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OCTOBER, 1957 35¢



**Pajama Game  
Is Doris' Day  
(see page 13)**

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VOLUME 74, NUMBER 10

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# MUSIC USA

Just as this issue of METRONOME went to press, two of our staff returned like pigeons, carrying news of jazz happenings. Back from Lenox, Massachusetts, came reports of the unprecedented success of the first year of the Music Inn's jazz school with an enrollment of forty men and women, ranging from one sixteen-year-old lady to a nearing thirty professional musician, from a young Brazilian, studying to be a critic, because it seems to him that more should be done for jazz, to a young drummer, Terry Hawkeye, who is a real *comer*. More about all of this in the October issue of JAZZ TODAY.

From Randall's Island in New York City, on the night that we actually went to press (so that the full report will have to wait), came the news that a huge attendance was gratefully noted by the promoters, that Coleman Hawkins and Stan Getz were the musical treats, that Sarah Vaughan and Carmen McRae (both of whom sang well) and the Maynard Ferguson band were all show-stoppers on that first night of the New York Jazz Festival. (Two interesting notes here: Producer Don Friedman told musicians not to play ballads, because he was afraid that the crowd might become uneasy, which may explain what happened to those fans who waited in vain for such as Hawk to play a ballad; Michael Grace, the producer of Central Park's *Jazz Under the Stars* concerts, gracefully, and without publicity, carefully programmed his concerts during that week-end, not bringing in Lionel Hampton, for example, so as not to directly compete with the jazz concert.)

ITEM: The August 26th issue of *Life*, describing the trouble in the Sultanate of Muscat, an area of the Arabian peninsula, titled the article *Muscat Ramble*.

The newly organized *Mode* label has just completed a New York record date, featuring pianist George Wallington and supervised by Leonard Feather. Of special interest to some will be the presence of Charles Baird Parker, the five-year-old son of the late Charlie Parker, vocalizing on Gillespie's *Salt Peanuts*.

ITEM: Once in JAZZ TODAY and again in METRONOME, we reported an unusual session at Newport during the festival, including Gerry Mulligan with the Jimmy Giuffrè Three. We were right about it happening and about its excellence. But it was organized by George Avakian of Columbia Records, not by Neshui Ertegun as we had reported. It couldn't have been the lateness of the hour for us; it was certainly the company. In any case, it was excellent.

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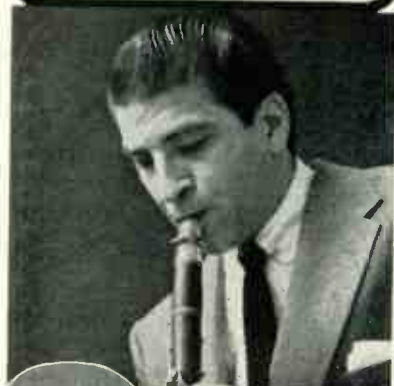
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## VIBRATIONS

by Robert Gannon

As the little Dixie outfit walked sprightly on to the time-splintered bandstand of the hidden, back-alley club on Cincinnati's riverfront, the crowd smiled, broke into applause; the combo picked up the feeling, and laughing, drove into a ringing *Muskrat Ramble*. Grinning broadly, the musicians bowed and thanked the captured listeners as each solo brought furious applause, driving the men on. And at the end of the evening, as the almost fully intact audience finally let the players finish their last set, everyone was physically and emotionally exhausted.

In another section of the country, in the largest city in the world, in the plush-lined, satin antisepticism of the new Greenwich Village music room, the West Coast quartet of modern chamber musicians silently eased on to the stand, carefully laid out their arrangements, pedantically began to tune up, their professorial three-button robes immaculate, their carefully composed faces studiously businesslike. The first selection was a masterpiece of arrangement; the second was technically excellent; all were superbly designed, rehearsed and executed. The set ended, and to the accompaniment of cultured applause, Picasso's *Four Musicians* walked from the stage. The Upper Bohemians continued to sip their vodka martinis.

Last month, when we were talking to advertising jingle maker Sascha Burland, he incidentally made the following statement: "The West Coast school has lost one of the basic ingredients of jazz, emotion. This is terrible. These people are still entertainers, not teachers. If they want to instruct they

should get out of the clubs and stick exclusively to concerts and records."

This view of the modern musician's presentation of his art is not original with Burland. Recently, during one of Jazz Unlimited's Sunday afternoon sessions at *Birdland*, a newly converted buff was watching Art Farmer. "Look how bored he is," she said. A Farmer admirer answered her that Art wasn't bored, that he just looks that way on stage. "But how do you expect me to be enthusiastic," said the girl, "when he seems so bored?"

Seems to me that there is a basic danger indicated here. Not only is modern music cool, but many times so is the modern musician — to his audience. One of the basic reasons for live music is the instantaneous communication between the musician and the listener, and when the player is aloof, remote, isolated, no rapport can be maintained, no empathy built.

