

SWING TO BOP - HEP TO HIP
A study in jazz parlance

A Licentiate Thesis

by

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HUMANISTINEN TIEDEKUNTA
ENGLANNIN KIELEN LAITOS

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Tutkielmassa pyritään selvittämään modernin jazzin ensi vuosikymmenen (1940-1950) synnyttämää ammatti-, kaupunki- ja nuorisokulttuurin kieltä ja sen muutoksia sekä etsimään yhtymäkohtia musiikin uuteen virtaukseen: bebop-tyyliin. Materiaali koostuu jazzin yleisteoksista, musiikkitiedettä ja pedagogiikkaa käsittelevästä kirjallisuudesta, elämäkertoista, alan lehdistä, levykansiteksteistä, diskografoista, tallennetuista radio- ja tv-ohjelmista sekä haastattelusta ja keskusteluista muusikkojen ja jazzin harrastajien kanssa. Kirjoittaja hyödyntää myös kokemustaan muusikkona, toimittajana ja kriitikkona.

Bop-kielen käytöstä (jargon ja argot) ei ole aikaisempaa tutkimusta, ja sen monitasoisuudesta on dokumentoitu lähinnä eräiden ammattislangia sisältävien jazzkirjojen liitteinä olevissa sanastoissa. Tutkielman teema on swing-musiikin kehittyminen nuoren mustan muusikkopolven kokeiluista pienyhteisön bebopiksi, sen popularisoituminen ja suosion huippu 1947-1948 sekä tyylillinen eriytyminen vuosikymmenen lopussa. Sivuteemana on ns. Dixieland Revival, valkoisen akateemisen yhteisön kiinnostus varhaiseen New Orleans -jazziin.

Työn hypoteesi on, että jazzslangin muuttumiseen vaikuttavat musiikin lisäksi muutkin tekijät. Tutkielman metodi on ollut kerätä eri lähteistä bopin erityispiirteitä kuvailevaa termistöä ja siihen liittyvän kulttuurin ilmaisuja sekä katsoa, miten ne liittyvät tyylin musiikillisiin erikoisuuksiin sekä sen esittämisen ja kuuntelemisen rituaaleihin.

Tutkielman löydös on ollut bop-kielenkäytön perustana olevan alakulttuurien slangin värittyminen käytännönläheisellä ammattikielellä, joka on osittain siirtynyt sellaisenaan myöhempienkin jazzin suuntausten ilmaisuiksi, ja pyrkimys lyhyteen ja tarkoitushakuiseen uudistumiseen. On myös perusteltua todeta jazzin historian värikkäimmän kielenkäytön liittyvän juuri bop-kulttuuriin.

Asiasanat: jazz music.bebop.terminology

"Now, infidel, I have thee on the hip!"

(William Shakespeare *The Merchant of Venice* IV, i)

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INTRODUCTION

According to a story, a manager phoned a club owner in a small town in the Boston area in 1951 and began the conversation with "I got this terrific bebop band for you". A '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 the 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 1951, the Finnish Broadcasting Corporation ran a series of request concerts with music the listeners definitively did not like (epätoivekonsertit). The present writer recollects having heard not a single one without at least one bop record. But at least a few of the youngsters and adolescents enthusiastic about *the new thing* in jazz preferred them to 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 externally, flooding out into the lap of a world-wide 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 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 improvisations. 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.

Louis Armstrong, for example, broke his life-long rule of never criticizing 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 the 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.

While the focus of this study is on bebop, the avant-garde jazz of the 1940s, a break with tradition, a musical manifesto of coloured artists acclimatized to big city life, the type of jazz appealing also to coterie public of white intellectuals and bohemians, the purpose is to find out how the *jargon* and *argot* in jazz parlance changed with the (r)evolutionary features in jazz during the post-swing era.

An attempt is also made to show the influence of bop talk, if any, 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 are not infrequently heard to use bebop lingo, and there seems to be a stock of expressions favoured by rock culture traceable to the birth of bebop.

This piece of research is partly motivated by the present writers long-

time interest in American popular entertainment business and jazz music. Also, the fact that although bop as music and its other cultural aspects have been studied academically, no study of the language associated with the phenomenon exists so far. True, there are glossaries in some works on jazz, but the explanations are usually short and concise without any deeper reference to the background.

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

According to one of the many definitions of jazz, now with a history of approximately a hundred years, it is a players' music. But the world of jazz is far more: it is not only the music which emerges from particular combinations of instruments played in a characteristic way. It consists of the places in which jazz is played, the business and technical structure which is built round the sounds, and the associations they call up. Also, it consists of the people who play and listen to it, write about it, and read about it. As Hobsbawm says (1989:1), "It is a 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 their lives. One of them was Lee Gaines, the 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 the present writer to put down a glossary of jazz terms for the Finnish jazz magazine *Rytmi*. Another was the late tenor saxophone player Dexter Gordon, who according to Neil Leonard (1987:157), an American mu-

sicologist and sociologist, was the "personification of hipness". Gordon has contributed to the present thesis 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 to the present), and he covered the topic using bop parlance.

The problem with defining jazz is that it eludes definition. The piano player and composer 'Jelly Roll' Morton (Ferdinand Joseph La Menthe) 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 have 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, who with his interpretation of 'West End Blues' in 1928 helped transform jazz from a group into a soloist's art, has said, "All music's gotta be 'folk' music: I ain't never heard no horse sing a song" (quoted by Feather 1965:3). Jazz is certainly 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 and composer Edward Kennedy ('Duke') Ellington used to regard jazz as "freedom of expression" or refer to it as "a music with an African foundation which came out of an American environment" (Dance 1970:2). Ben Sidran, a pianist and jazz sociologist, 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" (1981:33). According to Leonard Feather, also a pianist and one of the most appreciated jazz writers, "jazz is a social, not a racial music" (1984:23), 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 "a music of rhythm" but he has also a longer one: "Jazz is the influence of a variety of indigenous musical styles originating 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 Balliett, another writer, uses the expression *the sound of surprise*, which is also the title of his book describing what jazz musicians do and sound like (1969, New York: Dutton).

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

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, 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 a 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 however employed the 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: a citified black music with roots in tradition.

The title of the present thesis *Swing to bop* was suggested by the pio-

neering 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. Now that most of the 'young rebelling lions' of the turbulent bebop era are gone after leaving their clearly audible marks on today's jazz, the present study is also a humble tribute to them. They were dedicated to play jazz in a new way on a highly professional level. They experimented by taking musical, social, and economic risks, and after all - they entertained.

THE JAZZ COMMUNITY AND BOP CULTURE

In order to understand the emergence of jazz language and 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. Traugott (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.

Bebop crystallized in poor black Harlem in New York. It was not played only for fun, for a little money, or for technical expertise. It was played as a manifesto as well - whether against swing and big band dance music, white capitalism, commercial culture, or of the equality of the blacks. The coded *bop* or *hip talk* emerged as a Negro argot in Harlem in the early 1930s. 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 titles of 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 the 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'.

The jazz community today is smaller than, for instance, during the pre-rock era, in the 1950s, the 'golden era of jazz'. Luckily it exists. It cannot be circumscribed by a geographic boundary, but instead by a definition of people with a given set of values who share an interest in jazz at a high level of intensity and 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. True, there are cliques and inner circles of hierarchial nature within this broad social grouping, but they are not too much set off 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 artists from society at large: the large 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, and their nomadic life. No surprise that in retaliation some jazz musicians rejected society as well.

The community of jazz players exists even today in every city where jazz is played like 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. Through a grapevine the new and touring musician in every town, say, from Detroit to London and from Stockholm 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 the painter and the novelist 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. The jazz musician cannot cancel *gigs*, 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 and turn 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 *cat*, musician, has called "the insatiable furnace of his improvisation".

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*, 'misplayed note' or 'missed note' (also *clam* or *goof*), the musician knows that his colleagues have, and usually he is ashamed. 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 superlatives are a commonplace.

Today, jobs in jazz are scarce. In Finland, for example, there are no more than a handful of musicians who can make their living by playing jazz only. During the early bebop 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 the day-to-day jazz existence. It also refers to the years of learning and searching for an individual sound and style, the qualities of the jazz player most appreciated, 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 on the jazz musician which are not usually apparent in other arts, there are pressures brought on by the kinds of environment in which they most often work: restaurants and night clubs, where the customers are, quite often, merely to be entertained. Conversation, bar noises, 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 and 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 *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 the early boppers it was common in reference to times

when they could play as they pleased, unpaid, but without commercial restrictions at private social gatherings after work.

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 very 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 for *keeping cool* in the face of humiliating and exasperating circumstances, and 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, becoming heroin addicts. Happily, it also includes stories of those who were *hooked* for several years but finally got tired of their dependence on the drug and kicked the habit even *cold-turkey*, by sudden and complete withdrawal, like Miles Davis in 1953.

The jazz world is also 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'.

Minton's - The Bebop Laboratory

Minton's Playhouse, at 210 West 118th Street in New York's Harlem, 'the most important single shrine in the jazz world', the *Bebop Laboratory* (a coinage 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 (see Keepnews and Grauer 1966:231). The myth about it has also long gone 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 night club called Minton's Playhouse. It was made up by several young colored boys, who, unlike their fellow-musicians, no longer felt at home in the atmosphere of 'swing music'."

But it took place at Minton's even two years earlier. There were experimental sessions elsewhere in New York, for instance, at Kentucky Club, at Pussy Johnson's, and at Clark Monroe's Uptown House. By late 1940 these sessions were concentrated in a backroom in the night spot of Minton's, a bar and a 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 in the middle and late thirties. It evolved, unobserved by many, in the big bands - to some extent on the bandstand but especially in the *after-hours sessions*. But it was Minton's Playhouse that stood out as the one really important setting for the bop revolution. All important modern jazzmen played there together at some time, and it was there that the new trend 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. Since business was sagging, 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 *ex-sideman* the drummer Kenny Clarke, Thelonious Monk on piano, the bass player Nick Fenton, and the trum-

pet man Joe Guy.

Minton's principal attraction was *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.

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.

Some of the Minton sessions were recorded privately by Jerry Newman, a jazz fan, in 1941. They were not, however, released until 1947 (on Vox, later on Esoteric), when the music had already reached a peak of creativity and popularity. Two memorable jazz tunes are dedicated to Minton's: Eddie Davis Quartet has recorded 'Minton's Madhouse' (Lenox 515) and Chu Berry and his Jazz Ensemble 'Monday At Minton's' (Commodore 541). Monday nights were especially popular, because visiting and performing musicians were then offered some food and free drinks for their services.

The Dixieland Revival

Simultaneously with the eruption of bebop, 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 as *antijazz*. Unlike boppers, 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 and writers like Rudi Blesh (*Shining Trumpets*), Wilder Hobson (*American Jazz Music*), and Frederic Ramsay, Jr. and Charles Edward Smith, co-authors of the much-read *Jazzmen* which, like Hobson's book, appeared in 1939.

The consequence of this growing interest in the *real thing* and its at-

traction was twofold. The legendary black musicians 'Jelly Roll' Morton and Sidney Bechet were rediscovered and began to record again. Also, the recordings of the 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 'Kid' Ory and presented him on one of his favourite radio programmes in 1943. The year before, a legendary trumpet player Bunk Johnson had been found in a small town (New Iberia) near New Orleans, supplied with an instrument, fitted out with a set of dentures, and brought north for personal appearances and recording sessions.

