotes from a more resent source:

"Broudy (1969) disparages the same musical idioms, only with new terminology. His main thesis is that serious art is better than popular art. He builds his thesis upon the statement that serious art was developed through tradition and for all practical and educational purposes what is right, good and beautiful is determined by tradition as distilled from the history of the wise, the learned, the connoisseurs of each generation". (pps. 115-116).

A further example of these kinds of attitudes can be seen in the following critique of the performance of my Flute Concerto and my Violin Concerto. This review, written by an Indiana University music school Doctoral candidate, appeared in the Bloomington Daily Herald Telephone on March 30, 1972.

Miss Susan Edelman writes "Both Gingold and Pellerite (Violin and Flute soloist respectively) presented sharp contrasts to the background ensemble both in appearance and in approach to their instruments. The gap from 19th to 20th century was never more evident than when the formally attired artists, with their exquisite musicianship stood up against the casual jazz ensemble and their own specialized concept of musical sound".

It must be readily apparent by now that the arguments against the inclusion of jazz as a part of academia are, at the very least, ill founded, and lacking in credibility.

A second myth is that jazz is good in proportion to how closely it approximates Western European art music. Some statements, usually by learned

and practicing musicians (non-jazz variety) that reflect this kind of thinking are:

1. "Charlie Parker had good ideas but his tone was bad".
2. "Ornette Coleman really plays out of tune".
3. "It's impossible for Dizzy to do what he does because he puffs his cheeks when he plays".
4. "Miles is a sloppy player".
5. "Jazz flute players really just can't play the instrument". (Not even Hubert Laws???)
6. "The Third Stream is the best thing that ever happened to jazz. Jazz writers are finally learning to use large forms and to write for real instruments".
7. Writing about Duke Ellington: "The bold use of dissonance in advance of the time that has earned him the admiration of formal composers like Igor Stravinsky".
8. "You know, jazz is really coming of age; Wm. Russo even wrote a jazz symphony".
9. "I often let my students play jazz on their recitals as a reward for learning their real music".
10. "One of the real dangers of most jazz programs lies in the players' lack of exposure to the masterworks". (Massa's works???)
11. "Students must spend some time in the symphony orchestra or symphonic band so that their education won't be onesided". (What about those who never play a note of jazz?)
12. "I feel that every player should have his orchestral excerpts and classical techniques under control before he starts messing around with jazz. You know he could ruin his tone".
13. "Within the next few years, improvisation will cease to be an important part of jazz".
14. "Once the masters like Ravel, Stravinsky, Bernstein and Brubeck began using jazz it started to attain respectability".
15. "Suppose we define it temporarily as the result of a 300-year old blending in the United States of two great musical traditions, the European and the West African. It follows that, in a musical culture predominantly European, the qualities that make jazz a little different and immediately recognizable probably have something to do with West Africa".
16. "I'm personally not interested in hearing him play jazz on his entrance audition. I just want to be convinced that he can play the things in the catalogue and that he understands our great musical traditions".

The main fallacy inherent to all of these statements lies with trying to impose European standards, norms, values and criteria on an essentially non-western art form. Most of the writing about jazz has been from the perspective of what is valid within the parameters of Western aesthetics and traditions. Many people are now coming to the realization that these are not the proper conditions out of which to make value judgments.

Gunther Schuller in his excellent jazz treatise, Early Jazz, puts it in perspective this way; "Thus, in certain fundamental musicosociological aspects, jazz represents a transplanted continuation of indigenous African musical traditions. But more important, these African traditions survive in an astonishing array of musical detail, covering all elements and aspects of music, including to some extent even harmony, which has generally been associated with the European branch of jazz ancestry.....Since rhythm and inflection are the elements that most obviously distinguish jazz from the rest of Western music, it is highly revealing to study them in relation to African ancestry. In examining the nature of jazz rhythm we discover that its uniqueness derives from two primary sources: a quality jazz musicians call "swing", and the consistent "democratization" of rhythmic values. Both characteristics derive exclusively from African musical antecedents". (emphasis mine). (Early Jazz, Gunther Schuller, Oxford Univ. Press, 1968, Chpt. 1, The Origins, p. 6).

Examining some of the aforementioned statements and responding to them can tell us a lot about the problems that exist for jazz in academia.