Jazz encompasses much more than purely the enjoyment of sounds. Without the give-and-take sequence between the musician and his audience, some of the spirit and emotion is lost, and these factors are what bring people to hear in-person jazz.

Recently Dizzy Gillespie was rapped for being a showman on the stage. The critic said that Dizzy should stick to his music and leave the showmanship to Welk. But without Dizzy's personality, without his stylization, without the bent horn and all, would he be as successful?

Dave Brubeck, another showman, says, "The people now need . . . a return to group participation, which they can find in jazz simply by being

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in the audience." Dave enjoys himself on stage; he has a happy group. The listener feels this and responds to it.

A different look at rapport is given by altman Gigi Gryce: "When I'm soloing I'm looking within myself — and digging. The audience is human, I'm human, and we have all gone through the same experiences and emotions. If I dig deep enough within myself, there's bound to be contact made. And if I'm completely aware of the people — if I'm actually playing for them instead of myself — then I can't possibly develop deep introspection." But between solos he encourages the others on stage, he looks interested, he smiles. He has fun, and the listeners know it.

Pianist Horace Silver says, "I feel definitely that contact with the audience is a necessity. I try to develop this contact between numbers by giving a little background on each piece or joking a little." We asked him if he goes along with the Garner school of constant awareness of the audience. Said Silver, "But you're wrong. Erroll doesn't play to the audience all the time. I've seen him when there were no others around — he has a ball all by himself." Garner has developed the ability to enjoy himself physically, and show his enjoyment everytime he sits down to play. And it's paid off.

We may prefer Don Elliott's playing to his comedy routine, but let's not let mental poise and sobriety smother our emotions. Seems to me that America is gliding lemming-like toward sophistication as an end, with intellectual suppression of emotions milestoneing its achievement. Jazz is one of the only too few emotional outlets the "silent generation" still has. The prospect of narrowing the field still more is not only depressing, but rather frightening.

## Jazz at College

by Bill Whitworth

Last September 21st, twelve apprehensive college musicians mounted the ballroom bandstand of Oklahoma University's student union.

It was the first all-school dance of the year and thousands of people would be milling through the building. People from Muskogee and Tulsa; people from Sioux City, from Pueblo; or maybe Butte, Montana. And what did this band propose to open the job with? Horace Silver's *Opus de Funk*.

There were no apologies to be made, no names to hide behind. It was simply a jazz band — a slightly scared one.

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Behind lay weeks of rehearsals, months of planning and hundreds of dollars spent for a book. A bad impression at this job could hurt the band.

*Opus* set the proper funky and (we hoped) danceable beat. The dancers stood, unflinching. Scattered non-conformists in the crowd shuffled about slightly. But at the end of the tune the audience performed a ritual usually reserved for name bands — they applauded! Two or three persons, bless their hearts, even asked who our arranger was.

For the rest of the night there was mutual satisfaction between crowd and band: they danced to our playing and we were able to play to their dancing. We went on from this success to others — enough others to give us a successful year.

Now this has been no Cinderella story. I think we made it only because of the careful planning that went into the re-organization of the band. A recounting of what the Ramblers did about the OU music situation might provide ideas which would be applicable at other medium and large-sized schools.

A little over a year ago the Ramblers were a dying band. For thirty years various editions of this group had worked steadily on the OU campus. Now we were feeling the small-band competition, the cut-back of fraternity and sorority spending, and the paralyzing effect of non-student sidemen whose interests were strictly commercial.

After ridding ourselves of the non-students we took a calm look at the situation, hoping to discover what could be done. I suggested buying a complete new book. Several of the guys, considering our financial condition, took this as a bad joke. I persisted and offered the name of an arranger who was working on his M.A. at Eastman.

The arranger, out of sympathy for fellow students, made us a very reasonable price — 50 scores for \$500.

There's rule number one. Find a student arranger or anyone who will give you a sort of wholesale deal in consideration to the number of charts you're buying.

The ideal method of running a big band is to find yourself a leader who's rich, handsome, popular, and endowed with impeccable musical taste. Such a creature doesn't exist at OU, consequently our band is a co-op. Naturally, it is afflicted with all the ills of a democracy, not the least of which is sluggishness.

These ills became evident now that we had to *obligate* ourselves for the \$500. You'll run into trouble at this point on any campus. Too many good musicians don't want to become involved until they see if the experiment

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works. All you can do is explain the paradox of such an idea — a co-op band with several members keeping a safe distance is simply impossible!

The small group of us who were doing the planning handled this, by having the arranger write four jazz tunes, as a sort of sample. At our first rehearsal the charts aroused so much excitement that we had little trouble getting the men we wanted. A painless method of payment for the book was devised, whereby \$5 would be taken out of each man's check at widely scattered intervals.

