Seppo Lemponen

Swing to Bop - Hep to Hip

A Study in Jazz Parlance

UNIVERSITY OF JYVÄSKYLÄ

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STUDIA PHILOLOGICA JYVÄSKYLÄENSIA 50

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Editors
Ahti Jäntti
Department of German, University of Jyväskylä
Pekka Olsbo and Marja-Leena Tynkkynen
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"Now, infidel, I have thee on the hip!"
(William Shakespeare *The Merchant of Venice* V, i)

ABSTRACT

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This interdisciplinary study attempts to analyse the English of the jazz community of the USA in the 1940s, a decade when modern jazz, bebop, was born. It also investigates how and why the language changed when the musical consensus and unity of the Swing Era of the 1930s developed into a revolutionary new music with the colourful features of an underground cult.

Jazz, a player's music, has emerged from oral black tradition and is a continuum. The main data has therefore been the musician: autobiographies and the interviews conducted. Additional material is from books on jazz history, musicology, and jazz pedagogy, together with various jazz journals, record sleeve notes, discographies, and taped radio and TV music programmes. As semiprofessional musician and music critic, the writer also takes advantage of his long-time experience of and involvement in jazz life and music in general.

So far there has not been any special study on jazz English, its argot, jargon, and locutions, although a few jazz books have short lists of expressions of jazz lingo as appendixes. The assumption has been: the language of bebop music, 'Boppese', is due to changes in music taste and the growing importance of social and economic factors in the USA before and after World War II. The methodology has been to collect terminology concerning bop and its culture and to investigate how the music is related to the performer's, listener's, devotee's, and writer's points of view, highlighting also its semiotic aspects.

The results show that the pragmatic and also cryptic language of bop musicians and its supporters has been influenced by the speakers of the earlier jazz periods and the prevailing environments in addition to the sub-cultures of the 1940s.

Keywords: jazz music, swing, bebop, beat writers, semiotics

Author's address Seppo Lemponen
Koulukatu 62 B 27
FIN-65100 Vaasa, Finland

seppo.lemponen@pp.qnet.fi

Supervisor Professor Kari Sajavaara
Centre for Applied Language Studies
University of Jyväskylä, Jyväskylä, Finland

Reviewers Dr. Henri Broms, Docent
University of Vaasa, Vaasa, Finland

Topi Järvinen, PhD

Opponents Prof. Henri Broms, Docent
University of Vaasa, Vaasa, Finland

Topi Järvinen, PhD

PREFACE

Looking back to the beginning of my interest in jazz of over fifty years, I recall four occasions that made strong and lasting impressions on me and paved the way to the fascinating Afro-American music and, subsequently, to its peculiar parlance. The first was 'Skyliner', a big band swing record by the Charlie Barnet orchestra, which I heard on the radio around 1946. Two years later, on Midsummer Eve, my eyes and ears were riveted to the stage of a large military airplane hangar where two bands were playing swinging music for dancing.

While at a secondary school in the early 1950's, during a lunchbreak, I heard a jazz tune on the cafeteria radio-set and was surprised that I was the only one at the table to detect the 'blue notes' and feel the composition's thirty-two-bar structure while just hearing the improvisation. The same year I obtained a copy of *Rytmin voittokulku* (The triumphal march of rhythm) by Olli Häme. It became a 'bible' to me as it did to the whole generation of fledgling and aspiring Finnish dance musicians. In addition, it contained a few English terms related to jazz culture.

In my undergraduate days in Helsinki I played trumpet, valve trombone, and guitar in various dance bands and learned more about jazz. This encouraged me to decide to major in English for the M.A. degree in spite of the fact that I had studied it only three years at school. In the mid-sixties, as a teacher at a commercial college with one the the first language laboratories in Finland, I used recorded vocal jazz to complement "drills", which were practically the only available teaching material at that time.

In order to improve my English and keep up with my jazz interest, I started building up a private jazz library with books, periodicals, records, and tapes. This led me to consider the possibility of post-graduate studies, with Jazz English being a possible research topic instead of Business English. It was suggested that I should contact Professor Kari Sajavaara, the Head of the Department of English at the University of Jyväskylä. I did, and he regarded the project as feasible, became my supervisor, and I joined his seminar.

During the first years my research road was a frustrating experience, often reminding me of the lyrics of the great Vernon Duke-Ira Gershwin song 'I Can't Get Started'. I am very grateful to Kari Sajavaara for all the encouragement I needed to cross the starting threshold and overcome the 'writer's block'. I also appreciate that the other members of his post-graduate seminar and some of the teaching staff joined efforts to help me put down the ideas I had presented in our sessions by supplying a personal folder with hilarious exhortations. All this resulted eventually in a licentiate thesis two years ago.

This Ph.D. dissertation, again supervised by Professor Sajavaara but written for the University's Centre for Applied Language Studies, completes the previous project with the same title. Special thanks are due to Henri Broms, Ph.D. and Topi Järvinen, Ph.D., the external reviewers, for valuable and insightful comments and

suggestions. Mr David Flook, apart from inspiring me by sending me interesting copies of jazz radio programmes broadcast in England, has read the proofs and made a number of thoughtful suggestions. I am indebted to Mr Kari Tikkamäki for introducing me to word processing and Ms Sinikka Lampinen for all her assistance, both technical and artistic, in having this book printed. Finally, my warmest thanks go to my wife Eeva, who has believed in this project from the outset and has given me her valuable support. She has patiently shared my interest in jazz, without being over-enthusiastic about the phenomenon.

Vaasa January, 2001 S.L.

CONTENTS

1 INTRODUCTION

According to a story, a manager phoned a club owner in a small town in the Boston area in the early 1950s and began the conversation with "I got this terrific bebop band for you". 'Click' went the other end of the line.

Bebop, rebop, or bop had never been that welcome a word, but now it was anathema, at least business-wise, to a small-time club owner. He need not have known about a mock funeral for bop in Minneapolis presided over by the traditional jazz cornetist 'Doc' Evans, or even have seen a photo of the event in the music magazine *Down Beat*. The word scared him. And hadn't Dizzy Gillespie's big band broken up? And didn't Charlie Parker, when he had a job in Philadelphia at 8:30, leave New York from some bar at that time, or not show up at all?

Also around this time, the Finnish Broadcasting Company ran a series of request concerts with music the listeners definitively did not like *(epätoivekonsertit)*. The present writer recollects not having heard a single one of these programmes without at least one bop record. However, a few of the youngsters and adolescents were enthusiastic about the new thing in jazz and preferred it to that played in other light music radio programmes.

By 1940 jazz had already attained enough momentum and maturity to be the new thing and to stage a revolution more or less within itself. Before that, the jazz world was small and intimate and followed familiar, traditional patterns. The jazz buff was a member of a minority group that was sprinkled helter-skelter around the globe, a minority so small and isolated that belonging to it sometimes had overtones of membership in a secret society.

Then, seemingly without warning, this little world burst apart. Jazz exploded internally as its form and content changed beyond recognition. Bebop was a sudden eruption within jazz, a quick but logical complication of rhythm, harmony, and melody. European and non-European components merged according to what was increasingly a European pattern, and the result was a deeper, broader – and sometimes lopsided – blend.

Jazz exploded also externally, flooding out into the lap of a worldwide public. The new music spread in all directions at once. It moved toward strange and distant horizons at the same time as its past was being rediscovered. Jazz became educational, respectable, cultural, and fashionable. It penetrated every

layer of American society particularly and created a great deal of confusion among both its old adherents and its newly found supporters.

The sounds of bop were literally unheard-of, and accordingly, controversial. The very word seemed to give offence. At first it was *rebop*, then *bebop*, and finally *bop*. Although the beginnings of bop can be traced back quite a way, the new style evolved with terrifying suddenness. Topnotch jazzmen awoke to hear themselves sounding old-fashioned, a disagreeable predicament in a music where you are judged by your improvisation. Thus, the advent of bop at the beginning of the 1940s, the most explosive decade of the transition years of modern jazz, was not only sudden but also highly threatening to many established musicians.

America's greatest musical performer, the trumpet player and singer Louis Armstrong (1901–1971), for example, broke his life-long rule of never critizising jazz or jazzmen by calling bop 'modern malice'. Referring to boppers, he complained in an interview conducted by *Down Beat* ('Bop Will Kill Business Unless It Kills Itself First'), 7 April 1948, p. 2:

> They want to carve everyone else because they're full of malice, and all they want to do is show you up, and any old way will do as long as it's different from the way you played it before. So you get all their weird chords which don't mean nothing, and first people get curious about it just because it's new, but soon they get tired of it because it's really no good and you got no melody to remember and no beat to dance to. So, they're all poor again and nobody is working and that's what that modern malice done for you.

There was even a fight between tradition and modernism for the privilege of defining jazz. The word itself seemed passé and obsolete to some. So in July 1949 *Down Beat* announced a contest to find a substitute for the 'outmoded' term. Incidentally, the judges were three eminent, jazz-loving professors of English, including the semanticist H.I. Hayakawa, and the bandleader Stan Kenton. In November the results were announced: the thousand-dollar winner to replace jazz was *crewcut*. *Amerimusic* was rated second and *jarb* third. Other alternatives included suggestions like *improphony*, *ragtibop*, and *syncopep*. The panel of judges and the editors of the magazine were, however, unanimous that none of the hundreds of words submitted was adequate as a substitute for jazz. Asked how she came up with the term *crewcut*, the winner, a music librarian with a Los Angeles radio station, replied that it was simply the opposite of the slang word *longhair*, which jazzmen derisively employed to refer to classical music.

The problem with defining jazz itself is that it eludes definition. The piano player and composer 'Jelly Roll' Morton (Ferdinand Joseph La Menthe) (1890–1941) somewhat extravagantly claimed that he had 'invented' jazz in 1902. Morton aside, most scholars of the subject agree that it dates, as a recognizable musical idiom, from the first few years of the century. But the codification of its musical aspects has never been important to those who created it.

Instrumental technique, theories of composition, and improvisation can be taught, but the feeling for jazz is either there, or it is not. Louis Armstrong's remark to the effect that people who have to ask what jazz is "are never going to know" has often been quoted. There is also some disagreement about whether or not jazz is a kind of folk music, even though the same Armstrong has said, "All

music's gotta be 'folk' music: I ain't never heard no horse sing a song" (quoted by Feather 1965: 3).

Armstrong helped transform jazz from a group (collective) improvisation into a soloist's art with his interpretation of 'West End Blues' in 1928. Another famous trumpet player and jazz guru, Miles Davis, has said that "the history of jazz can be encapsulated in four words: Louis Armstrong Charlie Parker" (Maggin 1996: 24). No doubt these men are the two unquestioned geniuses of the music. Slightly oversimplified, they can be likened to Cézanne and Picasso. Armstrong and Cézanne created new art forms. Parker and Picasso exploded the forms outward to express their full and dazzling possibilities.

Jazz is also something typically American – spontaneous, accessible, and animated by the spirit of adventure. Furthermore, it is traditional, in the sense that it has accepted usages, stylistic trappings, and jargon, both literal and musical, that are transmitted within and between cultures by non-verbal means. The pianist, composer, and bandleader Edward Kennedy ('Duke') Ellington (1899–1974) used to regard jazz as "the freedom of expression" or "music with an African foundation which came out of an American environment" (Dance 1970: 2). Ben Sidran, a pianist and musicologist, defines it as "a product of a peculiarly black voice, blues, in a peculiarly white context, Western harmony" and continues, "It is the urban voice of the black culture" (1983: 33). According to Leonard Feather (1984: 23), also a pianist and knowledgeable jazz writer, "jazz is a social, not a racial music", and he elaborates the definition of the music in his *Book of jazz* (1965: 9–10) by saying that "jazz is a product of a specific social environment in which a group of people, the American Negroes, largely shut off from the white world, developed cultural patterns of their own." He goes on, "the music that we recognize today as jazz is a synthesis drawn originally from six principal sources: rhythms from West Africa; harmonic structure from European classical music; melodic and harmonic qualities from nineteenth-century American folk music; religious music; work songs and minstrel shows."

The musicologist Henry Pleasants (1969: 51) defines jazz as "a music of rhythm" but he also has a longer one: "Jazz is the influence of a variety of indigenous musical styles orginating in the Negro communities of the rural south, and in the Negro or mixed communities of the Caribbean Islands and some areas of South America in the early decades of the twentieth century (which) has been felt and reflected in the popular music of most of the civilized world." Whitney Balliet, another writer, uses the expression "the sound of surprise".

The jazz historian James Collier (1981: 4) points out that "at the heart of jazz lies something inexplicable, something that can be felt but not explained", and the British jazz pedagogue Graham Collier (1975: ix) explains that "basically it is an improvised musical expression of a man's individuality." Joe Goldberg, also a jazz historian, (1965: 3) considers jazz "a method of self-expression."

So, jazz is a small word but everybody seems to have his own, sometimes strong, views as to what it is. To conclude this list of definitions by some eminent scholars and writers, here is the 'definitive' one by Marshall Stearns, a jazz historian and associate professor of English literature (1964: 200): "Jazz is semi-improvisational American music distinguished by an immediacy of communication,

an expressiveness characteristic of the free use of the human voice, and a complex flowing rhythm; it is the result of a three-hundred-years' blending in the United States of the European and West African musical traditions; and its predominant components are European harmony, Euro-African melody, and African rhythm."

Bebop was an attempted break with jazz tradition. In spite of its revolutionary musical features, it employed well-tried material like the thirty-two bar AABA song form and the twelve-bar blues. An attempt by the present writer at the definition of bebop is: a citified black music with roots in tradition.

While the focus of this study is on bebop, a musical manifesto of African-American artists acclimatized to big city life and the type of music appealing also to a coterie public of white intellectuals and bohemians, the purpose is to find out how the language of jazz changed with the (r)evolutionary features that caused a break with tradition during the post-swing era.

An attempt is also made to show the influence of bop talk on the language use of the later eras of jazz history and to what extent its impact is seen elsewhere. The present generation of rap, hip-hop, and acid jazz musicians is not infrequently heard to use some lingo or parlance that is traceable to the birth of bebop.

This piece of research is strongly motivated by the present writer's long-time interest in American popular entertainment business, especially jazz music. Also, the fact that although bop as music and its historical and, to some extent, cultural aspects have been and are being researched academically, no special study on the language of the phenomenon exists so far. True, there are glossaries in some jazz books, but the explanations are usually short and without any deeper reference to the background.

In addition to active involvement in jazz as music critic and semi-professional musician over a period of more than three decades, the present writer has also accumulated, besides an extensive library of books, magazines, records, and tapes, countless bits and pieces of hearsay and lore about jazz, one of the most remarkable cultural phenomena of the past century. However, an effort has been made to draw conclusions, as far as possible, from the written data only.

According to one of the many definitions of jazz, it is a player's music, also an oral tradition and continuum. But the world of jazz is far more. It is not only the music emerging from particular combinations of instruments played in a characteristic way. It consists of the places in which it is heard, the business and technical structure which is built round the sounds, and the associations they call up. Also, it comprises the people who play and listen to it and write and read about it. As Hobsbawm says (1989: 1), "it is part of modern life ... If it is a little lunatic and out of control, it is because the society in which we live is so."

During my years in jazz I have met a number of great and colourful personalities and even made friends with some of them. Even though the theory has long been that jazz musicians, if not dumb, are inarticulate, they have often impressed by their flexible intelligence and their making lucid and vividly graphic sense about their music and lives. One of them was Mr Lee Gaines, the late founding member of the Delta Rhythm Boys vocal quartet, who gladly

consented to being interviewed a couple of times in the early 1980s and who proved to be a fabulous source of information, knowledge, and language of jazz covering the 'prehistoric' (from circa 1900 to 1917), the 'ancient' (from c.1917 to c. 1929), and the 'middle' period (from c. 1929 to the early 1940s). He also encouraged me to put down a glossary of jazz terms for *Rytmi*, a Finnish jazz magazine. Another was the tenor saxophone player Dexter Gordon, who according to Neil Leonard (1987: 157), an American musicologist and sociologist, was "the personification of hipness". Gordon has contributed to the present dissertation by arousing his aide-de-camp's interest in bop culture and its language during three hectic days at a Finnish music festival in the early 1970s. He seemed to know everything essential about the 'modern' phase of jazz (from c. 1940 on), which he covered using bop parlance.

The goal of the present study is to explicate the vocabulary as it occurs in the silly-sounding name, *bebop*. During the past three decades books on jazz have appeared in considerable numbers, some of them factual, yet some rather romanticizing. In order to study the background, the following works have been most useful: Leonard Feather's *Inside jazz*, a systematic and illuminating exposition of the means embodied in bop, the first of its kind, and *Encyclopedia of jazz* by the same author, a learned study by André Hodeir called *Jazz: its evolution and essence*, *The story of jazz* by Marshall Stearns, the basic history of jazz, and *The jazz scene* by Francis Newton (Eric Hobsbawm), tracing also the economic and social structure of jazz as part of a growing music industry.

But the musician himself, the intermediary between music and the listener, the 'productive labourer', has been the best document. Apart from a number of personal contacts and face-to-face conversations, a few books have been most helpful: *Hear me talkin' to ya* by Shapiro and Hentoff, *Jazz masters of the forties* by Ira Gitler, *Bird lives!* by Ross Russell, and *to Be, or not ... to bop* by Gillespie and Fraser. Audio and video tapes together with sleeve notes to records have also been of valuable assistance as have jazz magazines published in various languages. A dictionary of jazz English, *Jazz talk* by Robert S. Gold, has been a useful source. *Guinness jazz a-z* by Clayton and Gammond and *Jazz – the essential companion* by Carr, Fairweather, and Priestley have also provided much information on bebop English. M.A.K. Halliday's *Language as social semiotic* and Dillard's *Black English* have supplied essential information of why and how slang emerges and develops.

The first part of the title of the present dissertation, *Swing to bop*, was suggested by both the pioneering electric guitarist Charlie Christian's *hip* jam, an improvisation on the harmonies, on the *hep* tune of the swing era 'Topsy' recorded at Minton's Playhouse in Harlem, New York City, on the twelfth of May 1941 and by a book written by Ira Gitler. Now that most of the 'young rebelling lions' of the turbulent bebop era are gone after leaving their important audible marks on today's jazz, the present study is also a tribute to them. They were dedicated to playing a new kind of jazz on a highly professional level. They experimented by taking often musical, social, and economic risks, and after all – they entertained, at least those hip.

2 THE JAZZ COMMUNITY

In order to understand the emergence of jazz language, especially the variety of bop parlance, it is worth examining the features of the jazz community and the nature of the jazz musician's art. Riegel and Freedle (1976:27) discuss the social basis of language and point out that each speech community defines its optional and obligatory modes of communication as well as psychological rules to observe and fulfil its special social functions appropriately. Traugot (1976: 86) underlines that there are many different forms of Black English, varying in part according to geographic areas, but even more according to social, especially socioeconomic factors. And bop English is based on black locutions and various jargons and argots of music, dancing, and the underworld.

Bebop crystallized in poor black Harlem in New York City. It was not played only for fun, for a little money, or technical expertise. It was played as a manifesto as well – whether against swing and big band dance music, white capitalism, commercial culture, or for the equality of the blacks. The music was an avant-garde movement, an 'artistic rebellion', and its background was the intellectual tradition of the American-African community from which bop musicians emerged. It may be traced to the ideological roots of the 'New Negro Movement' beginning at the turn of the century and founding its expression particularly in the 'Harlem Renaissance' of the twenties (Thomas 1995: 105). The Harlem Negro of the movement accepted some of the white sensibility in the music: calculated techniques and arithmetic content, reflected first in ragtime and later in intricate bebop themes and improvisations. However, the music of Charlie Parker still had the feeling of the 'cry' – the bluesy vocalization of instrumental playing that was often missing in bop.

In the early 1930s, coded *bop* or *hip talk* emerged as a Negro argot in Harlem. This way of speaking was doubtless a protest against the very language as well as the behaviour of the whites. Its roots were, however, older. For instance, the jazz records from the mid-1920s on often reflect esoteric jokes and allusions, sometimes expressed in Harlem slang resembling that of the hipster of the 1940s. "It was deliberately designed to baffle outsiders" (Hobsbawm 1989: 71). Some of the cryptic titles of Duke Ellington's compositions in the late thirties are good examples: 'Hip Chick', 'Cotton Tail', 'Portrait of the Lion', and 'Weely'. Especially

Charlie Parker's music revolved around inside jokes and private gestures, as Henriksson (1998: 61) has observed. 'Bird' immersed music and locutions in Harlem though he came from Kansas City.

The jazz community today is smaller than during the pre-rock era, in the 1950s, the 'golden era of jazz'. But it still exists. It cannot be circumscribed by a geographic boundary. Instead, it can be defined as a group of people with a given set of values who share an interest in jazz at a high level of intensity. They also participate, to some extent, in the occupational role and ideology of the jazz musician (Tirro 1993: 187). The jazz community differs from other occupational groups in that the public is also included. There are cliques and inner circles of a hierarchial nature within this social grouping. However, they are not too much opposed each other to share behaviours and the results of those behaviours in common and contradistinction to people outside the group.

It is common knowledge that jazz musicians have often been considered suspect by people unfamiliar with their work. Some factors estrange the jazz artist from society at large: the sizeable proportion of black players in a predominantly white society, the threat that jazz poses to established 'art' music, the musicians' inverted hours of work, sleep, and leisure coupled with their nomadic lives. No surprise that some of them rejected society in retaliation.

The community of jazz players exists even today in every city where jazz is played, like guilds, the old communities of craftsmen. Travelling musicians look automatically for the 'house of call' in each town to meet colleagues and pick up news and possibly jobs, *gigs*. Through the grapevine the new and touring musician in every town, say, from Detroit to London and from Tokyo to Jyväskylä knows where to drop in for useful and interesting jazz information.

The nature of the jazz musician's art also differs from that of almost every other creative person. Most creative artists like painters or novelists work at their own pace, alone, and in isolation. The jazz musician has to create at a moment outside his own control, a fate shared by actors and ballet dancers, for example, though their job is usually more interpretive than creative. There is also the factor of competition. Unlike other artists, the jazz musician cannot control it by regulating his output. He cannot cancel engagements, because he feels that he will play below standard. He hopes that inspiration will come. Otherwise he has to rely solely on his accumulated knowledge and technique turning in a purely craftsman's performance instead of that of a creative artist. One *off-night*, if recorded or badly reviewed, can set back a musician's career considerably. Jazz is said to be the most ecstatic form of creativity, and the jazz musician has to keep playing, keep feeding what some experienced musician, *cat*, has called "the insatiable furnace of his improvisation".

Consequently, there is no question about a casual vocation as it often seems. The standards of most of the professionals are demandingly high resulting in constant daily studying and *woodshedding*, rehearsing and practising privately. In order to achieve their most basic satisfaction, jazzmen also try to impress other musicians. Whether the audience or critics have caught a *clinker* or *goof*, 'misplayed, missed, or cracked note' (also *clam*, *frack*, or *spleeah*, the terms preferred especially by trumpet players), the musician knows that his colleagues have, and

usually he is then ashamed and embarrassed. Therefore the musician who lives on jazz works hard and is proud of keeping his music up to the level he has set for it. He does not want to be judged, "He's not blowing nothing", the most damning statement in a business where the superlatives are commonplace.

Today, jobs in jazz are scarce. In Finland, for example, there are no more than a handful of musicians at the time of writing who can make their living by playing jazz only. During the early bop years an expression *pay one's dues* became popular in the hardest jazz town of all, New York. It originates from the monthly dues, membership fees, paid to the Musicians Union, but it is now a universally accepted comment on the hazards of day-to-day jazz existence. It also refers to the years of learning and searching for an individual sound and style, the most important qualities of the jazz player, while the pay is small and irregular. Usually there is very little of jazz to live on, and the musician is perhaps forced into paying the hardest dues of all – taking a day job.

In addition to creative pressures not usually apparent in other arts, there are ones brought on by the kinds of environment in which musicians most often work. Conversation, bar noises, and patrons and waiters moving around are all distracting and affect the musician's sensibilities over a period of time. There is also the fact that a jazz player often becomes elated by the performance and, especially in a strange town, has nowhere to go to continue his elation or 'come down' slowly. The valve trombone player Bob Brookmayer refers to this phenomenon as "an intensity experience" and has compared it to "an arrested orgasm" (Hentoff 1964: 73).

Then there are the more specific pressures of the jazz environment pointed out by Collier (1975: 42) such as the 'cash-in-hand' method of payment and the late hours. The jazz musician, black or white, tends to think of himself as a loner, exploited or ignored by the 'day people', against whom he is defensive. The myth that jazz is night music and its players 'night creatures' still persists and prevails even in the scanty supply of jazz in Finland. The clubs open rather late in the evening, and the music is played almost *after hours* as in Kansas City in the 1930s. Originally the term referred to musicians' 'nocturnal revelry', the time after the more or less regular evening gig, from about 3 am to around 7 at some after-hours place. The expression has been rare since the mid-1940s, but among early boppers it was common in reference to times when they could play as they pleased, unpaid, but without commercial restrictions.

Some musicians are very sensitive and feel hostility from critics and even from fellow musicians, which may drive them to turn inward, stay blind, and blot it all out. This is facilitated in their environment by the ready availability of drink and often of drugs. In the late 1940s the Mafia introduced heroin into the black ghettos in New York and in other cities as depicted in the film *The Godfather*. The drug helped the musician to get out of this world, but its impact on boppers was devastating. Heroin was remarkably effective in keeping them cool in the face of humiliating and exasperating circumstances. It is not surprising therefore that with all these pressures jazz history is full of sad stories of musicians becoming alcoholics or, as far as boppers are concerned, heroin addicts. Happily, it also includes stories of those who were *hooked* for several years but

finally got tired of their dependence and kicked the habit even going *cold-turkey*, by sudden and complete withdrawal, as Miles Davis did in 1953.

The jazz world is heavily masculine in character and tone, as Leonard points out (1987: 24). Women function in secondary roles and are seldom first-line musicians. Many performers, instead of showing sensitivity, feel a need for aggressive self-confidence on the bandstand, in the street, and in clubs, often in the midst of distracting circumstances. One measure of the masculine tone of the jazz world is just its fraternal argot with plenty of macho terms, and for many devotees the music itself is by definition ('a four-letter word') masculine. They may also be heard to assert that "jazz is a male language and women can't just speak it." An example of the terminology of this sector is the noun *dude*, a humorous application of a term formerly applied to a *tenderfoot*, a 'young man with spirit' or a 'promising musician'.

2.1 Minton's and Monroe's

Few aspects of the jazz world have been the object of more fascination and misunderstanding than the *jam session*, 'the jazzman's true academy'. It is flexible and free of pretension, but may display interesting surprises together with off-hand virtuosity and disregard everything outside its own charmed circle. It was attractive and liberating in the new jazz aesthetic and came to represent the peculiar constellation of qualities that bop musicians favoured, the 'modulation into a new key of musical sensibility'.

Minton's Playhouse, at 210 West 118th Street in New York City's Harlem, 'the most important single shrine in the jazz world', the *Bebop Laboratory* (coined by Ross Russell, a record producer and an author), or simply Minton's is often referred to as an establishment where the development of bop almost entirely took place. The myth about it has long become rather simplified like the following description by the black writer LeRoi Jones (Amiri Baraka) (*Black music* 1969: 21), "Around 1942, after classical jazz had made its conquest, a small group used to get together every night in a Harlem club called Minton's Playhouse. It was made up by several colored boys, who, unlike their fellow-musicians, no longer felt home in the atmosphere of 'swing music'."

But the revolution of ideas changing the face of jazz was happening even two years earlier, also in some other nightspots. There had been experimental sessions elsewhere in New York, for instance, at Kentucky Club, Pussy Johnson's, and at Clark Monroe's Uptown House. By late 1940 these sessions were, however, concentrated in a backroom of the night club of Minton's, a bar and cabaret next to the Cecil Hotel (Wilson 1966: 13).

The seeds of the 'struggling art form' had been planted in many parts of the United States even in the middle and late thirties as well. It evolved, unobserved by many contemporaries, in certain big bands, even on the bandstand but especially in *after-hours sessions*. The term denotes the time after 4 am when the official wartime curfew began and the nightspots closed. True, Minton's

Playhouse stood out as the one really important setting for the bop revolution. All important modern jazzmen played there together at some time, and there the new trend chrystallized and took shape.

Few phenomena in the evolution of Western music have been so easy to pinpoint as to the specific address, time, and the individuals concerned. Only the Florentine Camerata, meeting at the home of Count Giovanni Bardi at the end of the sixteenth century and laying the foundations of Italian opera, can be cited as a historical parallel (Randel 1986: 125). Both the coterie at Minton's and the Camerata represented a radical and premeditated break with tradition. The former revolted against the jazz musician's dependence on his working materials, the rhythmic, harmonic, and melodic aspects of the pop music of the time, the latter against the artificiality of the sixteenth-century polyphony.

Minton's was started by the ex-tenor saxophonist Henry Minton in 1938. He was the first black delegate to Local 802 of the musicians' union, which connection later proved useful for arranging non-paid sessions at the club. Soon it became popular among the black clientele, but then the business began to sag. Then Minton installed Teddy Hill, a former bandleader, as manager and asked him to take the place over. Around October 1940, Hill hired a quartet that included his exsideman the drummer Kenny Clarke, Thelonious Monk on piano, the bass player Nick Fenton, and the trumpet man Joe Guy.

Minton's principal attraction for musicians was the *freedom of the bandstand*, and *sitting in*, 'dropping in to play by invitation', was a common practice. Clarke and Monk were soon in association with other early experimentalists like the guitarist Charlie Christian from Benny Goodman's orchestra, the trumpet player Dizzy (John Birks) Gillespie, the jazz genius and alto saxophonist Charlie Parker, and the pianists Tadd Dameron and Bud Powell.

The self-described "Showplace of Harlem" was also popular with out of work musicians (a category that by 1942 also included those deliberately underemployed due to their unwillingness to play 'commercial stuff' and other black entertainment artists). Everybody was welcome on Monday night, the traditional night-off – dubbed *Celebrity Night* since Hill invited the entire cast of the Apollo Theatre for a buffet dinner. No wonder the place offered a stimulating environment for the musicians on that night in particular, and the evening usually culminated in a jam session.

At the outset almost all jazzmen, of whatever school, could mount the Minton bandstand and be accommodated, but as time went on, it became obvious that those whose roots were too firmly set in swing would receive little notice. The younger generation players also discouraged them to participate by playing weirdly and employing new complex musical material.

Monroe's Uptown House, 'Uproar House', was another Harlem club for experimenting musicians. Clark Monroe, locally known as 'the Dark Gable', had worked as a tap dancer. His roots were in the entertainment business, and as a night club operator he was keen on providing modern jazz. His place became very popular also among whites, especially film stars and musicians from prosperous swing bands. The club opened for business in the late evening, but things did not really get rolling until the curfew hour approached. The closing time

came when the last crowds dissipated, usually well past dawn. It is said that "the famous musicians gave Monroe's its reputation, but the young upstarts gave it its energy."

Some of the Minton and Monroe sessions were recorded privately by Jerry Newman, a jazz fan, in 1941. Yet they were not released until 1947 (on Vox, later Esoteric, and even later on Xanadu and Everet), when the new music had already reached its peak of creativity and popularity. Two memorable jazz tunes are dedicated to Minton's, 'Minton's Madhouse' by Eddie Davis Quartet (Lenox 515) and 'Monday At Minton's' by Chu Berry and His Jazz Ensemble (Commodore 541).

2.2 The Dixieland Revival

The social and musical implications of bebop were profound and also caused reactions. One of them was the advent and surge in popularity of the *revivalists*. Simultaneously with the eruption of the new movement, a taste for the old 'hot' jazz was beginning to manifest itself among those who recalled the sounds of the past with fondness and who regarded the music of the Swing Era and bop as *antijazz*. Unlike boppers, however, they looked back, and only the grass-roots jazz of the New Orleans style was authentic for them. Facing in this direction was a group of influential white jazz critics like Rudi Blesh (*Shining trumpets*, 1946), Wilder Hobson (*American jazz music*), and Frederick Ramsey, Jr. and Charles Edward Smith, co-authors of the much-read *Jazzmen*, which like Hobson's book appeared in 1939.

The attitude among them, as among quite a few record collectors and fans, reflected the left-wing political movement of the 1930s, which was romanticizing the black as the quintessential working man (Collier 1981: 280). These people argued that older jazz was the authentic voice of individual freedom and the true expression of democracy.

The consequence of this growing interest in the *real thing* and its attraction was threefold. The legendary black musicians 'Jelly Roll' Morton and Sidney Bechet were rediscovered and began to record again. Also, recordings of older music by Bessie Smith, King Oliver's Creole Jazz Band, and Armstrong's Hot Fives, for instance, that had been out of print for many years, were reissued. Orson Welles, the film director and actor, discovered Armstrong's early *sideman*, the trombone player Edward 'Kid' Ory, and presented him on one of his favourite radio programmes in 1943. The year before, an elderly New Orleans cornet player Bunk Johnson had been found working in a rice field outside New Iberia, Louisiana. Some enthusiasts fitted him out with a set of dentures, supplied a trumpet, and eventually took him north for concerts and recording sessions. Some writers said openly that his seven-piece group was the last pure jazz band and the only one playing 'true jazz'. According to them, newer jazz styles were just corruptions of this older one (Erenberg 1998: 223).

Bunk Johnson's 'rediscovery' was only one development in the growth of the revivalist school. Bob Crosby and his Bobcats and many of the guitarist Eddie Condon's bands in New York, playing most often in residence of his own club, were already popular in the late thirties. By the 1940s Dixieland groups were in demand at colleges or at any other places where the young white middle class gathered. According to Jones (1963: 203), "the 'revived' Dixieland music was a music played by and for the young white middle class."

An important band consisting just of those young white musicians, playing an approximation of New Orleans jazz, was the cornet player Lu Watters's Yerba Buena Jazz Band, which was booked by the Dawn Club in San Francisco for a lengthy stay in 1940. It quickly developed a faithful following and was strongly supported by Stanford and Berkeley students. Lu Watters's Yerba Buena Jazz Band derived its name from the Spanish expression 'good grass', which, according to Rust (1990: 168), is not a reference to marijuana. Yerba Buena is actually an early name for San Francisco (Wilson 1966: 95), but it may also suggest 'grassroots' or 'archaic' jazz. The old word *jazz* was now back, having been replaced by *swing*, which had suffered from being over-exposed and glutted. According to Rust (1990: 81), it first appeared in print in *The San Francisco Bulletin* on the 5th of April, 1913. The newspaper had a long article by the sports reported Ernest J. Hopkins with the title "In Praise of Jazz, a Futuristic Word Which Has Just Joined The Language". It claimed that jazz meant "something like life, vigor, energy, effervescence of spirit, joy, pep, magnetism, verve, virility, ebullience, courage, happiness ... Nothing else can express it." And when the Victor Talking Machine Company issued the first record of jazz music – by the Original Dixieland Jazz Band (it appeared as *Jass* on the labels) on the 7th of March, 1917, the accompanying leaflet noted, "Some say the Jazz band originated in Chicago. Chicago says it comes from San Francisco." The leader of the ODJB, the cornet player Nick LaRocca, has said that the word *jass* was changed "because children, as well as impish adults, could not resist the temptation to obliterate the letter 'j' from the posters" (Crow 1990: 20).