An important band consisting of young white musicians, playing an approximation of New Orleans jazz, was the trumpet player Lu Watters's Yerba Buena Jazz Band that 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 the Stanford and Berkeley students. In Greenwich Village, New York, a club named Nick's opened to feature old-time jazz about the same time. The music provided by once famous white out-of-work players was well received. The *Dixieland Revival*, also called *Revivalism* or *traditionalist*, *neo-classic*, *jazz*, and *New Orleans Revivals*, was now under way. In New York the music was also jokingly referred to as *Nicksieland* jazz, for an obvious reason. Like many other fundamentalist restorations it was, however, more notable for intensity than longevity. By the end of the decade, it was almost over, but it had greatly contributed to the acceptance of early jazz and brought large numbers of listeners around to the view that "America had developed a unique art form" (Leonard 1987:153).

Lu Watters's Yerba Buena Jazz Band derives its name from a Spanish expression 'good grass' which, according to Rust (1990:168), is not a marijuana reference. Yerba Buena is actually an early name for San Francisco (Wilson 1966:168), but it may also suggest 'grass-roots' or 'archaic' jazz. The word *jazz* was now back, having been replaced by *swing*, which however had suffered from being over-exposed and glutted. *Jazz* was beginning to be heard again. The word first appeared in print in the *San Francisco Bulletin* on the 5th of April, 1913. The newspaper had a long article by the sports reporter Ernest J. Hopkins with the title 'In Praise of *Jazz*, a Futuristic Word Which Has Just

Joined the Language'. There it is 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..." (Rust 1990:8). The leader of the ODJB, the trumpet player Nick LaRocca, has averred that the word *jass* was changed "because children, as well as a few impish adults, could not resist the temptation to obliterate the letter 'j' from posters [*sic*]." (Crow 1990:20.)

When jazz began to emerge in the early 1900s, *Dixieland* was a convenient commercial 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. It 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', which was written by the famous minstrel Daniel Decatur Emmet (1815-1904) in 1859. It was published in the following year and was then generally known as 'I wish I was in Dixie's Land' (Clayton and Gammond 1986:81). By 1861 *Dixie Land* was a general affectionate name employed 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 word *dix* printed in large letters on one side. From this the words *Dixie* or *Dixieland* meant New Orleans before the word was used as a general name for the South (Gold 1975:71). There may seem to be an obvious link between the name and that of the Mr. Dixon who became known in connection with the Mason-Dixon Line, a boundary between Pennsylvania and Maryland agreed in 1760 and generally considered to be the symbolic dividing line between the north and the southern slave states. This may, however, be simply coincidental.

THE MUSICAL FEATURES OF BOP

The renewal conceived by the young black musicians at Minton's would have had 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 bop 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 saxophone player 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 that defied the conventional harmonic and melodic patterns of the earlier forms of jazz. Still another *Lesterian* legacy was a preference for substantially extended solo lines that dispensed with the old two, four and even eight-bar 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, Bud Powell, and the drummer Max Roach. Bop also created some new jazz traditions - organizational traditions permitting experimentation - and performance rituals, which will be discussed later.

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 bop was solidly grounded in earlier jazz styles, it represented a marked increase in complexity. Perhaps 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, the basic *beat* was

stated by the double-bass player and elaborated by the drummer on *ride* or *top* cymbal and *hi-hat*, while a variety of *on-beat* and *off-beat* punctuations were added on the piano, bass drum, and snare drum.

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 symbal beat as early as the mid-1930s, but the real 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 earmark of bop and modern jazz. To maintain time, Klook used the top cymbals (*chink-chink-chink-chink*), and the big drum became an instrument of 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 them 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, or as Collier states (1981:354), “So profound did the bop revolution appear at the time that not one established swing player ever succeeded in playing bop. And it was mainly this shift in time that caused trouble.”

A main rhythmic characteristic of bop was the change effected 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 the 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.

Another important rhythmic effect by bop soloists was the *up-beat* accent. (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 the *down-beats* illustrated, for instance, by Gillespie’s record ‘Oop-Bop-Sh’ Bam’. At fast tempos you 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 second and fourth beats of the measure - the *on-beat* to the *off-beat*.

As to tempos, the bop players often played at that above metronome 300, they *blew* or *made snakes*, a speed at which few jazz musicians are able to say very much, to *tell stories*. On the other hand, 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 band leader Fletcher

Henderson, "Of all the cruelties in the world, bebop is the most phenomenal" (Tirro 1993:327).

Harmony and Melodic Line

In 1945-1946 the lines were still not altogether clearly drawn between bop and the jazz that had preceded 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 art or serious music for nearly a century. Prior to bop the harmony of popular music, from which jazz harmony was drawn, was about where 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 had 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 simple procedure 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) reveal 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 Vocalian ver-

sion) because it was full of beautiful *extended harmonies* and unusual *changes*." The extended chords, building harmonies beyond the *ninths*, struck also 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 band-leader Cab Calloway) Gillespie uses *major thirds* over minor changes, and in June of the same year he employed a diminished ninth on 'Bye, Bye Blues' at the end of the first sixteen measures as a *turn-around* or *turnback*, a cliché today, but something novel at that time.

Another harmonic device of bop music was an interval generally avoided in traditional jazz and even in 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 automatically 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 *stroll*, avoid playing at all.

If the flatted fifth became practically synonymous with bop, a straight tonic was abhorred by boppers "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 progressions only. Since they did not just embellish, well-worked musical fragments proved useful. The principal manifestation of the fragmentary idea in jazz is in *formulaic improvisation*, a concept borrowed from studies of epic poetry and Western ecclesiastical chant. The greatest for-

mulaic 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*.

Repertoire

At one time jazz musicians, jazz fans, and critics considered it *corny*, 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’, 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 ‘musical slave work’, *hames* (also spelled *himes*) 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 earlier, and new tunes were eagerly looked for; in addition to the framework of the traditional repertoire, musicians turned to Hollywood film melodies and the 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 in part. They became *bop originals* with new names and concealed chord sequences, new intricate melodies based on the harmonic structures of some earlier pop songs. They often look like transcribed improvisations and are quite tricky to play. 'Indiana' became 'Donna Lee', 'What Is This Thing Called Love' became 'Hot House', and 'Lover' became '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. To conclude the discussion of the 'foundation stones' of bebop jazz, the following analysis of two central bop 'anthems' illustrates the process and focuses on some linguistic aspects, too.

'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 technique 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 the reminder for a Finnish jazz musician of the 1950s uncertain about the chord progression of certain tunes to play the

changes of the B-part, *release*, *channel*, or *bridge*, of Juan Tizol's 'Perdido', 'Perdidon stikki' ('stikki' from the Swedish musicians' slang 'sticket').

Morgan Lewis wrote 'How High the Moon' in 1939 for the musical 'Two For The Show'. It is an artfully modulating melody and was performed in a rather slow tempo in the revue. Dizzy Gillespie was, as far as is known, the first to play it fast, in *up-tempo*, and he also fashioned it into a bop standard and the *anthem of 52nd Street*. In 1942 Charlie Parker had recorded 'The Jumping Blues' with Jay McShann Orchestra. The opening phrase of his brief solo was later expanded by Benny Harris into a Parker standard 'Ornithology', calling to mind his picturesque nickname, *Bird* or *Yardbird*. In its new carnation, 'Ornithology' is separated from the blues harmonies and twelve-measure form and is moulded to the chords of 'How High the Moon'.

THE DEVELOPMENT OF THE BOP TERMINOLOGY

The twentieth-century musical reaction, reflected in popular music and jazz, resulted in a new musical terminology for the first time since the seventeenth century. It suggests a music different from any earlier and different 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 the Italian musician's own vocabulary for the designation of musical instruments, musical objectives, performance procedures and rituals, playing techniques, and so on. 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 another matter. Even though the early jazz pioneers were mostly musically illiterate, they were not unfamiliar with traditional terminology. But the Italian words, even for those musicians who knew them, were inadequate and inappropriate. Consequently, the jazz player, like the Italian musicians of the seventeenth century, made up his own terminology, basically English but employing new words of his own invention, which have found their way even into standard dictionaries. Especially technical terms often either duplicate existing, but unfamiliar ones - for instance *slide* and *smear* for 'glissando', *slapping* for 'pizzicato' playing, *changes* for the 'harmonic progression' of a tune - or they describe things for which no proper academic equivalent exists, for example *shake* for an 'extreme form of vibrato', *chase* for a 'series of choruses by two or more players each playing several measures (*bars*) in turn', *breaks* for 'open passages in the performance when the rhythm is suspended', more generally 'solo passages', or *blue notes*.

Jazz Language

American English is the common language of jazz musicians, a kind of *lingua franca*, and the special terminology of jazz is internationally understood by those whose command of a more commonplace English vocabulary is limited. When American players use such terms as *swing*, *bop*, *groove*, *cool*, *riff*, *intro*, and *comp*, other musicians know immediately what they are talking about. A Finnish, Hungarian, or 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 he finds 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 the 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 quoted by Pleasants (1969:107):

Folklore, Protest *und etwas* Beat. The review contained the following sentence: 'Der Beat *sänftigt sich zum* Chanson, *während die* Folklore *mit* Beat *und* Pop *gepfeffert* wird.'

By the way, the adjective *bluesig* is freely employed in German musicians' slang, and one may hear a Finnish player express his appreciation of a performance by saying, '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 highly eclectic combining Black English with the 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 were proud symbols of the jazz community's

identity and separateness and which registered feelings, behaviour, and moral and esthetic judgments.

Louis Armstrong 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). His one-time drummer Warren 'Baby' Dodds specified his role in an interview, which 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 for him 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 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 about fifty years ago, "*Lady* Bellson (Louis Bellson), don't *drop no bombs* behind me, *baby*, just give me that *titty-boom, titty-boom* (according to some other sources, *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* in this context 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 everybody, an ironic-respectful term of address.

The following, slightly exaggerated, sentence of argot might be difficult to understand, "Two things make me jump 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* 'a girl', and *hame* (very often) 'a job outside music business'. And no aficionado of hip bebop was puzzled when Charlie Parker declared his being ready for any 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 jargon and especially argot that began as semi-secret codes had a high casualty rate regarding above all superlatives and other emotionally charged terms. The entire jazz vocabulary is not, however, just ephemeral. Some 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 especially flattered by imitation, particularly when their language is aped by people with little or no appreciation of the life that produces it.

In 1946 the clarinetist Mezz Mezzrow 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 a 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 argots 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.

In jazz, such slang terms are predominantly Negro in origin. Some were not only used by both 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 brought into the musical life a colourful rural 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 circumlocation' (Sidran 1981:6-7) were infused with terms deriving from new conditions of musical performance and, perhaps most important, with underworld argot.

Associational linkages were sometimes important. What you said might matter less than how you said it. The jazz community's verbal games are ritualized codes, often resembling musical cutting sessions (Dillard 1972:251, Leonard 1987:91). Among American blacks speech duels may take the form of *playing the dozens*, *signifying*, *rapping*, *chopping*, and *capping*. Such word-play was less prevalent among whites than blacks, whose tradition rewarded prowess in verbal games. For this reason especially, 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.

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

Bop Talk

The development and spreading of jazz throughout the United States was paralleled by the migration of blacks to the larger 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 Negro 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 the Negro trade. All this hastened the spreading of new musical ideas, but before that the language of cottonfields, farms, and turpen-

tine camps had already been filtering into, or was 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 of urban existence - gin mills, bootlegging, brothels, narcotics, 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 of cities is generally on the fringe of the underworld. Its impact can be easily detected in jazz slang including bop locutions.

Generally these have a limited and short life. Expressions coined by coloured Americans will be discarded, and new ones will take their place when outsiders or white people start using them. Sometimes a slang word will take on several different meanings at the same time, so that its true meaning can be determined only in the context; sometimes it will change its denotation to something quite different after a few years.