So far I've said nothing about the size and instrumentation of the band. This is a very important part of your planning in regard to your ability to sell the group. I believe that the way in which we handled this has been one of the most important factors in our success.

Here's the instrumentation of the Ramblers: 3 trumpets, 2 trombones, 4 saxes and 3 rhythm. Now count them — that's only twelve pieces. The economy is in the sax section. You can use one alto, two tenors and a bari, or the Herman three-tenor sound. Luckily, we have a man who plays alto and tenor equally well, so we use both combinations.

The beauty of this instrumentation is that it's the smallest number of horns you can use and still have a big-band sound. This makes it easier to book. If you doubt that twelve will sound, I offer two wonderful examples.

The Hal McIntyre band, a swinging and underrated group, is this size when the leader is not playing. If you have heard them, the next example is unnecessary. But listen to the Mavnard Ferguson album *Around the Horn*, which features a twelve-piece band. Both of these groups demonstrate the wide range of effects possible with this number.

Now, another major problem — giving your band a personality. All jazz is imitative to a certain extent, but I prefer to think of it as derivative. No matter how you plan your book, it will be possible to trace it back to certain influences. Just what are these going to be? This is important for your own musical satisfaction, as well as public acceptance of the band.

It was suggested within our group that we try the polite jazz route, to avoid offending the dancers. By polite I mean the slick, too-pretty direction in which the Dave Pell octet has strayed recently. Those of us against this argued that you please no one with this middle path — neither the rock and rollers or the hipsters (if there are any). In general, we maintained an innocent, child-like faith in plain good jazz.

It seemed that a danceable beat was



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But there are specific physical dimensions pertaining to your book which must be considered. After deciding on the number of tunes you plan to start with, it is helpful to work out a definite ratio for ballad, Latin, medium and up-tempo tunes. You won't play more than 35-40 tunes in a 3-hour job. Just imagine how you would call the sets and use that proportion. Later, when the book is fuller, you can add numbers at random; but at the start you must be assured of a proper balance.

Examine the capabilities of the trumpet section in order to give the arranger some idea of their range. Even if you have a Ferguson or Gozzo in the section, it is impractical to have many screaming brass parts on ballads. This will tire the section and drag the crowd — save it for the jazz.

The organizational structure of the band is important. There are any number of ways you can handle this, and it will depend largely on the personalities in your particular group. The Ramblers have designated three people to handle certain duties. Our drummer is business manager and booker. Your booker must be willing to work very hard and probably should be a member of a fraternity — contacts are extremely vital.

One of our trumpet men calls the sets, kicks off the tunes and runs the rehearsals. In this department you need someone who is level-headed and sober. He must keep both the band and the crowd happy with his tune selection, and be consistent in the tempos he sets. Often it is advisable to give this job to one of the older members of the band so that his actions carry a little authority.

I handle the other job, which you might label as that of librarian. I'm responsible for tune selection, all dealings with the arranger, and the copying of scores. This requires a knowledge of where the band wants to go musically, and the ability to do professional-looking manuscript work.

I'll say a little about rehearsal and how we finally put the band together. By the end of last summer we had enough tunes to work a full job. All members of the band returned to the campus two weeks early, and we began a

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**METRONOME**



very ambitious rehearsal schedule: brass section every morning for three hours, saxes in the evening for two, then full band at night for four hours. You'll find it almost impossible to achieve a polished sound without this section work.

We also included record-listening sessions in the schedule. These proved useful in putting across, to each sideman, the concept behind the charts.

Now, you've got your band organized and rehearsed. If you can't sell it, it's only another lab band; a little psychology will pay off here. The same spirit which compels the campus population to wear narrow-shouldered sport coats and pleatless slacks can be put to work for your band.

A sort of mass hipster complex is rampant on nearly every campus — in a very special sense. Look at the way the Brubeck quartet came into vogue at colleges everywhere. The ivy leaguers and would-be intellectuals were told that Brubeck's music was intellectual, it was modern. Before long, Joe College would rather have been caught with a double-breasted suit in his closet, than with a record-rack barren of Brubeck.

When that quartet appeared here at OU, they played to a spellbound audience of mob proportions. I'm certain that very few members of this audience were aware of whatever musical subtleties were or weren't being displayed — but they enjoyed it. This is simply good business.

With these ideas in mind, we began our publicity planning last summer. A personal, individually-typed letter was sent to every fraternity and sorority social chairman on campus. In this letter, we openly told of our plans to have a modern and danceable band. We attempted, very subtly, to make it all sound charming, cosmopolitan, and desirable while gently hinting that it was *smart* to hire us. That in fact, it was (heavens to your striped blazer!) old-fashioned *not* to hire us.

This must be done with a straight face. The letter should have a personal tone and not read like an advertising circular. After all, it's a delicate matter to suggest daring individualism and strict conformity in one breath!