About the same time as Lu Watters organized his band, a club named Nick's opened in Greenwich Village, New York, to feature old-time jazz. The music, now provided by once famous white out-of-work players, was well received. The *Dixieland Revival*, also called *Revivalism*, *New Orleans Revival*, and *Neo-Classic Jazz Revival*, was now well under way. In New York the music was jokingly referred to as *Nicksieland jazz*, for an obvious reason.

When jazz began to emerge in the early 1900s, Dixieland was a convenient tag for a kind of light-hearted *New Orleans cum ragtime style* with collective improvisation, which was the first sort of jazz to be popularized. Confusingly, the early ODJB was a white band, and thereafter Dixieland as a genre became associated with white jazz in a cleaned up kind of way that made it suitable for general consumption. The term is used rather more widely in the United States and outside Britain, where the term *trad jazz* is preferred.

Dixie or Dixieland became a popular designation for the southern states of America only after the publication of the song 'Dixie's Land', which was written by the famous minstrel Daniel Decatur Emmet in 1859 and which immortalized

the estates of the slavetrader Jonathan Dixie. He often sold his slaves to go South. Coincidentally, 'Dixie's line', drawn by two British astronomers Mason and Dixon, came to represent the dividing line between free American states and those southern ones that still practised slavery (Carr et al. 1987: 138). By 1861 *Dixie Land* was a general and affectionate name used by the southern blacks for their 'homeland'.

One explanation for the term is that it derived from a ten-dollar bank-note issued by a New Orleans bank with the French numeral *dix* printed in large letters on one side. From this the words Dixie and Dixieland meant the city of New Orleans before the word was employed as a general name for the South (Gold 1975: 71).

Having built an audience and an ideology throughout the war, the Revival peaked in the late 1940s. But by 1947, the war in jazz reached a fever pitch, and the bright future anticipated by revivalists was increasingly embattled. New opponents appeared: young black *boppers* and white *progressives*. Cut off from new music, intentionally, and unable to pass down a living tradition to younger white and black musicians, the Revival lost touch with a living community of cultural innovation or resistance. "The future belonged to the boppers", as Erenberg sums it up (1998: 223).

Yet the movement, thanks to its many avid adherents capable of writing about it and eager to disparage other styles, coloured up and contributed to jazz discourse in the forties, which will be discussed in the respective chapter.

3 THE MUSICAL FEATURES OF BOP

Bebop did not replace the previous swing movement overnight. The transition took approximately six years, 1939–1945 (Tirro 1977: 268). Unfortunately the recording ban imposed by the American Federation of Musicians from mid-1942 until late 1943 eliminated the chief means for the dissemination of new jazz ideas. It was a vital period in bop's development. It matured with speed but was not heard by the mass audience. For instance, the pianist Earl Hines's orchestra, a virtual nursery of bop musicians like Charlie Parker, Dizzy Gillespie, and the singer-trumpeter Billy Eckstine was unable to record. No wonder the advent of bebop was looked on as a revolution by those experiencing it the first time.

But swing bands, perhaps now peppered with boppish arrangements, were still popular and in demand till the end of the war. The Swing Era was over by December 1946, when within four weeks eight of the country's stellar big bands folded (Shaw 1986: 161).

The renewal conceived by the young black musicians at Minton's would have had only limited importance if it had not got beyond that stage. The great virtue of these men is that they faced up to all the great problems presented by the jazz of their time and found solutions in each particular domain. Their enrichment of rhythmic ideas, harmony, and melody, and their handling of sound goes right along with original conceptions in regard to the bop repertoire.

Out of the whirlpool of new sounds and rhythms, certain key ideas emerged as bebop essentials. On every instrument, attempts were made to develop a lighter and more luminous sound than before, with less vibrato, a trend inaugurated by the tenor saxophonist Lester Young. He, too, introduced some of the rhythmic and accentual refinements as well as dislocations that made bop a new and unique expression. Charlie Parker with the Mintonites proper discovered and developed a new approach to harmony and melody that defied the conventional ones of the earlier jazz forms. Still another 'Lestorian' legacy was a preference for substantially extended solo lines that dispensed with the old two, four, and even eight measure sections. Bop musicians also played more notes than their predecessors, filling space more densely and showing new levels of instrumental virtuosity as heard in the playing of Parker, Gillespie, the piano player Bud Powell, and the drummer Max Roach. Bop also created some new jazz

conventions, now already traditions, organisational rituals permitting experimentation and novel stage routines.

3.1 Rhythm

Jazz is often described as a music of rhythm, and the real revolution in bop was rhythmic, as change in jazz has always been. Although it was solidly grounded in earlier styles, it represented a marked increase in complexity. Maybe its most significant characteristic was the highly diversified texture created by the *rhythm section* – a considerable contrast to the insistent *four-beat approach* that was taken by swing musicians and was colloquially referred to as the *chug-chug-chug-chug*-bass drum beat. In the new style, it placed more emphasis upon polyrhythmics. Also, emotionally it differed from swing rhythm, since it created greater tension, thus reflecting more accurately the spirit and temper of contemporary black emotions. The basic *beat* was stated by the double-bass player and elaborated by the drummer on the *ride* or *top cymbal* and *high-hat*, while a variety of *fills*, on-beat and off-beat punctuations, were added on the piano and the drums.

Jo Jones with the Count Basie Orchestra was the first to break away from the accepted custom of hitting out each of the four beats in a measure with the foot pedal on his bass drum (Wilson 1966: 13). He experimented with the lighter cymbal beat as early as the mid-1930s, but the actual originator of the drumming of bop style was Kenny Clarke (1914–1985). He acquired the nickname 'Klook' at Minton's because of an approach that later became the hallmark of modern jazz. To maintain time, he used the top cymbals (chink-chink-chink-chink), and the big drum became an instrument of only special effects. *Dropping bombs, explosions,* and *klook-mop* were the jargon expressions for the off-beat accents.

The new drum style is documented in a chance recording at Minton's Playhouse as early as May 1941. Kenny Clarke is heard to play fully matured bop drums. He uses his bass drum, but only to drop an occasional bomb by *booting* the soloist forward with infrequent and unerringly timed explosions. The soloist writes the sentences and Clarke provides the paragraphing, giving the soloist a lift and a feeling that he is being backed up solidly – down to the smallest melodic bit of improvisation.

Klook's explanation of how he came to drum this way is simple enough to be true. He was working with Teddy Hill's big band at *The Track*, the Savoy Ballroom of New York, "the home of happy feet", as it was advertised, in 1937, playing for a knowing, dancing audience of boundless enthusiasm:

> We played so many flag-wavers, man, you know, fast, up-tempo numbers like 'The Harlem Twister' that my right foot got paralyzed – so I cut it all out except now and then. (Stearns 1964: 165.)

Pecking like *tipping* are also expressions used to refer to Clarke's excellent rhythmical way of phrasing. To explain it the best way is to quote the drummer Roy Haynes's description of the technique:

> Klook would be playing single beats, but you'd get a continuity. You still got the feeling of ding-ding-da-ding. (Gitler 1974: 181.)

The most difficult step in the transition from the old to the new jazz was the acquisition of a feeling for the bop beat. Melodically, an old-time jazzman might have been able to memorize a few bop *licks*, 'clichés', and lent a superficial touch to his solos, but rhythmically, he found it almost impossible to change what might have been a lifelong instinct for a certain rhythmic feeling. Collier (1981: 354) states, "So profound did the bebop revolution appear at the time that no one established swing player ever succeeded in playing bop. And it was mainly this shift of time that caused trouble."

A main rhythmic character of bop was the change effect in a lag-along style tending at times to get slightly behind the rhythm section's beat. Even though the bop players often phrased also in a standard way, they employed *free patches* that did not relate to the beat in any way. But they used this *counterphrasing* sufficiently often to give their music a whole different cast. It is no accident that 'Salt Peanuts', for which Kenny Clarke is given credit as co-composer with Dizzy Gillespie, came to be one of the earliest 'bop anthems'. It is obviously just a *drum lick* and phrased around two and four rather than one and three. Incidentally, modern drummers know the *Philly lick*. It is a kind of *rim shot* that made Joseph Rudolf 'Philly Joe' Jones famous and took him right to the top of the drumming world in the 1950s.

Another important rhythmic effect by bop soloists was the *up-beat*. (When a measure consists of eight notes, 'one-and-two-and-three-and-four-and', the up-beats are 'ands'.) The up-beats are accented slightly more than *down-beats* illustrated, for instance, by Gillespie's record 'Oop-Bop-Sh'Bam'. At fast tempos you will often find groups of eight notes evenly phrased and accented, except that in each group of four eight notes, the second is unaccented or *ghosted*. But the main aspect of rhythm that the boppers produced was easier to hear: a shift in phrasing from the first and third to the second and fourth beats – from the *on-beat* to the *off-beat*.

As to tempo, bop players often played at above metronome 300, they *blew* or *made snakes*, a speed at which few jazz musicians were able to say very much, to *tell stories*. And when they played *ballads*, slowish popular songs, they dropped them to speeds well below 100. These slow tempos are, however, delusory, for their purpose was to allow the soloist to cram in batches of sixteenth and even thirty-second notes. No wonder the players of the old school regarded bop just as *crazy music* or caused statements like that by the Swing Era's popular and influential bandleader Fletcher Henderson, "Of all the cruelties in the world, bebop is the most phenomenal" (Tirro 1993: 327).

3.2 Harmony and Melodic Line

In 1945–1946 the lines were still not altogether clearly drawn between bop and the jazz that had preceeded it. Later on, the full distinction between the bop and pre-bop conceptions of chord changes and melodic line in improvisation became clear to every musician, as did the difference between the old and new concepts of the rhythm section's function.

The harmonic devices introduced into jazz by the boppers were not completely new, however. They had been in use in serious or 'art' music for nearly a century. Prior to bop, the harmony of popular music, from which jazz harmony was drawn, was about where Western classical music was in the seventeenth century. Collier (1981: 350) points out that "the bop players were now demanding acceptance for harmonies using a greater range of notes; they were,in fact, doing what the classical composers did in the nineteenth century." But few of the black musicians had much experience of concert music, and what little acquaintance they did have was with the musical vocabulary of the Baroque and Classical eras, not the highly chromatic harmony of Debussy, Ravel, and Stravinsky.

Gillespie seems to have been mainly responsible for introducing many of the bop harmonic devices. By 1939, and probably before, he was occasionally jumping into distant keys for brief moments in his solos. He also began to alter chords by lowering one or more notes in various combinations to produce a chromatic line which listeners and musicians found very discordant. Gillespie was probably also responsible for introducing a third harmonic innovation, the use of substitute chords, a prodecure that involved replacing a chord, or a group of chords, in a tune with different but related ones.

The trumpet player Benny Harris's comments in an interview with the jazz critic Ira Gitler in 1961 (Gitler 1974: 11) reveals some of the thinking that went into the development of the chordal ideas of the new music. "We jumped on a record like Bobby Hackett's 'Embraceable You' (the 1939 Vocalion version) because it was full of beautiful extended harmonies and unusual *changes* (recurring chords)." The *extended chords*, building harmonies beyond the ninths, also struck Charlie Parker when he, according to an oft-quoted story, discovered them in December 1939 while playing 'Cherokee' at a Harlem chili parlor.

In May 1940, in a solo on a tune 'Pickin' the Cabbage' (a pun on the bandleader Cab Calloway) Gillespie uses major thirds over minor changes, and in June of the same year he employes a diminished ninth on 'Bye,Bye Blues' at the end of the first sixteen measures as a *turnaround* or *turnback*, a cliché today, but something novel at that time. It is a chord progression designed to connect the tonic of measures 30–32 (11–12 in blues) with the start of the next, usually consisting of four chords.

Another harmonic device of bop music was an interval generally avoided in traditional jazz or classical music, the *flatted fifth* (augmented fourth), which became the bopper's signature and *blue note*. Miles Davis once told Marshall Stearns (1964: 162), "We really studied. If a door squeaked, we would call out the exact pitch. And every time I heard the chord G, for example, my fingers auto-

matically took the position for C sharp on the horn – the flatted fifth – whether I was playing or not."

When harmonies in bop became so complicated that the rhythm section could not always agree on the same *far-out harmony*, it became customary to play less when not soloing, to *comp*, to punctuate like the bass drum, or even to *stroll*, to avoid playing at all.

If the flatted fifth became practically synonymous with bop, a straight tonic was abhorred "as passionately as nature abhors a vacuum" (Feather 1980: 65). The major seventh was employed instead, and especially as the final resolving note of a tune it sounded wrong to the *square*. One of the fundamental advances of bop over earlier jazz was also its use of *passing notes* and *passing chords*. A passing note does not belong to the chord but is used to pass up or down onto one of the notes of that chord. If it passes through an interval of more than a major second, it is known as an *added note*.

Unlike swing and early jazz players, who often just paraphrased the melody in their improvisations, bop musicians departed from it and took advantage of the chord progression of a tune only. Since they did not just embellish, well-worked musical fragments proved useful. The principal manifestation of the fragmentary idea is in *formulaic improvisation*, a concept borrowed from studies of epic poetry and Western ecclesiastical chant. The greatest formulaic improviser in jazz was undoubtedly Charlie Parker, whose stock of musical fragments are often referred to as *figures, formulas, ideas*, and *motifs*. In general jazz parlance they are just *licks*.

3.3 Repertoire

At one time musicians, jazz fans, and critics considered it *corny*, 'out-of-date', derived from 'cornfed', and commercial to use popular songs as a basis for improvisation. The authenticity of jazz was believed to be destroyed if anything but ragtime melodies or traditional *standards* like 'Tiger Rag' were used for *adlibbing*. Yet, jazz has always been tied up with pop tunes. In the early 1920s such numbers as 'Dinah' and 'Margie' were also many jazz pioneers' favourites and common property, and the swing players *jammed* such Tin Pan Alley tunes as 'Rose Room' and 'Sweet Sue'.

The repertoire or repertory, *book* in jazz lingo, of bop consisted of two main forms, the twelve-bar blues and the thirty-two-bar commercial popular song, often called *ballad*, that had indeed accounted for most compositions of the previous two decades. By the late 1940s, simple themes based on the over-worked Swing-Era device known as the *riff* were increasingly employed (eg. Clifford Brown's 'Blues Walk', originally 'Loose Walk', the signature tune of the popular Finnish TV programme Levyraati, 'Record Jury'). The material served as a basis of the melodic improvisation to the changes-technique of the 1940s and to a great extent also of the following decade and was familiar to bop musicians, because for their living they had to accept gigs or *hames* (also spelled *himes*), 'musical slave

work', at dances, parties, and restaurants. This led to their developing a repertoire also of melodic patterns, instant ideas, for playing long-line extemporaneous solos.

So, the collection of fairly simple popular songs and themes made up the general repertoire of the boppers and were 'good pegs on which to hang jazz'. Good as they were, they needed revised harmony, as pointed out above, and new tunes were eagerly looked for. But it is to be kept in mind that bebop also re-established blues as the most important Afro-American form in black music by its astonishingly contemporary restatement of the basic blues impulse together with the rhythm-and-blues idiom. In addition to the framework of the traditional repertoire, musicians turned to Hollywood film melodies and hit songs from Broadway shows (eg. 'As Time Goes by' and 'Oh, Lady be Good'), with their more complex chord patterns.

Also, tired of having to *blow* (in bop parlance 'play jazz on any instrument') on the themes they felt to be threadbare, these musicians had the idea of keeping only the general outline and of making them over by boldly paraphrasing the tunes, either in whole or part. These became bop *originals* with new cryptic names and concealed chord sequences, new intricate melodies based on the harmonic structures of some earlier pop songs. These *contrafacts* often look like transcribed improvisations and are quite tricky to play. 'Indiana' became 'Donna Lee', 'What Is This Thing Called Love' became 'Hot House' (or later 'Subconscious Lee' – a play on words, the composer being the alto saxophone player Lee Konitz), and 'Lover' 'Diggin' for Diz'.

There was another reason for composing originals. Since there was no copyright on a chord sequence, unlike the corresponding tune, the transformed musical vehicle brought the inventor royalties.

In order to conclude the discussion of the 'foundation stones' of bop jazz, the following analysis of two central 'bop anthems' may illustrate the process, focusing also on some linguistic aspects.

3.4 'Rhythm' and 'Ornithology'

Many of the new bop tunes went without names. The leader just called out the key and the name of the pop tune which had originally provided the chord progression. In this way, the members of the rhythm section could immediately play a tune that they might have never previously heard. This procedure had also been employed during the Swing Era, and the twelve-bar blues progression had been used in that way even longer. The chord changes of George Gershwin's 'I Got Rhythm' from the 1930's Broadway show called 'Girl Crazy' (Järvinen 1997: 33) was used so much that musicians just called the chord progression *rhythm changes*. For swing musicians an improvisation on the tune meant a creation based on the melody as well as the harmonic foundation. When a bop musician said *rhythm*, he referred only to the harmonic foundation that could serve for any number of original tunes derived from 'I Got Rhythm'.

This is not much unlike a reminder for a Finnish jazz musician of the 1950s uncertain about the standard chord progression of certain tunes to play the changes of the B-part, *release*, *channel*, *middle eight*, *inside*, or *bridge*, of Juan Tizol's 'Perdido', by telling him to play 'Perdidon *stikki*!' ('the B-part of the tune', 'stikki' from the Swedish musicians' slang *sticket*).

Morgan Lewis wrote 'How High the Moon' in 1939 for the musical 'Two for the Show' (Feather 1980: 9). It is an artfully modulating melody and was performed in a rather slow tempo in the revue. Dizzy Gillespie was, as far is known, the first to play it fast, in up-tempo, and he also fashioned it into a bop standard and one of the 'anthems of 52nd Street'. According to Shipton (1999: 199), Dizzy took the vocal ballad from the pianist-singer Nat 'King' Cole's repertoire in about 1941 when they shared the billing at Kelly's Stable. He had realized the potential of its underlying chord sequence for rapid improvisations. In 1942 Charlie Parker had recorded 'The Jumping Blues' with the Jay McShann orchestra. The opening phrase of his brief solo was later expanded by Benny Harris into a Parker standard 'Ornithology', thus calling to mind his picturesque nickname, 'Bird' or 'Yardbird'. In its new reincarnation, 'Ornithology' is separated from the blues harmonies and twelve-bar form and moulded to the chords of 'How High the Moon'.

4 SEMIOTIC ASPECTS

Just as children learn to speak their native language by imitating older competent speakers, so young musicians also learn to 'speak' jazz by imitating and copying seasoned players and their improvisations. Jazz musicians, in fact, regard their music as a language. Duke Ellington (*Down Beat*, February 1939: 2) claimed that "music has striven in a world of values, to get across its own message." Musicians also often talk about jazz music as a language that is spoken everywhere or describe it as one that must be spoken to understand it. The trombone player Curtis Fuller once told an interviewer, as quoted by Berliner (1994: 21), "When I discovered jazz, it was like going to some part of the world where I hadn't actually studied the language, but finding out that I could understand certain things immediately, that it spoke to me somehow ... I felt like I already understood the language."

African native music and early American jazz both originate in a total vision of life. Unlike the 'art music' of Europe – the word *art* does not even exist in African languages – African music is not a separate, autonomous social domain and seems to grow out of the intonations and onomatopoeias of speech. Speakers glide almost imperceptibly from speech to song and back again. Francis Bebey, as cited by Daniels (1985: 317), has stated that "the human voice is the principal instrument, and correspondingly, if other instruments are used, they constitute spoken and sung language." LeRoi Jones (1963: 26) refers to the 'significant tone' pointing out that in African languages "the meaning of a word can be changed simply by altering the *pitch* of the word, or changing its stress ... simply by moving the tongue slightly." He adds: "This was basic to the speech and music of West Africans, and was definitely passed on to the Negroes of the New World." No doubt there are a number of similarities between language and jazz, and the latter has often been explained and referred to with linguistic terms. For instance, metaphors are common. Used as descriptions of jazz interpretations they convey more than just the notion that musical ideas should have substance. They also suggest that the patterns are not ends in themselves, but have ongoing implications for thought.

Elaborating de Saussure's view that "language is a social fact", Halliday (1978: 1) states that "language is a product of the social process." He also

emphasizes the importance of interaction and points out that language is "one of the semiotic systems that constitute a culture" (p. 2). For that reason language should be interpreted within a sociocultural context, in which the culture itself is interpreted as an information system and in semiotic terms.

Historically, in the black community jazz has provided a way to social acceptance. In subgroups, both black and white, it has also been a symbol of rebellion, "a musical emblem distinguishing individuals from their contemporaries or their parents" (Berliner 1994: 33). Particularly hipsters put their energy into eleborating a personal style by developing an improvisational ethic based on pleasure and emotional experience.

Bebop was a dynamic social process, and its sounds created a sense of privacy hardly experienced ever before, where artists could be regarded as 'close friends' speaking in a deeply personal language that eluded the unwished around.

Even though Louis Armstrong was not especially appreciated among boppers and hipsters, he was, however, one of the first musicians to realize the importance of certain semiotic features in stage demeanour, thus setting an example to later jazz artists, including even Dizzy Gillespie. He did not just play on the bandstand, he also grinned and mugged. His spoken patter, which he had been developing ever since his days on Mississippi riverboats in the twenties, was extravagant and novel like his body language and the ever-present white handkerchief. These, coupled with his musical genius, made jazz Louis's own image. His music was surprising and colloquial, yet filled with emotional power and delicate nuance.

Contrary to Armstrong, Miles Davis, a first-wave bopper and Gillespie's apprentice, was famous for his non-appreciative attitude towards his audience and fellow-musicians. He often even walked offstage during others' solos. He has explained some of these onstage signals of aloofness in his autobiography (Davis and Troupe 1989) saying for instance (p. 180), "I wasn't about to kiss anybody's ass and do that grinning shit for nobody. I even stopped announcing tunes ... because I felt that it wasn't the name of the tune that was important, but the music we played."

Jazz musicians, often on the road, almost like train men or telegraph operators, employed their special codes, especially jive talk, to reach out to one another. But instead of physical distances, their signals were sent out to cover social ones. They bound band members and adherents invisibly and tightly into a fraternity and allowed them to forge a verbal as well as a musical idiom from their common experience. It was a means to maintain privacy but also to communicate secret information. When Lester Young whispered to someone on stage: "Startled doe, two o'clock", he meant that 'a pretty girl with doelike eyes (is) in the right side of the audience' (Balliet 1991: 75). And when Charlie Parker played a favoured ballad 'You Go to My Head' at a night club, the insiders recognized it immediately as an invitation to oral eroticism to women with whom he was having affairs (Russell 1972: 245–246). As with all signal systems, musicians' slang covered vast distances and was also a means of saving time, a valuable commodity for people on the road, who rush from one one-nighter to another.

The present writer possesses a copy of Lester Young's taped Paris interview in 1959 for the French magazine *Jazz Hot*, conducted by Francois Postif, about two weeks before Young died. Some sense of his contribution to swing or jive idioms and of the semiotic aspect can be acquired from it, containing also a very relaxed account of his life and philosophy delivered in *nasty talk*, 'slang' (Young's expression). As he speaks, we are struck, for instance, by sounds like *boom* reminding us of the drums he played as a child. Other explosions of sound reminiscent of drums and music are the utterances *ivey divey, oobey doobey*, and *rooty pooty*. He also imitates the weak tenor saxophone sound of a player he did not like.

In addition to this onomatopoeia, Young almost sings one statement. Describing his approach to the saxophone, he starts his sentence high: "So I developed my saxophone to make it sound just like an alto." Then he drops his voice to say: "Make it sound just like a *tenor*." As he concludes with "make it sound like a *bass*", his voice modulates to an even deeper register.

4.1 Literary Criticism and Semiotics in Jazz

Music has long been associated with religion, and jazz has often been regarded as holy or magic, at least by avid devotees. Jazz has sacred associations in its antecedents in African and colonial cultures, and much of this music comes from the church. "I'm a devout musician", said Charlie Parker, on being asked by a reporter about his religious affiliation (Russell 1973: 270), and the singer Sheila Jordan has stated, as quoted by Leonard (1987: 46), "music is religion to me, and it's also a love affair." A good deal of the rhythmic kinesis, music, words, and audience participation, particularly of the Pentecost and Methodist churches, carried over into jazz.

Each movement in jazz has generated its own myths lending guidance, identity, and solidarity to the fellowship. This also led to jazz purism and intolerance, particularly in the early forties. Hobsbawm (1981: 223) observes that for a purist 'a Calvinistic spirit' and abhorrence of heretics counted heavily; undiluted jazz (the sounds of the New Orleans and Chicago tradition) was like "the ideal blood of an aristocratic family in constant danger of pollution from the floods around it." The bop movement was also sect-like, exclusive and uncompromising. Kenny Clarke (Gillespie and Fraser 1979: 141) has pointed out: "It became almost a cult after a while, and the ones who felt themselves musically strong enough would enter it."

Against this background, the semiotics of jazz and its movements can be analysed with the help of two theories of literary criticism. Henri Broms (1984: 85, 89-91) cites the Russian semiotician Yuri Lotman's two ideas applicable to jazz. On the one hand, every culture has a collection of myths generating uniform values, "a language that nearly everyone must speak". On the other hand, cultural identity requires obedience from the artist to the movement. Broms writes: "It is essential to stick to the style" adding, "like learning *commedia dell'arte*, the traditional Italian folk drama with improvised dialogues, also learning how to play

jazz is listening to and copying sacred primordial patterns." These in jazz are, for instance, the twelve-bar blues structure and the *standards*, popular Tin Pan Alley 32-bar tunes. At a jam session before an audience, a great deal of jazz semiotics can be experienced.

Based on the dichotomy between de Saussure's ideas of *langue* and *parole*, Bogatyrëv and Jakobson (1972: 13–24) analyse folklore as a special form of creation in *Die Folklore als eine besondere Form des Schaffens*. They see the composer and lyricist of a folk song as an observer of the 'rules' of the style of a langue, which is not only compelling but also fascinating, appealing, and 'glamorous'. It is a common cause and shuns any diversity, parole. There must be influential, charismatic, and shamanistic prophets like Charlie Parker or Ornette Coleman (in the sixties) in jazz to be able to choose another direction, obtain followers, and create a style to be accepted and admired, resulting finally in a new movement.

Broms (personal communication, February 1999) told the present writer about a jazz band contest at the Balder ballroom, Helsinki, in the late 1940s. Since the trombone player of a Dixieland group was discovered secretly reading the *tailgate* (New Orleans style trombone playing) part, the performance was disqualified. The jury decided that the policy of this type of music being played by heart was grossly offensive. In bebop, too, performing by heart was essential, and musicians felt it necessary to memorize even the trickiest lines and arrangements, which was supposed to signal mastery, even supremacy.

4.2 Signifyin' in a Semiotic Interpretation

Henriksson (1998: 6) refers to the dual elements of jazz, African and Western, and points out that problems may be caused for a scholar basing his analysis of jazz on the Western tradition only. 'Art music' should be played observing notated lines and performing indications and directions, avoiding mistakes. In contrast, in jazz expressivity is more often than not stressed at the cost of faultlessness. Walser (1993: 345–351) pointed this out in 1993 when analysing Miles Davis's 1964 recorded solo on 'My Funny Valentine'. He states that much of the attraction of Davis's aesthetic is based on black English vernacular with roots in Africa.

Walser (p. 345) suggests that there are gaps in the paradigms of musical analysis and interpretation dominating jazz studies. In order to understand what music means and how it works he applied the literature theory of Henry Louis Gates, Jr. In his book *The signifying monkey: a theory of African-American literary criticism* (1988) Gates (pp. 51–54) suggests two different ways of thinking about how meanings are produced and distinguishes between the two cultural traditions: white (western) signifying and black (African) Signifyin'. The former is logical, rational, and limited with denotative, exact, fixed, and exclusive meanings. Signifyin', conversely, works through reference, gesture, and dialogue suggesting multiple meanings through association. It respects contingency, improvisation, and the social production and negotiation of meanings celebrating performance and dialogic engagement.

There is a traditional saying "Signification is the Nigger's Occupation" referring to black language games and conventions, with Signifyin' standing as the term for black rhetoric, "the obscuring of apparent meaning" (p. 53). It is a language of implication and in marked contrast to the supposed transparency of normal speech.

'Telling a story' is a metaphor central to the black oral musical tradition from Africa, a skill highly appreciated. The connection between that and the improvisations of prominent jazz musicians is striking. One of the best story-tellers was Lester Young, but there are also others. Gates (1989: xi) remembers having always been fascinated with the inner workings of black culture, its linguistic and musical resources. He asserts (p. xxiv) that as in other black artistic forms like painting and sculpture, repetition and revision are fundamental to music and language use. 'Telling a story' may be implied: in 1962 two jazz greats, Duke Ellington and the saxophone player John Coltrane made a joint album where they 'revised', signified, on each others' compositions in engaging in refiguration as an act of homage.

An earlier example of musical Signifyin' is the pianist Jelly Roll Morton's 1938 record 'Maple Leaf Rag', in which he shows admiration and respect for Scott Joplin's 1916 composition. Later, the clarinetist Mezz Mezzrow (Mezzrow and Wolfe 1946: 378, 230) defined signify as 'hint', 'put on an act', 'boast', 'make a gesture' in the glossary of the book. He implicitly defines the term also as a 'homonymic pun' describing an event where a well-known Harlem white gunman was identified and referred to by some black people in a bar. They were listening to a musical performance admiring it loudly with the word *murder*, an expression showing the highest esteem, one of them also signifying with his eyes.

Mezzrow was one of the first commentators to recognize that Signifyin' could apply to both verbal and musical texts. For him it was the play of language – both spoken and body, even a kind of 'verbal horseplay'. To conclude, three more compositions structured around the idea of formal revision and implication are worthy of inclusion: the pianist Count Basie's 'Signify', Oscar Peterson's, also a piano player, 'Signifying', and 'Signifying Woman', played by Jazz Gillum (Victor 20–3250). According to Townley (1976: 314), the person in question is "a trouble-making woman who sets up discord by talebearing and gossiping", another clarification of the meaning.

4.3 The Jam Session

In February 1996, the jazz magazine *Down Beat* published an article 'Pro Session: 7 Universal Laws of Jam-Session Etiquette'. It was felt that the 'laws' that all jazz musicians were expected to know to keep a jam session going had been neglected or just simply forgotten. This may be due to the fact that jamming was no longer regarded as an important educational method or a necessary testing and training ground for new ideas in jazz. Musicians of the younger generation preferred their own compositions to the standards supposedly known by all sitters-in, and there

were also fewer musicians around coming to sessions for the sheer love of playing. Consequently, with input from jam-session veterans the magazine decided to improve the somewhat forgotten practice, which, however, every now and then was revived as an interesting part of jazz culture.

Some of the rules also have semiotic implications. For instance, the host of the session should always be respected by not walking up on the stage until being invited, and one should play short solos and "make the musical statement early on and get off the bandstand", thus avoiding boring the others. Participants should pay attention to their appearance, too, because dressing neatly "shows respect for the club and encourages respect for the musician."

The novelist Ralph Ellison refers to a contradiction implicit in jazz which is present and distinctly, perhaps most strongly, felt during the session. He says (Gates 1989: viii): "True jazz is an art of individual assertion within and against the group. Each true jazz moment springs from a contest in which each artist challenges all the rest, each solo flight, or improvisation, represents a definition of his identity: as individual, as member of the collectivity and as a link in the chain of tradition." He goes on: "Thus, because jazz finds its very life in an endless improvisation upon traditional materials, the jazzman must lose his identity even as he finds it."

The jam session is an important feature in jazz culture, fascinating but often misunderstood. The definition by the critic George Frazier, quoted by Clayton and Gammond (1986: 122) as "an informal gathering of temperamentally congenial jazz musicians who play unrehearsed and unscored music for their own enjoyment" is somewhat idealistic. The focus, at least during the formative years of bebop, was on competition. Some of its specialized vocabulary like *cutting* and *carving* is suggestive of hand-to-hand combat and found a parallel in verbal contests like the dozens, where quick-witted, aggressive responses and spontaneous creativity were highly valued (DeVeaux 1997: 211). The word *battle* was also used, especially when two or more exponents of the same instrument were involved. A gladiatorial atmosphere could even be generated at the famous 'tenor battles' in Kansas City in the thirties between local heroes (eg. Lester Young and Herschel Evans) and visiting challengers (eg. Coleman Hawkins).

The jam session is many-faceted. It may offer a spectacle of musicians playing informally for their own enjoyment but capturing some of the dignity and autonomy of the concert stage. But almost all attention is focused inward: the routines are so throughly internalized that they may be invisible to the unaccustomed or the uncontexted outsider. There is little or preferably no written music in evidence, musicians come and go as they please, and when on the bandstand, rather than being ranged linearly for maximum visibility, they tend to cluster behind each other. There is no proper frame for the performance: usually no spoken introduction, instead of which a few opening notes of a suggested tune will likely be enough. The format is a string of solos, each instrumentalist playing as many cycles, *choruses*, as desired. Hardly a word is uttered beyond a few cryptic phrases such as 'rhythm changes', 'blues in B-flat', or 'take the intro'. The tempo is counted – usually stomped – and the musicians are off. But as in classical chamber music, everybody observes what others are doing, and

eye, hand, and kinetic body signals are essential mutual instructions. The ultimate purpose of the occasion these days is mainly to raise the quality of the performance all round, and for that reason the atmosphere is congenial and supportive.

At the height of the Swing Era public performance and after-hours jam sessions were interrelated. They were both recreational and vocational, because musicians counted on having this time to practise, to work out new ideas and techniques, to exchange information, and to network with their colleagues. A rough-and-ready hierarchy of competence was also established during the sessions, which were often attended by bandleaders on the look-out for potential employees.

The bandstand has always been regarded as somewhat sacred by devoted jazzmen. The bassist Charles Mingus is said to have thought of the bandstand as something like a pulpit, and he often considered a musician a preacher (Leonard 1987: 47–48). Charlie Parker, who did not necessarily practise what he preached, said to one of his disciples: "Baby, don't never get up on the bandstand with no differences on your mind. Keep the bandstand like it was a pulpit – clean" (Reisner 1978: 71).

Incidentally, the charisma Charlie Parker enjoyed and the appreciation showed by his colleagues has been discovered by the German jazz writer Joachim E. Berendt (1986: 107) also in various early photos of Bird with fellow-musicians. The distance between him and the rest on the bandstand is greater than that between the others.

The present writer has attended, organized, and even played at a number of jam sessions over many decades. The statement by Arnold Shaw (1977: xii) referring to the late thirties and early forties, the *52nd Street jazz*, is still valid: "It was also based on a rare community of interests between performer and audience that placed *communication* and *expression* on the same level as *entertainment* (emphasis original).When the adventure worked, all three phases were present at a peak of excitement."

5 THE DEVELOPMENT OF BOP TERMINOLOGY

Twentieth-century musical reaction, reflected in the acceptance of emerging jazz, folk, and popular music as entertainment, resulted also in a new musical terminology for the first time since the seventeenth century. It suggests music different from any earlier and dissimilar, too, in many fundamental details. Throughout the Renaissance era, roughly from 1430 to 1570, the international language of musical terminology had been Latin. With Baroque came not only the Italian musician but also the general acceptance of his own vocabulary for the designation of musical instruments, musical objectives, performance procedures as well as rituals, playing techniques, etc.