Thus the etymology of jazz lingo is frequently difficult, sometimes impossible to determine. An example is the etymology of 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 employing 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 meaning and 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, has moved over into youth slang. Incidentally, 'Groovy' was the name of the famous Finnish jazz club located in Ruoholahden Street in Helsinki, which was the haven of Finnish jazz between 1977 and 1987.

In 1945 Dizzy Gillespie recorded 'Groovin' High', *groove* now as a verb 'provide someone with enjoyment' (Gold 1975:115), based on the harmonic structure of a piece considered boring, maudlin, trivial, and the 'epitome of square' by modern jazz musicians of the period, 'Whispering', a big 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 (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 discussed, 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*, *muggles*, *boo*, *grass*, *reefer*, *Mary Jane*, and so on. If marijuana was a kind of marginal drug, which was not finally brought under Federal law until the Marijuana Act of 1937, the definitely illegal drug, heroin, *horse*, *heavy soul*, or *H*, was disasterously 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 part of hip subculture.

Bebop, the new underground, required new linguistics. 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. In the 1940s the overblown argot of pre-war jazz was contracted into the economies of bop talk.

Old jazzmen's expressions, 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 explains (1993:298), "jazz performers were already on an island; bopsters built a raft and moved offshore."

Bop talk can be regarded in Halliday's terms as an "antilanguage generated by an antisociety" (1978:164). He refers to it as being employed in verbal contest and display and points out 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*, '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. It has been argued 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 ecstasy 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 pre-

ferred 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 economical 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, adverb, verb, preposition, and conjunction, but sometimes it stood also alone, a sentence in itself, followed by an implied exclamation point or 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 unattuned 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 the 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 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, by contrast behaviour had become circumspect. Loud voices were frowned down, as were hurried, headlong, and frantic actions. Dress tended to become neater and more conservative. The handshake gave way to the palm-and-finger push. Among blacks, there were also constant, half-defiant, 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 lounge and is also associated with swinging gates.

How far musicians, as distinct from their unplaying followers, hipsters, used bop argot, 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 on it. 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 crept over 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.

The Term *Swing*

At the heart of jazz lies something inexplicable, 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 gotta ask, you’ll never know“, or according to another story, “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 has 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 “elastacizing 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, a musician is swinging when you can tap your feet to what he is playing.

As a verb swing can be traced to as far back as 1899, when a tune ‘In the Hammock’ (composed by Richard Ferber) was published with a blurb “Swing Song. With just the right swinging motion.“ The pianist ‘Jelly Roll’ Morton was one of the first to use the noun swing in a title of a composition ‘Georgia Swing’ from 1907 (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 or to 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 famous

Fletcher Henderson orchestra 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 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 1962:206-207.)

Incidentally, the Finnish translation of the book referred to above *Hear me talkin' to ya* by Antti Einiö conveys the idea of *swinging out of this world* by 'svengaa kuin hirvi', a metaphor popular among Finnish musicians as early as the beginning of the 1950s. The Finnish edition was published in 1958, a year after the Swedish one, where the corresponding expression is 'han har swing - en otrolig 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 use with Louis Armstrong and may even have been introduced by him. At first it was also used to describe his early rhythmic contribution to the music. Subsequently, the term was employed as the name of a style largely built on his contribution and that of the early big band arrangers, the kind of jazz that was popular during the 1930s.

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 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 the term in the name of the combo. He played gigs with a group, Red Norvo and His Swing Septet in 1934. *Down Beat*, the first magazine of the professional dance musician, began publication also in 1934 and printed in its November issue of 1935 a humorous and concise glossary 'The Slanguage Of Swing' (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 advertising 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 even 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." 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 irresistible appeal of swing music. The fashionable saying in New York's 52nd Street, the famous entertainment area, *The Swing Street* or *The Swing Alley*, was "you swing if you're groovin' good" at that time.

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, the first British magazine to deal mainly with jazz, *Swing Music*, 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 *jazz* and especially *hot jazz*. So they decreed that the announcer of the programmes from the St. Regis Roof, in New York 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, who popularized the term swing through his song 'It Don't Mean a Thing...', discussed swing 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 personal way in 1939 that “Swing is not a kind of music. It is that part of rhythm that causes a bouncing, buoyant, terpsichorean urge” (p. 198).

Swing is a more communicative word than jazz. And it is a commonplace of jazz jargon that a musician who is thought to swing is considered a jazzman, and that one who does not swing 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.”

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 Artie Shaw instead of Benny Goodman... We jumped on a record like 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... Art Tatum was another musician we liked very much. Benny Carter, like Teddy, played long lines, and that appealed to some of us.”

However, five musicians are really important and customarily identified as the main bridges leading from swing to the new music: Charlie Christian, Jimmy Blanton, Roy Eldridge, Henry ‘Red’ Allen, and Lester Young.

Christian (1919-1942) introduced a new instrument, the electric guitar, and a method of playing it the way that it threw its predecessor, the unamplified one, into disregard. He joined Benny Goodman in 1939, contracted tuberculosis two years later and died at the age of only 23. Some early bop musicians credit him with the name *bebop*, citing his humming of phrases as the onomatopoeic origin of the term.

Blanton (1921-1942), who played with Duke Ellington for about two years from the autumn of 1939, brought a new conception of the 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 often said that "Blanton found the bass a thumper and left it a jumper."

Roy Eldridge (1911-1989), a trumpeter, came in the wake of Louis Armstrong and developed a bristling, biting style creating a sense of agitated excitement. This attracted first 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 longer and more uneven phrases than other swing hornmen.

Lester Willis Young (1909-1959) was born in Woodville, Missouri and raised in New Orleans, where he heard both 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 early 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 1936, he had been *gigging* around briefly with Bennie Moten, King Oliver, and Fletcher Henderson. He was one of Basie's star soloists until late 1940. During this period he recorded with 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 with widely varying quality, joined Norman Granz's Jazz at the Philharmonic (JATP) tours, and recorded with some of the best musicians of the day like 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 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 hospitals for the last ten years of his life. In early 1959 he played an engagement in Paris. Less than twenty-four hours after his return to New York he died.

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 descriptions of jazz musicians' styles. *Pres* or *Prez*, one of the 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 Be-Bop* 1980:5), *Pres* was a familiar name during bop's popular times, but it is also worth noting that the pianist Jimmy Rowles claimed in a BBC radio interview that in the period when he first knew Lester Young, in the early 1940s, "nobody around him seemed to use the presidential title, but called him *Bubber* (brother) instead." By the way, 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.

André Hodeir (1956:116-117) describes *President* as the *spiritual father* of a whole group of young saxophonists, thus stressing his 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 era in jazz as Hemingway to the modern novel." Lester's 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 moment have often given Cézanne and Van Gogh, the painters, as points of comparison. When Schuller (1989:562) describes his character - "gentle and outwardly unassertive" - he uses another non-musicological expression, the *Gandhi of American jazz*. Stanley Dance, on the other hand, 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 and later New York.

Quite a few musicologists, critics, and biographers have resorted to linguistic terms when analysing and describing Young's musical style. Schuller talks about "a totally 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 described 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). Jazz musicians still speak of a player’s *telling a story*, one of Young’s favourite expressions, ‘emphasizing 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“, which may have prompted some Finnish dance musicians in the fifties and sixties to suggest a rare choice, “Let’s play about our own lives (Soitetaan omasta elämästä)“, when selecting a jazz tune for dancing.

The music

When Lester Young played with Count Basie, it was the first time a saxophonist had been a take-charge member of a name band. His intimate, lyrical playing contrasted with the aggressive and flamboyant style of Coleman Hawkins’s hot jazz blowing idiom - sharp attack, rough timbre, hard touch, and a passionate vibrato. In the past jazz orchestras had been dominated and led by trumpet players like Louis Armstrong, who with Hawkins played with the famous Fletcher Henderson band, 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, honoured, 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, float-

ing, cool, light-toned, and laid-back, a *lag-along* style as it is often referred to. The indefinable charm that he had in his playing comes chiefly from his astonishing muscular relaxation, which not only Charlie Parker and the Minton group did admire but especially the *cool school* that was an extension and continuation of the bop movement.

Bird, the foremost creator of the bebop 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.

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 Norman Granz's company of touring jazz stars, JATP, Jazz at the Philharmonic, and toured all the continents between 1949 and 1957, he sprang to international fame. By 1950 it seemed that every young tenor player in the world was aiming at his approach. As Lester'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.

No doubt Young was the most gifted, original, and influential artist after Louis Armstrong and before Charlie Parker. He was also unique, just as original and fascinating a musician as he was a human being. He was a night person, and he evolved a battery of eccentricities which became his personal style, such as the private, evasive language, the padding gait, the aloofness, and even the broad-brimmed porkpie hat. His way of handling the instrument, his *ax*, too, was conspicuous and a real trademark. When he was playing, his head

was tilted to one side to accommodate the 45-degree twist of his 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. This was further underlined by Lester being 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.

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 spoke his own variation of the hippest and most 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 over the years 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 explains (1946:84), "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, 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." 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 '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 rap and hip-hop culture with its varied forms of the day.

Young is also one of the few musicians whose vocabulary corresponds to the popular magazine, TV, and radio conception of a jazzmusician'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 Lesterian. 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 said to have introduced also *to dig* and the adjective *cool* into the current colloquial use. He is reported having used the expression *to feel a draft* (or *a breeze*) before it came into common jazz use. Black musicians used 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 coined Pres or Prez, but he, too, called whomever he was working for, a clubowner or a promoter, *Pres*. Fellow-musicians he always addressed as *Lady*. The jazzsinger Billie Holiday was called *Lady* in her youth because of her 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 called his colleagues *Lady* is a quotation by Willie Jones, a drummer, in 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."

There are innumerable made-up phrases he seems to have 'improvised' and for outsiders 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 *poundcake* was an attractive young girl. Other examples of his oblique language use in daily life are his usual greetings *ding-dong*, *bells*

(also a reference to a pleasant state of things), and a question “Can Madam burn?” (Can your wife cook?).

Apart from *Lady Day*, he gave nicknames to his fellow-*cats* or *dudes*. *The Holy Man* or *Main* was Count Basie, because he carried all the money and was the band leader. The trumpet player Harry Edison was and still is just *Sweets* and the trombonist Dicky Wells, who had stomach problems for a while, was bynamed *Gas Belly*. His saxophone was his *baby*, and he always referred to it with *she*. A white man was a *grey boy*, and Young himself, who was light-skinned, was an *Oxford gray*. *Bruz*, slang for ‘brother’ - used as a greeting to anybody and not as a family relationship - was reputedly introduced by him like *Justus* for one of his favourite *jam* tunes, ‘Just You, Just Me’.

His terms for performing rituals and music also contained originals like the *bridgework* or *George Washington* for the so-called B part of a song or melody. *Have another helping!* or *Have a trio!* were encouraging exhortations to a fellow-musician to go on with his solo. *Needle dancers* and *spongers* were Young’s specialities for heroin addicts and alcoholics.

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 wasn’t 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.”

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 of the jazz of this period is that the *swing era* found increasingly integrated bands, which ‘refined’ black music. This is confirmed in the jazz polls that began in the middle thirties. No black musicians won top positions, few Negroes even made the listings, and 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 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 sessions at Minton's.

Ben Sidran, a musicologist, recording artist, and a Ph.D. in American Studies, 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 1981:79).

An Ohio magazine *Toledo Blade* in its February 15, 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." 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'.