Also approach other groups, such as student union activity boards. If you can carry the mood of the letter over to other media, such as posters and newspaper advertising, so much the better. Publicity can't be stressed too much. Too often, bands become so hip that they lose touch with the public.

One last bit of advice which is as hackneyed as an Alger book, but much more practical. Give every one on the band a chance to solo. Jazz if they're capable, some straight melody otherwise. This will keep the band as happy as you hope the dancers will be.

OCTOBER, 1957



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At the left: supporting parts played by Jack Straw (as Prez), Thelma Pelish (Mae) and Barbara Nichols (as Poopsie).



Above: John Raitt (Sid Sorokin, the hero) and Doris Day walk off a set lost in heavy thought.

## Pajama Game Is Doris' Day

Below: Doris Day—"The tops are 15 minutes behind the bottoms."



In case you are not familiar with it, despite its title, *The Pajama Game* is more about the making of such things than about the wearing or non-wearing of them. In particular, it is about the *Sleeptite Pajama Factory*, in Dubuque, in which work such people as Doris Day, Carol Haney, Barbara Nichols and Thelma Pelish, and to which comes John Raitt as the factory's new superintendent.

All the obvious things happen. Doris and Jack fall in love. But Doris is the head of the factory's grievance committee and, ultimately, Raitt has to fire her, but not until many songs and a riotous company picnic, complete with romance.

The superintendent is one with the workers, however, and he uncovers a dirty capitalist plot by romancing the boss' girl friend, getting from her the key to a private vault and examining the company books. Everything turns out alright, of course. The boss gets Gladys, the workers get a raise and Doris and Jack are finally shown in matching ensembles, she with pajama tops and he with the bottoms, for: "Married life is lots of fun/two can sleep as cheap as one . . ."

It's just that silly in skeleton form, but, then, hardly any of the forms herein are skeleton-like. And this kind of summation leaves out a good deal of sometimes delightful humor, some excellent dancing and, especially, the voice of Doris Day, who seems undiminished in her ability to sensitively portray all the gamut of emotions required in a musical comedy of this sort. There are the usual moments of sentimentality, but Doris's Day is seasonably warm.

*Lady Day (Billie Holiday)  
given a royal welcome  
by trumpeter Buck Clayton*



## The Singers

### In and Around Jazz

One of the most engaging experiments in the world of jazz was just concluding as this issue went to press: the School of Jazz, meeting for its first year at Music Inn, at Lenox, Massachusetts. Forty young students had spent three weeks of intensive study with a faculty whose names could be found on any all-star roster; three times a week actually playing in large ensemble with them.

It is meant as no criticism of that school (criticism would be hard to find, considering how the students felt about what they learned), but it is interesting that neither in the planning nor in the running of the school, was any thought ever given to the jazz singer as such.

One young employee of the Inn (David Hazelton), complained about that to me, remarking that some one, whether musician, singer or critic, should begin to establish some kind of ground rules for jazz singing, some criteria by which a singer could be judged a jazz singer or not, which, in turn, would help those kids who are aspiring to such a career.

We made mention of this earlier, when we asserted that the singer has the opportunity to get closer to material and audience than does any musician; that, hence, there should be a great deal of jazz expression available to the vocalist. Admittedly, jazz musicians generally sing jazz, but they just as generally sing badly. Unfortunately, for the art, there are few places where an aspiring jazz singer can get any opportunity to try his wings; considerably fewer than even the jazz musician has. And this has been increasingly so, as the number of jazz bands has diminished. From the Woody Herman band came such as Frances Wayne and Mary Ann McCall, both from victorious Herds. There is no such condition today, and no such luck.

You could continue to name bands and their fine vocalists from that era for several pages; it is difficult to continue to do so after 1950. Somehow the more commercial versions of established vocalists have been nurtured in more recent bands, with a kind of falling value as the years went on. For example, take Stan Kenton with the original freshness of Anita O'Day, despite her admitted derivation, followed by June Christy, then by Chris Connor and Ann Richards. Gene Krupa, with a common beginning in Anita, followed more or less the same road.

In recent years, only one singer has appeared with a band who is of any major significance — Joe Williams — and he joins the ranks of the very few male jazz singers available today. There have been no females recently, at least none whom we have noticed. Instead, there have been a flock of imitations of Billie Holiday, whether those imitations are through the Anita O'Day, Peggy Lee or Sarah Vaughan derivations, and the continuance of a small number of original voices such as those of Ella Fitzgerald and Lee Wiley.

It is a sad state of affairs, made more sad, because, as we said before, there is little opportunity for a jazz voice to develop, and because there seems no standard criteria for judging a jazz voice. Feeling, a particular and almost subjective kind of feeling, seems to be the most important thing. And, in getting this feeling, or as a reward for getting it, all other criteria is often thrown out the window. Tone-quality, lyric sense, etc., are not subject to much criticism. In reverse, if that feeling, and it differs from person to person, is not totally evident to the judge, no amount of musical value will qualify the singer to jazz peerage.