Italian terminology has also supplied the basic international code used by musicians everywhere, whether they speak Italian or not. During the Classic and Romantic periods there was no change in concept, method, or technique so radical in Western music as to render the traditional Italian terminology inapplicable or obsolete.

With jazz it is quite a different matter. Even though the early jazz pioneers were mostly musically illiterate, they were not totally unfamiliar with traditional terms. But the Italian words, even for those musicians who knew them well, were often inadequate and inappropriate. Consequently, the jazz performer, like his Italian counterpart of the seventeenth century, made up his own terminology. It was basically English but employed new words of his own invention, which have found their way even into standard dictionaries. Particularly technical terms often duplicate existing, but unfamiliar ones, eg. *slide* and *smear* for 'glissando', *slapping* for 'pizzicato' (in older jazz often 'plucking the bass string so that it hits against the neck of the bass producing a slapping effect'), and *changes* for a 'harmonic progression' of a tune. They also describe things for which no proper academic equivalent exists, eg. *shake* for an 'extreme form of vibrato on a wind instrument', *chase* for a 'series of choruses by two or more performers each playing several set measures (bars), in turn', and *breaks* for 'open passages in the performance when the rhythm is suspended', more generally 'solo passages', or *blue notes* (Hobsbawm 1989: 275).

5.1 Jazz Language

American English is the common language of jazz musicians, a kind of lingua franca or tribal language, and the special terminology is internationally understood even by those whose command of a more commonplace English vocabulary is limited. When American players use terms such as *swing, bop, groove, riff, intro,* and *comp,* other musicians know immediately what they are talking about. A Finnish, Hungarian, and Japanese jazzman, reading a jazz arrangement or an *original,* a tune composed by a member of the performing troupe, will not be put off when finding himself directed to play *in a medium Basie groove,* or to *play time freely,* or to *comp changes.* Neither will he be at a loss when seeing tempo indications like *medium-up* and *moderate walk with lay-back feeling.*

So close is this association of terminology and art that writers reporting on jazz and various types of pop in other languages than English and trying to describe what the music and musicians have to say can find no substitute for the musician's terms and simply throw them in assuming that the reader himself would also use them. The result is often a funny hybrid like a headline over the column of folk-record reviews in a German newspaper, as quoted by Pleasants (1969: 107): "Folklore, Protest und etwas Beat". The review contained the following sentence: "Der Beat sänftig sich zum Chanson, während die Folklore mit Beat und Pop gepfeffert wird" (The beat mellows into a chanson while the folklore is peppered with a beat and pop music). By the way, the adjective *bluesig* is freely employed in German musicians' slang, and one may hear a Finnish player appreciate a performance, *"soolon bäkraundi oli hyvin arrattu"* (the background of the solo was well arranged).

Jazz *parlance,* or jazz *lingo,* also referred to as jazz *patois,* is a highly eclectic combination of Black English with locutions of music and dance and reflecting, in addition, some unpleasant aspects of big-city life such as gambling, prostitution, dope peddling, and petty crime. In the present study, a difference is made between jazz *jargon,* occupational expressions, and *argot,* rapidly changing slang, whose idioms are proud symbols of the jazz commnunity's identity and separateness and which register feelings, behaviour, and moral and aesthetic judgements.

According to McArthur (1992: 543–544), jargon is 'an often pejorative general term for outlandish language of various kinds' or most commonly 'the specialized language of a trade, profession, or other group'. He also defines it as 'a type of shorthand, making long explanations unnecessary'. It is most fitting to a jazz performance, where the necessary factual information must be given with brevity and clarity. But the jargon of a group is a badge of identification as well. In addition, using jargon may lend an air of authority and prestige to one, eg. the critic and the writer on jazz.

Argot, according to McArthur again (1992: 81), is 'the slang of a restricted, often suspect, social group'. Like jargon, argot reinforces and establishes social identity, and seems to be interchangeable with the former or the general term *slang,* at least in jazz writing.

Louis Armstrong is said to have been the etymologist of jazz. He took the trouble to annotate jazz lingo for everybody, regardless of race, to demonstrate how it emerged from the music and how jazzmen's private language, both musical and spoken, operated. According to him, as quoted by Bergreen (1997: 201), "there are more than four hundred words among swing musicians that no one else would understand." He explained in the 1930s: "Jazzmen have a language of their own, and I don't think anything could better show how much they are apart from the regular musicians and have their own world that they believe in and that most people have not understood" (Armstrong 1936: 78). Armstrong's one-time drummer Warren 'Baby' Dodds specified his role in an interview, which well illustrates the musical jargon:

> Each man has a solo, I give him a different beat. It may sound to someone that's listening close by the same, but it's not. I would say it's a different sound to it, because I give every man a chance of his opening. In other words, like a guy is going to come in, I give him something to come in on, and it makes it different from the fellow that's got through ... Even if it's piano or trumpet or clarinet, I give him some kind of indication that something's coming, and that a lot of drummers don't do, because you've got to think. (Shapiro and Hentoff 1957: 41.)

Another example of jazz talk, this time a combination of jargon and argot, is the tenor saxophone player Lester Young's famous admonition to his drummer at a concert in the 1940s, "Lady Bellson (Louis Bellson, the drummer), don't drop no bombs behind me, baby, just give me that titty-boom, titty-boom (according to some other source, chink-ty-boom) all night on the cymbal, and I'm cool" (Russell 1973: 153). The uninitiated might have been mystified by the instruction, but Bellson was not. *Bombs* are the sudden bass-drum explosions which had come into vogue a few years earlier and which Young's Kansas City swing style was uncomfortable with, *cool* means 'contented', *baby* is a popular term of address among black jazzmen, the double *titty-boom* is simply his onomatopoeic rendering of the desired rhythmic pattern, and *Lady* is what Lester Young aristocratically called everyone, an ironic-respectful term of address.

The following slightly exaggerated sentence of argot (source unknown) might be difficult to understand, "Two things make me salty, man – when I feel a draft from a fox and when I take a hame", unless one knows that *jump salty* means 'become sour or hostile', *fox* 'girl', and *hame* (very often) 'job outside music business'. And no aficionado of hip bebop was puzzled when Charlie Parker declared his being ready for a musical battle, "I lit my fire. I greased my skillet and I cooked."

The incomprehensibility of this kind of language did not necessarily limit its appeal, even among those who understood it only fractionally. Leonard (1987: 89) points out that "for fringe followers and outsiders intrigued by the jazz life, if not always music, its novel argot enhanced its demimondial glamour." When it spread to the outside world in a pattern of imitation and replacement, the insiders found new words for those 'debased' by general usage. Successive versions of argot, especially, having begun as semi-secret codes had a high casualty rate regarding superlatives above all and other emotionally charged terms.

The entire jazz vocabulary, if somewhat transcient, is not just ephemeral. Part of it has been around for a long time: *dig, gig, jive,* and of course, jazz itself with dozens more have survived the destructive effects of 'linguistic fickleness'. But the casualty rate of jazz language locutions does exceed that of the standard language. Sometimes the fatality is caused by the spontaneous discovery of a wittier or fresher metaphor or image, sometimes a new technical term must be found, and sometimes there is a need to substitute an expression that has lost its coterie value, because the media and the general public adopted it. Jazzmen are not particularly flattered by imitation, especially when their language is aped by people with little or no appreciation of the life that produces it. In 1946 the clarinetist Mezz Mezzrow, originally Milton Mesirow, described the process:

> The term swing was cooked up after the unhip public took over the expression hot and made it corny by getting up in front of the band and snapping their fingers in a childish way yelling, 'Get hot! Yeah, man, get hot' ... This happened all the time ... It used to grate our nerves because it was usually slung in our faces when we were playing our hottest numbers ...That's the reason we hot musicians are always making up new lingo for ourselves. (Mezzrow and Wolfe 1946: 72–73.)

Starting as more or less secret idioms, successive jazz expressions were not entirely the outgrowth of separatist impulses. Their unconventionality resulted partly from speakers' inarticulateness or the incapacity of everyday language to express extraordinary feelings. Unable to convey his deepest emotions in the received idiom, the musician invented terms of his own.

Jazz talk is predominantly Negro in origin and can be traced to Africa. It is common knowledge that African drumming was originally a kind of sign language, and African music in general is conditioned by its entire social structure, including language. In the African Negro's way of life, words and their meanings are related to musical sound. Instrumental music, not dependent on verbal functions in the sense of European 'absolute' music, is almost totally unknown to the African native (Schuller 1968: 5). Basically, his language functions only in conjunction with rhythm, ie. all verbal activity, whether daily social life, religion or magic, is rhythmicized. The languages and dialects of the African Negro are actually a form of music, often to the extent that certain syllables possess specific intensities, durations, and even pitch levels.

The sonoric and timbral richness of these language variants has an intrinsic musicality, which is to be found, though in a lesser form, in the scat and bop 'lyrics' of American jazz. The reciprocal relationship between African language and music is further emphasized by the fact that such purely functional forms as hunting calls, whistled marching songs, and instrumental love serenades are without exception translatable into words (Schuller 1968: 5). Manifestations of this relationship are also an instrument's imitation of words in answering the vocal lines in traditional blues and the *talking technique* of someone like Joe 'Tricky Sam' Nanton, the great Ellington trombonist (suggested listening, 'Ko-Ko' of 1940 by Duke Ellington and His Famous Orchestra).

Jazz slang locutions were not only used by white and black musicians but also by a large section of the public during the swing decade, about 1935–1945,

when public interest in jazz was at its peak. Blacks who created jazz and lacked formal education, compared with whites, brought into musical life a colourful and ghetto vocabulary that has resisted the standardization of language typical of educated urban centres. As the new music became commercial, black folk idiom with the 'vocalized approach' of speaking and the 'African tradition of circumlocution' (Sidran 1981: 6–7) were infused with terms from new conditions of musical performance and underworld argot. "Africa is the creative source", states the pianist and composer Randy Weston, adding that "wherever African people have settled, they have created a new music which is based on African rhythms" (Taylor 1993: 19). And Dizzy Gillespie reported that "when somebody asked the Cuban percussionist Chano Pozo (a member of the Dizzy Gillespie orchestra from 1947 to 1948), 'How do you and Dizzy converse?', he would say, 'Dizzy no peaky pani I no peaky engly, but boff peak African'" (Taylor 1993: 132).

Associational linkages were important. What you said might matter less than how you said it. In jazz, expressivity is often underlined at the expense of faultlessness. The jazz community's verbal games are ritualized codes, often resembling musical cutting sessions (Dillard 1972: 251). Among American blacks speech duels may take the form of *playing the dozens, signifyin', rapping, chopping,* and *cappin'*. Such wordplay was less prevalent among whites than among blacks, whose tradition rewarded prowess in verbal games. For this reason, many whites could not hold their own in *jive talk,* or in Dillard's term, *fancy talk,* which puts a premium on linguistic creativeness and slipperiness. *Jive,* based on a variety of different argots, emerged in its modern form in the 1920s (Daniels 1985: 320). It is also known as swing slang and it had a great number of variations and countless definitions. It may have started originally by musicians playing at the famous ballroom Savoy, New York. Dancers and fans picked it up quickly, and soon it was an accepted form of speech also on the radio, in trade journals, in clubs, and ballrooms. The white alto saxophonist Art Pepper's description of how he felt about not being on a par with his black acquaintances talking jive is nicely illustrated in his autobiography (Pepper 1979: 44):

> I used to stand around and marvel at the way they talked. Having really nothing to say, they were able to play those little verbal games back and forth. I envied it but was too self-conscious to do it. What I wouldn't give to just jump in and say those things. I could when I was joking to myself, raving to myself, in front of the mirror at home, but when it came time to do it with people, I couldn't.

And as the jazz community shaped, an entire sub-vocabulary emerged – terms for musical styles, devices, and effects, for dances and dancers. Later, critical vocabulary was developed as writers struggled to describe freshly the quality and emotional elements of jazz.

5.2 Bop Talk

Bebop is now, after fifty years of evolution, a diversified jazz language, spoken by a great number of internationally prominent musicians. This analogical reference to language is not new. Music has been called an international language for generations, and jazz performers often refer to 'telling a story' when they play. And much of the enchantment of jazz is the result of its similarities to conversational spoken language.

The development and spreading of jazz throughout the United States is parallelled by the migration of blacks to the large cities of the North in search of industrial employment and the prospects of a higher standard of living. During World War II many economic factors were at work cutting down the cultural lag and narrowing the financial gap between black and white musicians. The ban against Negro workers was broken down in a number of new areas, and wartime jobs paid well. The importance of the Negro market was rediscovered, and for the first time, some of the 52nd Street and Broadway clubs in the *Big Apple* advertised for Negro trade. All this hastened the spreading of new musical ideas, but before that the language of cottonfields, farms, and turpentine camps had already been filtering or changed into the urbanized language of streets, factories, and tenements.

The environment of blacks, owing to segregation and lower wages, was often the industrial slums close to the low-life urban existence – gin mills, bootlegging, brothels, larceny, and racketeering. Also, the coloured jazz musician was an entertainer and consequently closely associated with nightclubs, theatres, and dance halls. And the night life in big cities is generally on the fringe of the underworld, whose impact can be easily detected in jazz slang including bop locutions.

According to the novelist and essayist James Baldwin, as quoted by Goldberg (1966: 213), "Negro speech is vivid largely because it is private. It is a kind of emotional shorthand – or sleight-of-hand – by means of which Negroes express, not only their relationship to each other, but their judgment of the white world." Since the white world took on this speech – usually without very little notion of what it really meant – the vocabulary was forced to change. Generally it had a limited and short life. Expressions coined by coloured Americans would be discarded, and new ones took their place when outsiders or whites started using them.

Sometimes a slang word will take on several different meanings at the same time, so that its true denotation can be guessed only in the context. Also, its meaning will be different after a few years. Thus the etymology of jazz lingo is frequently difficult, sometimes even impossible, to determine. An example is the expression *in the groove*, which came into wide use circa 1936 and lasted for about a decade with the musical meaning of 'excellent', 'swinging', 'inspired', and 'playing with perfection'. Its derivation is often given as coming from the manner of making or playing (pre-CD) records with the needle or stylus in the groove of the disc. Among coloured people it had generally another meaning. *In the groove* was a slang term referring to sexual intercourse. With the closer connections

between white and black musicians in the early 1930s, the former doubtless heard the latter using the phrase but did not understand its meaning. Possibly reluctant to explain it, the Negro would compromise by saying that it was something 'really good', 'pleasurable', or 'exciting'. Thus its use by whites changed its full and original sense, which was applied to a musical description of jazz. Later on, its changed meaning reached a wider public, and by the mid-1940s its derivative adjective *groovy*, rare among jazz musicians since about 1960, had moved over into youth slang. Today it also sells soulful *funky* jazz, often connected with music played by groups having a hammond organ. Incidentally, 'Groovy' was the name of the famous Finnish jazz club located in Ruoholahden Street in Helsinki, which was the haven of Finnish jazz from 1977 to 1987. Also, there is 'Groove' in Finland, an FM radio network broadcasting mainly jazz programmes.

In 1945 Dizzy Gillespie recorded 'Groovin' High', *groove* as a verb 'provide someone with enjoyment' (Gold 1975: 115). It was based on the harmonic structure of a piece considered boring, maudlin, trivial, and the 'epitome of square' by modern jazz musicians, 'Whispering', a popular hit of 1920. The *head*, or new melody, of 'Groovin' High' and its relaxed performance transformed the original to the extent that it became both a marvel to a knowledgeable listener and an insider's secret (see Appendix 2). The title was encoded for the bop community, adding to its cult value. In the 1940s being *high* or under the influence of *junk* or *dope*, 'narcotics', was not part of the common language of the ordinary working-class citizen.

At this point the use of drugs and jazz will be briefly dicussed, because it was interestingly parallel with the development of the respective music and language use. Jazz musicians have smoked marijuana since the 1920s. With jazz moving north and changing from Dixieland to swing, alcohol began to give way to *pot* as a popular drug. New terms for this 'technically non-addictive stimulant' (Hentoff 1964: 62) seemed to emerge rapidly as endless euphemisms: *weed*, *boo*, *grass*, *reefer*, *Mary Jane*, etc. If marijuana was a kind of marginal drug, which was not brought under US Federal law until the Marijuana Act of 1937, the definitely illegal drug, heroin, *horse*, *heavy soul*, or *H*, was disastrously popular among *junkies*, drug addicts, among them also an alarming number of jazzmen in the 1940s. During this decade its addiction among them was the highest so far. Being hooked was yet part of hip subculture.

There has usually been a turnover in language use when musical styles have changed. Obviously, jazz slang has, for instance, always been metaphoric, but less obvious is why metaphors tend to be elaborately decorative in one period and severely functional in another, though World War II seems to be a divider between the easy-going, loose hyperbole of the Louis Armstrong-Cab Calloway generation and the revolutionary boppers. In the 1940s the overblown argot of pre-war jazz had been contracted into the economies of bop talk. Bebop, the new underground, required new linguistics.

Traditional jazzmen's expressions or locutions, once in, were now out, and hopelessly dated the speaker. As root ideas they gave way to verbal improvisations in the same way as old tunes served as 'launching pads' for the new repertoire. The purpose was always the same: to confound the square, to exclude

the uninitiated, and to strengthen the inner community. Or as Tirro (1993: 298) explains, "jazz performers were already on an island; bopsters built a raft and moved offshore."

Bop talk, where meanings are vague or inpenetrable to most outsiders, can be regarded in Halliday's terms as "an antilanguage generated by an antisociety" (1978: 164). He refers to antilanguage as being employed in verbal contest and display pointing out as well that it is constantly striving to maintain a counter-reality that is under pressure from the established world (p. 180). Sidran (1981: 110) emphasizes the anti-communication function of hip argot and says that "it has been as important as its communication function" and goes on, "it also serves as an emotional release, a means of softening the impact of oppression or of obscuring overt resistance to oppression."

No doubt bop talk resembles very much the examples Halliday gives as typical antilanguages: *pelting speech*, the language of vagabonds in Elizabethan England, the Calcutta underworld language, and *grypserka*, the slang of the subculture in Polish prisons and reform schools. In addition, it is metaphorical and has adopted patterns from *gobbledygook*, a 'music-hall or vaudeville language'.

Most of the terms for emotion have been formed in jazz argot by metaphor, which has also been useful in the formation of a technical vocabulary for critical appreciation, value-judgements, and other imprecise concepts like *cook* and *burn* denoting 'playing with rhythmic inspiration, usually pretty fast'. It has been argued (Townley 1976: xi) that the terms expressing success in playing jazz, or the performer's sensation when he thinks he is playing well, or the appreciation of both, are borrowed from the most pleasurable sensations of ordinary life. Sex has been an obvious source. Sexual imagery, sometimes very thinly veiled, was typical of the old vocal blues – as in to *send* and *sender*, to 'sweep away the listener', or by extension, 'any person or performance of excellence' from to 'induce ecstacy or orgasm'. Drink and drugs are others, because by providing continuous exaltation rather than periodic climaxes they are in some respects more suitable analogues of jazz experience.

The modern fashion of using terms taken from mental derangement for praise, such as *crazy*, *insane*, and *nutty*, is merely an extension of the metaphors taken from drugging like *real gone* and *out of this world*. Boppers preferred just *gone*, because it was shorter and more allusive. *I'll dig you later, man* became simply *later*, a catchcall word for 'I'll be seeing you'. Other examples of their economic employment of traditionally longer expressions include, for instance, *gassed*, formerly *knocked out*, as in an old-fashioned dentist's chair, the noun *gas*, 'a delightful experience', and *flipped*, *wig*, and *wiggy* from to *flip one's wig*, formerly 'to blow one's top'. To be *on drugs* came to be simply *on* and to *split the scene* 'to remove oneself from a place, circumstance, or situation', also by extension 'to die' was shortened to *split*. *Cool* and *dig* served as verbs, adverbs, adjectives, and nouns. Hipsters invented such portmanteau words as *chinchy* (cheap plus stingy). *Like* was profusely employed as an adjective, an adverb, a verb, a preposition, and a conjunction, but sometimes it stood also alone, a sentence in itself, followed

by an implied exclamation point or a question mark, or merely a dash and a raised eyebrow.

Verbalizing their feelings led boppers and hipsters to "the edges of language" as someone has said, far away from standard usages as we have seen. There was no need for emphasis on clarity or precision. The expressions had proper meaning only for those "already aware of the intended referents, those who knew about the music's evocations" (Leonard 1987: 90).

Apart from metaphors, sheer poetic transformations (*to broom* meant 'to travel by air'; the hipster figure of speech of the witch's favoured conveyance), synecdoches, and oxymorons were also often used to probe the unknown or unexpressed in ways puzzling to untuned ears. Reverse exaggeration, reversals, abounded, though some of them can be traced to the earlier jazz eras. *Mean, nasty, dirty, low-down* (all current c. 1900), and *bad, tough, hard,* and *terrible* conferred status and carried favourable connotations, while *sweet, pretty,* and *straight* were pejorative. The highest esteem was conferred in bop argot by *crazy,* a superlative synonymous with *gone* and *(the) end.* Something marvellous became a *mess. Bitch,* 'something difficult to achieve or perform', used in jazz lingo from about 1935, was ten years later applied to one 'who was capable of handling complicated matters' or 'did impossible things on his instrument' (Clayton and Gammond 1986: 31).

Hip talkers also mastered such fancy-dress devices of private languages as rhyming slang: *Jack the Bear* for 'nowhere', which in turn meant 'off the scene' or 'out of it'. The double disguise was common: *bread* for *dough* for 'money'. In addition to the never-ending substitution of new 'passwords' into the group for the old codes (eg. new names for marijuana) and the use of neutral and general words for highly specific things like *on the stuff,* or simply *on* for drug addiction, talkers did not forget the use of language as a game. It was employed as a joint and collective 'improvisation', rather than as a simple means of communication. Some odd, funny, lilting, and rhyming phrases were invented, and they have been familiar even during the first years of the rock-and-roll craze: *see you later, alligator* and *in a while, crocodile.*

If bop talk was exotic, behaviour, by contrast, had become circumspect. Loud voices were frowned down as were hurried, headlong, and frantic actions. Dress tended to become neater and more conservative than during the early bop years. The handshake gave way to the palm–and–finger push. Among blacks, there were constant, half-defied, half-self-deprecating, and anti-white allusions to and improvisations upon the theme of 'the race' and its internal stratifications. For instance, *gate,* from the obsolete *gate-mouthed,* was used as a mode of address among earlier hipsters (Hobsbawm 1989: 278). The term probably refers to the loose, half-open mouth of the Negro lounger and is also associated with swinging gates.

How far musicians, as distinct from their non-playing followers, hipsters, used bop argot (*boppese*), except for its original purpose of *jiving,* ie. kidding talk, and the like, is another question. The following quotation of Dizzy Gillespie throws some light. He regarded as true the notion that beboppers spoke mostly in slang or tried to talk like Negroes (Gillespie and Fraser 1979: 280–281):

> We used a few 'pig Latin' words like ofay ... Also, blacks had a lot of words they brought with them from Africa, some of which have crept into general usage, like yum-yum ... We didn't have to try; as black people we just naturally spoke that way. People who wished to communicate with us had to consider our manner of speech, and sometimes they adopted it. As we played musical notes, bending them into new and different meanings that constantly changed, we played with words. "Say sumpn' hip Daddy-O."

5.3 The Term Swing

At the heart of jazz lies something mysterious, something that can be felt but not explained. When the pianist Thomas 'Fats' Waller was asked what jazz was, he is reported to have responded, "If you don't know, don't mess with it." Louis Armstrong, in a similar circumstance, is supposed to have replied to a question about swing, "If you don't feel it, you'll never know what it is." Admittedly, a definition of swing has about the same sketchy relation to swing itself as jazz notation to performed jazz. The definition takes on full meaning only when the thing defined is also experienced.

Swing in its most general sense means a regular steady pulse, "as of a pendulum", as one Webster definition puts it. On a more specific level, it signifies the accurate timing of a note in its proper place (Schuller 1968: 7). According to Hasse (1993: 198), *swing* is 'elasticizing the beat', and *to swing* 'to play with that perceptible forward momentum, the propulsive rhythmic quality that is found in much African-rooted music'. As a verb it is also said to describe the act of creating the rhythmic propulsion and flowing beat that is the distinguishing mark of an exciting jazz performance, 'to play easily and with complete suppleness' (Panassié 1956, quoted by Clayton and Gammond 1986: 229). To put it simply, jazz is swinging when you can tap your feet to what is being played. It is also to be added that even though the verb meant a simple reaction to the music, it also began to denote a way of responding to anything in life.

As a verb the word can be traced to as far back as 1899, when a tune 'In the Hammock' (composed by Richard Ferber) was published with the blurb "Swing Song. With just the right swinging motion". The pianist 'Jelly Roll' Morton was one of the first to use it in a title of a composition 'Georgia Swing' from 1927 (copyright 1928). 'The Trolley Car Song', a popular tune published in 1912, includes the following line, "It's the cutest little thing/Got the cutest little swing". In spite of its relatively early currency as a property of lively popular and/or jazz music, swing is not in evidence as a generic term for jazz nor did it convey the now accepted sense until about 1930. Such words as *syncopation* or simply *rhythm* were used. William 'Buster' Bailey, the first academically trained clarinetist to make a name as an outstanding jazzman, who like Louis Armstrong was a member of the Fletcher Henderson orchestra, a 'powerhouse rhythm machine', in 1925–1926, told an interviewer that he did not understand when Louis used the verb *swing* to describe the playing of another member of the Henderson outfit, the tenor saxophone player Coleman 'Bean' Hawkins:

> Louis tried to explain it. He said, "Man, he swings! He swings out of this world!" ... How would I define it now? Swing. A guy that's ... I still have to use the word swing. I mean a guy who's got a beat – a certain accent – a certain attack. Part of it is that you are playing along with the beat. (Shapiro and Hentoff 1955: 206–207.)

Incidentally, the Finnish translation by Antti Einiö conveys the idea of 'swing out of this world' by *svengaa kuin hirvi* (swings like a moose) (1958: 198), a metaphor popular among Finnish musicians as early as the beginning of the 1950s. The Finnish edition of *Hear me talkin' to ya* was published in 1958, a year after the Swedish one, where the corresponding expression is *han har swing - en otrolig swing* (p. 246) (he has swing - unbelievable swing).

The term *swing*, although it remains somewhat undefined and continues to be carelessly used, is a part of the technical vocabulary, the jargon of jazz music. It may have really come into general usage with Louis Armstrong and may even have been introduced by him. Subsequently, the term was employed as the name of a style largely built on his contribution and on that of the early big band arrangers, the kind of jazz that was popular during the 1930s. The style, however, did not have a monopoly on swinging. Indeed, some of what was played then had as little to do with it as most music of the 1920s 'jazz age' had to do with jazz.

But what has proved to be more lasting, and also referred to as swing, was the small-group jazz typified by the music clubs in New York's legendary 52nd Street from about the mid-1930s to the late 1940s. Because of the way in which big-band music soon became equated with pure nostalgia, the continuing vitality of the small-group style in the 1950s led to the adoption of the term *mainstream* instead.

In February 1932 Duke Ellington recorded his composition from the previous year 'It Don't Mean a Thing If It Ain't Got That Swing', which presaged the Swing Era and brought the word into common currency. Jazz, as pointed out above, began to be referred to as swing music, and such exhortations as "Swing it!" and comments like "really swinging" came into regular use. The vibraphonist Red Norvo was the first to use it in the name of a *combo*, 'an instrumental group'. In 1934 he made records with Red Norvo and His Swing Septet. *Down Beat*, the first magazine of the professional dance musician, also began publication in 1934 and printed a humorous and casual glossary "The Slanguage Of Swing" in its November issue of 1935 (see Appendix 1).

It is difficult to pinpoint the exact moment at which swing or swinging began to have a special jazz meaning because, as has been pointed out above, it was in use in its more general sense long before the middle of the 1930s. However, in 1935 the clarinetist Benny Goodman's publicity agents, looking for a good title for their man, borrowed the word and dubbed him The King of Swing. The term was coined to promote jazz, and soon the public and eventually the jazz chroniclers accepted that swing was now the particular big band music that Goodman and others played, and the term had taken on the special meaning of arranged jazz for larger groups, music in swing style. *Harper's*, the New York based magazine, stated in its April 1936 issue that "the current word swing is the latest attempt to name an art" (Gold 1975: 269). By the middle of 1936 it was

almost solely employed to characterize a suddenly-appreciated style that was receiving daily nationwide publicity as the new sound.

In 1936 the first autobiography of a jazz musician was published, *Swing that music* by Louis Armstrong. The Swing Era, or indeed, the swing 'craze' was on in 1937 and the term itself in vogue with the irresistable appeal of swing music. At that time the fashionable saying on 52nd Street, the famous entertainment area, The Swing Street or The Swing Alley, was "you swing if you're groovin' good".

There was also a great deal of confusion due to many writers, jazz promoters, and record companies who by trying to avoid the 'four-letter word' jazz fell into the habit of using swing to mean all kinds of jazz. For instance, *Swing Music,* the British magazine dealing mainly with jazz, was founded in 1935 and became the official organ of the Federation of British Rhythm Clubs. The discographical catalogues issued by His Master's Voice from 1940 onwards were entitled *Swing Music* and the equivalent Parlophone compilations categorized as *Rhythm Style* with no regard whether the music was swing or of any earlier style.

The story also goes that the British Broadcasting Company, facing up to the penetration of American jazz, found something immoral about the expression of jazz, especially hot jazz. So they decreed that the announcer of the programmes from the St. Regis Roof, in New York City in 1937, must refer throughout to what was in effect a jam session as swing and swing music (Clayton and Gammond 1986: 232).

Duke Ellington discussed the term publicly in a Cleveland newspaper in May 1933 saying that "the word swing is Harlem for rhythm" (Hasse 1993: 194), and he told an interviewer in his characteristic way in 1939 that "swing is not a kind of music. It is the part of rhythm that causes a bouncing, buoyant, Terpsichorean urge" (p. 198).

True, swing is a more communicative word than jazz. But it is also a commonplace of jazz jargon that the musician who is thought to swing is considered a jazzman, and the one who does not is not. To quote Henry Pleasants, the author of *Serious music – and all that jazz* (1969: 64), "Swinging is, after all, a kind of flying; and the essence of jazz is musical flight, sustained by rhythmic pulsations and by tensions resulting from controlled rhythmic deviation."

5.4 The Influence of Lester Young

Bebop was a synthesis of many ideas, the product of many original musical minds. To quote the trumpet player Benny Harris's comments in *Jazz masters of the forties* (Gitler 1974: 11), "We listened to (the clarinetist) Artie Shaw instead of Benny Goodman ... We jumped on a record like (the cornetist) Bobby Hackett's 'Embraceable You' ... because it was full of beautiful harmonies and unusual changes. And I think one of the big early influences was Teddy Wilson (a pianist) ... Art Tatum (a pianist) was another musician we liked very much. Benny Carter (a multi-instrumentalist), like Teddy, played long lines, and that appealed to some of us."

However, six musicians seem to have been particularly important and are also customarily identified as the main bridges leading from swing to the new music: Charlie Christian, Jimmy Blanton, Roy Eldridge, Henry 'Red' Allen, Coleman Hawkins, and Lester Young.

Christian (1918–1942) introduced a new instrument, the electric guitar, and a method of playing it the way that threw its predecessor, the unamplified one, into disregard. He joined Benny Goodman in 1939, played with the Mintonites after-hours, contracted tuberculosis in 1941, and died at the age of only 23.

Blanton (1921–1942), who played with Duke Ellington for about two years from the autumn of 1939, brought a new conception of the double-bass (string bass) to jazz. Most top bassists, even today, acknowledge his pioneering position and regard him as the first true master of this cumbersome instrument. It is said that "Blanton found the bass a thumper and left it a jumper."

Roy Eldridge (1911–1989), 'Little Jazz', a trumpeter, came in the wake of Louis Armstrong and developed a bristling, biting style creating a sense of agitated excitement. This attracted Dizzy Gillespie, who built his personal manner establishing the trumpet hallmarks of bop. Henry Allen, Jr. (1897–1967), another trumpeter of the older school, impressed with his linear thinking and playing long and more uneven phrases than other swing hornmen.

Coleman Hawkins (1904–1969), 'the father of the tenor saxophone', combined the elements of virtuosity and harmonic advancements, eg. the early use of chord substitutions, with the refusal (or inability) to be an entertainer that made him the prototype of the modern bebop artist.

Lester Willis Young (1909–1959) was born in Woodville, Missouri and raised in New Orleans, where he heard both the cornetists King Oliver and Louis Armstrong play. As a youth he worked as a drummer in his father's circus band, but as early as in his twenties he left it and went to work touring with a band playing the tenor saxophone. Before joining Count Basie's Reno Club combo in Kansas City in 1936, he had been gigging around briefly with Bennie Moten, King Oliver, and Fletcher Henderson. He was one of Basie's star soloist until late 1940. During this period he recorded with the singer Billie Holiday and formed a long professional and personal association with her. It is said that it was Holiday who gave Young his nickname, 'Pres' or 'Prez', short for 'The President', in honour of his premier position among saxophonists.

After leaving Basie he led his own small groups until inducted into the army, where he spent a year imprisoned for drug possession. On discharge in 1945 Young led, or played with, various small groups of widely varying quality, joined Norman Granz's Jazz at the Philharmonic (JATP, a concert package of famous musicians) tours, and recorded with some of the top musicians of the day like the pianists Oscar Peterson and Nat 'King' Cole. By that time dozens of tenor saxophonists were playing the way he did and were fascinated by his cool approach, Wardell Gray, Warne Marsh, and Stan Getz being the best among these.

Young's playing was now, however, becoming increasingly erratic and showing less of his creative brilliance. His health, too, was declining, and he was in and out of hospitals for the last ten years of his life. In early 1959 he played an

eight-week engagement at the Blue Note, Paris. Less than twenty-four hours after his return to New York he died.

5.4.1 Lester Young with non-musicological terms

It is interesting to note that the writers of numerous Lester Young studies use terminologies not commonly associated with the description of jazz musicians' styles. 'Pres' or 'Prez', one of five or six indispensable jazz nicknames, has been acclaimed by musicians and critics as one of the all-time great performers on his instrument. The admiring moniker was conferred on him, as pointed out above, by Billie Holiday, 'Lady Day', one of Young's many endearing terms. According to Leonard Feather (Inside Jazz 1980: 5), 'Prez' was a familiar name during bop's popular times, but it is also worth noting that the pianist Jimmy Rowles claimed in a BBC interview that in the period he first knew Lester Young, in the early 1940s, "nobody around him seemed to use the presidential title, but called him Bubber ('brother') instead" (Büchmann-Møller 1990: 103). Incidentally, on the American West Coast in the 1970s a band called Prez Conference was formed to play some of Young's solos transcribed for a full saxophone section after the manner of Supersax and its transcriptions of Charlie Parker solos. Also, there is a Lester Young society in Virginia and countless 'Presophiles' all over the world.