As mentioned earlier, bebop also carried with it a distinct element of social protest, not only in the sense that it was a 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 exhibitionistic trumpet, a whining saxophone, very little discernible melody, and no sort of reliable 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 orchestra in 1939, he kept on working on his new 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 band 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 traditions. 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'.

The players of the older school, Louis Armstrong among others and 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*. 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 especially the pianist Thelonious Monk, another pioneer at Minton's, by calling his 'strange' approach as *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 the 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).

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 as *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 apparent. 'New 52nd Street Jazz' took off saleswise and eventually finished as the best-selling jazz album of 1946.

The Term *Bop*

Originally a casual onomatopoeic word used to describe the continual shifting accents of the early work of modern jazz players, *bop* 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 which jazz musicians use to 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 initial 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 brass riff to which one could easily have fitted the famous Gillespie bop motto 'Oo-Bop-Sha-Bam'. Also in 1939, Chick Webb recorded a big 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. Lionel Hampton cashed in on the scat vocalizing boom by making a very popular hit 'Hey-Ba-Ba-Re-Bop' in 1945. It showed, however, little bop influence musically but helped to increase its popularity.

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).

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 Arthur 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 the journalists, and I think that's where 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 1944 the Gillespie-Pettiford quintet was booked into the Onyx in New York's 52nd Street, 'The Swing Street', and the jazz world began to be conscious that there was a musical genre sufficiently distinct to have a 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 somewhat 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 its stand at the Onyx the Gillespie-Pettiford group played mainly original tunes with no titles. Gillespie would call them singing just a rhythmic phrase like *de-bop-da-du-di-baba-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 it up, and soon it was cleverly exploited in advertising. It 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 is explained by the well-known factor of 'loss' of an unstressed prefix, familiar in Gullah as in other American Negro dialects and in what Dillard calls an elegantizing behavior, *Fancy Talk* (Dillard 1972:245, 254).

The term bop caught on with the public so fast that it sometimes resulted in confusion. Lionel Hampton, a swing musician, was described as '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“. And Eddie Condon, a die-hard Dixielander, was introduced as the king of bebop on a television show (Feather 1980:42). Incidentally, the third edition of the English-Finnish Dictionary (Helsinki 1990) defines *bebop* as ‘bepop (a kind of jazz)’ and *bop* as ‘tanssia poppia (dance to pop)’.

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’. When the Roost moved its policy across Broadway to another and larger location, it took the name Bop City. And when bop was really in vogue, faddish tunes like ‘Bongo Bop’, ‘The Beep’, and ‘He Beebed When He Shoulda Bopped’ were recorded by groups with varying names like Charlie Parker’s Ri Bop Boys, Charley Parker’s Ree Boppers, and The Be Bop Boys.

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 had been arrived at by c. 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 the highly technical and cerebral jazz has also been traced back to a jam session at Minton’s. According to the swing trumpet player Oran ‘Hot Lips’ Page (Shapiro and Hentoff 1962:339), “The word ‘bop’ was coined by none other than our old friend, Fats Waller. 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-stoppin’ and play that jive like the rest of us guys.“

Bop Talk Popularizers

Bop music was not as popular as swing 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 being the fact that it was primarily a *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 earlier, the real appeal to the public at large was 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 applies emphatically to the boppers and their adherents. It held the group apart from the rest of the society and set it safely together at the same time. Attuned listeners responded to bop talk or bop parlance 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 theory (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 the basic distrust of moral, especially adult moral, and esthetic 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 argot and locutions that gained acceptance even outside their own immediate circles and can be regarded as genuine popularizers.

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, ads, and talk shows. There was also some enthusiasm about spurious press-agent neologisms, such as *lip-splitter* for a horn player, *gas pipe* 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 bop parlance is probably due to the fact that Calloway and Gaillard both appeared in both media in addition to radio shows.

Cab (Cabell) Calloway (1907-1994) was a singer, leader, entertainer, and actor for over sixty years. He belonged to the era of big bands and swing, but he promoted the bop revolution by hiring progressive young musicians like the trumpet player Dizzy Gillespie and the bassist Milt Hinton. He had a long and successful career as a jazz-tinged popular black vocalist and was allegedly the paragon for the character of Sporting Life in 'Porgy and Bess' by George Gershwin. He 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 that was still highly unacceptable. Incidentally, 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 'Minnie the Moocher', which made him a national name as a novelty *scat* singer, nicknamed the *hi-de-ho man*. Out of the initial 'hi-de-ho' (originally 'hi-de-hi') Calloway developed an entire hip hepster's vocabulary, some of it borrowed at first from Louis Armstrong's *scat-singing*. His penchant and talent for *scatting* and inventing Harlem jive 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 secret language developed and perpetuated in the popular song literature of the 1930s. His was one of the first 'dictionaries' of jazz slang, *The New Cab Calloway's Cat-ologue* (New York 1938), preceded by *Mr. Hepster's Jive Talk Dictionary* of the same year and revised in 1944 as *The New Cab Calloway's Hepsters Dictionary: Language of Jive*. In those booklets 'Prof. Cab Calloway's Swingformation Bureau' gives advice to those wishing to imitate him.

Slim Gaillard

'The silly language without any reason or rhyme', scat-singing, which will be discussed later 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 and 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 not deserved to be ignored in two major history works of jazz (Collier 1981; Tirro 1993), 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, 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.

He also put out a modest 'dictionary' on jive talk that mainly contained

his *vout* language in 1944. *Vout* was an invented jive talk Gaillard used in his stage routines and included utterances like *groovy*, *voutsy*, and *rooney*, comical nonsense words out of his droll sense of humour.

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

In December 1945 Gaillard recorded, under Slim Gaillard and His Orchestra, a pickup group with Charlie Parker and Dizzy Gillespie, 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. The record with excellent playing by Parker and Gillespie sold well helping the *vouty slang* become a facet of the hip idiom.

Harry 'The Hipster' and Daddy-O-Daylie

Although bebop created in-group controversy after it began to be heard on the radio and especially in New York's 52nd Street it did not become a public issue until 1946. In March of that year Station KMPC of Los Angeles banned bebop on the ground that it "tends to make degenerates out of our young listeners" (Shaw 1977:268). Singled out for censure were the records of Slim Gaillard and Harry 'The Hipster' Gibson. Both were then appearing in a Hollywood club, Billy Berg's, which immediately started doing excellent business (Gioia 1994:20). *Time* joined the fray with an article in which it described bop as "jazz overheated, with overdone lyrics, full of bawdiness, references to narcotics and double-talk" (Shaw 1977:268). It also saw Gibson as Mr. Big of the evil movement and Gaillard as the No. 2 man. The magazine pointed out in addition that 'Cement Mixer' had sold more than 20,000 copies in Los Angeles alone.

Harry 'The Hipster' Gibson (Harry Raab) (1914-1991) was a pianist and hipster-humourist 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), 'I Stay Brown (bored) All Year Around', 'Zoot Gibson Rides Again', and 'Who Put the Benzedrine in Mrs. Murphy's Ovaltine', his most popular number, all of them timeless and harmless ditties.

Gibson may be considered a forerunner of the pianist-satirist Victor Borge, and there is no question that during his peak years, especially at L & E's (Leon and Eddie) in 52nd Street in the mid-1940s, Gibson 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 hip sounds of bop began invading *The Street*. Gibson's lyrics and his patter with which he surrounded his songs made a marked impression upon a succeeding generation of standup comedians including Lord Buckley and Lenny Bruce. His troubled lifestyle was also akin to that of Bruce and another friend and associate, Charlie Parker, but he offered a great deal of wildly irreverent humour and much engaging popular music.

"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 biography *To Be, Or Not...to Bop* (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* simply meant a friend or a buddy, but 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 or in any activity' (Gold 1975:66).

Daddy-O-Daylie's product as a disc-jockey was contemporary 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 - argot and jargon - to showcase bebop and he

was a success. When another disc-jockey, Arthur Godfray, a popular white radio personality, tried to imitate the lingo 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' (Daylie's show on Chicago's Station WJJD was called *Daddy-O's Jazz Patio*).

To conclude the discussion of bop talk popularizers of the 1940s, two more inventive hip personalities are worthy of inclusion. Dan Burley was a competent pianist and the 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 'Dan Burley and His Skiffle Boys'. The term *skiffle*, thus established by him, later gained wide currency in England (in the early 1950s).

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 Greenleaf Whittie's 'Barefoot Boy' and the soliloquy from Hamlet in jive ("To dig, or not to dig, Jack, that is the question").

Babs 'Gonzales' (Brown) was a singer who 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 and composed Dizzy Gillespie's smash bop hit 'Oo-Pa-Pa-Da'.

Not being actually any hip verbalist, the tenor saxophone player (white) Charlie Ventura invented 'Bop for the People' as an effective marketing slogan and introduced his group's vocal stars singing wordless vocalizing, the mixture of utterances and scat in a kind of novelty bop. 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.

The *beat* writers

From 1945 till the mid-sixties, modern jazz was also the preferred music of white renegades, bohemians, and artists. The *beat movement* started on the West Coast, and like the hipsters and their Continental equivalents, the existentialists, the *beat generation*, *beatniks*, or *beats* revolted against the general 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'). But they were further removed from their jazz life than the hipsters, who worked their hustles more or less secretly, and they also delighted in calling attention, coolly disengaged, to their behaviour in ways that made news.

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 from those we find in the black poet LeRoi Jones's (Amiri Baraka) work in the 1950s and 1960s, especially in *Blues People* (1963).

Apart from Ginsberg, other popular authors of the loose-knit group associated with the beat movement were Gregory Corso, Lawrence Ferlinghetti, Kenneth Rexroth, and Jack Kerouac (1922-1969). Their styles of writing were jazz-steeped, and they combined a passion for jazz with one for Zen Buddhism. The philosophy of the movement is crystallized in Kerouac's novels, especially in his testamentary one *On the Road* (1957). His vocabulary includes a number of boppers' words and phrases, although the borrowings do not always ring true.

The popularity of jazz argot and bop talk during the late Fifties and early Sixties is also ascribed to a brief epidemic of simultaneous reading of poetry and the performance of 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, including Kerouac, 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. And the management of the clubs very soon discovered 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 indiscriminating than those of the hipster. But as verbalists Kerouac, Ginsberg, 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 which also appealed to the youngsters during the era of the beat generation.

In addition to *On the Road*, Jack Kerouac has also written the following novels taking advantage of jazz lingo: *The Dharma Bums* (1958), *The Subterraneans* (1958), and *The Mexico City Blues* (1959). At least two books have been published about the linguistic aspects of beat philosophy. *The Beat Generation Dictionary* edited by Albert Zugsmith 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.

HUMOUR

When jazz musicians get together, they often delight one another with stories about the great, or merely remarkable players and singers they have worked with, stories about themselves, and anecdotes that are meant to shake one's hip with laughter. Indeed, most musicians are good laughers. It is said that if you want to play jazz for a living you either learn to laugh or you 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 musicians.

Of course, they do not laugh all the time even when playing entertaining swing-based 'happy jazz'. They have low moments 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, it 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 creative jazz personalities.

Some of the greatest jazzmen have been at least part-time clowns. Before bebop emerged, the role of fool or clown went well with the image of the jazzman as entertainer, which the witty performer exploited profitably. And despite their insistence that jazzmen were serious artists, boppers were not unwilling to fool onstage. They, too, knew well that humour could loosen up, establish audience control, and relax their muscles resulting in better playing. According to Charlie Parker, "If you come on a little bit foolish, act just a little bit foolish, and let yourself go, better ideas will come." (Hentoff, *Jazz Is* 1976:179.)