1. "Charlie Parker had good ideas but his tone was bad". This is the kind of remark that often originates with some well-meaning saxophone teacher or performer weaned on Marcel Mule or Cecil Leeson. One thing that these people don't realize is that for what "Bird" had to express his tone was ideal. He, like most other jazz giants, always worked to fit his sound to the exigencies of the musical situation. This is not meant to suggest that players in Western art music don't strive to relate to musical situation in the same way. For instance, a player like Rostropovitch certainly alters his vibrato and other components of his sound to fit the situation but the point is that a much greater latitude exists for the jazz performer. Again the jazz player is usually expected to come as close as possible to the classical saxophonist's

sound ideal. (i.e., the French classical saxophonist, Marcel Mule¹, etc.).

The nearer the student saxophonist comes to approximating that sound, the more acceptable his playing is to the well-meaning instructor. For instance, the sound of Paul Desmond or Ted Nash is usually much more acceptable to the musical establishment than that of "Bird", Cannonball Adderley or Jackie McLean. Likewise, the improvising club performer with his idiosyncrasies about sound is considered less acceptable than the facile, reading, meticulous often non-jazz studio musician.

2. Ornette Coleman (substitute any name) really plays out of tune". Since perfect intonation is impossible except with mechanical instruments, and even then I'd have my doubts, the question becomes out of tune compared to who or what. Ornette, following a long tradition with origins in Africa, has opted for a greater freedom with regards to all of the musical components. He has said with regard to changes, "If I have to play the same changes for every chorus, then you may as well write my solo out". (Paraphrased). Bearing this in mind it's not so difficulty to imagine this concept extended to pitch. (See chart comparing Western and African art and aesthetics). (Myths Ia).

3. "It's impossible for Dizzy to do what he does because he puffs his cheeks when he plays". On the surface this quote (and it is verbatim) looks perfectly ridiculous; however, the thought behind this and similar thinking is symptomatic of one of the great ills of our educational system. Simply stated it is a tendency to try to pour everyone into one mold, to produce a conformist at whatever cost. It goes without saying that rules and theories are post facto phenomena starting with specifics and moving to universals. As theories are predicated on the practices common to a period or era and its performers, it seems logical to assume that there were other alternate modes of behavior. Jazz players have, of necessity, always been pragmatists, viewing techniques, skills, etc., in terms of whether they work, or not. The jazz player from

from the beginning is encouraged (via record, teacher, example) to be an individual. Certainly he starts with the practices, materials etc., of his predecessors, but then, there is always room for him to seek his own identity. Contrast if you will, this attitude with attitudes consistent with many or perhaps most conservatories and music schools where a teacher expects his students to rigidly follow his particular bent and musical philosophies. How many times have I heard all of the students of a particular teacher all working the same etude at the same time, pre-supposing, of course, that all of their problems are exactly the same and that they are all at the same level development. This attitude is forgivable and understandable in class teaching particularly of a heterogeneous nature, such as an improvising class, but it taxes the patience in a private "one-to-one" situation. The argument here is for the recognition of individual differences and a willingness to address these differences. (This is not an intended indictment of the many dedicated, hardworking and openminded teachers in music schools and conservatories who do not exhibit the above symptoms.) In short, if it works for Dizzy, then he should play that way.

4. "Miles is a sloppy player". I've heard such statements uttered time and again about Miles and other fine jazz players who don't play in the same manner as Vacciano, Herseth or even jazz lead players like Bill Chase, Ernie Royal and others. What the people who entertain such misguided notions fail to see is that Miles' use of inflection and dramaturgical devices such as half valves, fall offs, split tones, etc., are calculated and most often intentional. For a jazz player of the persuasions of a Miles Davis, no premium is attached to precise, machine like attack and release, or symmetrical phrasing, even lines, etc., and these things are even less desirable if they in turn limit the communicative power of the solo. All good jazz players subscribe to this concept increased latitude; they vary only in the degree to

which it is practiced.

5. Number 5 comes from essentially the same kind of reasoning inherent to numbers one through four.

6. "The Third Stream is the best thing that ever happened to jazz. Jazz writers are finally learning to use large forms and to write for real instruments". This kind of statement is incredibly transparent in its essentially racist tone. This statement reinforces the opening observations with regard to Anglo-saxon ethnocentrism. The more devices borrowed from European art sources the more respectable Jazz is to these people. The use of the instruments peculiar to Western art music, symphonic forms, and other externals are viewed as the height of respectability by this faction. Usually for the people of this persuasion the form is the thing. The sonata allegro form is more important than a song form, a fugue more important than a round and it usually follows that the more involved the form and the longer the piece, the better it is. This is part of a concept in which content is usually subservient to form.