André Hodeir (1956: 116–117) describes 'Prez' as the *spiritual father* of a whole group of young saxophonists, thus stressing the evident influence on them. Leonard Feather, again, but this time in *The book of jazz* (1965: 101) says that "Young exercised an influence as indigenous to his area in jazz as Hemingway to the modern novel." The pianist John Lewis referred to him as "a living, walking poet" (Daniels 1985: 322). His way of building solos structurally has sometimes been compared with the style of the modern American architect Frank Lloyd Wright. His method of employing musical material and colour coupled with the reflections of the feelings of the movement have often been compared to the painters Cézanne and Van Gogh. When Schuller (1989: 562) describes his character as "gentle and outwardly unassertative", he uses another non-musicological expression, the *Gandhi of American jazz*. Stanley Dance refers to Lester as the *Trojan Horse of jazz*, "dragged into hot and happy Troy by Count Basie and his carefree men" (Dance 1980: 33). Dance's Troy was probably Kansas City, later New York.

Quite a few musicologists, critics, and biographers have resorted to linguistic terms when analysing and describing Young's music. Schuller talks about "a new alternative to the language, grammar, and vocabulary of jazz" (1989: 547), and a number of authors use the word *understatement* as an important element of his aesthetic. According to Russell (1973: 153), "punctuation marks, more economically distributed than those of the older school of jazzmen (are) spaced so that they set up exciting cross-rhythms ..." Tirro (1993: 266) refers to his "inventing graceful musical statements out of preceding figures and phrases" and continues by adding that "his articulation is characteristic of swing soloists, who place their accents on the beat." Also, he writes of Young's "exploitation of the timbral relationships as a syntactical device". His playing has often been de-

scribed as both laconic and eloquent, and Martin Williams raves about his being "an exceptional sketch artist and a master of a kind of melodic ellipsis" (1983: 131). Young has also been referred to as a "synecdochest" in jazz literature. Jazzmen also speak of a player's *telling a story,* one of Young's favourite expressions, 'emphasising the conversational element in melody' in the terminology of classical music. His approach to popular songs as material towards his improvisations is also often quoted: "You have to know the words to be able to tell your own story." He would also tell his sidemen to "sing a song" before they soloed (Daniels 1985: 318).

5.4.2 The music

When Lester Young played with Count Basie, it was probably the first time a saxophonist had been a take-charge member of a name orchestra. His intimate, lyrical playing contrasted with the aggressive flamboyant style of Coleman Hawkins's hot jazz blowing idiom – sharp attack, rough timbre, hard touch, and a passionate vibrato. The tone of Hawkins's tenor had what saxophonists call *edge.*

In the past, jazz bands had been dominated, and also often led, by trumpet players like Louis Armstrong, who with Hawkins played with the famous Fletcher Henderson orchestra for some time, Freddie Keppard, and Oran 'Hot Lips' Page, to name a few. During the Basie years Lester was young, strong, and in the best of health. He was a real star, widely imitated, and even revered. As the records prove, he was the orchestra's strongest voice and its great ornament. But the 'negro sonority' was not his cup of tea. His approach was airy, floating, cool, and light-toned. His rhythmic conception has been desribed as a "laid-back" or "lag-along style" out of which even his harmonic ideas flowed. It is also referred to as "subtle behind the beat playing" or "having a southern drawl" (Schuller 1989: 559). The indefinable charm that he had in his playing comes chiefly just from this astonishing muscular relaxation, which not only Charlie Parker and the Minton group admired but especially the *cool school* that was an extension and continuation of the bop movement.

Charlie Parker, 'Bird', the foremost creator of the bop style and the cult figure of the community, was strongly influenced by 'Prez'. During his formative years Parker learned Young's solos by heart and absorbed especially his tonal and rhythmic concepts. Lester jammed frequently at Minton's Playhouse and Monroe's Uptown House' in 1941 and was regarded as a kind of elder statesman of jazz by the young Turks laying down the guidelines for the modern music. They listened to him with great respect regardless of the fact that he was already in his early thirties. But he was at home in their company pointing out, however, that he was definitely a swing player. Yet, even the second-wave boppers like the saxophonists John Coltrane and Ornette Coleman with their searing, probing lines picked up from Prez the idea of the rhythmically liberated solo. Miles Davis is also likely to have been influenced by his use of space and the length he left between the improvised lines. To sum up, Young's style created a bridge across the stagnating school of swing, which the boppers felt to have become old-

fashioned, commercialized, and 'polluted' by the arrangers. His influence was also strong among his contemporaries, even on Ben Webster, Duke Ellington's first full-time tenor saxophone soloist. Webster wrote in the margin on his music for Juan Tizol's driving 'Perdido' from 1942 "Swing like Pres" (Hajdu 1996: 88).

5.4.3 Appeal, manners, and oddities

In the days when Lester Young was riding high with the first Basie band, the 'Old Testament', his tenor saxophone was heard by millions of people in the United States, on records, in person, and via the radio. When he joined JATP, Norman Granz's company of touring jazz stars and played around the world between 1949 and 1957, he sprang to international fame. By 1950 it seemed that most young tenor players were aiming at his approach. John Coltrane (1926–1967) and Theodore 'Sonny' Rollins (1929–), however, were more influenced by Hawkins's *edgy* sound, muscular playing, and improvisational thinking. As Young's sound, later mediated particularly through the recordings of Stan Getz, became widely appreciated and loved, it entered not only contemporary jazz but popular music in general.

There is no doubt Lester was the most gifted, original, and influential jazz artist after Louis Armstrong and before Charlie Parker. His revolutionary way of playing added an extra dimension to the language of jazz. He was also unique, just as original and fascinating a musician as he was as a human being.

Being black in America produces its own survival mechanism as Porter (1991: 102) points out, adding that the most obvious and necessary is a facade. Young was a night person, and he evolved a battery of eccentricities which became his personal style, such as the private evasive lingo spoken in a lilting high voice, the padding gait, the aloofness, and even the broad-brimmed flat-top (porkpie) hat. His way of handling his instrument, his *ax*, too, was conspicuous and his trade-mark. When he was playing, his head was tilted to one side to accommodate the 45-degree twist of the mouthpiece. All his oddities were yet natural to him. They were a way to be *hip* – to express awareness of everything and to be just himself. He also used to express his philosophy of music and life with sayings like "to each his own", "gotta be original", "you just fight for your life", and "to join the throng you've got to make your own song". All this was further underlined by Lester being probably the first musician to wear dark sunglasses even in the darkest and smokiest night club, the fashion later adopted by a host of bop musicians and persisting far into the 1950s (Büchmann-Møller 1990: 119).

In short, he was the greatest bohemian and the first hipster, the very model for a subcultural type which was to appear later in American society.

5.4.4 Young's linguistic legacy

Lester Young expressed himself with a minimum of gestures, notes, and words, some of which are still the common property of all jazz musicians and recur as model formulas in their communication. He also spoke his own variation of the most hip and innovative argot of the urban ghetto peppered with personal and musical references.

As mentioned above, Young played in his father's circus band as a youth and was without doubt exposed to the world of the travelling tent, the minstrel show, and American vaudeville. To paraphrase the well-known anthem of American show business "There is no language like show language", people in the business have developed their own unique slang – jargon and argot. It is a language devised for both private communication and special transference of information, not infrequently designed as a secondary function to confuse and block out outsiders. Or as Dadswell (1946: 84) explains, "It is purely and simply a 'convenience language' and its sole purpose is for communication within the clan."

Lester's picturesque and fascinating way of talking is very likely to be traced to the period he lived in the circus world, 'the moving city'. Lee Young, his brother, says, as quoted by Büchmann-Møller (1990: 25), "It's not like hip-slang, it's entirely different", and adds, "If you listened real good you might be able to tell, but when we were young, Lester and I used to stand around for an hour and talk and no-one would know what we were saying." The pianist Jimmy Rowles recollects, as quoted by Gelly (1984: 50), "It took me about three months to even understand what he was talking about." And Bill Crow, the journeyman bass player and writer, narrates an incident in Birdland, a jazz club in New York, where he was introduced to a pair of his heroes, Lester Young and the drummer Jo Jones, also a member of Basie's 'Old Testament' orchestra. "I stood listening to Jo and Lester talking, but I couldn't understand a thing they were saying. They spoke a special language that they had developed when they were together in the Basie band. I knew most of the more common terms of hip talk, the argot of jazz musicians, but it took me a while to learn enough of Jo and Lester's figures of speech to make any sense of conversations with them" (Crow 1992: 92). Lester used part of this way of speaking for the rest of his life. He also threw in a large batch of words and expressions of his own invention. True, much of his heavily 'coded' language has vanished, but it has been a model for insiders, the boppers and hipsters of the 1940s, beatniks and hippies of the following decades, and even the devotees of hip-hop culture with its varied forms of today.

Young is also one of the few musicians whose vocabulary corresponds to the popular magazine, TV, and radio conception of a jazz musician's jargon and argot. His lingo may sometimes have been comprehensible only to himself, but there are some stock words, phrases, and sayings whose geneses are said to be definitely 'Lestorian'. Gelly (1984: 50) asserts that 'Prez' was the first to use the word bread for money and quotes him saying "Eyes for the gig, but how does the bread smell?" (I'm interested in playing the date but how much will I be paid?). He is also said to have been introduced to *dig* and the adjective *cool* into the

current colloquial use. He is reported to have used the expression to *feel a draft* (or a *breeze*) before it came into common jazz use. Black musicians employed it often to imply evidence in a restaurant – or elsewhere – of Jim Crow. Ironically, white musicians who have played with Negro groups have sometimes used the same phrase to tell each other that they are being frozen out of the conversation or an afterhours party (Gold 1975: 91).

Lester Young was dubbed 'Pres' or 'Prez', but he, too, called whomever he was working for, a clubowner or promoter, 'Pres'. The jazzsinger Billie Holiday was called 'Lady' in her youth because of her elegant behaviour, and when Lester made friends with her, he coupled it with the Day out of Holiday and invented the byname 'Lady Day'. An explanation as to why Lester also called his colleagues *Lady* is a quotation by Willie Jones, a drummer, (Büchmann-Møller 1990: 89), "To him a woman represented sophistication, dignity, delicateness, beauty, you know, so this is the quality that should exist in all human beings, so that's the reason why he would address you in that manner."

A facet of Young's humour was just his renaming of his associates, a custom common in the black population and one his father also had. Lester's way of doing it was unique, because he was so perceptive in his characterization that many of his pet names stuck. Apart from 'Lady Day', he gave nicknames to his *fellow-cats* or *-dudes*. 'The Holy Man' or 'The Holy Main' was Count Basie, because he carried all the money and was the bandleader. The trumpet player Harry Edison was 'Sweets', partly because of his lyrical solos and partly because of his devilish nature. Buck Clayton, also a trumpet man, was 'Cat Eye' and the tenor saxophone player Buddy Tate 'Moon'. The trombonist Dicky Wells, who had stomach problems for a while, was bynamed 'Gas Belly', and another trombone player, Benny Morton, was 'Mr Bones'. Basie's vocalist was at that time Jimmy Rushing. He had several nicknames, because he was short and thick, the best-known being 'Mr. Five by Five'. But he was also known as 'Honey Bunny Boo' and 'Little Jim'. Basie's road manager, who already laboured under the family name Snodgrass, became 'Lady Snar'. Lester was also responsible for the knighting of the pianist 'Sir' Charles Thompson. There were three employees at Cafe Society with the name Charles Thompson, and to straighten things out Lester started using Sir Charles to identify the pianist. Bobby Scott, also a piano player, whom Lester got to know in the mid-1950s, was not very old at that time, so Lester called him 'Bobby Socks' or just 'Socks'. He referred to Miles Davis as 'Midget', because he was small. Prez's saxophone was his 'baby', and he always referred to it as 'she'. The keys of an instrument were 'people'.

There are innumerable made-up phrases he seems to have 'improvised' and for outsiders are harder to follow than his witty and original musical lines. The police was referred to as 'Bing and Bob' or 'Von Hangman', 'hat' was a woman, and 'wearing a hat' was having sex. 'Mexican hat' and 'homburg' meant different types of women, and a 'pound cake' was an attractive young girl. Other examples of his oblique language use in daily life are his greetings 'ding-dong' and 'bells', which also mean a pleasant state of things. If he liked what he saw he would say 'peaches and cream' or 'Ivey-divey'. If he asked, "Can Madame burn?", he meant 'Can your wife/she/he cook?' To fail was to 'be bruised'. A white man was a

'gray boy', and Young himself, who was light-skinned, an 'Oxford gray'. 'Bruz', slang for brother, – used as a greeting to anybody and not as a family relationship – was also reputedly introduced by him. If he saw a fat lady go by in the street, he would say "la de da de" meaning 'all ass and no body'. Call girls were 'hat box chicks'. 'Motherfucker' was used by Lester as an all-purpose modifier. With such constant use it became an almost gentle term, but he occassionally restored its bite. When annoyed by Birdland's midget master of ceremonies 'Pee Wee' Marquette, Lester dismissed him with a contemptuous, "Get out of my face, you half-motherfucker" (Crow 1990: 202). 'Needle dancers' and 'spongers' were Young's specialities for heroin addicts and alcoholics.

His terms for music and performing rituals also contained imaginative imagery. For instance, he rechristened tunes: 'Justus' was one of his favourite jam tunes, 'Just You, Just Me', 'Poker Chips', 'Polka Dots And Moonbeams', and 'Afternoon of a Baseball Player' was 'Afternoon of a Basie-ite'. The 'bridgework' or 'George Washington' was the so-called B part of a song or melody. One improvised chorus was 'one long' and two choruses 'two longs'. "Have another helping!" or "Have a trio!" were encouraging exhortations to a fellow-musician to go on with his solo. And when he said, "Go ahead, make me about eight, and I'll catch it", he meant 'Give me an eight-bar (measure) introduction, and I'll join in'. An instruction to a pianist, "Tone down your left people" meant 'Play more softly with you left hand". 'Deep sea divers' were low notes on bass.

Young's own compositions also carry oblique titles: 'Lester Leaps In', 'Tickle Toe', and 'No Eyes Blues'. 'No eyes' means 'no desire, interest, or inclination'. The use of the word *eyes* as slang for desire or inclination is reputed to have started by him and may have been taken from the 1934 popular song 'I Only Have Eyes for You'. In 'D.B. Blues' the letters 'd' and 'b' refer to an abbreviation of 'detention' or 'disciplinary barracks'. When Lester Young was in the US army during World War II he was sentenced to five years detention on a charge of being in possession of marijuana. The sentence was carried out at the detention barracks at Camp Gordon, Georgia.

There are quite a few tunes dedicated to Lester. Charlie Parker has recorded 'Prezology', the tenorists Stan Getz, Wardell Gray, Flip Philips, and Wayne Shorter 'Prezology', 'Prezervation', 'One for Prez', 'Salute to Pres', and 'Lester Left Town' respectively. The bass trumpet player Cy Touff and the tenor saxophone player Richie Kamuca have recorded 'Prez-ence', a composition based on Young's own improvisation on the evergreen 'You are Driving Me Crazy'. An interesting pun on Lester is the Graeme Bell and his Australian Jazz Band's recording 'Was Leicester Square?'

The discussion of Lester Young can be concluded with the following story illustrating his evasive nature and cryptic verbal humour (Crow 1990: 59). "Lester Young had hired a drummer who was not playing what he wanted to hear. During a break, the drummer tried making conversation, 'Say, Prez, when was the last time we worked together?' 'Tonight', sighed Lester."

Incidentally, Ronnie Scott (1925-1996), an English saxophone player, can well be regarded as Lester's influential and younger counterpart as a hip verbalist. In 1959 he opened a club in London called Ronnie Scott's (located in Frith

Street, Soho), which has become the leading jazz venue in Europe. His way of introducing visiting artists and entertaining the audience with inside jokes is unforgettable and still much imitated.

5.5 Before the Term Bop Emerged

The literature available on the American jazz of the thirties is mainly concerned with white musicians, white audiences, *alligators* (later *jitterbugs*), and white music. The accepted view was that the Swing Era found increasingly integrated bands, which 'refined' black music. This was confirmed in the jazz polls that began in the middle thirties. No black musicians won top positions, few Negroes even made the listings. Harry James, a white player, always won top trumpet over Louis Armstrong.

The critics generally regarded the radical black jazz that emerged in New York around 1941 as a break in the jazz continuum and often contended, and some writers still do, that the angry bebop musicians were a phenomenon unique to New York City that sprang full-blown on the jazz scene after a handful of informal and casual sessions at Minton's and Monroe's. This is a romanticized story, however. Much perspective on what actually took place has been lost. The events took place in relative seclusion from the jazz press, which concentrated on the various night club scenes on 52nd Street. The pianist Thelonious Monk once told the writer Leonard Feather (quoted by Goldberg 1966: 26):

> I had no particular feeling that anything new was being built. It's true modern jazz probably began to get popular there, but some of these histories and articles put what happened over the course of ten years into one year. They put people all together in one time in one place. I've seen practically everybody at Minton's, but they were just playing. They weren't giving any lectures.

When Parker and Gillespie formed a quintet at the Three Deuces Club in 'Swing Street' in New York in late 1944, modern jazz began attracting more attention. About the same time, African Americans were also beginning to agitate more for social change, and the music came to be linked with their growing sense of pride in being black and with their rejection of the status quo (Hollingsworth and Leake 1995: 36). This has sometimes been interpreted in a negative way, but not, at least, by the drummer Kenny Clarke in an interview conducted by the co-writer Al Fraser of Dizzy Gillepie's memoirs where he commented:

Fraser:	"Bebop" was later publicized as a 'fighting' word. Was this a 'fighting' music?
Clarke:	No, no, by all means no!
Gillespie:	It was a love music.
Clarke:	Bebop was a label that certain journalists later gave it, but we never labeled the music. It was just modern music ...
Fraser:	Did this music have anything special to say to black people?
Clarke:	... There was a message in our music. Whatever you go into, go into intelligently. As simple as that.

(Gillespie and Fraser 1979: 142.)

Ben Sidran, when analysing the history of black culture and pointing out that the seeds of bop were present even in the 1930s, employs the term *underground communication*. According to him, the term also covers the *rhythm-and-blues idiom*, which a decade earlier was still called *race music* (Sidran 1971: 79). His underground was a cultural communications revolution rather than the succeeding political one. An Ohio magazine, *Toledo Blade*, in its February 1959 issue contains an article on bop music and states that "the word itself appears in numerous forms back through the history of jazz as early as 1928 ... it faded away until applied to Gillespie and his music at Minton's" (Gold 1975: 13). As will be pointed out later, the word *bebop* was also spelled *beebop*, at least in the name of a Gillespie tune of 1944, 'Beebop Blues', also known as 'Bee-bop' and 'Be-bop'.

As mentioned above, bebop also carried with it a distinct element of social protest, not only in the sense that it was music that seemed antagonistically nonconformist, but also that the musicians who played it were loudly outspoken about who they thought they were. The attitude was, "If you don't dig these new sounds, man, you're real square." And they made a point of doing so – in a variety of ways. Many older musicians like the audience whose ears were attuned to Dixieland and swing music felt this hostility keenly: A screeching exhibionistic trumpet, a whining saxophone, very little discernible melody, and no sort of easy-to-follow beat were either the *Noisy Fad* or the *Real Thing* depending on the speaker.

Both as explorer and organizer, Dizzy Gillespie was a key figure in establishing the outlines of this new music. When he joined Cab Calloway's swing orchestra in 1939, he kept on working on his new melodic and harmonic ideas despite the leader's denunciation of them as *Chinese music*. At about the same time the drummer Kenny Clarke was getting into trouble with Gillespie's former boss Teddy Hill, because he affronted Hill and his sidemen with his novel way of playing. The final outcome of Clarke's experimentations in Teddy Hill's orchestra is one of the most well-worn anecdotes in jazz history: Hill, a modernist himself to an extent, did not want to break completely with the established swing tradition. He would say impatiently to Kenny, "What is this klook-mop stuff you're playing?" (Hennessey 1990: 28.) And that is how the new movement was also baptized or cried down and how Kenny Clarke became 'Klook' or 'Kloop'.

Alone among his co-experimenters from the 'Harlem hothouses', Gillespie was seized by the press as a force of his own as the most exciting and influential jazz musician of his generation. People spoke of a *Dizzy rage* and a *Dizzy movement*, perhaps because the music magazines *Down Beat* and *Metronome* run headlines like "Influence of the year: Dizzy Gillespie" and "Dizzy – 21st Century Gabriel" (Gendron 1995: 139).

The musicians of the older school, Louis Armstrong among others, a prime target of the polemicists of bebop, disdained their younger colleagues as *weird* or *deep* and called their experiments as *crazy music, modern malice*, and *jujitsu music*. In an interview in 1955 he still pointed out that the movement was a "passing fancy" (Bergreen 1997: 460). According to Kenny Clarke, "Before the war it (bebop) was only called that music they're playing up at Minton's" (Taylor 1993: 194). The adherents of the older school attacked not only Gillespie but also the

pianist Thelonious Monk, another pioneer at Minton's, by calling his strange approach *Zombie music*.

When the first bop recordings were circulating and the new genre was still in embryo, it was also called *New York jazz*, and as late as 1947 a first-wave bopper, the trumpet player 'Fats' Navarro in an interview in *Metronome* stated, "What they call bebop is really a series of chord progressions" (Gold 1975: 13). Still two years later even Charlie Parker and Dizzy Gillespie disagreed with each other's definitions of bop on the pages of *Down Beat*. No wonder the bop piano pioneer Bud Powell once sighed, "I wish be-bop had been given a name more in keeping with the seriousness of purpose" (Groves and Shipton 1993: 7).

Dizzy Gillespie made his major-label debut (RCA) in 1946. Leonard Feather, the producer, suggested that the four sides including 'Ol' Man Rebop' and '52nd Street Theme' should be advertised with the name *Bebop*. The record company, however, refused to connect the albums with the label *bop*, because they felt it was a controversial word. A euphemism *New 52nd Street Jazz* was employed instead. The music, however, spoke vividly for itself when the records appeared in the shops, and after a year RCA gave in and released a four-disc set of modern jazz labelled *Bebop: an Album of Modern Jazz* (Feather 1986: 105). The change in the public's attitude toward bop – at any rate, the New York public – was apparrent. 'New 52nd Street Jazz' took off saleswise and eventually finished as the best-selling jazz album of 1946. In April of the same year even the jazz press started to use *bebop* to denote this new revolution (Gendron 1995: 139).

5.6 The Term Bop

Bop, originally a casually onomatopoeic word used to describe the continual shifting accents of the early work of modern jazz players, soon became a free-floating and generic one. Its tight, rude sound implied something aggressive, harsh, jerky, and unattractive. How the term originated is uncertain. It may have come from the vocabulary of nonsense syllables with which jazz musicians sing jazz phrases. Instead of "la-la-la" or "da-da-da" they might sing "dwee-li-du" or a similar sequence to illustrate their musical ideas or to imitate the original rhythmic figure of the tune to be played. While Gillespie hummed "re-bop", "be-bop", and "oo-bop-pa-da", Beethoven might have called his Fifth Symphony "Di-di-di-da".

Re-bop or the alliterative *be-bop*, and the contraction *bop* are vocables, nonsense syllables, commonly used in *scat* singing. Their function is often to accompany the distinctive two-note rhythm as in the 1927 recording 'Hotter Than That' by Louis Armstrong, then perhaps the first time. The word also occurs in the 1928 'Four Or Five Times' by McKinney's Cotton Pickers, in the *hep* lyrics of the 1936 'I'se a Muggin'' recording by Andy Kirk, and in Jimmy Lunceford's 'Wham' from 1939. In addition to bop lyrics, 'wham, re-bop, boom, bam', its final chorus features a bass riff to which one could easily have fitted the famous Gillespie bop motto 'Oo-Bop-Sha-Bam' . Also in 1939, Chick Webb recorded a major hit 'Tain't

Whatcha Do' with the word *bop* at the end. Probably the first time it appeared on a record label was in August 1939, when Glenn Miller's version of 'Wham Re-Bop-Boom-Bam' was issued – six years before the actual *bop lyrics* became fashionable. The name is derived from imitating drum patterns. In early 1946, the vibraphone player and singer Lionel Hampton cashed in on the scat vocalizing boom by making a popular hit 'Hey! Ba-Ba-Re-Bop' with such utterances as "zoot-bop", "oo-bop", and "ee-bop". The song slyly incorporated the term *rebop* - a then widespread, though less 'hip', alternative to *be-bop*. However, the recording showed little bop influence musically but helped to increase the fad's popularity.

The mainstream jazz press initially resisted the term *bebop*, as did the movement musicians themselves. The former found it too undignified at a time when they were trying to upgrade the image of jazz, and the latter resented the naming of their movement with a term devised by white promoters and audiences (Gendron 1995: 140). As the drummer Max Roach put it (Gillespie and Fraser 1979: 209):

> Nobody considered the music as 'bop' until it moved downtown. So to derogate the music and make it look like it was one of them things, they started hanging labels on the music. For example, don't give me all that 'jazz', or that's bop talk, this thing or the other. We argue these points because words mean quite a bit to all of us. What we name our things and what we call our contributions should be up to us so that we can control our destiny.

Max Roach has also reputedly said that the critic Leonard Feather gave the new music its name because of a communication breakdown. He misunderstood Gillespie's title for his new piece 'Be-bop', thinking that it was Dizzy's generic label for the new music.

According to the drummer Kenny Clarke of the Minton house band, the guitarist Charlie Christian started the use of the word *bebop* (Feather 1980: 8). But Clarke gave another explanation during an interview with Art Taylor, also a drummer, in 1971:

> That's some European title. It originally was an old expression of Teddy Hill's. Jerry Newman, who was a student at City College then, began to call it be-bop because of Teddy Hill. Dropping bombs (bass drum accents) and all that. He put the word out to journalists, and I think that's were it really came from. (Taylor 1993: 194.)

So many of the rhythmic ideas developing during open-ended jamming at after-hours jazz clubs such as Minton's and Monroe's in the early 1940s seemed to end with a staccato two-note phrase suggesting the word bebop that it soon began to be applied to describe all the music played by Gillespie and his clique. In late 1943 the Gillespie-Pettiford quintet, the first proper bop group, was booked into the Onyx in 52nd Street, and the jazz world began to be conscious that there was a musical genre sufficiently distinct to have some special name. Listeners started talking of their playing as bebop stuff or rebop, since either sound was equally representative of the musical phrase referred to. Later rebop dropped out of fashion and was already antiquated by the time of Gillespie's 1946 recording 'Ol'

Man Rebop'. For some reason it hung on in England, where the bop fans talked avidly of the rebop movement as late as 1949 (Feather 1980: 29).

During their stand at the Onyx the Gillespie-Pettiford quintet (Oscar Pettiford was one of the first bop bass players) played mainly original tunes with no titles. Gillespie would call them singing just a rhythmic phrase like *de-bop-da-du-di-ba-ba-de-bop*, and the audience thought he was naming the next number. According to Gillespie (Gillespie and Fraser 1979: 208), people wishing to hear their music used to ask for bebop. The press picked up the term, and soon it was cleverly exploited in publicity.

According to Shipton (1999: 128), who has written the latest biography of Gillespie, the number Dizzy called was 'Bu-dee-daht' for a forthcoming record date. He quotes Barry Ulanov, one of the critics who took up the phrase, as saying: "This just as often became 'Bu-re-bop!' Because the emphasis was on the last two notes of the triplet, the tag was best remembered ... as 'rebop'. And because man's taste for the poetic, whether he so identifies it or not, leads him again and again to alliteration, 'rebop' became 'bebop'."

The term was also used to refer to the whole movement that reinvigorated jazz just after the war. The commercial label seems first to have appeared in print as the title of a tune recorded by the Dizzy Gillespie Sextet in New York in 1945 ('Salt Peanuts'/'Bee-bop'. Manor 5000, Regal 132). By 1948 rebop and bebop with their hyphenated variations were almost completely replaced in the speech of jazzmen by bop. The contraction may be explained by the well-known factor of the 'loss' of an unstressed prefix, familiar in Gullah as in other American Negro dialects and in what Dillard calls 'elegantizing behavior', fancy talk (Dillard 1972: 245, 254).

Bebop is also a shout of encouragement in musicians' ritual slang meaning broadly 'go!' or 'go, man, go!'. It may be a reflection of the Spanish expression *arriba* or *riba* (literally: 'up'), which is the Afro-Cuban musician's equivalent for 'go!'. Such an origin would fit the known facts of the wide influence of 'Latin' music on jazz and its direct influence on bop (Stearns 1964: 155). The printed *bop!*, an onomatopoeic term, frequently also crashed off the comic pages, and has been employed since to mean 'to whop', 'to hit', and 'to clobber' (Gold 1975: 26).

It may not be irrevelant to note that the word *bop* has been used by teen-agers to mean 'fight', or more specificially, a 'gang fight'. LeRoi Jones points out, however, that the irony here is that the term is used in this connection by white teen-agers, Negro gangs preferring the word *rumble* (1963: 191). He also observes that bop came to denote some kind of social nonconformity attributable to the general American scene, and not merely to the Negro (p. 190).

The genesis of bop from the socio-racial point of view is well illustrated by Langston Hughes in 'The best is simple', quoted by DeVeaux (1997: 20–21). It takes the form of a dialogue with the fictional Harlem man-in-the-street, Jess B. Semple. 'Simple', as he is known, is first spotted wildly scat-singing to a bebop recording on the stoop of his Harlem apartment. When upbraided by his nameless interlocutor for the patent meaninglessness of his 'nonsense syllables', Simple reacts:

> "You must know where Bop comes from'" said Simple, astonished at my ignorance.
> "I don't know," I said. Where?"
> "From the police," said Simple.
> "What do you mean, from the police?"
> "From the police beating Negroes' heads," said Simple.
> "Every time a cop hits a Negro with his billy club, that old club says, 'BOP! BOP!... BE-BOP!... MOP!... BOP!...'
> That's where Be-Bop came from, beaten right out of some
> Negro's head into the horns and saxophones and the piano keys that they play it"

The term *bop* caught on with the public so fast that it sometimes resulted in confusion. Lionel Hampton, definitively a swing musician, was described as the "Master of B-bop and Re-bop" in an interview with a New York paper and was quoted in such nonsense as: "B-bop is the chord structure; Re-bop is the rhythm. We combine both and call it the New Movement." Eddie Condon, a die-hard Dixielander, was introduced as the "King of bebop" on a televion show (Feather 1980: 42). Incidentally, the third edition of the English-Finnish Dictionary (WSOY Helsinki 1990) defines *bebop* as 'bepop (a kind of jazz)' and *bop* as 'tanssia poppia (to dance to bop)'.

Bop acquired a permanent New York home in the spring of 1948, when the Royal Roost, a night club on Broadway, began to feature bop groups. It became so popular that it was soon known as the "house that bop built" and the Metropolitan Bopera House (Feather 1980: 43). When the Roost moved its policy to another and larger location, it took the name Bop City. And when bebop was really in vogue, faddish tunes like 'Bongo Bop', 'The Beep', 'Boperation', and 'He Beeped When He Shoulda Bopped' were recorded by groups with varying names and spellings like Charlie Parker's Ri Bop Boys, Charley Parker's Ree Boppers, and The Be Bop Boys'.

Inevitably, but rather confusingly, the term *bop* has also been associated with various styles of dancing, eg. jiving and jitterbugging. However, these have no special connection with any one kind of jazz. *Bopping* in this sense also tends to drift in and out of fashion, and indiscriminately describes dancing to any modern jazz-influenced record.

From *bop* came the words *bopper* and *bopster*, terms current c. 1945–c. 1950, which invited an easy dialectical distinction between bopper and jazzman, mainly created by the exclusive partisans of old-time and classical jazz (Hodeir 1956: 100). The term *bop* lasted as long as the music stayed in the rather formalized strain that it had arrived at by about 1942. Bop music had reached a peak of creativity and popularity in 1947–1949. As modern jazz loosened and broadened, the label *bop* fell out of use.

The early term for this highly technical and cerebral jazz has also been traced back to a jam session at Minton's. According to the swing trumpeter Oran 'Hot Lips' Page (Shapiro and Hentoff 1955: 339), "the word bop was coined by none other than our friend, Fats Waller (the piano player, singer, and composer). It came about when Fats was playing with a small group at Minton's. Late one night some of the younger generation of musicians would bring along their instruments in the hope of jamming with the band. Waller would signal for one of them to take a chorus. The musician would start in to play, then rest for eight

or twelve bars in order to get in condition for one of his crazy bop runs. Fats would shout at them, 'Stop that crazy boppin' and a-stopping' and play that jive like the rest of us guys'."

5.7 Bop Talk Popularizers

Bop was not as popular as swing and big band music had been. When Charlie Parker died in 1955 he was an obscure figure compared to Benny Goodman, whose name was a household word. And yet 'Bird' was musically a more significant force in jazz than the 'King of Swing'. Bop's lack of popularity is due to various reasons, one of them the fact that it was primarily *combo* (combination, small group) music. In combo jazz, improvisation provides far more of the music than the written arrangements of swing orchestras, thus creating greater variety and less repetition, which results in increased difficulty for the listener and, consequently, less popularity.

As was pointed out above, the real appeal to the public at large were some nonmusical characteristics of bop such as decor and lingo. Stearns (1964: 211) refers to the jazz community reflecting adolescent qualities, the childishly exaggerated and poverty-stricken argot being one of them. This applied emphatically to the boppers and their adherents. It held the group apart from the rest of the society and held it safely together at the same time. Attuned listeners responded to bop talk as to other systems of signs and took pleasure in its defiance of the seemingly tyrannical order of standard English.

The psychiatrists Aaron H. Esman and Norman M. Margolis attempted to explain the appeal of jazz in the early 1950s. The main point of their notion (quoted by Stearns: 210) was that, "just because jazz is looked down upon by the general public, people who loved that music chose jazz – in part – as a way of expressing resentment toward the world in general." Bebop was essentially protest music and talking bop often reflected a basic distrust of moral, especially adult moral, and aesthetic standards. The new standards were provided by the media and some colourful jazz personalities, who like Lester Young were linguistically inventive the way Mezz Mezzrow had been in the 1920s and 1930s, Cab Calloway and Slim Gaillard in the 1930s and 1940s, and Harry 'The Hipster', Dan Burley, and 'Daddy-O-Daylie' of the bop era. They used jive, argot and locutions that gained acceptance even outside their own immediate circle.

Thanks to the counter culture movement of the 'Beat Generation' of the fifties with its affection for modern jazz and literature, some of bop parlance has preserved and been carried on through the hippies of the sixties, the punks of the seventies and the hip-hoppers of the eighties and nineties.

5.7.1 Cab Calloway

The media's tendency to caricature jazz slang and bop parlance is not very different from Hollywood's antique and dishonourable practice of using jazz on

sound-tracks to suggest tawdriness and sleaziness. In the 1960s a number of jazz slang terms began to disseminate among the general public through TV dramas, advertisements, and talk shows. There was also some enthusiasm for spurious press-agent neologisms, such as *lip-splitter* for a horn player, *gas-pipe* or *sliphorn* for trombone, and *belly fiddle* for guitar, which 'have seen the ink of print but not the vapours of speech'. Part of the influence of film and TV on the spreading of jazz and, later, bop lingo is probably due to the fact that Calloway and Gaillard both appeared in both the media in addition to live performances and radio shows.