Musical humour from outside the profession rarely tickles the funny-bones of musicians. The jokes they tell each other arise from exaggerating the realities of their lives. Like:

"What sort of people hang around musicians?"

"Drummers."

Or, an old joke about a lady stopping to ask a musician on the street in New York, "Pardon me, can you tell me how to get to Carnegie Hall?" The musician answers, "Practise!"

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

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

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*, 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.

The expression has been widely current since about 1940 meaning 'pulling one's leg', 'to deceive', 'to kid', 'to fool' and, by a 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 said to be at the root of the irony of jazz humour. Musicians often laugh at what is not supposed to be funny. 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.

Nat Hentoff in *The Jazz Life* (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 and getting a cock-and-bull story replete with fictitious dates and personnel, which the collector took down in detail while gratefully feeding the narrator drinks.

Bop jokes

The jazz musician, Negro or white, is generally on the defensive against the day people. As pointed out before, 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. Good weapons were bop jokes. They were the in thing on *The Street* (New York's 52nd Street) in 1948, and soon there was a fad for anecdotes about a pair of two fictional characters known as 'the two boppers'. Many of these were reported in Robert Sylvester's column in the *New York Daily News*. However, 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 Valerie 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 or art like *bop-*

ster, *hepster* (devotee of jazz), *swingster*, and *coolster*.

However, according to the present writer's experience, *bopster* is rare, and when used, it implies something pejorative.

Like the jokes about the Finnish economics graduates from the University of Uppsala, Sweden, which were in fashion about ten years ago, or the present day ones of the blonds and bass players, those of boppers presented their objects sometimes as stupid, sometimes funny but more often as queer characters with their own inventive language and strange behaviour. For instance,

"A bopper, watching 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 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...'"

The jazzman'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.

NICKNAMES

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* or *Satchelmouth*, a label much fancied for advertising purposes. For them he was merely *Pops*.

The word *nickname* goes back to Chaucerian days. By means of those sometimes inexplicable connotations that language goes through the word became *nekename* and, finally, *nickname*. 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. It is interesting to note that the word *nickname* has also been applied to a name erroneously given, a perpetuated error, as when Wesleyans became known as Methodists.

Especially earlier jazz is replete with them, some wildly obscure. There are obvious corruptions or abbreviations of true names like *Eubie* for James Hubert Blake, a piano player. Incidentally, when he was a hundred years 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 later, is a portmanteau version of Kenny and Clarke. There are shortenings such as *Tadd*, *Natty*, or *Tal* (short for Talmadge) or others, like *Cutty* (Robert Dewees) Cutshall, used simply for their onomatopoeic euphony.

Some bynames were invented by childhood friends and lasted a lifetime. The most common are descriptive, or inreverse descriptive. Fats Waller was fat, Shorty Baker short, and Chubby Jackson chubby, but Tiny Kahn was huge and Pee Wee Russell tall. Names like Dizzy (John Birks Gillespie) and Dodo (Michael Marmarosa) are fairly self-explanatory, as are hometown labels like Tex (Herschel Evans) and Philly (Joe Jones). Jug or Jughead (Eugene Ammons) and Bags (Milton Jackson, the vibraharp player of the Modern Jazz Quartet) come from the friendly tradition of humorous insults that exaggerate physical characteristics. In black culture, light skin pigmentation is sometimes called red, hence Henry *Red* Allen and Red Young, as the tenor man and the first hip verbalist Lester Young was known in his youth.

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

As Kenneth Burke has pointed out (1968:44-62, 391), 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, Count, Klook, Zoot, Bird, or Lady Day 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 help 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.

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). He is probably the only jazz musician to have 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. According to *Esquire's* 1946 *Jazz Book* (p. 43), Parker was familiar to jazzfans as *Yardbird*.

During his years with 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 was on its way to play a job at the University of Nebraska. As they passed a farm, a car Charlie Parker was riding in hit a chicken that ran across 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 was said to have traced it back to his school days and a series of transformations from Charlie to Yarlle to Yarl to Yard 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 and 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 in the use of many popular cartoon names as musicians' pet names, eg. *Sweet 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 Robert Reisner, 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" (p. 21).

Parker, who had a contract with Mercury Records for a couple of years, also recorded for Prestige, another important 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 had made with Cab Calloway and His Orchestra had the title 'Chop, Chop, Charlie Chan' (*chop, chop* is pidgen 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 music. Gillespie (1917-1993), as the nickname *Dizzy* implies, had a reputation for ec-

centric behaviour. But for all his youthful zaniness he was always aware of what was happening to him and around him. Someone once observed that Dizzy was crazy - crazy like a fox.

Contrary to many subsequent claims of origination by the band-leader Teddy Hill and others, it was around 1935 that he acquired the nickname Dizzy. 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 Latin-American music, called Gillespie *Craze*, but this seems to have been a private cognomen. Dizzy stuck, and as early as 1939, when Gillespie 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." When bop took over 52nd Street toward the end of the 1940s, Dizzy just 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. Kenny (Kenneth Spearman) Clarke picked up his nickname *Klook* in the autumn of 1940, when the former bandleader Teddy Hill took over the famous music club Minton's and brought Clarke in as leader of the house group. 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-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 before, the new movement was also first baptized the *klook-mop stuff*.

Another member of the Minton group was Thelonius Sphere Monk (1917-1982), a piano player and composer. He was actually never a bop musician, rather an original thinker, a teacher, and a creator - a mythical figure touted even as a genius and especially a *high priest of bebop*. His wife dubbed him humorously *Melodius Thunk*.

The musicians mentioned above still belonged to the swing era with their roots in entertainment. But they wanted to be artists and were dead serious about their music. They had also experienced that especially the so-called serious-music community reacted with distaste when exposed to the brash music and casual behaviour of the jazz musician. It seems that the boppers themselves avoided colourful coining resorting only to shortened names saving the secret information of the inside for the names of their cryptic tunes.

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

To conclude this chapter and give one more example of how a nickname 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 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 shortening of his surname. He was christened Joseph Edward Filipelli. (Crow 1990:200.)

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 main reason for this split was 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, the bop musicians turned inward. It was not uncommon for them to play with their backs turned towards the audience or to walk off the bandstand as soon the solos were over though the rest of the group was still playing. Their contempt for the public 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 1958:157.)

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' probably comes from 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 square seem to be, however, typical of bop argot.

No wonder boppers became disassociated from their audience, even from their employers, from non-jazz musicians, *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 Dixieland or traditional jazz. It appeared first in June 1945 in the *Esquire* letters column and was coined by a member of the US Navy whose letter to the editor characterized the supporters of the older jazz. 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 opposed camps. *Moldy fig* was immediately picked up by the magazine's editors Barry Ulanov and Leonard Feather, also a critic and musician, 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*, 18th 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'. A moldy fig is as a shade worse - 'the swing era was avant-garde for this guy'. Leonard Feather went even further by spelling the term sometimes *mouldy figge* (Feather 1986:88, Clayton and Gammond 1986:164).

The opposite of *square*, also *lame*, is *hip* or *hep*. The latter was 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 stating, "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 c. 1915, but only in a broad sense 'be aware of the latest fashions and developments'. It came into musical use in jazz c. 1925, and by the late 1930s the 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 the jazz and bop 'aficionado' who was not a musical square. If one was hip he understood and felt rapport with what was being said; *he 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 c. 1940 and used by jazz musicians only in a more or less derisive or satirical way. It acquired early on a rather negative 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, 'a would-be hipster; one who affects awareness, sophistication, wisdom, but is deficient in these qualities' (1975:129). Perhaps through mis-applied 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.

The Black Backlash

Bop was a wholly black invention, an expression of anger, frustration, resentment, and also a challenge. Around 1942 a small group of young coloured jazz musicians used to get together in a Harlem night club called Minton's Playhouse to work out new harmonic and rhythmic variations in informal experimental sessions. The coterie at Minton's represented a break with tradition: they wanted to divorce jazz from popular music.

The new jazz was antiwhite, and this included audiences as well as musicians. The Mintonites frankly thought of themselves as a selective clique. 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). Animosity 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 *the modern malice* (Wilson 1966:19).

Through the bop years Dizzy Gillespie and Armstrong had a mild feud going. The latter recorded 'The Boppenpoof Song' - a version of 'The Wiffenpoof Song', which put down bop - in retaliation for a Gillespie parody of Armstrong called 'Pop's Confessin''. But although Armstrong called bebop *jujitsu music*, and Gillespie in turn often demeaned the abilities of Louis's colleagues, they usually had good things to say about each other's trumpet playing, if not style.

The growing controversy elicited various comments on bop from both musicians and writers. Eddie Condon, a white guitar player and a leader of the Dixieland crowd, 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 tonsillitis" (Wilson 1966:19) and is 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 flatted 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 reported to have said, "Bebop has set music back twenty years." The music critics

George Frazier and John Hammond also took an anti-bop 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 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 jazz musician - and most old-time jazz 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 Negro has created and, indeed, still does the latest jazz products while the white man packages and sells them, which was of course 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 Louisiana Creole parents' admonition to children, *au fait*, ie. 'show good manners á la genteel whites' (Gold 1975:90).

Writers at War

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 J.J. Robbins and Sons,

Inc.), there was an incredible climate of hostility in the jazz world not only in the United States but also elsewhere. The European jazz world split abruptly into two camps in 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 of the second edition, 1951 to *Inside Jazz*. The book itself remained identical; only the implications of the hated word were removed.

The feud between the American boppers and the moldy figs, advocates of the traditional New Orleans jazz played by the veteran trumpeter Bunk Johnson, the clarinetist George Lewis, and others of the revivalist movement that became active around the same time as bop, was aggravated by the fact that the co-editors of *Metronome* Leonard Feather and Barry Ulanov, the former also working for *Esquire*, were constantly making fun of the figs.

Their satires on the old time jazz aficionados, particularly those by Feather under the name Professor McSiegel, infuriated the traditionalists. The following illustrates his style and is a quote from the September 1945 issue of *Metronome*: -

Just as the fascists tend to divide group against group and distinguish between Negroes, Jews, Italians and 'real Americans', so do moldy figs try to categorize 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 *Broom* 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 inability to foist their idiotic views on the public, and frustrated by the ever-increasing public acceptance of the critics and musicians they hate.

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 as 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 has been revived even in the 1950s and 1960s.

Crow Jimism

In the evolving days of black-faced minstrelsy in the late 1820s, one of the most famous of the 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. Not only did it help spark off nearly seventy years of minstrel show craze, but it 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, and thence the somewhat derogatory slang word 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 (1960:255), about *Jim Crowism* in jazz:

Bebop, according to its pioneer practitioners, is a manifestation of revolt. Eight or ten years ago, many Negro jazz musicians, particularly the younger ones, who were sometimes graduates of music conservatories, 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 of a 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.

The belief of many white southerners that the Negro has instinctive musical

gifts was shared not only by American audiences but also abroad. This has resulted in an attitude diagnosed as *Crow Jim* and *Crow Jimism*, colour prejudice in reverse. That assumption was supported by the white youngsters idolizing Negro musicians more and more when pioneering white swing bands began to feature black artists. The jazz writer Barry Ulanov coined the terms, and according to this theory, jazz, as the property of the Negro, can only be played by whites to the extent that they have assimilated the 'Negro idiom'. 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* (Random House Inc 1946). He wished dolefully that he had born Negro and always described himself as a *voluntary* or *white Negro*. His constant preoccupation with black players gained him the nickname *Southmouth*, and he was also called the *Baron Munchausen of jazz*. He was a marijuana peddler in Harlem as well, and his influence in that 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', marijuana. Mezzrow, too, was a hip linguist and one of the first authorities of *jive talk*.