The imminent Black writer Imamu Baraka (nee LeRoi Jones) in a brilliant and incisive section on the Third Stream writes:

"There is no doubt in my mind that the techniques of European Classical music can be utilized by jazz musicians, but in ways that will not subject the philosophy of Negro music to the less indigenously personal attitudes of European derived music. Taylor (Cecil) and Coleman (Ornette) know the music of Anton Webern and are responsible to it intellectually, as they would be to any stimulating art form. But they are not responsible to it emotionally, as an extra-musical catalytic form. The emotional significance of most Negro music has been its separation from the emotional and philosophical attitudes of classical music. In order for the jazz musician to utilize most expressively any formal classical techniques, it is certainly necessary that these

techniques be subjected to the emotional and philosophical attitudes of Afro-American music - that these techniques be used not canonized. Most third-stream jazz, it seems, has tended to canonize classical techniques rather than use them to shape the expressive fabric of a "new" jazz music. The controversy over whether this music jazz or not seems foolish and academic, since the genre does not determine the quality of the expression. However, in the case of thirdstream jazz the quality of the expression has been, in most instances, unimpressive". (parenthesis mine). The Blues People, LeRoi Jones (Apollo Edition), Wm. Morrow & Co., N. Y., Chapt. 12, p. 229.

7. "The bold use of dissonance in advance of the time that has earned him the admiration of formal composers, like Igor Stravinsky". The writer of these words about the music of Duke Ellington is certainly well intentioned but the point is that it's the old bag of jazz music or other Black art having to be legitimatized by White Western artists, if they are to have validity. I feel certain that Duke Ellington could be less concerned about whether Stravinsky, Hindemith, Copland, et al, like his music. It's very nice that Stravinsky admires his use of dissonance but it has considerably less weight than someone active in the genre and cognizant of its imperatives.

Langston Hughes as long ago as 1926 saw the weakness inherent in the kind of thinking implicit to statement number seven. In an article which appeared in the June 23, 1926 issue of The Nation, entitled "The Negro Artist and the Racial Mountain", he wrote:

"Let the blare of Negro jazz band and the bellowing voice of Bessie Smith singing blues penetrate the closed ears of the colored neo-intellectuals until they listen and perhaps understand. Let Paul Robeson singing "Water Boy" and Rudolph Fisher writing about the streets of Harlem and Jean Toomer holding the heart of Georgia in his hands, and Aaron Douglas drawing strange Black fantasies cause the smug Negro middle class to turn from their white, respectable,

ordinary books and papers to catch a glimpse of their own beauty. We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs, if colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves". Langston Hughes, "The Negro Artist and the Racial Mountain", Nation, June 23, 1926.

Number 8 is simply a restatement of the ideas inherent in number 7.

Numbers 9 through 16 are all myths predicated on the belief in the superiority of Western musical traditions over all others. In each case the student is brutally reminded that jazz does not now, nor has it ever had parity with Western Art music. In the eyes of the musical establishment, the psychic damage done to an aspiring jazz musician, particularly if he is black, by telling him that his culture (chosen or otherwise) has no validity is staggering.

If the University has as one of its goals to produce an acculturated individual then to the extent which the individual is denied access to the entire available body of knowledge, the University has failed. For an administrator or teacher to constantly allude to the necessity of learning about the music of Brahms, Beethoven, Bach, Mahler, Bartok, Stravinsky, et al, without any regard for the dissimulation of knowledge about the music of Duke Ellington, Thelonious Monk, Charlie Parker, Wm. Grant Still, Olly Wilson, et al is an injustice that must be righted.

At most Universities and Conservatories a music student can finish his matriculation without taking a single course in Black music, jazz studies or anything related to popular or rock music. Yet a jazz major (when such a degree program even exists) in most instances must be thoroughly aware and

grounded in the music of the "masters" before taking even basic courses in improvisation. A saxophone or woodwind teacher can say with a straight face that even a jazz major must play some classical music on a recital but can see no necessity for his classical students to understand even the rudiments of jazz. A Bass teacher can insist that his jazz students know and be proficient in traditional orchestral repertoire, yet be perfectly content to have his orchestral player complete four to eight years of study without touching the music of any jazz giants. Players come through most of the university monoliths being aware that they must learn the music of John Phillip Sousa in the marching band, the symphonic transcriptions of Handel, the orchestral literature of the masters yet never have the opportunity to play the music of perhaps the greatest American composer of all times, Duke Ellington.