Cab (Cabell) Calloway (1907–1994) was an exuberant singer, a great musical showman, zoot-suited jivester, and an actor for over sixty years. But above all, he was one of the most successful bandleaders in the history of jazz. He belonged to the era of big bands and swing, but he also promoted the bop revolution by hiring progressive young musicians like the trumpeter and bop mastermind Dizzy Gillespie and the bassist Milt Hinton. He was allegedly the paragon for the character of Sporting Life in *Porgy and Bess* by George Gershwin and was also in the cult film *Blues Brothers* (1980), which brought him into public notice among the rock generation.

Calloway produced a string of hit records, many of them containing explicit references to drugs when this was still highly unacceptable. Although most whites and non-musicians did not know it, his songs about 'vipers' or 'kickin' the gong around' were about marijuana or opium smokers. However, the same Calloway blasted the new generation of musicians in an article appearing in *Ebony* magazine in 1950 and pointed to the widespread use of narcotics in their ranks. And even if he was sensitive to new jazz, he branded the bop style and Gillespie's trumpet solos scornfully as *Chinese music*.

In 1931 he recorded a *moaner* (a song suggesting suffering) 'Minnie the Moocher', a mythical character in New York Harlem, which made him a national name as a novelty singer, nicknamed the 'hi-de-ho man'. Out of the initial 'hi-de-ho' (originally 'hi-de-hi', a popular catchphrase of the time) Calloway developed an entire hip hepster's vocabulary, some of it borrowed first from Louis Armstrong's *scat singing*. His penchant and talent for scatting and inventing secret underground Harlem lingo, skilfully poured into one catchy song after another, was parlayed into ever-growing popularity. One of them was 'The Scat Song', the amusing lyrics of which he described as a "silly language without any reason or rhyme" (Schuller 1989: 339).

Seen in a historical context, Calloway's gifts were brilliantly applied to a musical tradition indigenous to blacks and one which he turned into an inimitable craft. An entire coded language developed and perpetuated in the popular song literature of the 1930s. His was one of the first primers of jazz slang, *Hepster's dictionary* in 1936. Two years later he compiled *Mr. Hepster's jive talk dictionary* and *The new Cab Calloway's cat-alogue*, the former of which was revised in 1944. In these booklets 'Prof. Cab Calloway's Swingformation Bureau' gives advice to those wishing to imitate him. Many of these words and expressions originated in black street and musical cultures and made their way to white swing (and later bop) fans (Erenberg 1998: 56).

5.7.2 Slim Gaillard

'The silly language without any reason or rhyme', scat singing, which will be discussed below and whose lines often became a form of street greeting among the initiated, transformed or contrasted with a common source and was readily decipherable to insiders. The attitude of adolescents is clearly shown in a statement by a youngster to the sociologists Jablow and Withers for their studies in urban children's folklore, as quoted by Leonard (1987: 95), "We like nonsense because all the squares think something has to mean something all the time."

Slim (Bulee) Gaillard (1916–1991), who has been ignored even in some major history works of jazz, was a very popular scat and novelty song composer-singer and as such, by the late thirties, Calloway's greatest competitor. He was also a multi-instrumentalist, tap dancer, raconteur, and an actor. In the mid-1930s he worked as a variety artist and caused a sensation with his double act with the bassist Slam Stewart (Slim and Slam) and landed a long series on Radio WNEW after recording a smash novelty hit 'Flat Foot Floogie (with the Floy Floy)' in 1938. The record together with 'Stars and Stripes' and 'Rhapsody in Blue' were among those that were put in a time capsule at the New York World's Fair in 1939, which shows his popularity.

Gaillard made a lot of nonsense words that he sprinkled liberally throughout his songs and conversation. This rhythmic invention and manipulation of the world through language, which had already been popular among lower-class blacks and jazz musicians, soon entered the larger society. His 1945 'Cement Mixer', with sly allusions to sex and drugs, sold like hot cakes and proved so popular that the independent label Cadet was unable to press any other recordings for some time (DeVeaux 1997: 398). It sold more than 20,000 copies in Los Angeles alone.

In mid-December 1945, bebop invaded the West when Dizzy Gillespie brought a group of modern musicians, including Charlie Parker, for an eight-week engagement at Billy Berg's of Hollywood. Gaillard had already been booked and his group was now continuing their show on the same bill with the Gillespie band. He quickly became associated with the new movement, more because of the plentiful use of hip or jive talk in his songs than any similarity in music style. This apparent alliance was further reinforced by the growing hipster attendance at the club. The new catch-phrase *bebop* became inseparable from what went on at Billy Berg's. Soon Gaillard was advertised as the 'Be-bop Bombshell' and his band as the 'Be-bop Barbarians from Billy Berg's Beanery'.

Slim Gaillard also put out a modest 'dictionary' of jive talk in 1944 that mainly contained his special language called *Vout*. He used it profusely in his stage routines, and one of its key elements was the phrase *oroonie*, which he attached to the end of words whenever possible. Utterances like *groovy*, *voutsy*, and *voutie* were also included as comical nonsense words out of his droll sense of humour. Until the end of his life he was planning to compile a proper lexicon, which yet never materialized. *Vout* lost its sole exponent when Gaillard died in early 1991, but his lingo inspired others to use that kind of jocular style. For example, Lester Young incorporated some of *Vout* into his own material, which

made him even harder for other people to understand (Porter 1991: 42). One of Gaillard's favourite adjectives was *mellow*, which later came to denote a warm, bluesy feeling in modern jazz. He also contributed to the rhyming slang vogue c. 1935–1940 by frequently using the simile *mellow like a cello* meaning 'beautiful' and *fine as wine* denoting 'excellent'.

Gaillard's songs, which were as liberally sprinkled with impromptu *reet-a-voutee* as his conversation, were complete originals. They were often about food ('Avocado Seed Soup Symphony', 'Matzoh Balls', and 'Yip Roc Heresy', which he composed from an Armenian menu), machinery ('Poppity-Pop!' and 'Motor Cikkle'), or just funny nonsense ('Ya Ha Ha' and 'Laughing in Rhythm'). 'Down by the Station', a children's chant, was a big success in 1944 and also helped launch him into a film career.

In December 1945 Gaillard recorded, under Slim Gaillard and His Orchestra, a pickup group with Dizzy Gillespie and Charlie Parker, a delightfully informal 'Slim's Jam', a miniature jam session, where he acted as interlocutor and improvised much imitated dialogue when introducing each musician and solo. Charlie Parker became 'Charlie Yard-bird-o-roonie' and Gillespie even 'Sdazz MacSkibbons-vouse-o-roonie'. The record with excellent playing by them sold well helping *Vouty* slang become an even more conspicuous facet of the hip idiom.

5.7.3 Harry 'The Hipster' and Daddy-O-Daylie

Although bebop created in-group controversy after beginning to be heard on the radio, and especially in New York City's 52nd Street, it did not become a public issue until 1946. In March of that year Station KMPC of Los Angeles banned hot jive, which equated with bebop, on the pretext that it emphasized "suggestive lyrics, aroused degenerative instincts and emotions" and was "a contributing factor to juvenile delinquency" (Gendron 1995: 141). Singled out for censure were the records of Slim Gaillard, a 'Scat', and Harry 'The Hipster' Gibson, 'Mr Bigwig of Bebop'.

Harry 'The Hipster' Gibson (Harry Raab) (1914–1991) was a pianist and hipster-humorist to whose antics the general public reacted strongly and enthusiastically. Much of his nightclub act was built around his own compositions, which included 'gems' such as 'Get Your Juices at the Deuces' (Three Deuces, a nightclub in NYC), 'I Stay Brown (bored) All Year Around', 'Zoot Gibson Rides Again', and 'Who Put the Benzedrine in Mrs. Murphy's Ovaltine', his most suggestive and popular number, all of them yet timeless and harmless ditties.

Gibson may be considered a forerunner of the Danish-American pianist-satirist Victor Borge. During his peak years, especially at L & E's (Leon and Eddie) in 52nd Street in the mid-1940s, he developed as a luncheon-cocktail pianist supreme mastery in showmanship, the art of parody, and the way to put over a comedy song. He caught to perfection the attitudes, language, and mannerisms of a generation of zootsuited, streetwise hipsters, when bop sounds began invading The Street. Gibson's lyrics and his patter with which he surrounded his songs made a marked impression on a succeeding generation of standup comedians

including Richard M. ('Lord') Buckley and Lenny Bruce. His troubled lifestyle was also akin to that of Bruce and another friend and associate, Charlie Parker (with whom he also performed at Billy Berg's), but he offered much engaging popular music in addition to his wildly irreverent humour.

"I can't think of any other word besides *bop* that I actually invented. Daddy-O-Daylie, a disc-jockey in Chicago, originated much more of the hip language during our era than I did", says Dizzy Gillespie in his autobiography (Gillespie and Fraser 1979: 281). His real name was Holmes Daylie and his artistic name was sometimes spelled just 'Daddy-O'.

Since about 1940 there has been a widespread general colloquial practice of affixing 'o' to a term of address among black musicians. Often *daddy-o*, also *daddy-oh* or *daddio*, simply meant a friend or buddy ousting the older, more trad-associated *pops*. Especially among bop people it had some currency in the meaning 'a profound musical influence or a musical progenitor', also by extension, 'one who is a seminal influence in any art form in any activity' (Gold 1975: 66).

Daddy-O-Daylie's product as a disc-jockey was contemporay music. He exposed modern New York jazz in the Chicago area, at first to a rather limited audience. He made himself an integral part of the programme as a personality by trying to use bop lingo to showcase bebop. He was a success. When another disc-jockey, Arthur Godfray, a popular white radio personality, tried to imitate the argot and jargon introduced by Daylie, listeners started making comparisons and said, "Daddy-O was a great dude" (a 'man of spirit' in youth and black slang) (Gillespie and Fraser 1979: 281).

At least three tunes have been recorded to the dedication of Holmes Daylie's contribution to bop music and culture. Count Basie and His Orchestra has cut 'Blues for Daddy-O', Nat Adderley 'One for Daddy-O', and another trumpet player Clark Terry with His Orchestra 'Blues for Daddy-O's Jazz Patio' after Daylie's show on Chicago's Station WJJD.

When discussing bop talk popularizers of the 1940s, four more inventive hip personalities are worthy of inclusion. Dan Burley was a competent pianist and with-it columnist for the New York *Amsterdam News*, the city's leading Negro newspaper. He also appeared in a film called *Jivin' in Bebop* with Dizzy Gillespie where he played some piano numbers. Burley made a couple of records with a group called Dan Burley and his Skiffle Boys. The term *skiffle*, thus established by him, later gained wide currency in England (in the early 1950s). It was a kind of mixture of jazz and folksong, with improvised instruments like a washboard in addition to a guitar or a banjo.

Burley also compiled and published *The original handbook of harlem jive* (New York 1944), a slightly fanciful 'lexicon' of the new argot. It contained parodies such as of John Wittie's 'Barefoot Boy' and the soliloquy from *Hamlet* in jive ("To dig, or not to dig, Jack, that is the question").

Babs Gonzales (Lee Brown) was another individual who knew the streets of New York well. He was a sometime jazz singer, road manager, and concert promoter. He was Charlie Parker's and Dizzy Gillespie's friend and also organized a popular vocal group Babs' Three Bips and a Bop in 1946. He also

recorded a series of popular novelty items with leading bop musicians. Gillespie's smash bop hit 'Oo-Pa-Pa-Da', an 'ode to bop nonsense', was his composition.

Not being actually a hip verbalist, the tenor saxophone player (white) Charlie Ventura invented 'Bop for the People' as an effective marketing slogan. He introduced his group's vocal stars singing 'scatologically' (wordless vocalizing), the blend of utterances and scat in a kind of novelty bop, arriving at the frantic intersection of bop and swing. His popularity was at its peak in 1947 and 1948, when with the advent of a new cool philosophy the extremities of the hip ethic were already over.

5.7.4 The beat writers

As early as the 1920s and 1930s, jazz began to influence American literature. Langston Hughes, Gwendolyn Brooks, and William Carlos were among the poets who tried to capture jazz rhythms in their poems. The emotional and cultural context of modern jazz is reflected especially in many works of post-bop African-American literature like Ralph Ellison's *Invisible man* (1952), a modern tale of Everyman based on the black experience, and Richard Wright's novels *Native son* (1940) and *Black boy* (1945).

From 1945 till the mid-sixties, modern jazz was also the preferred music of white renegades, bohemians, and artists. The beat movement started in the San Francisco and Los Angeles area of the West Coast, and like the hipsters and their continental equivalents, the existentialists, the 'Beat Generation', beatniks, or beats revolted against mainstream culture. They were a kind of second wave of 'Lost Generation' bohemians, updated from the Coolidge (or pre-swing) era to the Eisenhower (West Coast jazz).

Bebop and jazz as a whole, for obvious reasons, could not mean the same things to whites as they did to blacks. Nonetheless, the implications and significances ascribed to them in the beat poet Allen Ginsberg's (1926–1997) most celebrated poem 'Howl' (1956) are not very different in the black poet LeRoi Jones's (Amiri Baraka) work in the 1950s and 1960s, especially in *Blues people* (1963). Like good jazz, 'Howl' lives by its improvisatory risk-taking and exploration of what became to be known literarily as 'open form'. Ginsberg, like other beat poets, wrote for the ear and arranged the words of 'Howl' according to patterns of breath and speech. LeRoi Jones used black speech patterns and bebop rhythms and emphasized the oral tradition in poetry.

In addition to these writers, other popular authors of the loose-knit group associated with the beat movemet were Jack Kerouac, William Burroughs, Gregory Corso, Lawrence Ferlinghetti, and Kenneth Rexroth. Their styles of writing were jazz-steeped, and they combined a passion for jazz with one for Zen Buddhism. Much of their attitude and vocabulary reflects those of the jive-talking, flashily dressed hipster of the World War II era. If hipsters came in two varieties, 'hot' (enthusiastic, fun-loving) and 'cool' (withdrawn, nihilistic), at least Ginsberg and Kerouac were definitely in the hot category. No wonder white would-be hipsters adopted black music, slang, and style as a way out of 'white conformity'.

The philosophy of the movement is crystallized in Kerouac's novels, especially in his testamentary one *On the road* (1957), a blend of fiction and autobiography. The development of bebop jazz in the 1940s was a key influence on the beat sensibility. Kerouac in particular was a devoted fan of Charlie Parker, Dizzy Gillespie, and Thelonious Monk. Making leaps of association between musical and literary ideas, he used the improvisational techniques of Bird and Diz in his writing. The result was 'spontaneous prose' or 'spontaneous bop prosody'. As he was developing a confused and well-intentioned affection for modern jazz, no wonder his vocabulary included a number of boppers' words and phrases. However, the borrowings do not always ring true, and the level of his understanding of jazz was pseudo-hip. For instance, in *On the road* he regarded the jive- talking figure of Slim Gaillard, a novelty singer and comedian, as an example of authentic American art and viewed the pianist George Shearing as Charlie Parker's peer (Kerouac 1957: 122).

Williams Burroughs, the 'Beat Generation's Dean of Decadence', was an old-fashioned storyteller at heart and based much of his writings on the spoken routines he amused friends and strangers with. His *Naked lunch* (1959) was very popular but also brought him notoriety. Soon, however, he became famous for being adept at reading his works before audiences.

The popularity of bop talk during the late fifties and early sixties is also ascribed to a brief epidemic of simultaneous reading of poetry and jazz performance, often called *word jazz*. The fad started in San Francisco in 1957, and a year later 'poetry and jazz' was brought to the East Coast. Although the prime movers were some of the above-mentioned authors – Rexroth had been reciting verse to jazz accompaniment as far back as the 1920s – it was no success in the Big Apple. The few performances "knocked out the poetry fans but lost the jazz buffs", as one observer noted. The management of the clubs discovered very soon that the evenings were drawing an almost exclusively beatnik trade which spent no money.

As for jazz music, the beatnik's knowledge was usually poorer and his taste more undiscriminating than those of the hipster. But as verbalists Ginsberg, Kerouac, and other beat evangelicals had not only powerful ecstatic messages, but also dramatic presences and deliveries. What they said often mattered less than the way it was said, the attitude shared by boppers. This also appealed to the youngsters during the era of the beat generation, "a swinging group of new American men intent on joy" (Kerouac's definition). Still, jazz and the beat generation were "a hundred coffee-houses apart" (Feather 1984: 87).

Over the years quite a few anthologies of beat writing, biographies, autobiographies, and other books by the beats and about them have been published. *The beat generation dictionary* edited by Albert Zugsmith about the linguistic aspects of beat philosophy came out in 1959. *Beat jokes bop humor & cool cartoons* edited by Bob Reisner (1960) is a collection of anecdotes of beats and their kindred spirits of the 1940s, the hipsters, and also highlights the idea of 'beatitude'.

6 HUMOUR

Jazz musicians are bound together not only by a rich and colourful history that lives in the music itself, but also by a large stock of stories and anecdotes about themselves, lore and legends, stretching back to the beginnings of the music. Humour in jazz is not unusual, given its roots in minstrelsy and vaudeville. According to Daniels (1985: 316), the comedian Bert Williams, known for his influence on blackface comics, and such personalities as W.C. Fields and Eddie Cantor had an impact on this aspect of jazz. Most jazz musicians are good laughers, and when they get together, they often delight each other with stories, jokes, and wise-cracks that are meant to chuckle or even shake one's hip with laughter. But it is also said that if you want to play jazz for a living, you had better either learn to laugh or you will cry a lot. And there has always been room in the jazz world for a touch of wit and drollery to help preserve the sanity of the players.

Jazz at times has tended to be pompous, and much writing about it, too, tends to be solemn and pontifical. Jazz criticism in particular often takes itself so seriously that the reader may be disconcerted – even turned off by its pretentiousness. But jazz anecdotes, by implication, are of course different. They are mostly inside jokes reminding one of the individuality and human nature of the musicians. There is a variety of subjects such as bandstand and road stories, jam session and bandleader anecdotes, and tales about innocence, venality, serendipity, and catastrophe including embarrassing goofs, 'nonmusical mistakes'.

Of course, performers do not laugh all the time even when playing entertaining and catchy swing-based happy jazz. They have low moments, *the blues*, 'depression of spirits' like the rest of the world. But the pleasure of getting together to play the music they love seems to bring out their good humour. Beneath its purely entertaining surface, the humour also illustrates the trials and tribulations of jazz life and gives historical and social insight offering a fresh perspective on the joys and hardships of a musician's life as well as a nice glimpse of some jazz personalities.

Some of the greatest jazzmen have been at least part-time clowns. Before bebop, the role of a fool or clown went well with the image of the jazzman as entertainer, which a smart performer exploited profitably. It was a time when the

true believers in the future of jazz as an art form took great pains not to compromise the purity of the music. Louis Armstrong was quick to reassure them that his notorious minstrel antics did not distract from his performance or from his devotion: "When I pick up that horn, that's all. The world's behind me, and I concentrate on nothing but that horn." (Hentoff 1976: 71).

Despite their insistence that jazzmen were serious artists, boppers were not unwilling to fool on stage. This is particularly true of Dizzy Gillespie, also famous for his clowning. When told it might hurt his reputation among jazz purists, he replied that he was "dead serious as far as the music is concerned .... I don't put the music on ... There's no B.S. (bullshit) about the music. The music is extremely important" (Gillespie and Fraser 1979: 303–304). Musicians know well that humour can loosen up, establish audience control, and relax their muscles resulting in better playing. Even Charlie Parker, who had a good sense of humour but felt too much showmanship on the bandstand detracted from artistic dignity, has said: "If you come on a little bit foolish, act just a little bit foolish, and let yourself go, better ideas will come." (Hentoff 1976: 179.) There are stories about his way of relaxing before and between the sets of his performance from sexual ploys to practical jokes and zany tricks like riding a horse into a bar, or challenging a friend to a water-drinking contest.

Musical humour from outside the profession rarely tickles the funny-bones of musicians. Anecdotes, arising from an oral tradition, have their own rules. A good story will often acquire modifications and improvements as it is retold. If the teller cannot remember a particular detail he needs to move the story along, he will invent one, and half believe in its veracity as he invents it, because of its situation. Things that happen to one person will sometimes be attributed to someone else who seems a more appropriate protagonist. Very often the jokes jazzmen tell each other arise from exaggerating the realities of their lives.

"How late does the band play?"
"About half a beat behind the drummer."

or

"What sort of people hang around musicians?"
"Drummers."

Or, an old joke about a lady stopping to ask a musician in the street in New York, "Pardon me, can you tell me how to get to Carnegie Hall?" The musician answers, "Practise!" (Crow 1990: v–vi, 331).

In the bop community and hip culture, where members divorced themselves from society, humour tended to be grinding and reflected angry bitterness. The boppers, as was pointed out, liked reaching for sensational effects, not only through rebellious music but through dress, drugs, linguistic practices, and bizarre humour. Charlie Parker's addiction to heroin created most of his financial problems during his life. One day he showed his friend the veins on his arm and said ruefully, "This is my Cadillac", and holding out the other arm, "and this is my house."

The spoken language invented by the musicians and devotees took a great deal from the large 'street dictionary' of African Americans and its humour ranged from workday hyperboles to puns, poetic transformations, synecdoches, and reverse exaggerations. They became very popular also among the larger public, especially when the famous night-club comedian Lenny Bruce started to employ them in his shows in the early 1950s. The nomenclature of bop tunes with humour aspects and scat singing will be treated in the respective chapters. Here, however, two particular features of bop humour associated with language deserve a closer discussion, the 'put-on' and bopper jokes.

6.1 The Put-on

The phrase put (someone) on was used in Early Modern English and survived in dialects (Gold 1975: 211). In *The winter's tale* by Shakespeare, II, i, 141–142. Antigonus, a lord of Sicilia, says, "You are abus'd, and by some putter-on/That will be damn'd for't."

The put-on was only a variant of one of the clown's ancient tricks: to make fun of pretension and go unpunished. At the same time the joker earned the esteem of those sharing his viewpoint and recognized him as no fool but a smart operator who got away with doing things they dared not do. The boppers knew that Gillespie was "crazy or dizzy like a fox" and found him a reassuring symbol of hip superiority. According to Clayton and Gammond (1986: 192), the term, widely current since about 1940, was still in fairly general use by the mid-1980s denoting 'pulling one's leg', 'to deceive', 'to kid', 'to fool' and, by slight extension, 'to mock' or, as British musicians say, 'to take the mickey', and in general 'to ridicule without the victim being aware of it'. It is also said to be at the root of the irony of jazz humour. Especially boppers used to tell 'sick' jokes to express their anarchistic life view. The inference to be drawn was that if the hearer of the jokes showed no embarrassment, then he or she had successfully come through the ordeal implicit in the putting-on by the teller.

Squares, those who do not understand jazz and musicians, are natural targets for put-on artists, but insiders are not necessarily exempt. Some jazz musicians entertain themselves by putting on the writers that interview them. As a result, a number of articles in jazz books and magazines have carried phony historical items that were invented on the spur of the moment by the interviewees. The biographies of one or two of these fabulists remain permanently confused. Particularly writers who have become authorities on jazz leave themselves open to put-ons. The trumpet player Miles Davis, who was not especially enthusiastic about reporters and interviews, is known to have resorted to put-on frequently.

Nat Hentoff (1964: 12) tells of a zealous record collector trying to pick the memory of a white-haired New Orleans musician for a definitive discography of a memorable early recording session. He got a cock-and-bull story filled with

fictious dates and personnel, which the collector took down in detail while gratefully feeding the narrator drinks.

Dizzy Gillespie was a grand master of the elaborate put-on. This is an oft-told story of one his countless gags (Crow 1990: 311). After playing 'The Nearness of You', dedicated to 'the Lifebuoy Soap Company', Dizzy would accept the audience's applause and then say, "And now, I'll introduce the members of the band." He would then formally introduce the bassist to the drummer, the drummer to the pianist, the pianist to the saxophonist, etc., with elaborate bowing and handshaking all around.

6.2 Bop jokes

The jazz musician, black or white, is generally on the defensive against the day people. As pointed out, when animosities flared between older musicians and the adherents of the new school, the atmosphere was also reflected in the language use. Not only did the boppers protect themselves from the white world but also from their own square brethren.

Yet, they too were attacked, mocked, and ridiculed. Bop jokes were good weapons. They were as popular during the forties as beatnik jokes later. LeRoi Jones points out (1963: 190) that usually when the ancdotes were repeated in mainstream American society, they referred to white nonconformists (or musicians, who were necessarily nonconformists) and not to Negroes. Bop jokes were the 'in' thing in The Street (New York City's 52nd Street) in 1948, and soon there was a fad for anecdotes about a pair of two fictional characters known as 'the two beboppers'. Many of these were reported in Robert Sylvester's column in the *New York Daily News*. Probably the first of the hip jazz stories was the one about the musician who sat down at a lunch counter and asked for an order of cherry pie.

> "The cherry pie is gone (splendid), said the counterman.
> "Crazy (excellent)! I'll take two pieces!"

According to Adams (1973: 172–174), the suffix *-ster* has been used to form many pejorative and non-pejorative words side by side. From the three groups of *-ster* words without any element of depreciative meaning he gives examples of the twentieth century connected with music and art such as *bopster, hepster* ('devotee of jazz'), *swingster*, and *coolster*. According to the present writer's experience, *bopster* is rare, and when used, then it implies something pejorative.

Like the anecdotes about Finnish economics graduates from the University of Uppsala, Sweden, which were in fashion at the beginning of the 1990s, or the present-day ones of blonds and viola players, those of boppers presented their objects sometimes as stupid, sometimes as funny but more often as queer characters with their own inventive language and strange behaviour. For instance,

> "A bopper, watcing a cobra bob out of a basket to the vibrations of a fakir's oboe, says to his pal, 'Dig that crazy music stand!",

or

> "One bop musician had a small daughter who was reported one day to have been overheard picking petals from a daisy to the following refrain, 'He digs me, got no eyes, digs me, got no eyes, digs me, got no eyes ..."

To sum up, jazzmen's, and especially, boppers' rituals of humour provided safety valves for aggression as well as social control. The various kinds of needling and teasing with the play of nicknames were a sort of privileged insult, useful when confined to approved rituals but divisive and destructive if allowed to get out of hand.

7 NICKNAMES

7.1 General considerations

Musicians have two sorts of nicknames, their own and the ones publicity agents give them. Nobody who played with Louis Armstrong ever called him 'Satchmo' (from 'Satchelmouth'), a label much fancied for advertising purposes, even by himself, eg. in the film *High Society* of 1956. For friends and colleagues he was simply 'Pops'.

The word *nickname* goes back to Chaucerian days. By means of those inexplicable contortions that language goes through the word *eke-name* became *neke-name* and, finally, nickname (Clayton and Gammond 1986: 179). Nicknames tend to be used either in a derisory way when at a distance from the subject or as familiar pleasantries by intimate associates. Most of the ones in jazz fall into the latter category.

Especially earlier jazz is replete with nicknames, some wildly obscure. They are part of the New Orleans legacy, where according to Armstrong (Bergreen 1997: 4), "it was a pleasure to nickname someone and be nicknamed. Fellers would greet each other, 'Hello, Gate', or 'Face' or whatever it was." In his young years Armstrong was also called 'Dipper', 'Gatemouth', and even 'Shadowmouth'. When Louis joined his mentor's group, King Oliver's Creole Jazz Band, in Chicago in the early 1920s, they recorded 'Dippermouth Blues', and the reference is obvious. There are also corruptions or abbreviations of true names like 'Eubie' for James Hubert Blake, a piano player. Incidentally, when he reached his hundredth birthday and was given a birthday party, someone marvelled at his longevity. Eubie commented with a shrug, "If I'd known I was going to live this long, I'd have taken better care of myself." (Crow 1990: 188.) 'Klook', which will be discussed below, is a portmanteau version of Kenny and Clarke. There are shortenings such as 'Tadd', 'Natty', and 'Tal' (short for Talmadge) or others, like 'Cutty' (Robert Dewees) Cutshall, used simply for their onomatopoeic euphony. Of the publicity names one group is particularly interesting, the *noms-de-guerre* of some old blues singers: 'Cow-Cow Davenport', 'Cripple Clarence Lofton', 'Alabama Slim', 'Howlin' Wolf', 'Lightning Hopkins', etc. These have the battered con-

creteness of the anonymous tramp or the Homeric grandiloquence of the old-fashioned circus barker or the master of ceremonies of the traditional English variety theatre.

Some bynames were invented by childhood friends and lasted a lifetime. The most common are descriptive, or irreversely descriptive. The pianist Thomas 'Fats' Waller was fat, the trumpet man Harold 'Shorty' Baker short, and the bass player Greig Stewart 'Chubby' Jackson chubby, but the drummer Norman 'Tiny' Kahn was huge and the clarinetist Charles Ellsworth 'Pee Wee' Russell tall. Names like 'Dizzy' or 'Diz' (John Birks Gillespie) and 'Hawk', also 'Bean' (the tenor saxophonist Coleman Hawkins), are fairly self-explanatory. Hawkins's curious nickname 'Bean' suggests something cerebral. He was 'The Brain' to his contemporaries, because his way of playing with a deep knowledge of sound and chord structure showed a profound intellectual insight into musical accomplishment. Hometown labels were fairly common: the saxophone player Herschel Evans was 'Tex' and the drummer Joseph Rudolph Jones was usually just 'Philly Joe'. 'Jug' or 'Jughead' (Eugene Ammons, a tenor man) and 'Bags' (Milton or Milt Jackson, the vibraharp player of the Modern Jazz Quartet) come from the friendly tradition of humorous insults that exaggerate physical characteristics. Some aristocratic sobriquets are world-famous and indispensable like 'Duke' (Edward Kennedy Ellington), 'Count' (William Basie), and 'Earl' (Kenneth Hines, also known as 'Fatha'). In black culture, light skin pigmentation is sometimes called red, hence Henry 'Red' Allen, a trumpet player, and 'Red' Young, as the tenor man and the hip verbalist Lester Young was known in his youth. A funny story is the trumpet man Robert Chudnick 'Red' Rodney's being camouflaged by billing him as 'Albino Red', when he toured the southern states with Charlie Parker. He was very fair-skinned and the only white member of the group. The trick worked, especially because 'Albino Red' also sang a blues tune a set.

Animal names often rose from resemblance, actual or figurative: 'Rabbit' (Johnny Hodges, the famous alto saxophone player of the Duke Ellington orchestra, also known as 'Jeep'), 'Lion' (William Smith, a piano player), 'Cat' and 'Cootie' (William Alonzo Anderson and Charles Williams, both trumpet players in the Ellington orchestra).

As Burke (1968: 44–46, 291) points out, language is a form of symbolic action that both expresses and formulates, imposing order and significance on experience. This is notably evident in the jazz world's use of sobriquets. They stimulate and evoke as well as describe. Call a musician 'King', 'Prez', 'Klook', 'Zoot', or 'Bird' and you create not just a label and image but an attitude of affection, respect, or derision and encourage behaviour that goes with it. Nicknames also establish identity and shape perceptions, expectations, and social relationships. When used tactfully, they can indicate things that may not be advisable to be said directly. To call someone 'Dizzy' or 'Lockjaw' in some contexts is to court open offence, but in the rituals of nickname usage they are socially sanctioned outlets for aggression absorbed in friendly banter.

7.2 The Bebop Community

One of the most striking performers in the entire history of jazz and the most influential innovator of the bebop style was the altoist Charlie (Charles Christopher) Parker (1920–1955), the 'Mozart of Jazz'. He is probably the only jazz musician to have been figured in urban graffiti: within hours of his death, the words *Bird lives*! are said to have appeared on walls in New York subways. There are contradictory accounts of the origin of the moniker, but it is likely that 'Yardbird' was familiar to jazzfans even in the early 1940s.

During his years with the Jay McShann orchestra (1938, 1940–1942), Parker is supposed to have acquired his nickname 'Yardbird' because of his fondness for chicken. A story goes:

> The Jay McShann band was on its way to play at the University of Nebraska. As they passed a farm, a car Charlie Parker was riding in hit a chicken that ran accross the road. McShann said: "Charlie told the driver, 'Man, go back, you hit that yardbird.' They went back, and Charlie jumped out and got the chicken. When they got to Lincoln, he asked the lady who ran the boarding house where we were staying to cook it for dinner." (Crow 1990: 203.)

Parker himself is said to have traced it back to his school days and a series of transformations from Charlie to 'Yarlie' to 'Yarl' to 'Yard' and to 'Yardbird'. Another story has Parker, underage, avidly keeping up with the music in the Kansas City clubs by sneaking into the backyards behind the buildings listening – sometimes even playing along (Gitler 1966: 22). At that time he was also called 'Feigele' (*bird* in Yiddish) (Reisner 1978: 218). According to Shapiro and Hentoff (1962: 342), the nickname 'Bird' comes from 'yardbird'. He did a short stint in the army, and 'yardbird' is what they call a recruit. This notion is shared by Stearns (1964: 161). He suggests that the nickname was borrowed from a comic strip. This may be true, because the American preoccupation with strip cartoons is reflected also in the use of many popular cartoon names as musicians' pet names, eg. 'Swee' Pea' (Billy Strayhorn) and 'Peanuts' (Herbert Lee Holland).

Charlie Parker was a cult figure, and given a little improvisation his nickname lent itself to contemporary folklore. 'Yardbird' was homely, if not demeaning. Shortened to 'Bird' it suggested airy flight, light limitless horizons, otherworldliness. Unlike his collaborator Dizzy Gillespie, he was inaccessible, cryptic, oblique, unpredictable, and intuitive. Or according to Reisner (1978: 21), one of Parker's biographers, "he was free and he sang and his music soared, swooped and glided. His fingers flew over the alto sax. He was a strange bird in that his migratory habits were not fixed."

Parker, who had a contract with Mercury Records for a couple of years, also recorded for Prestige, another major company, under the pseudonym 'Charlie Chan'. He borrowed the name from the oriental detective in the novels by Earl Derr Biggers, the character made famous in a number of films in the 1930s. The name was also a pun on his common-law wife Chan Richardson. Incidentally,

one of the records Gillespie made with Cab Calloway and his orchestra had the title 'Chop, Chop, Charlie Chan'(*chop, chop* is pidgin English for 'hurry up', 'get a move on').

Charlie Parker's "worthy constituent", the trumpet player John Birks 'Dizzy' Gillespie, as he was announced by Bird during their last joint concert at Massey Hall, Toronto in May 1953, was a primary salesman of bop. He was keenly aware of the dynamics of marketing and did more than anyone to assure commercial success for the new music. Gillespie (1917–1993), as the nickname 'Dizzy' implies, had a reputation for eccentric behaviour. But for all his youthful zaniness he was always aware of what was happening to and around him.

Contrary to many subsequent claims of origination by the bandleader Teddy Hill and others, it was as early as 1935 that he acquired the nickname 'Dizzy'. Gillespie was then with the Frankie Fairfax orchestra (Shipton 1999: 25). He had a penchant for clowning on the stand, where he sometimes executed a few dance steps while the band was playing, or burst into song. He states himself in his autobiography (Gillespie and Fraser 1979: 64), "The guys started calling me that in '35 in Philly, as indicative of my impetuous youth." Mario Bauza, another trumpet player and a long-time leader of a band playing Afro-Cuban music, called Gillespie 'Crazee', but this seems to have been a private cognomen like 'Cheraw Flash' by a few Philadelphia colleagues or 'Tojo' for the drummer Max Roach by Charlie Parker. 'Dizzy' stuck, and in 1939, when he joined the Cab Calloway orchestra, he used to advertise himself by singing with the band: "I'm Diz the Wiz, a swinging hip cat/swinging hip cat, Diz the Wiz." The abbreviated 'Diz', too, was often used, particularly by his close associates in later years. When bop took over 52nd Street, Dizzy naturally became the 'King of The Street'. And when the new jazz could no longer be disregarded, even the magazine *Life* ran a hokey picture story of bop and Dizzy (in 1948), where the already famous musician was coined the "Clown Prince of Bebop".