“BE COOL, MAN“

With the Parker-Gillespie recording sessions in 1945 the bebop revolution was complete. It had all happened very fast. At the beginning of 1941 bebop was only a handful of ideas tentatively being tried out by four or five musicians and by 1942 it was already being performed at least by some players. 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. And also by then it was 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 itself in a habit of dress, behaviour, and language. The jazz performer of the two earlier decades 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 suite, and the Duke Ellington Orchestra's band uniforms had white collars and ties, satin lapels, and satin stripes down the legs. Billie Holiday wore long white gloves and she had a large gardenia in her hair.

The mode adopted by the bop players 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 offstage. 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 unconcealed 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 it 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 for traditional jazz as distinguished from the modern one. 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. Cool as a label 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. *West Coast* or the *West Coast school* is a generic term for the most popular jazz style in about 1950 to 1957.

As a metaphor *cool* is perhaps the most versatile of jazz slang terms and has been widely current since about 1947. 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, detached, 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 dialogic fragments and the corresponding meanings:

"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 hip-

ster might yet be heard to say, as one departs, "Stay cool", when all he means is 'Goodbye'.

The Bop Regalia

In the jazz community, as in other groups with vocational mystiques, there has been distinctive, shared patterns 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, a piano player and composer (1890-1941), who claimed, among other things, to be the creator of jazz in the year of 1902, 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 the 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 of which were nonmusical, 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 were terms for 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. He 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 leopard-skin jacket. The heavy horn-rimmed glasses he wore became known as *bop glasses*, the floppy polka-dot bow ties became familiar as *bop bow ties*. 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, Dizzy's famous 45-degree uptilted horn was a result of an accident in June 1953. The bell bent when a dancer at a night club fell back on his instrument 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.

The Zoot Suit

Before bop musicians set the trend of wearing the *Gillespie regalia*, the Harlem hipster had already discovered the *zoot suit*, with its wide, padded shoulders, narrow cuffs, baggy, high-waisted trousers, and a long, draped jacket. This exaggerated fashion fad developed by the Chicago clothier and band leader Harold C. Fox blasted away an era of conformity and became a uniform for the 'swinging' youngsters and hipsters of the 1940s. The *zoot suit* reached Sweden at the end of the decade, when it became the standard outfit for *swing-pjattarna*. In Finland young men favouring the fashion were called *pjattiukot*, after the Swedish term and preceding those whose headgear was the *porkpie hat* (*lättähatut*).

Fox utilized the rhyming slang vogue of the decade from about 1935 to 1945 when he invented a blurb for the suit: *zoot suit, reave sleeve, ripe stripe* and *drape shape*. According to Hotsy Katz, a trumpet player who married Fox's daughter, the origin of *zoot* is the following, "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“ (Down Beat, November 1996:17). 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 is well dressed, attractive, and in the fashion. In addition, it was a shout of encouragement to *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 sax-playing Muppet *Zoot*. He is also reported to have raved, “I’m the only one they named a Muppet after!”

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). 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 were involved in it with pride.

Some well-known modernists revolted against Jim Crow and inferiority by embracing Mohammedanism and converted 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’ instead of coloured, and this could persuade some owners of segregated hotels and other establish-

ments 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. The Moslem name, however, 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. Even the drummer Kenny Clarke adopted a Moslem name, Liaquat Ali Salaam, but this seems to have never appeared when he is referred to either as a leader or a *sideman* at recording sessions.

The Hipster

The original way of black protest in America 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 may have existed in embryo in Harlem New York even earlier.

The Harlem hipster was a specialized development of the ghetto labourers and outcasts, whose evolution is 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 Mezz 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 man as the one whose 'fraternal order' Mezzrow joined around 1930. He articulated 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 es-

established performing code of manners, which obliges the soloist who is 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 the most difficult and radical innovations. The hipster, who usually played no instrument, prided himself on his outsize musical integrity and belonged to the fringe group following bebop and living for *kicks* - sensations - which the square could not feel. The primary kick came from drugs, especially from heroin, *heavy soul*, *horse*, or *H*. To the hipster, Charlie 'Bird' Parker was a living justification of their philosophy, and the tenor saxophone players Lester Young and Dexter Gordon were also regarded as the personifications of hipness. True, drug addiction was much more widespread among the modernists than among any previous group of jazz players, for whom "whisky, women, and an occasional stick of *tea* (marijuana) were all that a decent musician needed." (Hobsbawm 1989:212.)

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. On the other hand, 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 what Sidran calls the *hip ethic* was the hipster's chief achievement, "his only triumph" as Hobsbawm (p. 210) points out, *jive-talk*. 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 it 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 the 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 Jack Kerouac's novel *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 (p. 109), "At the root of 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."

THE NOMENCLATURE OF BOP COMPOSITIONS

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 piece 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. But musicians and others in the business are also 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 King Oliver played in 1918 with the Original Creole Band), 'Moten Swing' (after Benny Moten, a Kansas City band-leader), and 'Half Nelson' (a punning reference to the bass player Nelson Boyd with Charlie Parker and Dizzy Gillespie groups). Boppers, of course, took to giving their themes allusive slang names, often obscure to outsiders, sometimes 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 puzzle 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 in memory.

Bop's lack of popularity among lay listeners can also be attributed to a lack of singers - people relate 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. 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 Bird and Dizzy acquired an extensive vocabulary of the popular tune in America of the preceding forty years in addition to *oldies* and 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 music-marketing business conducted by whites from various publishing houses located round 28th Street and 6th Avenue in New York, the most famous being the Brill Building, where new tunes were 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 a 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 a harmonic pattern of a well-known song, usually a standard old favourite or a Tin Pan Alley ditty and build a new melody around it. As the musician was entitled to employ this method to create an original composition, 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 for composing by *setting a riff* or a new melodic theme 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', 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-Coburn-Rose, 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* 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', a female bass player friend of Charlie Parker, was another well-known piece in the bopper's *book*, 'repertory', based on the 1920s big hit 'Indiana' by Hanley-McDonald and recorded by Miles Davis with Parker in May 1947.

Other outstanding *originals*, composed by reworking *standards*, include 'Ornithology', a reference to 'Bird' Parker and some other puns on the original song 'How High the Moon', such as 'Full Moon', 'How Low the Ceiling', 'How Low the Earth', 'Luminescence', and 'Lunar Elevation'. 'Slightly Dizzy', referring to Gillespie being 'deranged', and 'Hopscotch', a reference to drugging, are also the derivations from the Morgan-Lewis composition. About half of the bebop 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'), 'Brown Skins' - one of Cole Porter's songs is 'Blue Skies' - '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 improvisations 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 'Honeysuckle Rose' and 'Down on Teddy's Hill' on 'I Got Rhythm', both references to Teddy Hill, a former band-leader and the manager of Minton's. Charlie was Charlie Christian, a young guitarist whose brief career included being a sideman in Benny Goodman's various groups. Incidentally, a much later release (1952) of these sessions include an improvisation on 'Exactly Like You' which carries the title 'Kerouac', very likely a reference to the 'beat generation' author Jack Kerouac (1922-1969), hardly belonging to the clientele or musicians of the above music clubs.

Aspects of the Naming Process

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' for Parker was a special process, 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 (artist and repertoire man, 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 just for the trumpet. He could transpose it for his alto without a *score* (a sheet of written music). The *channel* (*release* or *bridge*, 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 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 had no names, which was customary with swing bands. They were simply tunes, heard and carried in the heads of the musicians. The names came later. A good example of this process is the case of Parker's disjointed and Webern-esque 'Klactoveesedstene', recorded in November 1947.

The 'Klactoveesedstene' title was his own, and he is said to have written 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."

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, 'Klactoveesedstene' was simply Dial D-1112. Ross Russell himself often titled the tune when it was time to release the record. The correct spelling, not that it makes much difference, is reputed to be the given one, sometimes hyphenated 'Klact-oveeseds-tene', but there are also others like 'Klactoveedsedsteen' and 'Klact-oveedes-teine'. A rather far-fetched explanation by a Swedish-speaking jazz writer is its meaning in a Welsh dialect, 'a fountain by a stone' (Åke Grandell, personal communication, September 1997).

Apart from Gillespie's many 'scat' or rhythmic titles, two more Parker 'sounds' deserve a mention. 'Another Heirido' 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, has defied every attempt to find an explanation. The cryptic word *rote* may be some entry in a 'jive lexicon' or, again, just a rhythmic sound, or even a label error containing a spelling mistake. The correct title would probably be 'She Wrote'.

Another possible label error is 'Au Privave', a blues theme recorded at the same session as 'She Rote'. The misspelled name may also be due to Parker's poor command of French. But he was enthusiastic about France and

her culture and was strongly impressed by the Parisian audience that attended the capital's jazz festival in 1949. Before he took the trans-Atlantic flight, he recorded two tunes for Mercury, 'Passport' and 'Visa', and two years earlier he had even *cut* 'Quasimodo', a reference to the hunchback bellringer of Notre Dame de Paris in Victor Hugo's novel. Parker is reported to have been fond of both films and odd names and had probably seen the 1939 film version starring Charles Laughton.

The year 1947 was especially productive for Charlie Parker. During this twelve-month span he recorded over forty different titles, most of them becoming standard in the modern jazz 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, Ross 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 *head*, melody line.

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' 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 band-leader Billy Eckstine. 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 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 into 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 line at today's jam sessions. Shaw was again saluted in the title, though his name is misspelled and does not refer to the great jazz singer, Billie Holiday.

The four sides Charlie Parker Septet recorded in Los Angeles in March 1946 were 'Yardbird Suite' - one more pun on the alto genius -, the first of the many '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. He was Parker's supplier of heroin during his tragic stay on the West Coast.

Incidentally, Gillespie's oriental-sounding 'Night in Tunisia' was usually announced at concerts humourously by the late bop drummer Art Blakey (leader of Art Blakey and His Jazz Messengers) as "having been composed in a garbage can." Earl Hines, Gillespie's boss has said that because he and Dizzy had heard so much about the war in Europe, they decided on the above title [*sic*]. It is as good a joke as the Finnish recording of the tune by Martti 'Huu Haa' Innanen ('Yö Turengissa').

Parker's family is represented by at least the following compositions of a later period: 'Laird Baird' ('Scottish landowner', son), 'Kim' (common-law lady-friend's daughter), and why not, 'Marmaduke' (Bird's cat). 'Chi Chi' was the popular disc-jockey Sid Torin's girlfriend. 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'. 'Ah-Leu-Cha' is back slang for Charlie (Cha-ah-leu) like 'Fats' Navarro's tune 'Eb-Pob' (Be-bop) or Gillespie's famous composition and big band *score* (arrangement) 'Emanon' (no name).

In January 1945 Gillespie recorded 'Be-bop', a tune that he had played as early as during his Onyx 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 an 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 looking girl with a 'voluptuous' figure. A month later Gillespie was again in the studio, this time with Charlie Parker, 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, Dizzy Gillespie Jazzmen, without Parker, recorded it as 'Dynamo'.

'The High Priest of Bebop', Thelonious Monk, who was closely associated with the birth of bebop and an original (in more than one sense) member of the Minton's *house band*, was never a bop 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 of his own. However, many of his compositions belong to the basic bop repertoire like 'Round Midnight' ('Round about Midnight') and 'Straight, No Chaser', an obvious reference to drinking. His most significant works, compositionally, like 'Eronel', 'Misterioso' (adaptation of the Italian classical music term for 'mysteriously'), 'Criss Cross', and 'Evidence' carry somewhat cryptic and enigmatic names, but he also wrote pieces with self-explanatory titles for his family and friends. 'Crepuscule (or 'Crepescule') with Nellie' is dedicated to his wife, 'Jackie-ing' to his favourite niece, and 'Little Rootie Tootie' for his son. He wrote 'Ruby, My Dear' for a girl-friend and 'Pannonica' for the Baroness de Koenigswarter, who had befriended the early boppers and had been a particular help to Monk.