But, bad as the situation may seem to be, there are some fringe benefits. Most



of the established singers of value, excepting, perhaps, Mary Ann McCall, are being recorded in some volume. And, too, there have appeared, just as there have among the more commercial orchestras, a number of singers who are considerably influenced by jazz. This is following in the steps of ex-band singers like Doris Day, Frank Sinatra, Perry Como, et al. And many of these vocalists are using jazz backgrounds, or at least jazz-oriented backgrounds on their records, generally enlivening vocal music in much the same way as music itself has been boosted by the recent influx of jazz understanding in our culture. A capsule survey of records from the past month or so will prove that to be so. As a matter of fact, the situation is getting somewhat confusing for critics, with continual shifting of allegiances from jazz to pop and back again, to say nothing of the middleground held to by such as Nat Cole and many others. In

any case, and with no special excuses, what follows is a survey, moving from pop to jazz.

Art Lund has never been accused of being a jazz singer, but there were moments on the Benny Goodman band when it seemed that he was heading that way. That he hasn't is something of a loss, because his full-voice, something of a cross between Como and Sinatra, is perfectly capable of the rigors of jazz. That he hasn't is revealed in a very hokey Brunswick LP (BL 54023).

There is more doubt, or at least more argument about Rosemary Clooney. It would be a hard man indeed who would deny that Rosemary was without strong jazz touches (the curiously mismanaged *Mixed Emotions* comes immediately to mind). With the Hi-Lo's (*Ring Around Rosie*: Columbia CL 1006), there will be even more argument, for the Hi-Lo's freely admit that they are

not a jazz group, although they claim jazz influence. The influence is evident through the entire LP (in the Frank Comstock arrangements, too). And, although I still find some of the Hi-Lo phrasing obscure, you'll find this an enjoyable, swinging album.

At one time you would have had a real argument on your hands if you called Frankie Laine a pop singer only. In recent years he has more often tread such paths, but whether chasing wild geese or envying the sun, there is an ebullient, rocking quality about Frankie which can be associated with jazz. As in proof of that comes *Rockin'* (Columbia CL 975), twelve of the big Laine favorites from *Baby, That Ain't Right* to *By the River St. Marie*. Call it whatever kind of jazz you want, it is jazz, though never, unfortunately, showing that side of him which most closely approximates Nat Cole's romping style.

(Continued on page 24)



*Gag shots have abounded in the Herman bands, perhaps reflecting the spirit of the Herds. Back row: Ernie Royal, trombonist Bob Swift, the late Serge Chaloff and Sam Marowitz. In front, also from left to right: Shorty Rogers, trombonist Ollie Wilson and Jack (Zoot) Sims.*

Count Basie has a magnificent  
which makes the mediocre-to-good scores sound wonderful; but he has few soloists of any stature. Les Brown is generally the same, though the scores suffer from sameness and his key soloists have gone. Sam Donahue is almost unheard from. Duke Ellington still has some excellent soloists, but he is tired and, although the band has brilliance, it has the real Ellington feeling mostly because of old scores. The Hines or Eckstine band is no more. Dizzy Gillespie's band has spirit, a few soloists and a polygot book; but it does have Dizzy. Benny Goodman is hardly worth mentioning. Lionel Hampton has forsaken jazz for a hysteria near rock and roll. Woody Herman is retreating far into the past with a tired band and two excellent soloists. Stan Kenton seems to have stopped his adventures and his excellent band, reflecting Ed Leddy's discipline, is often wasted on trivia. Gene Krupa has a quartet. Elliot Lawrence plays week-ends only—and on and on.

*(Continued on page 26)*

**METRONE**



Barry Galbraith, Hank Jones and Jo Jones functions in appropriate rhythmic way. The lines are simple and rather lean but the soloing has a strength that makes this set well worth listening to.—Jack

## QUINCEY JONES

Go West Man: *Dancin' Pants, Blues Day, Bright Moon, No Bones at All, The Oom Is Blue, Be My Guest, Medley, London Derriere, Kings Road Blues* (ABC Paramount 186)

This is a date built upon the four of a kind premise. After the rhythm section of Shelly Manne or Mel Lewis, drums; Leroy Vinnegar or Red Mitchell, bass and Carl Perkins, piano, come four altos, four trumpets and three tenors and a baritone. This idea with the simple writing by Jim Giuffre and Johnny Mandel, contrasts the styles of men in the same instrumental category and makes for interesting listening.