The greatest innovations brought about by the new music were in rhythm. Kenneth Spearman 'Kenny' Clarke picked up his byname 'Klook' in the autumn of 1940, when Teddy Hill took over the famous music club Minton's and brought Clarke in as leader of the houseband. Hill did not object to Clarke's modern way of drumming but would sometimes impatiently refer to it as "klook (or kloop) mop music". Incidentally,the scat lyric of the famous Gillespie recording 'Oop-Bop-Sh'Bam' follows the title phrase with a vocalized 'a-klook-a-mop'. It is obviously a drum lick like the tune 'Salt Peanuts', for which Clarke is given credit as co-composer. As pointed out, the new movement was also baptized the *klook-mop-stuff*.

Another member of the musical nucleus at Minton's, the 'eye of the bebop hurricane', was Thelonious Sphere Monk (1917–1982), a piano player and composer. Actually he was not a bop musician proper, rather an original thinker, teacher, and creator – a mythical figure touted even as a genius and especially a 'High Priest of Bebop'. His wife dubbed him humorously 'Melodious Thunk'.

Thomas Fitterling (1997: 19–20) explains that Monk's first name in the birth register may read either Thelius or Thelious, because written with an unsteady hand. The father's name appears to be Thelious, but the middle name Sphere,

which Monk increasingly came to use as a hip accessory in the forties, is missing. In a flight of fancy, quite a few writers have chosen to see the musical development of him as "the lonely monk in his own sphere", or something of the kind.

According to Ponzio and Postif, quoted by Fitterling (1997: 20), the name Thelonious comes from Thelonius, the Latinized form of the German name Tillman. Fitterling also asserts, quoting Monk's son Thelonious, Jr., that Sphere was a part of his father's original Christian name, derived from Monk's maternal grandmother Sphere Batts.

Other well-known nicknames of the period are 'Newk' or 'Sonny' for the tenorist Theodore Walter Rollins, 'The Disciple' or 'Tadd' for the piano player and composer Tadley Ewing Dameron, 'Fats' or 'Fat Girl' for the trumpet player Theodore Navarro (one of his recods bears the title 'Fat Girl', which name was jocularly given to the fluegelhorn by the trumpet man Clark Terry), and 'Jeru' for the baritone saxophonist Gerald Joseph 'Gerry' Mulligan. 'Pee Wee' Marquette, the midget master of ceremonies of the jazz club Birdland was usually known as the 'Metre' on account of his diminutive stature. 'Symphony Sid' Torin was a disc-jockey who made his paradoxical sobriquet synonymous with the best of modern jazz.

The musicians mentioned above belonged to the Swing Era with their roots in entertainment. Yet they wanted to be artists and were serious about their music. They had also experienced that the serious music community in particular reacted with distaste when exposed to the brash music and casual behaviour of the jazz musician. The idea of 'art' may have resulted in the boppers themselves avoiding colourful nickname coining. They seem to have resorted mainly to abbreviated names saving the secret information of the inside for the cryptic nomenclature of their compositions.

Record producers and advertising people, however, knew the value of selling by nicknames and invented expressions like 'King of Elegance' (Lester Young) and 'Poet of Loneliness', 'Picasso of Jazz', and 'Prince of Darkness' (Miles Davis).

To conclude this chapter and give one more example of how a byname is invented and picked up, may the following story be told:

> In bop parlance, a person who went crazy was said to have 'flipped his wig'. A 'flip' was also a person who gave way to irrational outbursts of anger. Because of Flip Phillips's (a white tenor saxophone player) crowd-pleasing solos with Jazz at the Philharmonic tours, many people assumed his name had arisen from the way he played, but it really came from a shortening of his surname. He was christined Joseph Edward Filipelli. (Crow 1990: 200.)

8 THE BATTLE LINES AND WORDS AS WEAPONS

Bebop developed during a period in the history of jazz when some musicians were consciously attempting to create a new elite and exclude from their number all who did not meet predetermined artistic standards. Barriers were put up, not only between bop musicians and the public at large, but between themselves and other jazz players.

The evolutionary qualities of bop were in the collision between jazz as an artistic endeavour and the social forces of commerce and race. But it is often seen as a movement by young African-American musicians seeking to create an idiom expressive of the black subculture, ie. in racial terms. Those seeing the music as evidence of broader social or political currents in American culture tend to find the metaphor of revolution a more congenial and powerful mode of explanation.

True, the main reason for the split between the boppers, the public, and the old-school musicians was the fact that the modernists were trying to raise the status of jazz from the level of utilitarian dance or popular music to that of a chamber art form. At the same time they were also trying to raise the position of the jazz performer from entertainer to artist. They did not succeed immediately, and when their music was rejected, they were tempted to turn inward. It was not uncommon for them to play with their backs turned towards the audience or to walk off the bandstand as soon as the solos were over though the rest of the group was still playing, a practice used by Miles Davis even during the later decades. Their contempt for the public was equalled only by their disdain for people who called themselves jazz musicians but were not musically competent by bebop standards.

Dizzy Gillespie is reported to have said:

> The modulations we manufactured were the weirdest, especially if some new cat (musician) walked in with his horn and tried to sit in (play) with us.
> (Stearns 1964: 157.)

A derogatory term *square* was applied to those who were not able or willing to appreciate the finer points of bebop and showed a preference for older modes. A common statement to the old-timer was, "If you don't dig these new sounds, man,

you're real square." *Square* also refers to a hard-working, unromantic, honest, and upright person and is an abbreviation of less widely used early expressions such as *squarehead* or *square John*. The semantic origin, the opposite of *hip*, meaning 'not in accordance with the jazzman's aesthetic standards', is likely to come from the steady 1-2-3-4 rhythm without variation. Many musicians, while saying the word *square*, will make a motion similar to the orchestra director's indication for 4/4 time – the hand moves in a square for the four beats. The derogatory implications of the term seem to be, however, typical of bop argot.

No wonder boppers became disassociated from their audience, even from their employers, from non-jazz musicians, *willies*, *salon-men*, *long-haired boys*, or the *long-underwear gang*, and even from other jazz musicians of the older styles, those *unhip*. More specific than *square* a derisive term *moldy fig* referred to the 'purist', the ardent admirer of traditional or Dixieland jazz. It appeared first in June 1945 in the *Esquire* letters column and was coined by a member of the US Navy whose letters to the editor characterized the supporters of older jazz (Feather 1986: 88). It is interesting that the eruption of bebop into public consciousness coincided almost exactly with the revival of interest in early, even archaic, New Orleans jazz and split the jazz world into two opposite camps. *Moldy fig* was immediately picked up by the magazine's editors Barry Ulanov and Leonard Feather, who were perhaps the most sarcastic adherents of bop. It is said that there is a difference in meaning between the shortened form *fig* and the longer one. In *New York Sunday Times* on the 18th of August, 1957, a writer of an article on jazz language defines a *fig* as a traditionalist, 'a cat for whom jazz sort of ended with the Swing Era'. Leonard Feather went even further by sometimes spelling the term *mouldy figge* (Feather 1986: 88, Clayton and Gammond 1986: 164).

The opposite of *square*, also *lame*, is *hip* or *hep*, the latter the opposite of what during the Swing Era was *corny*. According to Dillard (1972: 119), many Americanisms are of West African origin. Notable among these are *cat* 'person, man' and *hepcat*. In Wolof *hipicat* is a 'man who is aware or has his eyes open'. Dillard goes on by saying, "It is, of course, a commonplace of the jazz language that *hep* is a white man's distortion of the more characteristically Negro *hip*." There is a well-known anecdote about how a certain famous jazzman put down a white enthusiast who was proclaiming "I'm hep!" with "I'm hip you're hep." True, *hep* has traditionally been regarded as a representative of jazz slang and has been in wide use from about 1915, but only in a broad sense 'to be aware of the latest fashions and developments'. It came into musical use in jazz c. 1925, and by the late 1930s the word *hepcat* was in use for a devotee of jazz and swing. However, jazz musicians have not generally used *hep* in speech except derisively.

By the mid-1940s *hep* had been almost entirely replaced by *hip*, which is derived by analogy 'with having one's hip boots on' – ie. the way in which they protect the wearer from bad weather or dangerous currents is analogous to the way in which awareness or sophistication arms one against social perils (Gold 1975: 128). Initially it also meant 'in the know', and was used widely in connection with all kinds of modish things like dress, drink, and drugs, but specifically applied to jazz and the bop aficionado who was not a musical *square*. If one was

hip, he or she understood and felt rapport with what was being said, ie. the person *collared the jive*. A synonym for hip was *booted*, 'sophisticated, socially and/or metaphysically aware', the term current especially among black musicians. There is a recording by Duke Ellington and his orchestra, 'Unbooted Character', that refers to a naive and unsophisticated person. The word *down* as an adjective replaced *hip* in the 1950s meaning roughly 'devoid of pretense, fundamentally honest' and was heard in positive statements like "That was a down movie."

The noun *hipster*, preceded by *hepster* or *hepcat*, was current since about 1940 and used by jazz musicians only in a more or less derisive or satirical way. It acquired early on a rather pejorative connotation and was applied to non-musicians. The lyric of Dave Frishberg's song puts it to the point: 'When It Was Hip to Be Hep, I Was Hep'.

The word *hip* gradually took on more political and sociological undertones. The *hipster* or *hippie* was a member of the beat generation, cool and protesting. Another spelling is *hippy*, and according to Gold(1975: 129), 'a would-be hipster; one who affects awareness, sophistication, wisdom, but is deficient in these qualities'. Perhaps through misapplied newspaper usage, *hippie* in particular came to mean 'dropout', which is often the very reverse of *hip*. Another thing is that some prided themselves of being hippies in the 1960s and even later, but so did the ardent devotees of traditional jazz during the years of musical antagonism, hostility, and animosities – the bebop period. *Figs* adjusted to the term so completely that they applied it to themselves with pride.

8.1 The Black Backlash

In a narrow musical sense, bebop was a logical and seamless continuation of swing, but the consequence of the musical innovations was also social disruption. If any movement in jazz is said to reflect and embody the political tensions of its time, the aspirations, frustrations, and subversive sensibilities of black musicians, it was bop. These elements determined the dynamics of the emergence of the new music and gave rise to the perception of bop as anticommercial and antiwhite. The coterie at Minton's was the first to represent a break with tradition: they wanted to divorce jazz (black music) from popular (white) music.

The new jazz was antiwhite, and this included audiences as well as musicians. The Mintonites frankly thought of themselves as a selective group. The drummer Kenny Clarke told Leonard Feather, "We'd play 'Epistrophy' and 'I've Got My Love to Keep Me Warm' just to keep the other guys off the stand ... We kept the riffraff out" (*Inside jazz* 1980: 9). Animosities flared up, and bebop polarized the world of jazz. Black artists rejected whites but also black musicians of the old school. Louis Armstrong was a prime target of boppers and was disdained with his followers as moldy figs. Armstrong returned the compliment by referring to bop as modern malice asserting, too, that bop had no melody or beat to

dance to. But there was more involved than just musical style. The contest between Louis and the boppers was also generational warfare.

However, no matter what he said, the boppers could not be written off that easily. They had become the centre of a new cult that extended far beyond jazz. "They were laying down the soundtrack for the emerging Beat Generation", as Bergreen (1997: 441) underlines. Through the bop years Gillespie and Armstrong had a mild feud going. The latter recorded 'The Boppenpoof Song' – a new version of 'The Whiffenpoof Song', which put down bop – in retaliation for a Gillespie parody of Armstrong's 'I'm Confessin'' called 'Pop's Confessin''. In the song designed to skewer the boppers, Louis rasped, "They constitute a weird personnel! ... Let them beat their brains out till their flatted fifths are gone ... They are poor little lambs who have lost their way." The song was a derisive dedication to Dizzy, who endured the criticism and even considered it a backhand compliment. Although Armstrong also called bebop *jujitsu music,* and Gillespie in turn often demeaned the abilities of Louis's colleagues, they usually had nice things to say about each other's trumpet playing, if not style.

The growing controversy in taste and style elicited various comments on bop from both musicians and writers, black and white. Eddie Condon, a white guitar player and a leader of the Dixieland crowd referred to the new music as 'ka-lunk' and 're-bop slop' and declared, "That type of music – that weird, try-to-figure-it-out serenade-to-a-toilet-in-mid-ocean stuff seems to me as musical as tonsilitis" (Wilson 1966: 19). He is also said to have taunted the bop faction, "We don't flat our fifths, we drink them" referring to a typical musical device of bebop, the flattened fifth note of a diatonic scale.

Both Benny Goodman and Tommy Dorsey, the popular white swing band leaders, saw a catastrophe in the new movement, and Dorsey is even reported to have said, "Bebop has set music back twenty years." George Frazier and John Hammond, influential music critics, also took an anti-bebop stance. According to the former, "This is incredible stuff for a grown man to produce" and the latter, "To me bebop is a collection of nauseating clichés, repeated ad infinitum." And another respectable critic, the sportswriter Jimmy Cannon, who was a knowledgeable listener, wrote, "Bebop sounds to me like a hardware store in an earthquake" (Shaw 1971: 265). *Time* magazine (March 25th, 1946), discussed in an article a ban on radio broadcasts of bebop records in Los Angeles, where the station KMPC considered it "a degenerative influence on youth" and added, "What bebop amounts to: hot jazz overheated, with overdone lyrics full of bawdiness, references to narcotics and doubletalk" (Gillespie and Fraser 1979: 279).

Some perceptive young white musicians were scared because they sensed the implications of what they heard in bop. Ordinary laymen were simply baffled, and the old-time jazz fan, *alligator* – also a mildly disparaging word for a white musician – and most old-time musicians were outraged. And while the black boppers partly wanted to scare, their more basic concern, as several have indicated, was to create something that *Charlie,* white musicians, could not steal – as *Charlie* had done with swing. Generally speaking, the African-American has

created and, indeed, still does the latest jazz products, while the white man packages and sells them, which of course was annoying and frustrating.

The tension between the races is also indicated by the slang terms *gray, pink,* and *fay* (*ofay*). Since the white man was considered an enemy, a foe, a black and mainly derogatory word *ofay*, a pig Latin contraction of *old* and *fay* was often used. It has also been suggested that the term may derive from *au fait*, Louisina parents' adomonition to children, ie. 'show good manners á la genteel whites' (Gold 1975: 90).

8.2 Jazz Discourse in Embryo and Writers at War

The bebop revolution did not occur in a vacuum. It was born in the midst of one of the most divisive disputes in the history of jazz. When the British expatriate Leonard Feather, one of the earliest and most persistent champions of bop, wrote the first critical and full-length account of the new movement, *Inside be-bop* (copyright 1949 by Robbins and Sons), there was incredible hostility among jazz fans not only in the United States but also elsewhere. The European jazz world split abruptly into two camps in the spring of 1949 when Charlie Parker and his quintet played at a jazz festival in Paris. "Europeans, with their penchant for philosophic dispute, tended to commit themselves emotionally to one camp or other. Either you believed that there was only one true jazz and its name was trad, or you carried the banners of the new bebop rebellion" (Collier 1981: 336). So ferocious was the dispute, for instance, between the two leading promoters of jazz in France, Charles Delaunay and Hughes Panassié, who was in the New Orleans camp, that they went separate ways and never spoke to each other again.

The publishers of Feather's book, probably scared by the supposedly pejorative significance of the maligned term bop, changed its name to *Inside jazz* for the second edition of 1951. The book itself remained identical; only the implications of the hated word were removed.

Bebop signalled the entry of jazz modernism. By studying the jazz press and their readership of the forties it is possible to reconstruct how it was originally constituted and interpreted. The jazz world's reception of the new style was strongly conditioned by the revivalist war, a titanic battle between *Ancients* and *Moderns*, which introduced a new and modernist discourse into jazz. The feud between the moldy figs and boppers was also aggravated by the fact that the co-editors of *Metronome*, Leonard Feather and Barry Ulanov, the former working for *Esquire* as well, were constantly making fun of the figs. The latter, however, organized a 'Moldy Figs vs. Modernists' radio show with the revivalist Rudi Blesh in 1948, and *Time* magazine, probably taken in by these antics, explained to its readers that *moldy fig* was 'boppese' for decadent Dixieland jazz. However, the expression had appeared in print as early as 1944, though in a quite different context as Gendron (1995: 150) points out.

The satires on the old time jazz aficianados, particularly those by Feather under the name Professor McSiegel, infuriated the traditionalists. The following

extract illustrates his style and is a quote from the September 1945 issue of *Metronome*:

> Just as fascists tend to divide group against group and distinguish between Negroes, Jews, Italians and 'real Americans', so do Moldy figs try to caterogize New Orleans, Chicago, swing music and 'the real jazz'. Just as the fascists have tried to foist their views on the public through the vermin press of Social Justice, the room and X-Ray, so have the Figs yapped their heads off in the Jazz Record, Jazz Session and Record Changer. The moldy figs are frustrated by their musical illiteracy, just as they are frustrated by their ability to foist their idiotic views on the public, and frustrated by the ever-increasing public acceptance of the critics and musicians they hate.
> (Feather 1986: 88.)

But for every attack by what the figs thought of as the 'Metronome-Esquire-Feather-Ulanov axis' there used to be an equally colourful counterattack, usually in the pages of *The Record Changer*, a magazine fanatically dedicated to the 'right wing'. And for having been virtually branded a musical fascist, a pseudonymous writer for the magazine, calling himself Bilbo Brown, responded by taking the names of *Metronome's* editors and altering them to resemble two prominent communists, William Z. Feather and Barry U. Leninov (Feather 1986: 89). Indeed, for a while in the 1940s, the crusading jazz cults were referring to each other as fascists and communists, terminology that was revived even in the 1950s and 1960's.

Down Beat magazine, perhaps the best barometer of the changing whims of the public reception of bop, projected a moderate and non-ideological attitude toward the new music, but looked at both the revivalists and the boppers with a mixture of muted hostility and bemusement, as Gendron (1995: 144) reports. The magazine seems initially to have responded to the newly baptized school more with novelty articles that catered to the fad than with critical analyses or substantive news reports. It used the word *bop* in the headline as a hook and employed catchy titles to lure the reader like ZU-BOP NOW, JACK GOES FROM BACH TO BEBOP, CZECHS CHECK BOP, and HEARS BOP, BLOWS TOP (about a famous symphony conductor on hearing modern jazz in the black ghetto of Los Angeles).

8.3 Crow Jimism

In the evolving days of black-faced minstrelsy in the late 1820s, one of the most famous performers was Thomas D. Rice (1808–1860). While on tour in 1828 he saw a Negro doing a strange dance while singing something unfamiliar. Rice took the song into his act, adapting it to a melody compounded of an Irish folk tune and an English theatre song and achieved enormous popularity first in New York in 1832 and then in London in 1836 (Clayton and Gammond 1986: 138). Not only did it help spark off nearly seventy years of minstrel show craze, but it also put a new phrase into American English. From its nonsensical nothingness in the song, *Jim Crow* became, by obscure routes, firstly a popular name for a Negro, particularly for a poor one. Later on, it developed into a somewhat derogatory

slang term for the white-created system of racial segregation that was aimed at eliminating contact between blacks and whites. It has been used both as a noun as 'in the manifestations of *Jim Crow*' and as a verb 'to *Jim Crow*' someone.

In 1948 Richard Boyer wrote, as quoted by Ostransky (1960: 225), about *Jim Crowism* in modern jazz:

> Bebop, according to its pioneer practioners, is a manifestation of revolt. Eight or ten years ago, many Negro jazz musicians, particularly the younger ones, who were sometimes graduates of music conservatoires, began to feel, rightly or wrongly, that the white world wanted them to keep to the old time jazz. They held the opinion that the old jazz, which they called Uncle Tom music, was an art form representative to the meeker generation than theirs. They said that it did not express the modern American Negro and they resented the apostrophes of critics who referred to them, with the most complimentary intent, as modern primitives playing an almost instinctive music.

Ironically, the belief of many white southerners that the Negro had instinctive musical gifts was shared not only by American audiences but also abroad. Although this assumption of the Negro's supremacy may smack of poetic justice, it helps to understand why many black jazzmen visiting France, England, and other countries where this attitude was prevalent before and after World War II decided to take advantage of it by making their homes there, in the fifties and sixties in particular. This has resulted in an attitude diagnosed as *Crow Jim* and *Crow Jimism*, a policy of attaching excessive value to incidental features of black culture. The term is a reversal of the more common term *Jim Crow*, 'anti-white or colour prejudice in reverse'. This assumption was supported especially by white youngsters idolizing black musicians more and more when pioneering white swing bands began to feature Negro artists. The jazz writer Barry Ulanov coined the term, and according to him, jazz, as the property of the Negro, could only be played by whites to the extent that they had assimilated the 'Negro idiom'. True, in the early 1950s, still in 1953 at least, it was impossible for any white American musician to win a French jazz poll (Feather 1984: 83).

The best literary expression of desiring to become a 'white Negro' is Milton 'Mezz' Mezzrow's peppery autobiography *Really the blues* (1946). He wished dolefully, like quite a few bop-oriented white musicians in the fifties, that he had been born Negro. His constant preoccupation with black players gained him the nickname 'Southmouth'. He was also called the 'Baron Munchhousen of jazz' because of his exaggerations. Mezzrow was a marijuana peddler as well – Louis Armstrong was one of his customers. His influence in this capacity is reflected in the slang words *mezzroll*, a 'kind of fat, well-packed and clean cigarette he used to roll' and *mezz* for 'tea', ie. marijuana. He was a hip linguist too and one of the first 'authorities' on jive talk. He always stressed that Negro vocabulary was superior in richness to white and praised the 'cleanliness' of the ethnic black slang. Dillard (1972: 241) has picked up an extreme example from *Really the blues:* to *get one's ashes hauled*, 'to have sexual intercourse'.

9 "BE COOL, MAN"

With the Parker-Gillespie recording sessions in 1945 the bebop revolution was complete. It had all happened fast. At the beginning of 1941, bop was only a handful of ideas tentatively being tried out by four or five musicians, and next year it was already being performed at least by some musicians. By 1943 it was circulating through the younger men in jazz, by 1944 it was a recognized, if controversial movement, and by 1945 it had a public large enough to support it. Then it was also clear that bop was more than just a musical form; it was the core of a set of social ideas as well.

An attitude to be called *cool* was associated with the music. It had interesting and important social connotations that expressed themselves in habits of dress, behaviour, and language. The jazz performer of the two earlier decades had regarded himself also as a public entertainer. There was Louis Armstrong with his mugging and his large, floppy handkerchief. Cab Calloway was wearing a white satin dress coat, and the Duke Ellington orchestra's band uniforms had white collars and ties, satin lapels, and satin stripes down the leg. Billie Holiday wore long white gloves and she had a gardenia in her hair.

The mode adopted by the boppers was different. Some dressed like English stockbrokers and spoke as much as possible like college professors – when they were not using their private slang – and avoided anything that smacked of emotionalism. Instead, at least some of them played with their backs to the audience and did not wait for or acknowledge applause but walked off stage. They played it cool even to the point of commercial self-destruction. True, the image was sometimes flawed in the making. When Dizzy Gillespie kidded around the stand, occasionally waving his rump rhythmically in his audience's faces, as if he were conducting, the result was often a curious mixture of concealed hostility and vulgar entertainment. Thelonious Monk was given to wearing funny hats, and Charlie Parker never had much awareness of clothes one way or another. But the cool intention was quite real and had two meanings. On the one hand, it was a deliberate attempt to avoid playing the role of flamboyant black entertainer, which whites had come to expect. On the other hand, it was a send-up of what the blacks saw as the square, restricted world of whites (Collier 1981: 360).

The adjective *hot*, a term originally probably with a sexual connotation, was used for early jazz as distinguished from popular or commercial music. In the mid-1940s it meant traditional jazz as distinguished from the modern one. With the revivalist movement, the expression to *collect hot* came to refer to collecting New Orleans jazz records. A hot style in playing was partially achieved by a strong vibrato, even by *shakes*, punchily rhythmic phrasing, and a fiery tone. As jazz matured, players, among them early boppers, no longer wished to rely on purely physical excitement and gave conscious thought to the actual musical principles on which jazz rested. This gave rise to a more considered cooler approach.

With the advent of modern jazz, a quieter, often vibratoless, and cooler tone became a desirable norm. As a label, *cool* seems first to have been applied, though probably not by the performers themselves, to the modifications to bebop made, consciously or otherwise, by West Coast musicians, who tended to be better schooled musically in the academic sense.

During the late forties and up until the mid-fifties the cool style was very popular. It came to be called *West Coast jazz*, and records by many of the musicians associated with this school sold like hot cakes all over the country. Musicians like Dave Brubeck, Gerry Mulligan, and Shorty Rogers and their bands had a soft, intimate sound and a regular pulse with just a vague bop accent, which appealed to both white and black college students, as well as "young-men-on-the-way-up who were too sophisticated to listen to Dixieland", as LeRoi Jones (1963: 212) observes. Other standard terms for cool or West Coast jazz were *contrapuntal jazz* and *jazz fugue*, applied now to a music whose name – jazz– had once been a transitive verb, unutterable in polite society.

There are some analogies that can be made between the cool style and big-band swing, even about the evolution of the terms. The verb *swing* meant just a reaction to the music, and as it developed in verb usage, also 'a way of reacting to anything in life'. As pointed out, when it was formalized and the term and the music were taken further out of context, swing became a noun meaning a commercial popular music, or according to Jones (1963: 213), "cheap imitation of a kind of Afro-American music".

As a metaphor *cool* is perhaps the most versatile of jazz slang terms and has been widely current since about 1947. In its original context it meant a 'specific reaction to the world, a specific relationship to one's environment'. To be cool was, in its most accessible meaning, 'to be calm, even unimpressed, by what unpleasantries the world might daily propose'. It is ironic that, like swing, cool applied to a vague body of new music represented almost exactly the opposite of what cool as a term of social philosophy had been given to denote. It was never meant to connote the new popular music of the white middle-brow middle class. But it was a vogue word, taken up, for instance, by such maladroit users as the advertising copywriters, who pushed it to its limit of meaninglessness in describing a pair of shoes as "cool as a red-hot trumpet" (Clayton and Gammond 1986: 67).

Among musicians themselves and in their immediate circle *cool* became the word to describe the correct manner of behaviour at all times, unruffled, de-

tached, and undismayed. In this sense it was not limited to the geographic West Coast, but came to mean anything that was good, anything that met with the approval of the user. The magazine *Esquire* (November, 1959) contains an article on the use of *cool* with the following fragments of dialogy and the corresponding meanings (Gold 1975: 56):

> "Do you want to go to the movies?" "It's cool with me ('acquiescence')." "Do you have enough money?" "I'm cool ('in good financial condition')." "Then you must be feeling lean and strong?" "I'm cool ('in good shape')." "All right, let's go." "Cool." "I'm moved to censure X strongly for stealing my fiancée." "Be cool, man."

So, as with many other terms, *cool* has spread its meaning. It still applies in a straightforward and obvious way to certain kinds of music, but an ageing hipster might yet be heard to say, as one departs, "Stay cool", when all he means is 'Goodbye'.

9.1 The Bop Regalia

In the jazz community, as in other groups with vocational mystiques, there has been a distinctive, shared pattern of appearance. In addition to band uniforms, costumes of performance, and rituals that contributed to unity, discipline, and identity, there have been voluntary fashions with significance on and off the bandstand. 'Jelly Roll' Morton, and his New Orleans cohorts favoured boxback coats, Stetsons, tight trousers with razor-sharp creases, and Edwin Clapp shoes. Harlem stride pianists sported bowler hats and homburgs, elegant walking-sticks, and double-breasted overcoats. The early free-jazzmen of the sixties looked like professional pallbearers with dark business suits, white shirts, narrow, conservative ties, and short hair. Some musicians of the seventies wore African-inspired costumes and hairdos. In all these instances, appearance was an integral part of overall impressions they projected.

The bebop musicians of the mid-1940s were not part of the musical establishment. As outcasts they developed a number of characteristics, most non-musical, that set them apart from the rest of the world. The real appeal to the public at large was only the decor of bop. When a dinner-jacket or a dark-blue suit was standard garb for Dixieland and swing musicians, boppers wore *drapes, threads, vines,* and *togs*. A set of drapes or threads in their parlance was a suit of clothes, particularly if way-out ('stylish') or new, and threads like *vines* and *togs* sometimes referred to clothing in general.

The primary salesman of bop and especially its decor aspect was Gillespie. Although Charlie Parker was acclaimed by the inner circle as the key figure of the era, Dizzy was the man the people thought of immediately when the word bop was mentioned. They also spoke of *Dizzy rage* and *Dizzy movement*. He achieved his first publicity breakthrough in two articles by Leonard Feather of *Metronome* in July 1944. While praising him, Feather also severely criticized the

'horde' of imitators "who have even been trying to make themselves look and act like Gillespie to boot" (Gendron 1995: 139).

True, Gillespie was the clown with his beret (he had wanted headgear that he could stuff in his pocket without crumpling it beyond reuse), a goatee, a 'Vandyke' beard (as a trumpeter he did not care to risk shaving close to his lips), and an occasional leopardskin jacket. The heavy horn-rimmed spectacles he wore became known as *bop glasses*, the floppy polka-dot bow ties became familiar as *bopties*. Berets, of course, became 'de rigueur'; with peaks added, they became *bop caps*. *Bop glasses*, or simply *bops* (or *shades*), were affected by many, often with tinted windowpane lenses. To many, the beret, glasses, and goatee were badges to identify the wearer as one completely dedicated to Gillespie, the musician and the person. Special *bop kits*, consisting of a real beret, empty glasses frames, and false goatees enjoyed a brisk sale. More than a decade later the same equipment was being peddled around San Francisco as a *beatnik kit*. Incidentally, according to a story, Dizzy's famous 45-degree uptilted trumpet was a result of an accident in June 1953. The bell bent when a dancer at a night club fell back on his horn while Gillespie was having a break. The Martin Company, manufacturer of wind instruments, received plenty of orders for uptilted trumpets after the incident when Dizzy first had acquired one custom-made for himself.

9.2 The Zoot Suit

As mentioned above, most early jazzmen were very conscious of the way they dressed. Sharp clothes represented maturity and success. Some musicians dressed so distinctively and with flair that they even influenced men's fashions, one of them being Miles Davis from the sixties to the eighties. The singer Billy Eckstine, for whom both Gillespie and Parker worked in the mid-forties, accentuated his good looks with an exclusive wardrobe. For instance, the wide shirt collars he favoured came to be known as *Mr. B. collars*. But generally, during the postwar era, clothes of a deliberately scruffy nature became standard among the younger musicians. Crow (1990: 129) has observed that for a while it was almost possible to tell the style a man played by the clothes he wore. The older generation preferred dressing sharply, but there have always been jazz musicians like the legendary white cornetist Bix Beiderbecke ('Young Man With A Horn') in the twenties and Charlie Parker who were completely indifferent to clothes.

Before bop musicians set the trend of wearing the *Gillespie accoutrements*, the Harlem hipster had already discovered the *zoot suit*. It was a specialized male attire that was more or less decidedly working-class, black, and rebellious in origin. The zoot suit achieved wide popularity among blacks in northern cities, especially in New York's Harlem, Chicago, Boston, and among Mexican Americans in Los Angeles. It was popular also among working-class white *sharpies*. All of them attempted to make a style out of their marginal social status in defiance of the middle-class expectations of respectability.

The zoot featured the single-breasted jacket with wide artificial and padded shoulders and a narrow waist coming to the thighs. Trousers had tight cuffs and wide knees, thus producing a 'pegged' effect. Men might also adopt the porkpie hat and the long key chain. This exaggerated fashion fad developed by the Chicago clothier and bandleader Harold C. Fox blasted away an era of conformity and became a uniform for the informal 'swinging' youngsters of the 1940s. The zoot suit reached Sweden at the end of the decade, when it became the standard outfit for *swingpjattarna*. In Finland young men favouring the fashion were called *pjattiukot*, after the Swedish term and preceding those (*lättähatut*) whose headgear was the *porkpie hat (Lester's hat)*.

Malcolm X, who bought his first zoot in 1940, noted (Haley 1991: 52):

> ... that was just wild: sky-blue pants thirty inches in the knee and ankle-narrowed down to ten inches at the bottom, and a long coat that pinched my waist and flared out below my knees.

Because of its dismaying outrageousness, the zoot remained a minority style only taking on greater importance as a result of the social dislocations of World War II. However, it emerged from the street, entered the music world, and affected hepcat dress in general.

Fox utilized the rhyming slang vogue of the decade from about 1935 to 1945 when he invented blurbs for the suit like *zoot suit, reave sleeve, ripe stripe and drape shape* or a monosyllabic style like the advertisement ... BOP IN AND LET FOX BUILD YOU A CRAZY BOX. According to Hotsy Katz, a trumpet player who married Fox's daughter (*Down Beat*, November 1996: 17), "If something was hip, Fox would say it was 'the end to end all things.' Since the letter Z was the end of the alphabet and his suits were the end of all suits, he coined the name zoot suit." Incidentally, the bop tenor man Gene Ammons has recorded a tune 'Harold the Fox' as a tribute to the hip tailor.

Zoot also meant somebody who was well dressed, attractive, and in the fashion. In addition, it was a shout of encouragement meaning 'Jive!', 'Get hep!', and 'Swing!'. A dressy, with-it person was often called *Zootie, Zooty*, or *Zutty*. The drummer Arthur James Singleton, who played for Louis Armstrong in the 1920s, was usually known just as Zutty. The famous tenor saxophone player of the cool school Zoot Sims got his pet first name in the following way, "When young Jack Sims joined the Kenny Barker band in California, someone had lettered up hep nicknames on the front of each music stand. The one on Jack's stand said Zoot, and it stuck." (Crow 1990: 204.) Sims is said to have been delighted when the creators of the 'Muppets' named their saxplaying Muppet Zoot. He is also reported to have raved, "I'm the only one they named a Muppet after!"

9.3 A Mohammedan Cult

A sign of growing racial solidarity in the black lower-class was the birth of the Black Muslim movement founded by W.D. Fard in 1930 (Sidran 1981: 82), whose

leader was Malcolm X (Malcolm Little) (1925–1965) in the early sixties. It used religious allegory to build a foundation of black mystique that incorporated the denial of Western culture. Among the boppers, who also found a parallel with jazz and religion and often regarded the new stylistic innovations in religious terms, jazz was considered the major contribution of blacks to American culture, and many of them involved in it with pride. For instance, the pianist McCoy Tyner, one of the many post-boppers who blended his Muslim faith with his ideal, gnosis, regarded Charlie Parker and John Coltrane as "emissaries charged with bringing sacred truths to earthlings" (Leonard 1987: 42).

Some well-known modernists were more actively escaping the problem of racial discrimination than confronting it and revolting against Jim Crow and inferiority by embracing Mohammedanism and converting to Islam. There was a deep psychological significance behind the move: it enabled them to become members of a private club, a Jim Crow organization with its own values, its own truths, and its own rejection of white American society's rigid principles.