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', Gillespie's 'Anthropology' (based again on 'I Got Rhythm'), and Parker's dedication to

Lester Young, 'Prezology', are examples of the boppers going in for highfalutin titles. One more example of Thelonious Monk's eccentric way of titling his compositions is 'Ba-lue Bolivar Balues-are' which is said to be 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 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), and 'Dewey Square' (a hotel near Minton's Playhouse where Parker lived sometimes). 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 Edgar Hayes band was in 1937, and he was especially impressed by Paris. He recorded the tune with his 'Kenny Clarke and His 52nd Street Boys' in 1946. It has also been issued as 'Royal Roost', which was a nightclub on Broadway that introduced a policy of modern jazz and rapidly became one of the most successful New York clubs, the 'house that bop built', also called the 'Metropolitan Boperahouse'. The story of 'Rue Chaptal' goes on with the tenor saxophone player Sonny Rollins's much later interpretation that he titled 'Tenor Madness'. Its *head* is just slightly different. In bar two, the line is flatted by half a step in two notes.

'Sippin' at Bells' has caused some disagreement. To the present writer it seems obvious that the title refers to some bar, but Townley (1976:315) explains that "*bells* is a brand name of a Scotch whiskey manufactured by Arthur Bell & Sons, Ltd., some of whose products are marketed in bell-shape bottles." 'Barbados', also a Parker tune, is exotically played with a Caribbean rhythm. 'Band in Boston', not strictly 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). Instead of the last item which was replaced by 'baseball', the oppressed black musicians of the urban American society made more or less obvious allusions to those aspects of life.

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 - still going strong - was one of the first on the instrument to master the new musical language. 'Salt Peanuts', as discussed earlier 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, the 'Big Apple'. To the present writer, it also implies the many musical roots of bop.

The famous 'Koko' 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: 'Dilated Pupils' (a pun on the Dial Record Company and the dilated pupils of eyes caused by some forms of drug addiction), 'King Kong' (a cheap alcoholic beverage with the potency of a 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 band-leader 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 'Carambola' (an expression in billiards and a certain card game as well as a fruit of the carambolo tree) and 'Con Alma' (with spirit), all of them showing Gillespie's enthusiasm for Afro-Cuban and Caribbean rhythms. The early bop tunes (by Gillespie and George Russell) 'Cubana-Be' and 'Cubana-Bop' belong, 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'). But the boppers were also quite positive about the direction they had taken. This is illustrated by certain titles indicating self-assertiveness: 'Stupendous', 'Our Delight', 'Now's Is the Time' (later retitled 'The Hucklebuck', a profitable pirate version on jukeboxes), and 'Things To Come', the theme *instrumental* of Dizzy Gillespie and His Orchestra in 1946.

PERFORMANCE RITUALS

According to Dell 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 an audience requires an ability to mesh several expressive codes - musical, kinetic, proxemic, and sometimes linguistic, as Leonard (1987:71) has pointed 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, as a rule, was performed by a small *combo* of three to six members. The standard procedure was to play without written music, which was the norm for bop musicians rebelling against the written arrangements of swing. The new '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 *play on top* of the beat. This means that they anticipated it and struck the beat just fractionally before it arrived. The piano lost some of its rhythmic solidity to create sparer, lighter lines. Its function was now to *feed* or *bop* the soloists by *comping* 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. A standard structure of a tune was to play the melody in its entirety once (twice if a twelve-measure blues), a *statement of theme*, followed by improvised solo *choruses* to the accompaniment of the rhythm section, *rhythm* (often uncountable denoting 'the rhythm instruments'), rounding it off with a restatement of the original theme. Sometimes, in a single tune there would be a period of

trading fours, alternating four-bar improvised passages between instruments (Gold 1975:97). One other device, which did appear in jazz before bop, but which bop refined and validated, was the frequent insertation of *quotes*, brief passages from or references to easily recognizable melodies into solos.

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 modernist pioneers were injecting their fresh ideas into the formal contexts of the big bands, but that was not enough. The need to escape the strictures of large ensembles led to a great deal of *after-hours jamming*, in which *sitting in*, outside musicians dropping in by invitation to play with the *house band*, was a common practice. Sometimes the noncompetitive jam sessions developed into agonistic *cutting sessions*, musical duels or confrontations, also called *carving contests*.

Along with the twelve-bar blues and the thirty-two bar commercial popular song, *ballad*, 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 a step farther and mystified unwelcome *sitters-in* by working out complex riff lines and scrambled chord sequences to the confoundment and exclusion of the musical square and old-fashioned swing musician. To make things even more difficult for unwanted participants at bop sessions, many of the tunes were played at very fast tempi and in unusual keys. One of them 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, very often the public was also mystified by what the boppers were trying to do. Dave Tough, 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 Fifty-second Street in 1944 (from a conversation at Cornell University in 1948, 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 a 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 men like 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, to some extent *corny* or the 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... To make things tough for outsiders, we invented difficult riffs... But things like that must be done in order to accomplish a purpose you believe in. (Hennessey 1990:44.)

Scat and Vocalese

Even though the boppers' new conventions of instrumentation, compositional procedure, and melodic patterns divorced jazz from the popular music of the day, swing, 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 concerned with rhythmic and accentual refinements and dislocations with other new musical features such as a further liability to think instrumentally rather than vocally. Unlike his predecessors, for instance, Sidney Bechet, Louis Armstrong, and Lester Young, who all sang when they blew, to the modern jazz musician an instrument, any instrument, was not a vocal substitute but a horn. Pleasants (1969:148) has pointed out that because he forgot how to sing and his neglecting of song, the result was his professional and personal disaster. That is partly true. Some instrumentalists and entertainers realized how to take advantage of the jazz community's verbal games, often resembling musical cutting sessions, verbal jousts, and scat singing. Bop was instrumental music, but one of the greatest instrumentalists, Dizzy Gillespie, invented the longest and most effective bop lyric 'Salt Peanuts, Salt Peanuts', which he sang in that 'composition' of his, an octave-jump riff tune where he was 'expected' to play the octave jump. 'Salt Peanuts' (recorded in January 1945) may be compared to Louis Armstrong's 'Heebie Jeebies', which inaugu-

rated the scat craze of the Twenties. Moreover, the bop utterances of Gillespie in songs like 'Oop-Bop-Sha-Bam' and 'Oop-Sho-Be-Do-Bee' added both curiosity and also popularity especially among the young audience.

In *scat* the singer or vocalist uses wordless phrases or sounds instead of lyrics in an improvised imitation of instrumental performance. According to *The New Grove 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) describes 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 *scatty* or from *scat*, the syllable traditionally used to scare cats, or more generally - a sharp invitation to go away, colloquially used from about 1869 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 a 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.

With the bop revival in the mid-1970s there was also a revival of interest in bop scat singing, leading to comebacks to singers like Betty Carter and Eddie Jefferson, who had previously worked in obscurity. Many young bop singers of today like Al Jarreau and Bobby McFerrin regard themselves as belonging to the classic bebop tradition.

Vocalese is the fitting of words to what were originally recorded instrumental solos or the practice of jazz singing in which texts, usually newly

invented, are set to recorded jazz in improvisations. The term is a pun on the verb 'vocalize' and combines the ideas of a jazz vocal and a private language, indicated by the suffix *-ese*.

A famous example of *vocalese* is 'Twisted' by Annie Ross, sung to a solo by Wardell Gray, a tenor saxophone player; another is the setting of words to James Moody's (also a tenor player) solo on 'I'm in the Mood for Love' by Eddie Jefferson. Although the singing of *vocalese* is most closely associated with the bop style and era, it has also been practised later by such popular singers as the Pointer Sisters, Joni Mitchell, and the vocal quartet Manhattan Transfer.

THE OFFSHOOTS OF BOP MUSIC

When the Forties wore on, the cohesive thread that had linked contemporary jazz to its roots was fraying. It was first pulled apart by the bop musicians, and now its fibres were being bent at somewhat different angles. Classic jazz had seen a new flowering because of its revival efforts, as was discussed earlier. 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, bebop 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 two distinctive and different manifestations: the *cool* approach of the trumpet player Miles Davis's *Birth of the Cool* group, the line-up consisting of nine players, and the *Tristano school*, the pianist Lennie Tristano's avant-garde sextet. The sound of the former was light, spare, and texturally delicate, that of the latter was cool in the emotional and intellectual sense. Both groups recorded around 1948, when also the adjective *cool* became a vogue word meaning virtually anything favourable considered by the speaker. (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* played by the 1948 edition of 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, 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, which 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 as *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 does not use *bop* but refers euphemistically to the *Modern Sounds* saying, for instance, that 'How High the Moon' is the "national anthem of the Modern Sounds" (COP 2432). By the way, the artist's surname was originally Venturo, but he changed the final 'o' to an 'a' for the sake of euphony.

In the late 1940s another stylistic fragmentation of bop was observed to be emerging in California, *West Coast jazz*. It was a challenge to New York's pre-eminence in the world of modern jazz and a derivative of cool jazz. It was a white adaptation of the *cool school* black players, a substyle characterized by restraint, intellectuality, and a studied relaxation. If Miles Davis and the pianist John Lewis of the Modern Jazz Quartet (MJQ) represented the *cool*, the most important adherents of the *West Coast* were the baritone saxophonist Gerry Mulligan, the pianist Dave Brubeck, and the trumpet players Chet Baker and Shorty Rogers.

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. The *West Coast school* 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 most 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*.

The main thrust of bop and its offshoots mentioned above was over by the early 1960s. The elements of these styles, bop being the parent one, have, however, survived into 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. By the way, the term main-

stream 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 (Tirro 1993:331).

In the early 1990s the ranks of jazz musicians suddenly included such *neoboppers* as the trumpet player Wynton Marsalis alongside established veterans. Bop 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), *free*, *fusion* or *jazz-rock* (Davis again), *rap*, *hip-hop* (even *hip-bop*), and *acid jazz*. And what goes around comes around: bop is back again. All in all, jazz seems to fare well in spite of fierce competition from various pop music sectors: a fair amount of Dixieland and swing-era nostalgia appears to be back in as well.

CONCLUSION

Jazz has had a turbulent history spanning about a hundred years. During this period it has changed surprisingly quickly, and the attitudes toward it have been varied. It has been detested by many, ignored by more, tied to the influence of the mass media, exploited by shrewd businessmen, and subjected to the whims of fickle audiences searching for endless novelty.

'Prehistoric jazz' developed slowly and unconsciously out of many-faceted European and African-American elements of musical culture including ragtime, march music, work song, gospel, and blues. 'Ancient jazz' (from 1917, when the first jazz record was made, to the end of the Twenties) with the synthesis of different styles and variations and first-rate solo instrumentalists like Louis Armstrong and Sidney Bechet began to be considered more important than just catchy folk or popular music. In the early 1930s, the beginning of the 'middle period' a number of critics and record collectors were already eagerly spreading word of a new art form. They also explained it in ways palatable to the expanding audience of the growingly smooth dilutions of swing, which was rapidly becoming the popular music of the day.