Of the tenors Bill Perkins adds to his laurels with a much more robust and unusually firm sound. Altos are intriguing because they contrast Art Pepper, Benny Carter, Charlie Mariano and Herb Geller, all of whom are readily identifiable. Carter and Geller are especially interesting because of a resem-



oh, happy day! the combo that made best-selling modern jazz album "My Fair Lady"... Shelly Manne on drums; André Previn, piano; Leroy Vinnegar, bass; play 9 wonderful tunes from the Broadway show: "Jubilation T. Cornpone," "The Country's in the Very Best of Hands," "If I Had My Druthers," "Past My Prime," "Unnecessary Town," "Namely You," "Matrimonial Stomp," "Progress is the Root of all Evil," and, "Oh, Happy Day."

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blance that seems contrary to backgrounds and musical predilections.

In all, a fully swinging, politely calculated album that spotlights contrast within simple, secure framework.—Jack

## JORDAN—GILMORE

Blowing from Chicago: *Status Quo, Bo-Till, Blue Lights, Billie's Bounce, Evil Eye, Everywhere* (Blue Note 1549)

It's becoming more and more obvious that the so-called East Coast sound seems to be settling in Mid-Western areas. In cities like Chicago and Detroit the local musicians and jazz devotees seem to be more and more impressed with the hard bop sound. Case in point are these two tenor men from Chicago, Cliff Jordan (the one with the slightly softer sound) and John Gilmore. There's an alive quality to both the proceedings and the recording but by the time you reach side two it becomes a little wearing. I understand however, that this type of record sells very well in Chicago.—Jack

## LOU LEVY

A Most Musical Fella: *Night and Day, Angel Eyes, Lou's Blues, Yesterdays, Apartment 17, How About You, Baubles, Bangles and Beads, Wood'n' You, We'll Be Together Again, I'll Remember April* (Victor LPM 1491)

Lou Levy in an assortment of standards and two originals makes for the kind of listening so much in vogue among the modern piano devotees. His attack is rapid-fire and many-noted, while his left hand rumbles at the chord progressions. Two ballads *Angel Eyes* and *Together Again* are really the standouts with *Baubles* a close second. This is competent musicianship from Lou and supporters Max Bennett and Stan Levey.—Jack

## LEE MORGAN

*Hasaan's Dream, Domingo, Tip-Toeing, I Remember Clifford, Mesabi Chant* (Blue Note BLP 1557)

Trumpeter Morgan, presently sharing the section and solo light with the Diz Gillespie band, is joined here by Dizites Benny Golsen, on tenor, Charlie Persip, drums and Wynton Kelly, piano. Along for the ride too are bassist Paul Chambers and Gigi Gryce.

What happens of course is hop environment, meaning the lines follow pretty much the near-eastern sounding concept. Benny Golsen is responsible for the writing of which *Hasaan's Dream* and *Clifford* are the best.

Golsen too, has a different conception than most of the hard-school ten-



photo by FABIAN BACHRACH

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ors. The line pops along, reaching for different ideas than most of this brand of tenor usually does.—Jack

### MODERN JAZZ QUARTET

*They Say It's Wonderful, How Deep Is the Ocean, I Don't Stand a Ghost of a Chance with You, My Old Flame, Body and Soul, Between the Devil and the Deep Blue Sea, La Ronde: Drums, Night In Tunisia, Yesterdays, Bags Groove, Baden-Baden* (Atlantic 1265)

The importance of dramatic effect becomes more pointedly felt in this

album of the MJQ than it has in some time. As John Lewis points out the group has worked these tunes to a point where they can feel them with an ultimate of freedom. For that reason you'll find gradual and sudden contrasts in sound and impact. There is too, of course, the impeccable musicianship of the members of the Q.

The only weak spot in the album would seem to be the ballad medley (the first 5 tracks) where tunes change quickly and Milt Jackson seems in a hurry to get through with the slow tempo. Side two on the other hand is

probably some of the finest, most cohesive MJQ on record to date.—Jack

### RED NORVO

Music to Listen to Red Norvo By: *Poeme, Red Sails, The Red Broom, Rubricity, Paying the Dues Blues, Divertimento* (Contemporary C 3534.)

*Divertimento* by clarinetist Bill Smith takes up the entire second side of this I.P. In it you'll hear a rather low-keyed version of what has become known as chamber jazz. It is written in three parts: an up-tempo first section, a rather pastoral second, jocular third and chasing fourth. The fluid moving sound of the music has a lot to do with the instrumentation, flute, clarinet, guitar, vibes, bass and drums.