On a more casual basis, there was a more pragmatic reason. On their police (identification) cards, black musicians could be designated as 'Muslim' insted of 'colored', and this could persuade some owners of segregated hotels and other establishments that they were visiting Arab dignitaries (Hennessey 1990: 57).

Some of the musicians involved in the movement devoted little time, after the initial stages, to the religious aspects of Islam. Yet, they experimented with Arabic names and rejected American Christianity. The Moslem name was important. The pianists Argonne Thornton and Fritz Jones became Sadik Hakim and Ahmad Jamal respectively, the latter one of the most passionately dedicated to the movement. The baritone saxophone player Sahib Shihab's former name was Edmund Gregory. Leonard Graham, a trumpet player, became Idrees Sulieman, and the tenor saxophone giant Yusef Lateef's former name was William Evans. The drummer Art Blakey became Abdullah Ibn Buhaina (nicknamed 'Bu'), and even Kenny Clarke adopted a Moslem name, Liquat Ali Salaam, but this seems to have never appeared when he is referred to either as a leader or a sideman at recording sessions.

9.4 The Hipster

In music and in personal style boppers pioneered a modern identity that quickly found favour also among white musicians and fans after the war. The rejection of the square world and the search for new identities drew a number of black and white youth to bop. The latter wanted to learn the new idiom. What distinguished the bop era from the swing one was how central black musicians were in the lives of white fans, how jazz clubs became interracial settings, and how black musicians stood as bohemian alternatives to a narrowing middle-class world.

The original way of black protest was one of disengagement from mainstream American life. It resembled apathy but was actually more like self-conscious isolationism, which was articulated as *hipsterdom*, a 'fraternal order' of

collective outsiders, the *hepcats* of the 1930s and the *hipsters* of the following decade. They began to appear at the central metropolitan street-corners of northern ghettos between the wars, though they may have existed in embryo in Harlem of New York even earlier.

The Harlem hipster was a specialized development of the ghetto labourers and outcasts, whose evolution was intertwined with that of a modern jazzman. He did 'function' in some respects like the jazz player. His social origins were similar: he owed very little to education or orthodox cultural influence, and was the would-be smart and able youngster with ambitions. According to Mezzrow (Mezzrow and Wolfe 1946: 223–224), "he was keyed up with the effort to see and hear everything all at once, because that's how bottom-dogs ought to be unless they want to get lost in the shuffle."

But the hipster in the mid-1940s was not the same as the one whose 'fraternal order' Mezzrow joined around 1930. He articulated his isolationism in a more aggressive way like the bopper, who shocked not only non-musicians but even older players, for instance, by refusing to abide by the established performing code of manners obliging the soloist who was about to finish his *chorus* to nod to the next man to give him a cue. Like the hipster, with his face frozen in the 'physiognomy of astuteness', the bopper showed apparent boredom when playing even the most difficult and radical innovations. The hipster, who usually played no instrument, prided himself on his outsize musical integrity and belonged to a fringe group following bebop and living for *kicks*, 'sensations', which the square did not feel. The primary kick came from drugs, especially from heroin, *heavy soul*, *horse*, *smack*, or *H*, which spread rapidly after the war. To the hipster, Charlie 'Bird' Parker was a living justification of their philosophy, and the tenor saxophonists Lester Young and Dexter Gordon were also regarded as the personifications of hipness. Drug addiction was much more wide-spread among the modernists than among any previous group of jazz players, for whom "whisky, women, and an occasional stick of tea (marijuana) were all a decent musician needed." (Hobsbawm 1989: 212.) To be hip was to realize that the world was insane, and it was drugs that marked one as a nonconformist in such a world. Aping Bird's habit in order to play as he did, young modernists took to heroin in large numbers, perhaps unaware how addictive it was.

Many young white musicians who played with popular *progressive* orchestras like Woody Herman's and Stan Kenton's had a working-class or lower-middle-class Italian and Jewish background, but they took black artists as models and developed their own hip stance of nonconfirmity.

Hipsters thought of themselves as *somewhere*, withdrawn from the *nowhere* square world, and their withdrawal rituals also resembled boppers' in dress and other things, which were identifying mannerisms. The underground hipster of the 1940s, like the Dadaist of the first World War, was "amoral, anarchist, gentle, and overcivilized to the point of decadence" (Reisner 1962: 25) and wore a costume close to the 'left-bank' Parisian bohemian intellectuals of the 1890s. But carelessness and sloppiness in dress also became fashionable. When Charlie Parker, who sometimes slept in his clothes, appeared in rumpled suits, the true bop-follower often systematically avoided pressing his clothing.

An important part of this *hip ethic* was the hipster's chief achievement, *jive-talk*, "his only triumph" as Hobsbawm (1989: 210) points out. Without his argot the hipster was *nowhere*. The hippest cat talked the best game, and his vocabulary, like the jazzman's, was limited, abstract, and ambiguous. Yet it was flexible and expressive, as Leonard (1987: 158) observes. Some of this talk was calculated gibberish and often employed familiar words stripped of ordinary denotation. For instance, *pecks* meant 'food', *flicks* 'movies', and *bread* 'money'. Energy was expressed by *dig, gone, flip,* and *put down,* and the indefinable thing, the 'right' mood when playing goes well, by *drive, go, jump, move, rock, romp,* and *swing*. Jive-talk also belonged to an articulation of the social style of boppers described especially in Kerouac's *On the road* and also as white parallels in the works of the existentialists (Sartre and Camus): attempts at verbalizing similar kinds of social posture. To quote Sidran (1983: 109), "The hip ethic is an almost arrogant assertion of individuality, a fight for personal integrity in the face of growing urban depersonalization and the rejection of the stifling inhibitions of Western society."

10 THE NOMENCLATURE OF COMPOSITIONS

10.1 Background

The naming of pieces of jazz music is a specialized activity, half-way between jive talk and the naming of race horses, as someone has aptly pointed out. There is generally no particular reason why a tune should bear one name rather than another. Musically, the title matters little, and naturally it has no bearing on a performance's artistic value. It is the music that counts, not the title. Yet an understanding of the names of jazz recordings often adds to the interest in the music as a whole. This is especially true of bebop, which produced a new lingo deliberately conceived by black musicians. For a few years at least, this enabled them to communicate with each other to the exclusion of outsiders in the same manner as their music excluded others, particularly white musicians.

Musicians and others in the business are under constant pressure to find names for an unceasing flow of new numbers. A great many are named by association with places or people, eg. 'Royal Garden Blues', (a famous dance-hall in Chicago, Illinois, where the cornetist Joseph 'King' Oliver played in 1918 with the Original Creole Band), 'Moten Swing' (after Benny Moten, a Kansas City bandleader), and 'Half Nelson' (a punning reference to the bass player Nelson Boyd with the Charlie Parker and Dizzy Gillespie groups). Boppers, of course, took to giving their themes allusive slang names, often obscure to outsiders, some-times funny, sometimes obscene, and sometimes just sounding good. A number of titles, especially for post-bop compositions, seem meaningless or merely tricky and are reminiscent of Renaissance and Baroque canon instructions, anagram texts, and acrostic dedications (Pleasants 1969: 142). They are all marks of a circle of initiates. In general, however, not much can be said about principles of inventing jazz titles except that they are increasingly the same as the principles of inventing brand names for products, advertising slogans, or other words and phrases designed to stick to memory.

Bop's lack of popularity among lay listeners can also be attributed to a lack of singers – one relates more easily to music with lyrics than music without – and to the puzzling titles of the pieces as well as to 'in' jokes in the music itself. As

pointed out above, a major bridge between swing and bop was 'Prez', Lester Young, who emphasized the importance for an instrumentalist to memorize the lyrics of the tunes he improvised upon to be able to 'tell stories' properly. No wonder his playing was like singing, because he thought vocally like the great Louis Armstrong on trumpet. Good stories with interesting melodies and sophisticated chord changes such as 'These Foolish Things' and 'On the Sunny Side of the Street' were Young's favourite vehicles. To the bopper an instrument, any instrument, was not a vocal substitute but a horn, and in his preoccupation with rhythmic, harmonic, and instrumental virtuosity he intentionally forgot how to sing.

Yet boppers were on the look-out for good Broadway and Hollywood songs, and the most influential of them like Parker and Gillespie acquired an extensive vocabulary of the popular tune in America of the preceding forty years in addition to *oldies* or even the *Tin Pan Alley*, yet a target of their contempt. The term *Tin Pan Alley*, commercialized music in general, with its *pops*, 'popular songs', soggy rhythms, simple arrangements, and plain harmonies performed by big bands conducted often by non-playing orchestra leaders was what modernists revolted against. The expression has been used since about 1900 for the music-marketing business conducted by whites from various publishing houses located round 28th Street and 6th Avenue in New York City, the most famous being the Brill Building, where new tunes where churned out (Jasen 1990: IX–XXIII). The term probably refers to the constant sound of pianos when novel products were being 'pushed' or assessed, resembling the noise of pots and pans in the kitchen.

Since there was no legal means of copyrighting a chord sequence of the pop, it became an increasingly common practice among boppers to take the harmonic pattern of a well-known song, usually a *standard* (a standard old favourite song) or a Tin Pan Alley ditty and build a *contrafact*, a new melody, around it. As the musician was entitled to employ this method to create an orginal composition, an *original*, he could copyright it in his own name, regardless of who wrote the first composition that used the same harmonic structure. 'Groovin' High', Gillespie's original treatment of the Tin Pan Alley 'warhorse' 'Whispering', is a case in point.

Before discussing further this bop method by *setting a riff* or a *melodic contrafact* on top of the old harmonies, it may be of interest to observe the kind of commercial music that was popular roughly at the same time as the 'struggling art form' was being developed by the Mintonites. On October 1st 1942 – about ten months after Pearl Harbor – the ten most-played records on the nation's jukeboxes were (1) Bing Crosby's 'Be Careful, It's my Heart', (2) Kay Kyser's 'Jingle, Jangle, Jingle', (3) Glenn Miller's 'Gal in Kalamazoo', (4) Kay Kyser's 'He Wears a Pair of Silver Wings', (5) Benny Goodman's 'Take Me', (6) Harry James's 'Strictly Instrumental', (7) Woody Herman's 'Amen', (8) Charlie Spivak's 'Stage Door Canteen', (9) Benny Goodman's 'Idaho', and (10) Charlie Spivak's 'My Devotion' (Ostransky 1960: 256–257).

'Groovin' High', based on 'Whispering' by Schonberger, a Gillespie transformation with references to sex and narcotics, was recorded in February 1945. Three months later the Dizzy Gillespie quintet, again with Charlie Parker, *waxed*

(recorded) the pianist Tadd Dameron's 'Hot House' derived from Cole Porter's 'What is This Thing Called Love' (Russell 1973: 385) referring presumably to the *Bebop Laboratory*, Minton's Playhouse. 'Donna Lee', the bassist Curly Russell's daughter, was another well-known *head* (line, composition) in the bopper's *book*, 'repertory', based on the 1917 big hit '(Back Home Again in) Indiana' by Hanley-McDonald and recorded by Miles Davis and Charlie Parker in May 1947.

Other outstanding originals, composed by reworking standards, include 'Ornithology' by the trumpeter Benny Harris and Parker. Its erudite title refers to Charlie 'Bird' Parker, a founding father of bebop. Other contrafacts of the original song 'How High the Moon' are puns such as 'Full Moon', 'How Low the Ceiling', 'How Low the Earth', 'Luminescene', and 'Lunar Elevation'. 'Slightly Dizzy', referring to Gillespie being deranged, and 'Hopscotch', a reference to drugging, are also derivations of the Morgan-Lewis composition. About a half of the bop repertory seems to be based on tunes with such fundamental chord patterns as the blues and Gershwin's 'I Got Rhythm'-type sequences like 'Cherokee' ('Koko' or 'Ko Ko'), Cole Porter's 'Blue Skies' ('Brown Skins', 'Chickashaw', 'Half-Breed Apache', etc.), 'Just You, Just Me' (Just Bop', 'Just Lady', 'Just Moody', etc.), and 'Stomping at the Savoy' ('Byas a Drink', 'Jack Pot', 'Stuffy', etc.) (Feather 1980: 49).

The earliest bop experiments at Minton's and Monroe's were recorded by Jerry Newman, a young jazz enthusiast and a programme presenter with a New York radio station, with his portable makeshift equipment in May 1941. They consisted of a long treatment of the *swing anthem* Stomping at the Savoy and an improvisation on 'Topsy' which was retitled 'Swing to Bop' or 'Charlie's Choice' when the album was commercially released for the first time in 1947. 'Up on Teddy's Hill' was based on Fats Waller's evergreen 'Honeysuckle Rose' and 'Down on Teddy's Hill' on 'I Got Rhythm', both references to Teddy Hill, a former bandleader and the manager of Minton's. Charlie was Charlie Christian, a creative and talented guitarist whose brief career included being a sideman in Benny Goodman's various groups. Incidentally, a much later release (1952) of these sessions includes an improvisation on another old song, 'Exactly Like You', which carries the title 'Kerouac'. It is a reference to the 'beat generation' novelist Jack Kerouac (1922–1969), who was a regular at Monroe's (Shipton 1999: 91).

10.2 Aspects of the Naming Process

There are no musical laws decreeing that composers should be able to perform everything or anything they write. This hardly holds for early bop lines, which are canonically written-down improvised ones, chrystallized and possibly regularized expressions of the sort of chorus the performer/composer plays. Indeed, most of the bop themes are composed by the major exponents of the movement, Charlie Parker, Dizzy Gillespie, and Thelonious Monk, but also others contributed to the repertoire. 'Composing' was a special process for Parker, somewhat different from the usual act of creating a normal musical structure. He was mainly an *off-the-top* player, and playing for him was a constant and creative

process. But the act of improvisation called for points of departure. The raw material of his *lines* came from the convenient stockpiles of the twelve-bar blues sequence (about 40 per cent) and the thirty-two-bar popular song, but he almost never put any of his material on paper. According to the bass player Tommy Potter (Reisner 1978: 183), "On record dates he could compose right on the spot. The A. & R. man (the artist and repertoire man, the producer) would be griping, wanting us to begin. Charlie would say, 'It'll just take a minute', and he would write out eight bars, usually for the trumpet. He could transpose it for his alto without a *score* (a sheet of written music; an arrangement). The *channel* (*release, bridge,* or *inside, part B* in AABA song form) of the tune could be *adlibbed* (improvised). The rhythm section was familiar with all the progressions of the tunes which were usually the basis of *originals*."

When the Parker-Gillespie quintet started at the Three Deuces (The Three Deuces Quintet) in 52nd Street in the autumn of 1944 (Shaw 1977: 271), the customers were surprised, because the group had no arrangements or sheets of music to read. Also, the tunes carried no titles or numbers, which was customary with swing bands. They were simply tunes, heard and carried in the heads of the musicians. This had its advantages: the new rhythmic language was so intricate and elusive that it was easier to convey the sense of a passage by singing it with *scat* syllables than by translating it into cumbersome Western notation. The names came later. A good example of this process is the case of Parker's disjointed and Webern-esque 'Klact-oveeseds-tene', recorded in November 1947.

Parker rarely gave names to his compositions, leaving it to his producers to come up with many of the titles by which his music is now known. The 'Klackt-oveeseds-tene' title was his own, and he wrote it out for Ross Russell, the president of Dial Records, on a club minimum-cover-charge card one night at the Deuces (Townley 1976: 193). He did not offer any explanation of its meaning. After consulting various dictionaries and even a psychiatrist, without result, Russell inquired of Parker's friend and fellow-musician Dean Benedetti as to whether or not it had any meaning or significance. Benedetti pointed out at once what to him was quite obvious. "Why, man, it's just a sound" (Russell 1972: 252).

True, Bird did not necessarily bother to title his themes, and they were known to the other members of the group by numbers. The Dial studio log listed them by means of a series of master numbers. Until it was titled, 'Klackt-oveeseds-tene' was simply Dial D-1112. The record company often named the tunes when it was time to release the record. The correct spelling, not that it makes much difference, is the given one (see the reproduced card in Komara 1995: 101), but there are also others like 'Klacktoveesedsteen', 'Klackt-oveedes-teine', and 'Klacktoveedesteene'. Incidentally, it was once suggested that the title was in some Welsh dialect meaning 'a fountain by a stone'.

Apart from Gillespie's numerous scat or rhythmic titles like 'Oop-Shoo-Be Do-Be' and 'Birk's Works', two more Parker 'sounds' deserve a mention. 'Another Hairdo' was recorded in April 1948. It is a strong but very minimal line and exemplifies the third-beat accentuations which sprang to life in his improvisations in a way that was as instinctive as Afro-Caribbean drumming. 'She Rote', the scaffoldings for which are both 'Out of Nowhere' and 'On a Slow Boat

to China', recorded in 1951, defied every attempt to find an explanation until Douglas Parker, a professor of Classics at The University of Texas at Austin, suggested that the cryptic word *rote* was simply a corruption of *wrote* (Parker 1995: 165). But he had no idea who she was or what she did rite. So far *rote* has been regarded as some entry in a 'jive lexicon' or, again, just a rhythmic sound, or even as a label error.

The 'Au Privave' title has also been considered a label error. The tune is a blues theme and was recorded at the same session as 'She Rote'. The misspelled name has generally been considered to be due to Bird's poor command of French. It is meaningless French and probably the result of a linguistic misunderstanding. Thomas Owens suggests that it is perhaps a scrambled spelling of *Après-vous* (after you). Max Roach used the correct spelling for his record of the same melody on EmArcy 36127 (Owens 1995: 250). But Parker was enthusiastic about France and French culture and was strongly impressed by the audience that attended the capital's jazz festival in May 1949. Before he took the trans-Atlantic flight, he recorded two tunes for Mercury, 'Passport' and 'Visa'. Two years earlier he had even cut 'Quasimodo' (also 'Quasimado', an obvious label error), based on Gershwin's romantic song 'Embraceable You', a reference to the hunchback bellringer of Notre Dame de Paris in Victor Hugo's novel. Bird is said to have been fond of both films and odd names and had probably seen the 1939 film version starring Charles Laughton (Townley 1976: 278).

The year 1947 was especially productive for Charlie Parker. During this twelve-month span he recorded over forty titles, most of them becoming standard in the modern repertoire. Jazz musicians have always liked contriving outlandish puns on their own names as titles of originals, and Parker was no exception. Either he or his producer Russell invented names such as 'Bird Feathers' – and the spoonerism 'Ferd Beathers' – 'Bird Gets the Worm', 'Bird of Paradise', 'Bird's Nest', 'Blue Bird', 'Carvin' the Bird', and 'Chasin' the Bird'. The last one is an interesting composition, an exercise in fugue, where Parker and Miles Davis *chase* each other in the melody line. Some tunes are known by other names, for instance 'Drifting on a Reed' is also known as 'Giant Swing', 'Air Conditioning', and 'Big Foot'.

There were quite a number of people in the bop community that were important to Parker and to whom he dedicated his tunes by giving them punning references and real or nicknames as titles. One of the earliest is 'Redcross' (based on 'I Got Rhythm') from 1944, later misspelled 'Red Cross' on records. It is not in memory of the Samaritan organisation but the sobriquet of a young coloured music lover who sold the best grade marijuana in Chicago in the 1940s and worked as road manager and personal valet to the singer and bandleader Billy Eckstine. The 'Red Cross' motif soon gained wide currency as 'Mop Mop', picked up, copyrighted, and recorded by Coleman Hawkins (Russell 1972: 169). Other dedications of Bird's early bebop recording career include 'Shaw Nuff', 'Billie's Bounce', and 'Moose the Mooche'.

Parker and Gillespie both played in 'Mr. B's, Billy Eckstine's big band in 1944–1945. Its booking agent was Billy Shaw, who also handled many boppers and took care of their business ends. He was also one of the first in the business

to understand the new music and how to market it. When the Dizzy Gillespie all-star quintet, with Charlie Parker on alto, recorded another batch of *bop originals* in May 1945, one of the tunes was titled 'Shaw Nuff' (Gillespie and Fraser 1979: 507). In addition to being a pun on Billy Shaw, it also refers to an expression by a fictitious character Jupiter in Edgar Allan Poe's short story The Gold Bug. Poe put in Jupiter's mouth a Black English, probably Gullah, expression *sure nuff* – maybe the *'sho 'nuff'*, which is often regarded as a Hollywood stereotype but which is "actually observable in many speech events in the Black community" (Dillard 1972: 95). In November 1945 Parker went to a studio with his Charlie Parker Ree-Boppers. An intricate theme rooted in the blues was 'Billie's Bounce', an oft-played number at today's jam sessions. The theme is also known as 'Bill's Bounce' and 'Billy's Bounce' saluting Shaw himself. Billie refers to his wife, not to the great jazz singer Billie Holiday (Eleanor Gough McKay, nicknamed 'Lady Day').

The four sides that the Charlie Parker septet recorded in Los Angeles in March 1946 included 'Yardbird Suite' – one more pun on the alto genius. It is perhaps Bird's most lyrical composition, and one for which he also wrote a lyric. He titled the vocal version 'What Price Love?'. Other tunes were the first of the many following 'Ornithology' versions, 'Night in Tunisia', and 'Moose the Mooche', which is a nickname of a certain Emry (or Emery) Byrd. He was a proprietor of a shoe-shine and jazz record stand that actually served as a cover for the more profitable business of selling narcotics.

Incidentally, Gillespie's oriental sounding 'Night in Tunisia' was usually announced at concerts humorously by the late bop drummer Art Blakey (the leader of Art Blakey and His Jazz Messengers) as "having been composed in a garbage can." It dates back to Dizzy's first stint in 52nd Street in the winter of 1941–42. From the outset, the composition occupied a place of honour in his repertory. It served as a flashy vehicle for the trumpeter's high-register virtuosity as well as an exotic, even topical novelty. The early months of 1943 had seen fierce fighting for the control of Tunisia at the climax of the North Africa campaign. Earl Hines, a pianist and Gillespie's boss at that time, said that because he and Dizzy had heard so much about the war in Europe, they decided on the above title (Reisner 1978:114, Shipton 1999: 113). The composition also carries the name 'Interlude' in a vocal version recorded by Sarah ('Sassy') Vaughan and in an instrumental one by the Boyd Raeburn orchestra.

Parker's family is represented by at least the following compositions of a later period: 'Laird Baird' (a Scottish word for 'landowner' plus the name of his son), 'Kim' (a common-law lady-friend's daughter), and why not, 'Marmaduke' (Bird's cat). 'Chi Chi' was the popular disc-jockey Sid Torin's girlfriend and 'Cheryl' was named for the trumpeter Miles Davis's daughter. Another enigmatic Parker title is 'Klaunstance' on which musicians and writers have speculated without any definite conclusion. It may be a made-up word from 'clown' and the latter part of 'Constance', ie. 'a clownish girl named Constance'. More confusion has been caused by 'Klausen's Vansans', another title for the same tune (Carr 1982: 327). 'Ah-Leu-Cha' is back slang for Charlie (Cha-ah-ley) like the 'Fats'

Navarro tune 'Eb-Pob (Be-bop) and Gillespie's famous composition and a big band *score* 'Emanon' (no name).

In January 1945 Gillespie recorded 'Be-bop', a tune that he had played as early as his stay in 52nd Street. Since the club had advertised the new music as "be-bop" – the word appeared then in print for the first time – he thought they needed a tune to go with the label. It is a fast thing, and Gillespie expanded it later into a big band arrangement with the futuristic name 'Things to Come' and afterwards into the even more progressive 'Things are Here'. In the same January session the sextet also recorded 'Salt Peanuts' – a rhythm phrase – and the pianist Dameron's 'Good Bait', a slang expression for 'a sexy girl with a 'voluptuous' figure'. A month later Dizzy was again in the studio, this time with Bird, and the result was the 'Groovin' High' collaboration. It also included another famous and unique tune, 'Dizzy Atmosphere', the title playing on Gillespie's nickname and a reference to the altissimo range in which he alone, among trumpeters, was able to solo brilliantly. On the 7th of February 1946, now in Los Angeles, the Dizzy Gillespie jazzmen, without Parker, recorded it as 'Dynamo'.

Thelonious Monk, 'The High Priest of Bebop', as he was sold by the record company Blue Note, who was closely associated with the birth of bop and an original (in more than one sense) member of the Minton's house band, was never a bebop musician in the same sense as Parker and Gillespie. He was a composer and an individualistic pianist and veered away, in about 1945, from the movement he had helped to found, or rather, the movement had gone in a direction different from his own. However, many of his compositions belong to the basic bop repertoire like 'Round Midnight' (or 'Round about Midnight', retitled by Gillespie) and 'Straight, No Chaser', an obvious reference to drinking. His most significant works, compositionally, like 'Eronel', 'Misterioso' (an adaptation of the Italian classical music term for 'mysteriously'), 'Criss Cross', and 'Evidence' carry somewhat cryptic and enigmatic names. 'Oska T' belongs to the same category. It is a garbled rendering of 'Asked for tea', or 'T' for Thelonious (Fitterling 1997: 198). Monk also wrote pieces with self-explanatory titles for his family and friends. 'Crepuscule (or 'Crepescule') with Nellie' is dedicated to his wife, 'Little Rootie Tootie' to his son, 'Boo Boo's Birthday' to his daughter, and 'Jackie-ing' to his favourite niece. 'Ruby My Dear' was for his one-time girl-friend, and 'Pannonica' for the baroness de Koenigswarter, who had befriended the early boppers and been a particular help to Monk. 'Hackensack' is a dedication to the town in New Jersey where Rudy Van Gelder, the engineer for Blue Note, had his famous recording studio.

Monk was also the co-composer with another Mintonite, the drummer Kenny Clarke, of 'Fly Right', better known as 'Epistrophy', a botanical term for 'the reversion of the abnormal to the normal' – like revolutionary bop growing up into the mainstream of jazz. In addition to 'Ornithology', 'Anthropology' (based again on 'I Got Rhythm') and 'Prezology', Parker's dedication to Lester Young, are examples of the boppers going in for high-falutin titles. Two more examples of Monk's eccentric way of titling his compositions are 'Ba-lue Bolivar Balues and 'In Walked Bud'. The former is a phonetic spelling of his pronunciation of what would ordinarily be 'Blue Bolivar Blues' and takes its name from the hotel the

Baroness was staying at when Monk composed the work (Goldberg 1966: 33). The latter refers to an incident with the police in which his protégé Bud Powell rescued him from being beaten (Fitterling 1997: 37–38).

The environment and places linked with bop culture are reflected in tunes like 'Fifty-Second Street Theme', 'Relaxin' at Camarillo' (The Camarillo State Hospital in California, where Charlie Parker spent six months after a mental breakdown in 1946, also a variation on 'Relaxin' at the Touro', a tune recorded by the trumpeter Muggsy Spanier after his stay at the Touro Hospital in New York), and 'Dewey Square', an area in 117th Street where Parker lived in a hotel for about a year after returning from California. The blues theme 'Rue Chaptal' by Kenny 'Klook' Clarke is a reference to a street in Paris, south of Montmartre, where at number 14 the headquarters of the Hot Club de France were located. The first time Clarke visited Europe and toured also in France as a member of the Edgar Hayes band was in 1937, and he was especially impressed by Paris. He recorded the tune with Kenny Clarke and His 52nd Street Boys in 1946. It has also been issued as 'Royal Roost', which was a nightclub in Broadway that introduced a policy of modern jazz and rapidly became one of the most successful New York clubs, also called the 'Metropolitan Boperahouse'. The story of 'Rue Chaptal' goes on with the tenor saxophone player Sonny Rollins's much later interpretation (1956) that he titled 'Tenor Madness'. Its *head* is just slightly different. In measure two, the line is flattened by half a step in two notes. It has also been recorded as 'Sporting Crowd' by the tenorist Hank Mobley.

'Sippin' at Bells' has caused some disagreement. Townley (1976: 315) suggests that the title simply refers to 'Bells', a brand name of a Scotch whisky marketed in bell-shape bottles. According to Miles Davis, it was an uptown bar in New York he used to hang around and he wrote the tune about it (Davis and Troupe 1989: 145). 'Barbados', a Parker tune, is exotically played with a Caribbean rhythm. 'Band in Boston', not stricly a bop line but recorded during the bop era, is a witty pun on the phrase 'banned in Boston'. The city enjoyed a reputation for puritanism, prohibiting films, plays, books, etc., which were available to the public elsewhere in the United States.

As has been seen, the names of bop tunes differed to a great extent from those given during the Swing Era, the music with *Mickey Mouse, Sweet Lucy,* and *hotel style* features much despised by the boppers. New music required a new nomenclature in which life's ordinary pleasures were also taken advantage of. After World War II there was a saying in England that the pleasures of the less privileged were "the three F's" – food, fornication, and football pools (Townley 1976: XI). The oppressed black musicians of urban American society may have replaced the above items by "bread, balling, and baseball", at least they made more or less obvious allusions to these aspects of life.

The Dizzy Gillespie sextet recorded 'One Bass Hit' in early 1946. The name is a pun by the leader on the double bass and baseball. 'A one bass hit' means that a baseball batter hits the ball and runs to the first of the bases. The bass player of Gillespie's group was Ray Brown, who was one of the first on the instrument to master the new musical language. 'Salt Peanuts', as discussed above, is again "just a sound", and Parker's 'Scrapple from the Apple' is an alliterative reference to an

American domestic dish of corn-meal mush made with the meat and broth of pork and New York City, the 'Big Apple'. To the present writer it also implies the many musical roots of bop.

The famous 'Koko' or 'Ko Ko' by Parker of November 1945, beneath which Ray Noble's hit 'Cherokee' is lurking, refers probably to a brand of coffee labelled 'Koko' and should not be confused with Duke Ellington's composition 'Ko-Ko', a name of a mythical African king Dooji. Incidentally, about ten years after Bird had worked over 'Cherokee', a white saxophone player Wayne Marsh wrote 'Marshmallow' to the same chord pattern. Marsh was a member of the post-bop cool jazz school; Parker was still of the hot. The pun on Marsh's own name is obvious, but it may not be too far-fetched to imagine, at least, that Marsh was paying homage to Bird by creating a cool marshmallow for his hot coffee. As to various drugs, the following examples of title references may be added: 'Dialated Pupils' (a pun on the Dial Record Company and dilated pupils of eyes caused by some forms of drug addiction), 'King Kong' (a cheap alcoholic beverage with the potency of strong liquor), 'The Scene is Clean' (a break in drug use, or having a job in music), and 'Swedish Schnapps' (one of Parker's recollections of his visit to Sweden in 1950).

Sometimes the titles changed when the music was reworked and given new tinges and shades. Gillespie's 'Woody 'n You' (a reference to the bandleader Woody Herman) adopted the name 'Algo Bueno' (Spanish: 'something good') a few years after the tune was first recorded. The Spanish tinge is also reflected in many titles of *Cub-(Cuban) bop* compositions such as 'Barbados', 'Carambola' (an expression in billiards and a certain card game as well as a fruit of the carambola tree), 'Con Alma' (with spirit), and 'Manteca' (Spanish *lard* and the Cuban expression for 'give me some skin'). The early big-band bop work (by George Russell and Gillespie) 'Cubana Be – Cubana Bop' belongs, of course, to the same category.

Jazzmen have always liked spoonerisms, acronyms, and other 'crazy' expressions when referring to songs, tunes, people, places, etc. 'I've Thrown a Custard in Her Face' ('I've Grown Accustomed to Her Face' from *My Fair Lady*) is a reminder of a favourite bop transformation 'Bike up the Strand' ('Strike up the Band'). When Gillespie announced the tune 'A Ghost of a Chance', he used to call it 'I Don't Stand a Chance with a Ghost Like You'. But the boppers were also quite positive about the direction and attitude they had taken. This is illustrated by certain titles indicating self-assertiveness like 'Stupendous' and the bop anthem 'Things to Come, a reworking of 'Be-bop' and the theme instrumental of Dizzy Gillespie and his orchestra in 1946. According to Dexter Gordon, as quoted by Erenberg (1998: 233), it meant "freer personal lives lived in an open racial environment." 'Now Is the Time', a somewhat militant name (later retitled 'The Hucklebuck', a profitable pirate version on jukeboxes), means "now is the time to abolish racism, discrimination, oppression, and Jim Crow" (Kofsky 1970: 56). 'Cool Breeze' and 'Our Delight' seem to reflect the attitude of the hip.

11 PERFORMANCE RITUALS

11.1 Instrumental Bop

According to Hymes (1975: 18–20), to be successful, a performer has to know what to say and how to say it. He needs not only a good grasp and interpretation of his material, but also a command of the expressive techniques needed to be authoritative and engaging. Hymes is concerned chiefly with linguistic performance, but his notions can well be extended to various presentations of jazz groups. Even though the jazz performer has mastered the requisite musical patterns and synthesized them in his own distinctive terms, to present them authoritatively and convincingly before the audience requires an ability to mesh several codes – musical, kinetic, proxemic, and sometimes linguistic, as Leonard (1987: 71) points out.

Until the rise of bop, jazz was primarily dance music. It is said that bop did not play to its audiences, and bop musicians rarely, if ever, thought of their music as entertainment. Jazz became 'art' for the first time but disregarded the eternal and immutable factor of memorable melody. The familiar hooks for the listener to grab onto were missing.

The music of bop was performed by a small *combo*, 'a combination', 'a group of three to six members'. The term comes from the common practice of reducing a polysyllabic word to its first syllable and adding 'o', which was a widely current usage in casual English in the 1930s. The standard procedure was to play without written music, which was the norm for bop musicians rebelling against the written and often intricate arrangements of swing. The typical bop number was usually simple, consisting of an improvised piano *intro*, 'introduction', followed by a *line*, 'theme chorus', which was played in *unison* by a group of two or three *horns*, 'wind instruments', a series of improvised *solo choruses*, and a closing *head*, 'theme statement'. This design gave maximum emphasis to improvisations and to the rhythmic and harmonic interplay between the soloist and the rhythm, the *rhythm section*. The idea of having the horns play in unison lines was by the bass player Oscar Pettiford. The older way, with one man playing the line

and others playing whole notes behind him, seemed *corny*, 'trite', to him (Gitler 1974: 155).

The German jazz specialist and author Joachim E. Berendt (1986: 33) elaborates the significance of playing in unison:

> Schon dieses Unisono signalisierte – noch bevor die Musiker zu improvisieren begannen – einen neuen Klang und eine neue Haltung. Musikpsychologisch sagen Unisonos, wo immer sie auftreten ...: Hier sprechen wir. Und wir sind solidarisch. Und ihr, zu denen wir sprechen, seid anders als wir und wahrscheinlich: Gegner. (The unison line signalled, even before the musicians began to take solos, a new sound and attitude. Any time it could be heard it signified, "Here we are speaking. We are loyal among ourselves. And you who we're speaking to are others, probably enemies.")

Gillespie and Parker pioneered most of the new approaches to the presentation of new music. They had very little interest in the compromises of commercial jazz and show business. Even though their stage routines and performances revolved around inside jokes and private gestures, like sometimes turning their backs to the audience, their message was clear: "This is our way of playing – take it or leave it."