The same kind of mentality that will permit this intolerable situations will often offer panegyrics about the so-called masters' use or misuse of jazz in so-called legitimate works, i.e., Jazz Sonata - George Antheil

Rhapsody in Blue	
Concerto in F	George Gershwin
Porgy & Bess	
Caramel Mou (Shimmy for jazz band)	Darius Milhaud
Blues	Maurice Ravel
Monotony - A Jazz Symphony -	Leo Sowerby
Piano Rag Music	Igor Stravinsky
Concerto for Jazz band orchestra	Rolf Liebermann ad infinitum.

Examine any history of music course at a major university or conservatory in the United States and invariably you'll find a "History of Western Art Music". Implicit in this is the rather naive and arrogant assumption that the only music of any importance is that which issues from the Western European - Anglo-Saxon tradition.

Indian, African, Oriental, Jazz and other African derived musics are conspicuously absent. If jazz is represented at all, it usually receives a couple of class periods devoted to Benny Goodman, the "King of Swing", Paul

Whiteman - "The King of Jazz" and David Brubeck. And of course the books used to teach these courses are equally offensive. Examine such otherwise excellent textbooks as Grout, The Miller Outline, etc., and observ^e either total omission or woefully disproportionate treatment of Black and Black derived musics (i.e., Jazz, Rock and Roll, Rhythm and Blues, any facet of popular music).

O.K. I can hear the protests (some well founded, that the curriculum is already loaded with more courses that the student can take in four years of matriculation. This is particularly acute (so say the educators in undergraduate school. So now what?? Perhaps we might consider jettisoning courses which border on rudundancy and replacing them with fresh ideas and approaches. Another, not so easy solution, might simply involve the restructuring of present courses to include a broader range of musical types, styles, personalities, etc.

On the graduate level where the end product should be even more expanded ^{an} view of world music with at least an acquaintance with all American music, these omissions are even more difficult to live with.

If a student of jazz (teacher, performer, neophyte, etc.) were to exhibit the same kind of total ignorance about Western art music that most members of the musical establishment exhibit toward jazz, he would be termed a musical illiterate. Yet, I know of few candidates for the Ph.D. in music who have been required to acquaint themselves with even the most basic aspects of this *great American* art form. Scholars who pride themselves in their ability to recall on command, facts about the most remote and obscure 15th century European composer, 17th century theoretical treatise or lost opera, know nothing about the musical importance of John Coltrane, Charlie Parker, Dizzy Gillespie or George Russell. (All of these men have contributed greatly to the advancement of world music - see section on contributions of Black Music and Black musicians).

How ironic that in this age of super patriotism and unabashed chauvinism that our great universities and other institutions of higher learning would be more concerned with perpetuating a dying European musical culture than encouraging and promoting an art form (perhaps our only art form) indigenous to American soil.

The point of this whole section is not to argue the superiority or inferiority of any body of music but rather to stress the opinion that a student should be exposed to the best of music in all genre if he is to emerge truly educated from our august institutions. Concepts that try to elevate one genre of music at the expense of the other are at best exercises in futility and at the worst chauvinistic copouts. We as educators must insist that a student be given the broadest possible exposure as performer, listener and general participant to all kinds of music, not just that music which we prefer.

In this section we have tried to address ourselves to a body of myths prevalent in the jazz world and the world of academia. The myths in one world are no less insidious and destructive than those in the other. We have tried to go about disproving these myths in a systematic fashion bowing to neither one faction or the other, with the notion that the exposure of the ideas as myths with no foundation will help clear the way for real communication and understanding between the practical world of the jazz person and academia.

Alvin Toffler in his book Future Shock has intimated that in many fields it is impossible to keep abreast of new developments, changes and the invalidation of known data. I have no doubt that this is fact, but in music this phenomenon is not so patently manifest as in computer technology, automotive engineering, designing, or advertising techniques. While our task may be difficult, we have a moral and educational obligation to make a supreme effort to be aware of those developments necessary for the survival musically, of our students. Jazz and jazz-related music is here to stay; the influence of mass

media has insured this, and any student who intends to make a living in music (performing, teaching, editing, critiquing, etc.), had better be prepared to deal with it.

Ironically, in many cases, these educators who have but ill disguised contempt for jazz are the most vocal about its ills. They exhibit a propensity for criticizing methods, programming, personnel, etc., from their lofty Western art music perches, without the slightest awareness of the inconsistencies of their positions.