The same instrumentation covers the second with Buddy Collette's flute a stand out on *Divertimento*, Red playing integrated, coherent vibes throughout, Barney Kessel shows two sides; plunging, percussive on the five tracks that make up side one, soft and lyric on side two. Shelly and Red Mitchell are a perfect compliment on both sides. *Poeme* by Jack Montrose is an interesting piece of writing in a strange at times calculatedly primitive vein. *Dues Blues* is the stomper, but everyone seems able to swing on most of the material.—Jack

### SONNY ROLLINS

*Way Out West: I'm an Old Cowhand, Solitude, Come Gone, Wagon Wheels, There Is No Greater Love, Way Out West* (Contemporary C 3530)

Minus the usual pianist, Sonny Rollins in trio with Ray Brown and Shelly Manne shows some exceptional freedom and strength. True there are some moments where the members of this unique trio seem a bit lost, it happens to both Sonny and Ray on *Cowhand*, but on the whole this is one of the best Rollins records to date. No small measure goes to Ray Brown who provides not only a strong rhythmic line but a variety of changes for Sonny to work with. His soloing too is, for the most part, secure and full of width. Shelly jells well with Ray and seldom gets in Sonny's way. On the whole the final 3 tracks seem to be the better of the two sides.—Jack

### A. K. SALIM

Flute Suite: *Duo-Flautist, Miltown Blues, Ballin' the Blues, Pretty Baby, Loping, Talk That Talk* (Savoy MG 12102)

A. K. Salim is an arranger and composer from Chicago. He's the same Salim who wrote *Blee Blop Blues* for Basie. Here he has written for Herb Mann, Frank Wess, Joe Wilder, Frank Rehak

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and rhythm section: Hank Jones, Wendell Marshall and Bob Donaldson. The writing as H. Alan Stein points out in his notes is of the Ernie Wilkins stamp — predominately simple, riff-ish things with solo room for all. The writing is only a secure foothold from which the soloists jump. Herb Mann plays especially well on *Pretty Baby*, and Joe Wilder and Frank Rehak make pleasant use of their room.

This is a pleasant simple, loose writing, quietly letting its participants relax and weave whatever comes to mind. —Jack

## ART TATUM

Trio: *Just One of Those Things, Some Other Spring, If, More Than You Know, Love for Sale, Trio Blues, I Guess I'll Have to Change My Plans, I'll Never Be the Same, Isn't It Romantic* (Verve MGV 8118)

Following up their *Genius of Art Tatum* series, Verve presents a trio album; not what was Art's usual trio but a specially picked group (some-time previous to his death) of Joe Jones and Red Callender. The music is intrinsically Tatum, full of his peculiar little trills and frills and with that same underlying competence on his instrument that has earned him the fabulous reputation he enjoys.

The music is extremely enjoyable with Art limited only by his own resources and the rhythm section, which plays well, but seems to keep him from all the changes of direction that earmark his unaccompanied playing. —Jack

## CLAUDE WILLIAMSON

Round Midnight: *Stella by Starlight, Somebody Loves Me, I'll Know, The Surrey with the Fringe on Top, Polka Dots and Moonbeams, Hippy, Tea for Two, Stompin' at the Savoy, 'Round Midnight, Just One of Those Things, Love Is Here to Stay, The Song Is you* (Bethlehem BCP 69)

The piano trio as a jazz entity presents difficult problems. Greatest among these problems is the difficulty in finding a distinctive, undeniable sound. This Claude Williamson group (Mel Lewis and Red Mitchell) finds the problem insurmountable, and as a result Claude goes pretty much the way most piano trios go, bouncing joyously along. Claude concentrates pretty much on up-tempos too, only two of the tunes might be classified as medium, and leads to a certain monotony. Out of the up-tempo groove Claude does well, his ideas seem less stereo-typed, his imagination fresher. The ballads especially present some real feeling rather than the relentless, many-noted riffs of the uppers.

Pleasant listening — although a bit nervous — with a little too much emphasis on the strict follow-the-line trio procedure. —Jack

## WOODS—QUILL

Phil and Quill: *Sax Fifth Avenue, Ready Rudy, Cabeza, Twin Funkies, Rib Roast, High Stepping Bizzes, Four Flights Up, Dig Your P's and Q's, Una Momenta, Pottsville, U.S.A., Frank the Barber* (Victor LPM 1284)

With two-names the order of today's jazz, it seems quite natural to have another two-some following the road of

expected success in a team effort. Here it's Phil and Quill (note the euphony like Jay and Kai) Woods and Gene in that order. Phil comes off the better of the two here although from the sound of the record no one seems to be under great stress. Phil's sound is brawling and loose while Gene Quill's is tighter and more strained.

What happens here, unfortunately is that the two need more time to expand their solos. They never get more than two choruses apiece to play and the rule is more like one chorus. This was laid out as a blowing date and yet the room for real extension isn't pro-

*All The Wrongs You've Done To Me  
Struttin' With Some Barbecue  
Mandy Make Up Your Mind  
Everybody Loves My Baby  
New Orleans Function  
Hotter Than That  
Dipper Mouth Blues  
Gut Bucket Blues  
Canal Street Blues  
King Of The Zulus  
Court House Blues  
Mushrat Ramble  
Cornet Chop Suey  
Heebie Jeebies  
Potato Head Blues  
Gully Low Blues  
Georgia Grind  
Wild Man Blues  
High Society  
Trouble In Mind  
Weary Blues  
Reckless Blues  
Snag It  
See See Rider*