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 much idolized stars - all serving to legitimize and guide accepted beliefs and practices, including 'hep' language use. But when World War II got under way, everything in jazz 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 called bebop. On the other hand, 'fundamentalists', irritated by this aberration and the commerciality of swing, launched the evangelical Dixieland Revival, which returned to authentic and 'untainted' jazz.

The three earlier periods had gradually outgrown from folk roots. The innovatory jazz happenings of the early 1940s, the bop movement and the embryo of 'modern jazz' developed more rapidly. Inspired by young talented black musicians, who rebelled against the settled character, clichés, and restrictive rituals of early jazz and swing, bop was an electrifying new style. It was not only pyrotechnical virtuosity, eccentrically syncopated, labyrinthine melodies, dissonant harmonies, breathtaking tempos, and complex rhythms. It was also

part of a bohemian subculture which was far more tumultuous and original, more genuinely homegrown, than its relatively respectable predecessor, the 'Harlem Renaissance' twenty years earlier.

Bop was associated with social upheaval and connected with black hopes. The masses moving north during World War II did not encounter an integrated society as they had expected, and soldiers risking their lives for 'democracy' did not find justice on their return home. The result among urban blacks was fury and cultural sophistication, which converged in bebop music. Its pioneers began to think of themselves as serious musicians, even as artists. That attitude immediately erased the protective and parochial atmosphere of the 'folk expression' from jazz that had mystified the speak-easy-Charleston-Cotton Club set of white Americans. A statement like "I don't care if you listen to my music or not" was unheard-of to those who had identified jazz only with liberation from the social responsibilities of full citizenship.

Bop, then, was partly an outburst of black rage and denial, an effort to build an alternative world from which one could observe, in voluntary isolation, 'square' America with distant cool irony. But it also had a powerful message for 'hip', streetwise youngsters. Apart from the music, its emotional charge and the hip world surrounding it were striking and seductive. After moving from New York's Harlem downtown to 52nd Street, its circle of devotees also included more and more whites, especially artists and intellectuals. It grew into a full-fledged movement, even a sect, and seemed to be made-to-order for adolescents.

In this process bop 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, using drugs and odd humour, and employing 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 purpose of the present thesis has been to establish how jazz parlance changed when the musical consensus and unity of swing developed into bop as music and as an underground cult. The emphasis has been on the latter part of the 1940s, when the popularity of the new movement was at its peak, around 1947-1948. 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 might also have been left on the language associated with bop. The terms jargon (vocational expressions) and argot (slang words and phrases used by hipsters, often also by musicians) have been employed to refer to the special aspects and features of the new lingo.

Bop did not replace swing immediately. But because of the recording ban in 1942, which lasted over a year, and during which the new music matured with speed, it baffled those experiencing it the first time. In addition, at that time it was still being heard only at few after-hours jam sessions in New York. Big swing bands, perhaps now peppered with boppish arrangements and young experimenting soloists, were still popular and in demand until 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.

Also, much of the loose, overblown argot of swing was carried over and adapted, if necessary, to talking about and describing the phenomena of the new style. Very soon, however, it was contracted into the economies of bop talk proper. Or one 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.

The jazz played in the Forties was a unique mixture of swing and bop. The first authentic bebop records were not made until 1945, but some established swing musicians, the vibraphone player Red Norvo among the first, used the bop stars Charlie Parker and Dizzy Gillespie in their recordings to give the tunes a more modern flavour. It is interesting that the titles of the records by these mixed groups usually reflect the conventional practice of employing the standard repertoire of the 1930s and 1940s as improvisational vehicles, eg. 'Dream of You', 'Get Happy', and 'If I Had You', whereas records cut by the

modernists from the same period carry titles such as 'Tiny's Tempo', 'Thriving from a Riff', and 'Diggin' Diz' (also known as 'Diggin' for Diz').

Gillespie, the best salesman of bop, with his musicianship and mastery of the new musical idiom was also thoroughly fluent in the private codes of the hip ethic and culture. As he was *clean* in the hipster sense, he made them seem not only unthreatening but even downright charming to outsiders and prospective customers. Some record producers and advertising experts cleverly took advantage of his talent and personality. For instance, when he recorded for Dial a Romberg-Hammerstein II song from the film 'The Night Is Young' (1935) 'When I Grow Too Old To Dream' with his comedy vocals (1946), the last word was significantly omitted on the label.

Before bop, jazz jargon was rather simple, utilitarian, and owed little to orthodoxy. Pretentiousness only began to creep in since the late 1930s when small combos arrived and the seeds of the new 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. Hipster 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. Hip usages varied according to time and place. Metaphors were useful as secret passwords of phraseology full of inside ironies and winks were 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 for jazz. 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 ever wider. The debate on the state of jazz was raging and fuelled by some strange pronouncements. 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 bandleader Woody Herman is reported to have claimed that the public's declining interest in jazz was due to the fashion for long skirts (The New Look).

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 the jazz magazine *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 S.I. Hayakawa, and the bandleader Stan Kenton. In November the results were announced: the \$1,000 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 the winner, a music librarian with a Los Angeles radio station, how she came up with the term crewcut she replied that it was simply the opposite of the slang word *longhair* which jazzmen derisively employed to refer to classical music.

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 a 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 hipsters. But even today's musicians use some of Young's coinages and his favourite expressions of older jazz periods. The jazz fraternity even privately use the term *lester* to apply loosely to any sort of colloquial phrase, eg. "Sounds a lester to me".

As bop re-emerged again 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 1986 French film 'Round Midnight', directed by Bertrand Tavernier and star-

ring the tenorist Dexter Gordon, which was largely based on Lester Young's life and dedicated to him and the bop pianist Bud Powell.

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

During the Fifties jazz loosened, broadened, and diversified rapidly. In addition, it was deprived of most of its potential new listeners from about 1955, when rock-and-roll was born. There have been copious borrowings from jazz slang by the rock-youth culture, yet often denoting different things (eg. the verb *jam* meaning to 'dance'). Jazz 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 translated by using the respective adolescent slang. For example, the emerging of the movement (thanks to '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 their elders as in the United States.

Jazz is now far from the polarized situation of the 1940s. True, one can still hear statements such as these by a certain appreciated British jazz writer who in his fairly recent book described bop as the "unholy cacophony and flatulent jumble of sound" and "belly-ache" music. These days musicians are well-trained, many-sided, and they may even have majored in jazz playing and composing at a growing number of colleges, music schools, and university departments of music. They are also freely crossing genres; some of the middle-generation established jazzmen like the keyboardist Herbie Hancock and the pianist McCoy Tyner often 'convert' to the rock practice of using heavily

amplified rhythm sections. From 1949-1950 on, modern jazz has no more been an 'art of outlaws' than cubism in the 1930s.

But there are still some relics and remnants of bop and even swing parlance 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 gruu-via'), '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 wind instruments only) being 'really bad shit'. Abbreviated usage seems to be increasing: woodshedding is more often 'shedding', 'vibrations' (atmosphere) 'vibe', 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 brass player's embouchure, '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, but now it is also used as a verb: 'he hipped me to Herbie's versatility', and 'to be familiar with' often seems to have 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 rap and hip hop music have developed their own slang somewhat similar to bop. Both reflect rebellion and 'action'. Although fifty years ago things were different, the language use is short and poignant. Interestingly, *b-bop* is funky music suitable for rapping, but also often used derogatorily. *Kicks* are sneakers or shoes and *cutting* 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* (also meaning 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 deserve more research. A possible subject for future academic inquiry could be the post-bop development of the terminology of jazz

or a closer comparison of the linguistic aspects between the hip and hip hop cultures.

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GLOSSARY

A. The Slanguage of Swing (compiled for *Down Beat*, November 1935 by Carl Cons)

A hot plate - a hot recording.

Barrelhouse - when every man swings out for himself.

Balloon lungs - a brass man with plenty of wind.

Barn - ballroom with acoustics.

Bleed all chorus - no intro, no verse, no change of key - just choruses.

Boogie man - 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 grandpa would.

Freak lip - a pair of kissers that wear like leather; on who can hit high C's all night and play a concert the next day.

Gate - 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 the monotony.

My chops is beat - when a brass man's lips give out.

Platter - record.

Pops - greeting between musicians.

Reedy tone - a sound not unlike that of frying eggs.

Ricky tick - see rooty-toot.

Rooty-toot - unadulterated corn.

Rub the "C" - playing around in the higher 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 - ability to take the bumps and rough spots.

That correct feeling - a jig quality necessary to get in the groove.

The Warden - secretary of the union.

Wax a disc - cut a record.

Wah-wah - a brass effect, gotten by favoring the bell of a horn with a mute.

B. Bop and Hip Lingo

Ax, axe - any musical instrument, even a piano.

Bag - "to work out of a bag" - a style of performance or type of music.

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 - trombone.

Bugged - annoyed.

Cat - musician; male person.

Chick - girl.

Chorus - the refrain of a popular song or its harmonic outline.

Comp - to accompany.

Dicty - elegant, high-class.

Dig - to understand; like, enjoy.

Fill - short improvised section.

Funky - earthy; literally dirty music with a blues feel and notes and instrumental tones distorted.

Head arrangement - piece of music not written down but worked out in rehearsals and duplicated as exactly as possible in subsequent performances (Finnish: 'hedari').

Hi-hat (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.

Loot - money.

Mode - scale distinguished from a diatonic one with a special arrangement of tones and semitones, eg. the Dorian mode.

Reeds - clarinets and saxophones.

Ride - to concentrate on playing with virtuosity; to improvise.

Ride cymbal - single cymbal, usually mounted on the rim of the bass drum and hit with a stick.

Riff - repeated musical phrase, usually short. Also, an instrumental blues melody.

Rip - upward glissando.

Session - 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 or more instruments or voices sounding on one pitch.

Up-tempo - fast tempo.

Wah-wah - pedal-operated device used to alter the sound of instrument electronically. Most often used on the guitar. Makes a sound rather like a baby crying.

TRANSCRIPTIONS

Whispering
Viska i mitt öra

Relj.

Jag ber dej vis - ka i mitt ö - ra just de små
Whis - per - ing while you cud - dle near me, Whis - per - ing

ord som jag vill hö - ra ord som till pa - ra - di - set fö - ra
so no one can hear me Each lil - lle whisper seems to cheer me

ej blott en fras men de ord som kan tas från Kär - le - kens
I know it's true There's no one dear, but you, You're whis - per - ing

all - ra hög - sta vi - sa. Ord som för mej nu kan be -
why you'll nev - er leave me Whis - per - ing why you'll nev - er

-vi - sa att jag kan lyc - kans stjär - na pri - sa:
grieve me Whis - per and say that you be - lieve me

Vis - ka att du äl - skar mej! mej!
Whis - per - ing that I love you. you.

GROOVIN' HIGH

- DIZZY GILLESPIE

(cap) (WHISPERING)

E^b A-7 D7

A-7 D7 E^b

G-7 C7 G-7 C7 F7

F7 1. F-7 Bb7 F-7 Bb7

E7mi7 G-7 F#-7 F-7

E7 2. F-7 Bb7 F-7 Bb7

F-7 Ab-7 Db7 Eb6 (Gb7 F-7 E^b)

FINE

DRAWINGS

Lester Young



"To each his own."

Charlie Parker



"If you don't *live* it, it won't
come out of your horn."

Dizzy Gillespie



"You won't win the fight
unless your asshole is tight."

Thelonious Monk



"You can't wear the same
hat all the time..."

Drawings by Weef from Gelly, Dave 1986. *The giants of jazz*. London: Aurum Press, and Humph (Thelonious Monk) from Lyttelton, Humphrey 1975. *Take it from the top*. London: Robson Books.

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