The bop 'tradition' included new roles for the bass and piano. The bass *walked*, played one note on each beat of the bar, and took on much of the bass drum's old time keeping function. Bass players also began to *push* or to *play on top of the beat*. This means that they anticipated and struck the beat just fractionally before it arrived. The piano lost some of its rhythmic solidity to create sparer and lighter lines. Its function was to *feed* or *bop* the soloists by *comping* (a shortened form of 'to accompany', perhaps reinforced by the idea of 'completing') with irregularly accented chords. It could also, ungrammatically, *lay out* (or *stroll*), refrain from playing so that the bass and drums could play together exclusively. The guitar, used less in bop, was employed like the piano. Sometimes, in a single tune, there could be a period of *trading fours*, 'alternating four-bar improvised passages between instruments' (Gold 1975: 97). Another device, which did appear in jazz before bop, but which bop refined and validated, was the frequent insertion of *quotes*, brief passages from or references to easily recognizable melodies, into solos. The playing of the tenor saxophonist Dexter Gordon is a case in point.

The early 1940s was not only a time of 'experimentation jazz' in the form of analytic laboratory study, but also in the field, in the free musical exchanges of the jam session. The hayday of jamming was over at the end of the decade, however, when the musicians union (the AFM) began to discourage members from doing informal unpaid sessions in front of even an invited audience. But when the modernist pioneers were jamming, they injected their fresh ideas into the formal context of the big bands, but that was not enough. A common practice, and the need to escape the strictures of large ensembles, led to a great deal of *sitting-in* during this more or less secret after-hours playing. It was and is the term for outside musicians dropping in by invitation to play with the house band.

Along with the twelve-bar blues and the thirty-two bar commercial popular song, the boppers clung to the useful idea of the *riff*, 'a repeated melodic phrase of pronounced rhythmic character'. The favourite bebop method for composing new material was to *set a riff*, or a new melodic theme on top of the old harmonic

structure, usually the chord changes in a familiar pop tune, but *riffing* in the spirit of the Kansas City jam session was now over. The boppers went even a step further and mystified unwelcome *sitters-in* by working out complex *riff lines* and scrambled chord sequences to the consternation and exclusion of the musical square and the old-fashioned swing musician.

The *riff* is a central component of jazz improvisation and works as a foundation or background more or less like an ostinato in classical European musical notation. According to Gold (1975: 222), originally the term meant 'break' and later 'lick'. But the *riff* is also an appropriate synonym for 'troping' and 'revision' in Afro-American literature (Gates 1989: 105), often satirical like the phrase "Ask your mama" repeated throughout Langston Hughes's poem of the same name.

To make things even more difficult for unwanted participants, many of the tunes were played at fast tempos and in unusual keys. This is well exemplified in a quotation by Gioia (1992: 40). The occasion was an informal battle between two musicians, Lloyd Reese and Phil Moore, Sr.:

> Lloyd and Phil had a trumpet and piano competition at the union, with maybe 15 or 20 people present. They chose 'Stompin' at the Savoy', and agreed to play the first eight bars in the original key of D flat and go on half steps all the way until somebody fell out. D flat, then D, and so on ... They went on about a chorus and a half before Phil Moore dropped out. Lloyd was still playing the changes.

Another tune used for this 'weeding-out process' was a variation of 'Cherokee', aptly titled 'Serenade for Squares' or 'Serenade to a Square' (Groves and Shipton 1993: 36).

No wonder the public were also very often mystified by what the musicians were trying to do. Dave Tough, a drummer and one of the few Swing Era musicians who made the adjustment to the new style, remembered with awe his first hearing of the Dizzy Gillespie-Oscar Pettiford group in the Onyx, the *Cradle of Swing* in 52nd Street in 1944 (from a conversation at Cornell University in 1948, as quoted by Stearns 1964: 159):

> As we walked in, see, these cats snatched up their horns and blew crazy stuff. One would stop all of sudden and another would start for no reason at all. We never could tell when a solo was supposed to begin or end. Then they all quit at once and walked off the stand. It scared us.

It was at Minton's when Gillespie, Monk, and Clarke started a clique of kindred spirits trying to prevent outsiders from crashing this 'charmed circle'. Kenny Clarke told an interviewer in 1968 about the unceremonious treatment of visiting corny or less gifted musicians at Minton's and about a high casualty rate on its bandstand, which highlights the vision of bop: a standard of perfection and nothing less:

> Sometimes we kept other players off the stand by deviating from the bar lines and so forth, it was done purposely and maliciously, I must say ... But things like that must be done in order to accomplish a purpose you believe in. (Hennessey 1990: 44.)

A knowledge of the terms and culture linked with bop and bop-influenced music was sometimes a prerequisite for musicians playing other kinds of music, too. Henry Pleasants (1969: 207–208) gives an example of this. In 1965, the composer-arranger Johnny Mandel wrote the jazz *chart*, 'score', for the film *The Sandpiper*, in which there is a famous tune 'The Shadow of Your Smile'. He wrote simply *Miles* over a certain trumpet passage in the arrangement, meaning that he wanted the soloist to play it in the style of Miles Davis. This would have meant nothing to most symphony trumpeters, but Mandel had brought Jack Sheldon, a second-wave bop musician, to the studio. The name of the famous trumpeter was all Sheldon needed, and he played the required passage in accordance with the composer's wish.

11.2 Scat and Vocalese

Even though the boppers' new conventions of instrumentation, compositional procedure, rhythmic, and melodic patterns divorced jazz from swing, the popular music of the day, and had a shattering effect on musicians encountering it for the first time, some of the new musical performance rituals appealed to listeners.

The bop musician was particularly concerned with rhythmic and accentual dislocations and refinements. He also used other new ways of approaching music such as a further liability to think instrumentally rather than vocally. Unlike his predecessors such as, for instance, Sidney Bechet, Louis Armstrong, and Lester Young, who all sang when they were blowing, to the modern jazz musician an instrument, any instrument, was not a vocal substitute but a horn. Pleasants (1969: 148) points out that because he forgot how to sing and neglected the song element, the result was the musician's professional and personal disaster. This is partly true. Some instrumentalists and entertainers realized how to take advantage of the jazz community's verbal games and jousts, often resembling musical cutting sessions, and scat singing. Bop was instrumental music, but one of its greatest instrumentalists, Dizzy Gillespie, 'invented' the longest and most effective bop lyric 'Salt Peanuts, Salt Peanuts' to his composition (based on Gershwin's 'I Got Rhythm'). He used to sing there an octave-riff were he was 'expected' to play the octave *jump* (interval). 'Salt Peanuts', recorded in January 1945, may be compared to Louis Armstrong's famous 'Heebie Jeebies', which inaugurated the scat craze of the twenties. Moreover, the bop utterances of Gillespie in songs like 'Oop-Bop-Sha-Bam' and 'Oop-Sho-Be-Do-Be' and the vocalist Sarah Vaughan's saxophonic 'Shulie-A-Bop' added to the popularity of scat especially among the young audience.

In *scat* the singer uses wordless phrases or sounds instead of lyrics in an improvised imitation of instrumental performance. It is a curiously attractive vocal device requiring a vocabulary of vowels and consonants related less to identifiable words and more to the tone and articulation of jazz instrumentalists. To achieve an instrumental-like effect, scat is usually performed rather fast and percussively. According to *The new groove dictionary of jazz* (1988: 425), it is 'a

technique of jazz singing in which onomatopoeic or nonsense syllables are sung to improvised melodies'. Gold (1975: 233) defines it as 'the ultimate in pushing the words away' and goes on by stating that it is 'doubletalk', "originally a succession of meaningless syllables sung to fill in when a vocalist can't remember the lyrics of a song, or simply 'for the hell of it'."

The term presumably derives from the utterance *scatty* or *scat*, an expression traditionally used to scare cats, or more generally 'a sharp invitation to go away', colloquially used from about 1896 and itself derived from the verb *scatter* (Clayton and Gammond 1986: 213).

Some writers have traced scat singing back to the practice, common in West African music, of translating percussion patterns into vocal lines by assigning syllables to characteristic rhythms. However, since this allows little scope for melodic improvisation, it is more likely that the technique began in the United States as singers imitated jazz instrumentalists.

The credit for first putting a scat vocal on record is generally accorded to Louis Armstrong and his 'Heebie Jeebies' in 1926. According to one of the cherished legends of jazz lore, scat singing originated with him when, in the recording studio, he forgot the lyrics at a certain point and on the spur of the moment filled it with nonsense syllables. But there have been many claimants to the actual invention of this vocal device, which goes well back into jazz history.

By its very nature, *scat* implies humour, whether or not it is used for deliberate comic effect. It was mildly popular during the Swing Era as a novelty, and singers like Cab Calloway, who practised it to the point of over-indulgence, Slim Gaillard, and Leo Watson anticipated bop uses of scat. Disciples of Watson's like Babs Gonzales, Joe Carroll, and Melvin Moore used scat to bring arcane but energetic humour into bop.

Scat was refined and prettified by Jackie Cain and Roy Kral, a duo who first became popular with the saxophonist Charlie Ventura's group. They were not exclusively scat singers, but they developed a gentle and poignant wordless style for some songs. This style was elaborated later by a French vocal group, the Double Six of Paris, whose album 'Bach's Greatest Hits' was very popular in the early 1960s.

With the bop revival in the late 1970s there was also a revival of interest in bop scat singing, leading to comebacks for singers like Betty Carter and Eddie Jefferson, who had previously worked in obscurity. Also, many singers of today like Al Jarrey, Bobby McFerrin, and Kurt Elling regard themselves as belonging to the classic bop tradition.

Another variety of bop singing was an intriguing invention called *vocalese*. The idea here was to take not just a melody, but also a well-known jazz musician's improvisation on a melody. In other words, vocalese consists of singing lyrics to previously recorded instrumental lines in which texts, usually newly invented stream-of-consciousness words, are set to. Vocalese places great demands on the lyric-writer and even more so on the performer. Leo Watson had worked in this direction, but Eddie Jefferson is believed to have developed it as a serious diversion. His first successful song of this type was 'Moody's Mood for Love', based on the tenorist James Moody's celebrated solo on 'I'm in the Mood

for Love', followed by the tenor saxophonist Coleman Hawkins's famous 'Body and Soul'. Another vocalese exponent, 'King Pleasure' (R.N. Clarence Beeks) also did a version of the James Moody solo, which became a sensation. He also popularized Charlie Parker's expressive blues improvisation 'Parker's Mood'. No wonder many listeners came to believe that it was he who was the first to invent the vocalese form. It is true, however, that he wrote good lyrics of this type and made language jump. Another example of famous vocalese is 'Twisted' by Annie Ross, sung to a solo by Wardell Gray, another tenor saxophonist. The ultimate in vocalese ambition was probably realized with the formation of the vocal trio in 1958 of Lambert, Hendricks & Ross (later replaced by Bavan).

In writings about European music, the French term *vocalise* (pronounced the same as vocalese) denotes the exact opposite, ie. wordless singing comparable to scat (Carr 1987:519). The term *vocalese* is also a pun on the verb *vocalize* and combines the ideas of a jazz vocal and a private language, indicated by the suffix -ese. In classical music vocalize usually denotes an instrumental performance of a song-like melody, with a singing quality. It also means a vocal performance without words, humming (Italian *con bocca chiusa*).

Although the singing of vocalese is most closely associated with the bebop style and era, it has also been practised later by such popular singers as Joni Mitchell, Jackie Paris, Abbey Lincoln, the Pointer Sisters, and the vocal quartet Manhattan Transfer.

12 THE OFFSHOOTS OF BOP MUSIC

It is comparatively easy to discern the boundary between swing and bebop and show the respective elements in early 1940s recordings. But the ending limit of the new idiom is more difficult to define, and no general agreement has been reached. Some would restrict bop to many, but not all, of the young players of the 1940s. Some extend the style to include even the *avant garde* musicians Ornette Coleman and Cecil Taylor, others assert that Miles Davis was a bopper until the late 1950s or early 1960s before he moved mainly into the *modal or vamp jazz*.

As the forties wore on, the cohesive thread that had linked contemporary jazz to its roots was fraying anyway. It was first pulled apart by the bebop musicians, and now its fibres were being bent in somewhat different angles. Classic jazz had seen a new flowering because of its revival efforts. The swing bands that had survived the economic and other pressures of the post-war period scrambled along different musical paths with new record labels to win a portion of a diminishing market. By 1950, bop had also been suffering from the inequities of supply and demand as its imitators proliferated and had thus burnt itself out as a fad and a school of jazz. A music that had depended so much on surprise could not go on repeating itself.

One variation of bop was *cool jazz* with roughly three distinctive and different manifestations: the cool approach of the trumpet player Miles Davis's Birth of the Cool group ('the tuba band'), the mixed line-up consisting of nine players, the *Tristano school*, the pianist Lennie Tristano's white avant garde sextet, and the Modern Jazz Quartet (MJQ, black) with its pianist and leader John Lewis. The sound of Davis's band, which recorded for Capitol in 1949 and 1950, was light, spare, and texturally delicate. Those of the latter were cool in the emotional and intellectual sense, although it would be difficult to find two more dissimilar instrumentalists and composers than Tristano and Lewis. Tristano's approach was carried into practice in a series of remarkable recordings (also for Capitol) in 1949, and MJQ went into the studio (for Prestige) the first time in late 1952. These recordings also gave popularity to a new term *chamber jazz* and made the cool sound ubiquitous in a couple of years. Also about 1948, the adjective *cool* became a vogue word meaning virtually anything the speaker considered favourable. The elements of cool emerged in Finnish jazz in the early 1950s. The Finnish All Stars,

for instance, recorded 'Pakaste' ('Deep Freeze') by Erik Lindström in December 1951.

Other bop variants were *bebop swing* or *swibop* played by the 1948 edition of the Woody Herman orchestra (the Second Heard or the Four Brothers Band) and *progressive jazz* (also known as *progressive swing*) of Stan Kenton. The term *progressive jazz* has sometimes been used broadly and loosely to identify almost any form of post-war jazz except Dixieland, but the only time it has had a specific meaning was an identification of the music Kenton's orchestra played during its tour in 1947. It was advertised as "A Concert in Progressive Jazz" (Wilson 1966: 74–75). The tenor saxophonist Charlie Ventura, a white musician like Herman and Kenton, was one of the few who identified himself with bop by deliberately branding his vocal-and-instrumental combo blend *Bop for the People* in 1947. But when the producer wrote the liner notes for Ventura's popular album 'Gene Norman Presents A Charlie Ventura Concert' (recorded live in California in 1949), he did not use bop but referred euphemistically to the *Modern Sounds* saying, for instance, that 'How High the Moon' was "the national anthem of the Modern Sounds" (COP 2432). By the way, the artist's Italian surname was originally Venturo, but he changed the final 'o' to an 'a' for the sake of euphony, presumably also a sales trick.

As has always been the case in jazz, the music that has been forced too far in one direction creates tension and results in a backlash. A challenge to New York's pre-eminence in the world of modern jazz was *West Coast jazz*, a derivative of cool jazz, discussed above. But it generated a regressive and competitive *East Coast hard bop school*, a jazz style innovated predominantly by black jazzmen. It retained the characteristics of bop with a soul sound and the group feeling, perhaps inspired by gospel music and some aspects of rock-and-roll. Gold (1975: 121) defines it as 'aggressive, intense modern jazz with the tension of hot jazz reinstated'. According to Feather (1965: 102), a more suitable label for hard bop would be *extrovert modern*, which exemplifies again the difficulty of pigeonholing jazz styles. The two very important leaders of hard bop were the drummer Art Blakey, already a first-generation bop musician, and the pianist Horace Silver. The style emerged in about 1954, and some jazz writers have even used the term *hard-bop funky* for Blakey's virile blues based and soulful jazz. *Funky* is an expression of approbation of jazzmen for a 'low-down blues feeling' and for a broad use of *blue tonality* as reflected especially in what are called *Amen tunes*.

The main thrust of bop and its offshoots mentioned above was over by the early 1960s. The elements of these styles, bebop being the parent one, have, however, survived to the present. What was once a music of rebellion has become the *mainstream*, a term coined by an English critic Stanley Dance, which is now the most pervasive form of jazz. This term gave rise to yet another substyle, *third-stream* music (current since 1960), a coinage by the composer and conductor Gunther Schuller. The style was an attempted merger of classical compositional elements with jazz sounds and performance practices. The 'first' stream is the European classical tradition as it has been transplanted in the United States. The 'second' stream is the continuing evolution of jazz. In short, the third stream

represents compositions for classical players and improvising jazzmen, performing together.

In the early 1990s the ranks of jazz musicians suddenly included such *neoboppers* as the trumpet player Wynton Marsalis alongside established veterans. Bop, at least as modifications, seems to be attracting audiences worldwide and as a style again entering the 'succession'. After *funk* came *modal*, with Miles Davis as the major exponent, *avant garde*, *action jazz*, and *free*, particularly with the alto saxophonist Ornette Coleman with his *harmolody* concept and the tenor and soprano saxophone genius John Coltrane with his *sheets of sounds* approach and interest in ethnic music, *fusion* or *jazz-rock* (Davis again), *rap*, *hip-hop*, *hip-bop*, *acid jazz*, and *jungle* with its many diversified forms. All in all, jazz seems to be faring rather well in spite of fierce competition from various pop music sectors. In addition, a fair amount of Dixieland and Swing-Era nostalgia appears to be back as well.

13 CONCLUSION

By the early forties, swing had matured as a homogenous jazz movement, even as a 'craze', and developed its own tradition with mystique, rituals, myths, and many idolized stars. All of them served to legitimatize and guide accepted beliefs and practices, including 'hep' language use. But when World War II got under way, everything in jazz, almost, was not as it used to be. On the one hand, young black musicians, feeling too constrained, departed from the fold to create a disturbing new music with pyrotechnical virtuosity, eccentrically syncopated, labyrinthine melodies, dissonant harmonies, breathtaking tempos, and complex rhythms. On the other hand, 'fundamentalists', irritated by this aberration and the commerciality of swing, launched the evangelical Dixieland Revival, which turned to authentic and 'untainted' jazz.

In this process bebop generated its own rituals, mythology, and critical machinery, which helped define its values with unusual emotional charge and protect its intolerant partisans against vicious attacks from squares and moldy figs, early-jazz loyalists. If the new music was a banner of rebellion to young boppers, filled with excitement and discovery, to their followers, hipsters, it was an outlaw life-style with a weird way of dressing, drug use, odd humour, and bizarre parlance. While the squares drew comfort from their numerical mass and seemed uninterested in bop's eliticism, the hip preferred a life of seclusion and fed on the sense of moral empowerment, typical of the embattled minority. Bop became defined by its 'insidedness', where the hip were welcome and the squares a 'draft'.

The birth of bop and its special codes also deserve certain semiotic considerations. As pointed out above, much of this was due to the African way of thinking. There was also something primordial still detectable, eg. the age-old twelve-bar blues structure and certain standard tunes to be signified upon with new, striking names and modified chord changes. Charlie Parker, Dizzy Gillepie, and Thelonious Monk not only wanted to be, but also were, modern among their contemporaries. They were fond of the famous classical composers of the day like Varèse and Stravinsky, but still, at the same time, they respected their own black cultural roots. Jazz represents a strong symbolic form for devotees, and bebop was a discovery of a new one. Its language had special pregnancy for writers like

Kerouac and Ginsberg. For hipsters it meant to be 'in the know', and with the music, dress, and drug use it was a new culture and possibility to communicate with other adherents on their own terms.

The purpose of the present dissertation has been to establish how jazz English changed when the musical consensus and unity of swing developed into bop as music and an underground cult. The hypothesis was that, with the outburst and implementation of the new jazz, its rebellious character, and the process of becoming accepted and having an influence even on today's popular music, some marks should also be found in the language associated with bop.

A great deal of the loose, overblown argot of swing seems to have been carried over and adapted, if necessary, to the talking about and description of the phenomena of the new style. Very soon, however, it was contracted into the economies of bop talk proper. Or we could actually speak of successive argots evolving rapidly in a kind of wordplay that only 'insiders' could follow and street corner discussions or confrontations which inspired gifted verbal improvisation, particularly among blacks.

Before bop, jazz language was rather simple, utilitarian, and owed little to orthodoxy. Prententiousness only began to creep in from the late 1930s when small combos arrived and the seeds of the fledgling style were heard. A modern technical vocabulary emerged when a virtually self-explanatory term from ordinary language was given a specialized meaning and complemented a standard Italian one.

An ephemeral character was typical of bebop argot as was its intentional poverty among musicians and devotees. Bop talk was adaptable to many situations and meanings where the received idiom failed to communicate, especially at the edges of ordinary understanding, between reason and emotion or sense and nonsense. Usages varied according to time and place, and metaphors full of inside ironies and winks were useful as secret phraseology was being passed around. Reversals were common, and every experience was evaluated on a simplistic scale of values: either it was a drag or a ball. Bop talk was essential to the hipster's role and identity.

The last years of the 1940s were a confusing time. Bop had won the civil war of musical cultures but lost the broad middle class that once had embraced swing. Whilst young musicians were now eager to absorb the innovatory complexities of the new movement, an older generation of musicians, fans, and critics had difficulty in coming to terms with the new cult with its 'flattened fifths' and sartorial and verbal eccentricities. The gulf between the traditionalists and the modern school grew even wider. The debate on the state of jazz was raging and fuelled even by some strange pronouncements from the pioneers. Charlie Parker, for instance, asserted in a press interview in September 1949 that bop was not rooted in jazz. Dizzy Gillespie's reply in the same magazine the following month stated that Bird was wrong and "bebop was an interpretation of jazz". The popular progressive big band leader Woody Herman, white, is reported to have claimed that the public's declining interest in jazz was due to the fashion for long skirts (The New Look).

In addition to Gillespie and some other extrovert popularizers of hip lingo, the saxophone player Lester 'Prez' Young was a major model for those imitating and cultivating the new parlance. As a musician he was an important innovator as early as the mid-1930s and bridged the gap between swing and bop successfully. His monosyllabic language and set of speech formulae to cope with the threats of life (eg. eyes for 'wanting' and bells for 'approval'), coupled with his striking habitude, served as a paragon for all hipsters. But even today's musicians use some of Young's coinages and his favourite expressions of older jazz periods. The jazz fraternity, at least British, may be heard to use the term *lester* to apply loosely to any sort of colloquial phrase, eg. "sounds a lester to me".

As bop re-emerged as the central style of the 1980s jazz and a basic model for the new generation of musicians, Young became topical again. Also a larger audience than just jazz buffs grew interested in him through the 1984 French film *Round Midnight*, directed by Bertrand Tavernier and starring the tenorist Dexter Gordon. The film was largely based on Lester Young's life, dedicated to him and the pianist Bud Powell.

Jazz is a continuum, and parallel to changes in music there has usually been a turnover in the features of jazz parlance. Some in-words and phrases have been fashionable over relatively long periods, yet some evasive as in the 1940s. But soon there was another change. Around 1949, with the advent of a new style, West Coast jazz, which stressed a cooler and more restrained approach, the language use also became less colourful and more comprehensible to outsiders than during the bop fad. The period argot now sounded quaint.

During the fifties jazz loosened, broadened, and diversified rapidly. In addition, it was deprived of most of its potential listeners from about 1955, when rock-and-roll was born. However, there have been copious borrowings from jazz slang by rock-youth culture, yet often denoting different things (eg. the verb *jam* meaning 'to dance' or 'to have a ball'). Musicians and their hipster-type followers also reduced their vocabulary to a few dozen painfully imprecise 'lingual crutches'. It is interesting to note that outside the United States, where bop arrived later, especially behind the Iron Curtain, its locutions were imitated and adopted by using respective adolescent slang. For example, the emergence of the movement (thanks to 'Music U.S.A.' of the 'Voice of America' and Willis Conover) provided Soviet youth with an authentic language, one that permitted real feelings to break through. It comprised words like *stiliagi* ('style hunters', ie. hipsters), *kliovyi* ('groovy'), *chuvaki* ('dudes'), and *chuviki* ('chicks'). And the concept of hip, of 'knowing the score without wanting to talk about it', united members of the youth vanguard against the elders just as in the United States.

There are still some relics and remnants of bop and even swing slang that contemporary improvising rhythm musicians use. Of course, modern technology of making music requires new terms like sequencing and sampling. However, good music still swings, is groovy (Finnish *on gruuvia*), tells a story, and may be expended approbation in such reversals as *totally insane playing*, somebody being a *rough monster*, or even someone's *licks* (Finnish *likki*) and *blowing* (not restricted to to wind instruments) being really *bad shit*. Abbreviated usage seems to be increasing: woodshedding is more often *shedding*, vibrations ('atmosphere or

feeling') *vibe*, synchronization is *synch*, repertoire is *rep*, and even rhythm is more often than not just *rhy*. With the modern electric guitar and equipment, music now tends to *wail* instead of *cooking* or *burning*, and the guitar strings are *pulled*, *slid*, and *bent*. The brass player's embouchure, 'the shaping and holding of the lips against the mouthpiece' (German *Ansatz*, Finnish *ansatsi*), *chops*, is heard in expressions like "you can't mess with his right hand chops" and "the guy has crazy writing chops", both referring to ability or technique. The keyword *hip* is still common, now also used as a verb: "he hipped me to Herbie's versatility", and 'to be familiar with' often seems to have been replaced by to *be hip with*. This has been observable when reading, for example, musicians' blindfold tests, which have been the regular feature of *Down Beat* since 1951.

Contemporary jazz- and rock-based music has developed its own slang, somewhat similar to bop. It also reflects rebellion and 'action'. Although fifty years ago things were different, the language use is still short and poignant. Interestingly, *b-bop* is now funky music suitable for *rapping*, but also often used derogatorily. *Kicks* are sneakers or shoes, and *cutting* is a deejay technique for manipulating records on a turntable. What used to be *cool* in bop parlance is the hip hopper's *chill*, also denoting 'superior', and when the older generation referred to money as *loot* or *bread* (even *dough*), the present generation employs *juice* (meaning also 'power' or 'influence').

Bop talk like other kinds of jazz slang is like the music and the musical life it reflects, a vital, creative, and socially significant form of human expression. Its various facets still deserve research, which should be done without delay when at least some of the first-wave boppers and hipsters are still around. A possible subject for future academic inquiry could also be the development of the post-bop terminology of jazz and a closer comparison of the linguistic aspects between the hip and the hip hop cultures.

TIIVISTELMÄ

Kun lamakausi väistyi Yhdysvalloissa vuoden 1933 jälkeen, nuoriso ryhtyi etsimään uusia huvittelumuotoja. Tanssi oli suosittua viihdettä, ja tuon ajan jazz sopi erinomaisesti tähän tarkoitukseen. Syntyi uusi swingiksi kutsuttu tyylisuunta, jonka ympärille kietoutui vahvan ja omaleimaisen nuorisokulttuurin myötä suuren tyylin liiketoimintaa.

Tutkimuksessa pyritään aluksi valaisemaan termiä jazz, seuraamaan sitten swing-musiikin kehittymistä kokeilujen kautta bebopiksi, sen popularisoitumista ja suosion huippua 1947–1948 sekä tähän uuteen tyyliin liittyviä musiikillisia ja kielenkäytön piirteitä. Jazzin kumouksellinen modernismi loi uusien konventioiden ohella uutta ja erilaista nuorisokulttuuria sekä slangia, jota muokkasivat erityisesti New Yorkin värilliset nuoret muusikot. Tutkimuksessa käsitellään myös bopin vaikutusta jazzin myöhempiin koulukuntiin.

Tutkimusaineisto koostuu paitsi kielitiedettä ja semiotiikkaa käsittelevästä kirjallisuudesta myös jazzin yleisteoksista, musiikkitiedettä ja -pedagogiikkaa käsittelevästä kirjallisuudesta, elämäkerroista, alan lehdistä, levykansiteksteistä, diskografioista, tallennetuista radio- ja tv-ohjelmista sekä lukuisista keskusteluista muusikkojen ja jazzin harrastajien kanssa. Kirjoittaja hyödyntää lisäksi kokemustaan harrastelijamuusikkona, toimittajana ja kriitikkona.

Työn hypoteesi on, että jazzslangin muuttumiseen vaikuttavat musiikin kehittymisen ohella myös vallitsevat yhteiskunnalliset ja taloudelliset tekijät. Tutkimusmetodina on ollut kerätä bebopin piirteitä kuvailevaa sanastoa ja termistöä sekä siihen liittyvän kulttuurin ilmaisuja ja verrata niitä edeltävään swingiin ja jossain määrin myös myöhempiin jazzin tyyleihin.

Tutkielman löydös on ollut bop-kielenkäytön perustana olevan alakulttuurin slangin värittyminen käytännönläheisellä ammattikielellä, joka on osittain periytynyt nykyjazziinkin, ja pyrkimys lyhyyteen ja tarkoitushakuiseen uudistumiseen. Mallina oli erityisesti swing-muusikko Lester Youngin puhetapa, jota hyödynsivät myös suositut beatkirjailijat. On myös perusteltua todeta jazzin historian värikkäimmän kielenkäytön liittyvän juuri bop-kulttuuriin.

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APPENDIX 1

GLOSSARY

A. The Slanguage of Swing

(Down Beat, November 1935, compiled by Carl Cons)

A hot plate	'a hot recording'
Barrelhouse	'when every man swings out of himself'
Balloon lungs	'a brass man with plenty of wind'
Barn	'a ballroom with acoustics'
Bleed all chorus	'no intro, no verse, no change of key - just choruses'
Boogie man	'a critic'
Brass blaster	'one who breaks wind in a horn'
Break it down	'get hot!' 'go to town!'
Cats	'folks who like swing music'
Chill ya'	'when an unusual 'hot' passion gives you goose pimples'
Corny	'to play as a grandpa would'
Freak lip	'a pair of kissers that wear like leather, one who can hit high C's all night and play a concert the next day'
Gate	'a greeting between musicians'
Gutbucket	'low-down swing music'
Hand me that skin	'a big expression for 'shake, pal''
Joe below	'a musician who plays under-scale'
Maneuvering a horn	'putting it through the paces'
Modulate	'a high brow word meaning to break monotony'
My chops is beat	'when a brass man's lips give out'
Platter	'a record'
Pops	'a greeting between musicians'
Reedy tone	'a sound not unlike that of frying eggs'
Ricky-tick	'unadulterated corn'
Rooty-toot	also 'unadulterated corn'
Rub the 'C'	'playing around in the high register previous to hitting a high 'C''
Satchelmouth	'liver lips'
Schmaltz it	'play it 'long-haired''
Starvation jaunt	'a series of one-nighters on percentage'
Sugar band	'a sweet band; lots of vibrato and glissando'
Swing out	'to embellish a melody in rhythm; a spontaneous rhythmic phrasing' 'to lay it in the groove'
Take the acid	'an ability to take the bumps and rough spots'
That correct feeling	'a jig quality necessary to get in the groove'
The Warden	'the secretary of the union'
Wax a disc	'to cut a record'
Wah-wah	'a brass effect, gotten by favoring the bell of a horn with a mute'

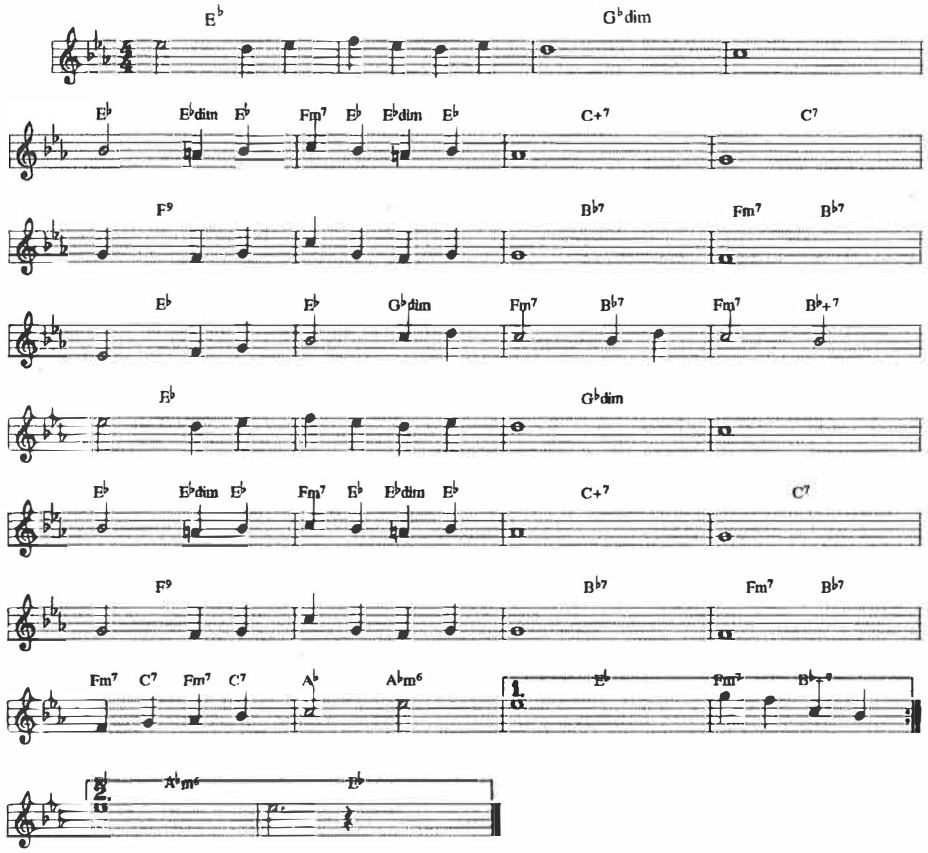
B. Boppese and Hip Lingo

Ax, axe	'any musical instrument, even a piano'
Bag	'a style of performance or type of music, eg. 'to work out of a bag'
Block chords	'large, many-voiced chords moving in parallel motion'
Blowing group	'a group that often does not bother with pre-written arrangements but uses tunes that all know'
Bone	'a trombone'
Bugged	'annoyed'
Cat	'a musician; a male person'
Chick	'a girl'
Chorus	'a refrain of a popular song or its harmonic outline'
Comp	'to accompany'
Dicty	'elegant'
Dig	'to understand; like, enjoy'
Fill	'a short improvised section' (Finnish *fillaus*)
Funky	'earthy; literally dirty music with a blues feel and notes and instrumental tones distorted'
Head arrangement	'a piece of music not written down but worked out in rehearsals and duplicated as exactly as possible in subsequent performances' (Finnish *hedari)*
Hi-hat	a 'sock cymbal; two cymbals operated by a system of rods and a foot pedal, the cymbal on top lifting and falling on the lower one' (Finnish *haitsu*)
Loot	'money'
Mode	'a scale distinguished from a diatonic one with special arrangemet of tones and semitones, eg. the Dorian mode'
Reeds	'clarinets and saxophones'
Ride	'to concentrate on playing with virtuosity; improvise'
Ride cymbal	'a single cymbal, usually mounted on the rim of the bass drum and hit with a stick'
Riff	'a repeated musical phrase, usually short'. Also, 'an instrumental blues melody'
Rip	'an upward glissando'
Session	'a recording performance'
Soul jazz	'jazz based on the mannerisms of gospel music'
Stretch out	'to play music over a period of time sufficiently long to permit a thorough exploration of the theme'
Unison	'two instruments or voices sounding on one pitch'
Up-tempo	'fast tempo'
Wah-wah	'a pedal operated device used to alter the sound of an instrument electronically. Most often used on the guitar. Makes a sound rather like a baby crying'

APPENDIX 2

Whispering

Schonberger



Groovin' High

Gillespie