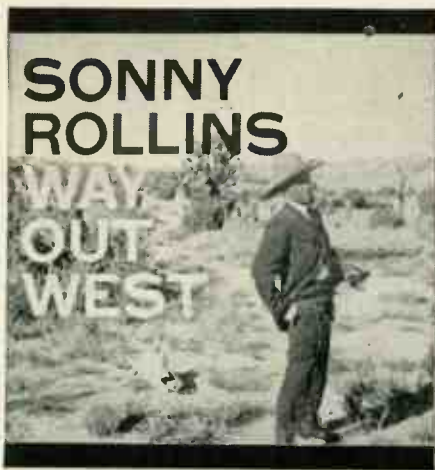
*I Can't Believe That You're In Love With Me  
I Can't Give You Anything But Love  
Hobo, You Can't Ride This Train  
On The Sunny Side Of The Street  
When It's Sleepy Time Down South  
When You're Smiling  
Basin Street Blues  
Mahogany Hall Stomp  
Georgia On My Mind  
Memories Of You  
If I Could Be With You  
You Rascal You  
Some Of These Days  
That's My Home  
Song Of The Islands  
My Monday Date  
Dear Old Southland  
Them There Eyes  
Body And Soul  
I Surrender Dear  
Two Deuces  
Exactly Like You  
Lazy River  
Knockin' A Jug*

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vided. The lines by Phil, Bill Potts and Nat Pierce hardly rate the amount of space given them.

What there is of the two soloists is good, with, as said before, Phil the better of the two. This date might be done again with eight tracks instead of twelve, more solo room and what should be better results.—Jack

## Jazz Vocalists

(Continued from page 15)

Johnny Mathis is a stylist with occasional bits of what approximates jazz singing, though this does not seem to be an immediate concern. His first album for Columbia was more concerned with jazz; had, as a matter of fact, real jazz backgrounds. This current LP (*Wonderful, Wonderful*: Columbia CL 1028) is not in that class, though you'll find touches here and there. Also, you'll find examples of the bizarre, of excess, which a good vocal coach should be called in to straighten, before this wonderfully flexible voice is thoroughly spoiled.

If there isn't an axiom in the music business that Charlie Barnet never has a bad singer, let's begin one now: because he never has had anything but excellent singers. Trudy Richards (along with Lena Horne and Kay Starr came out of the Barnet ranks. She has sung better, and with more unaffected jazz feeling, than she does on *Crazy In Love* (Capitol T 838). As a matter of fact, she seems intent here on picking tricks from both Kay Starr and Frances Wayne. For all that, there is intriguing styling here and Billy May's nice backing.

Stan Kenton is hardly a jazz singer, but he has presented any number of first-class singers. His current album (*Kenton with Voices*: Capitol T 810) is not first-rate, although it is generally pleasant. A frankly commercial album, Stan presents Kenton classics sung by the Modern Men, a sometimes out-of-tune quartet, a strange choice when he had other groups available. Ann Richards sings on three of the tracks. This is jazz by association mostly.

Nat Cole's recent jazz album proved that he had lost little ground. His current release (Capitol T 870), arranged and conducted by Nelson Riddle, has no jazz, unless you count, as I do, the impeccable phrasing, but it includes all of Nat's story-telling magic, plus the voice inside his voice, partly explained by him last month when he said: "I try to sing as if I were wearing slippers."

Someone of rare genius at Capitol has paired Peggy Lee with Frank Sinatra as conductor of Nelson Riddle's arrangements (*The Man I Love*: Capitol T864). You will find a kind of wrenching sensitivity in the album, from orchestra and

## ABC of JAZZ

ABC-Paramount has issued two records of special interest this month: one a sampler from its catalog and one subtitled *A Search for a New Sound* by the String Jazz Quartet, led by Vinnie Burke.

The Sampler, called *The Jazz Scene at ABC-Paramount* (ABC S-1) has twelve tracks and, with only a few exceptions, these are from current or fairly recent releases. For the record, they shape up this way:

1) Candido playing *Peanut Vendor* from his album, *The Volcanic* with a big band in an exploding performance. 2) Art Farmer, *I Concentrate On You* with an orchestra led by Quincy Jones, including pianist Hank Jones and guitarist Barry Galbraith (from *Last Night When We Were Young*): a velvety performance filled with care and caring. 3) *Quicker Blues* from *Zoot Sims Plays Four Altos* with a bass solo by Knobby Totah: swinging performances by all four. 4) The String Jazz Quartet playing *Night In Tunisia* from the album listed below.

5) From *Go West Young Man, Bright Moon* with the West Coast All-Stars led by Shelly Manne: a spirited date characteristic of Quincy's writing. 6) Urbie Green's *Reminiscent Blues*, from *Urbie Green*, with solos by Urbie, Dave McKenna and Percy Heath: an attractive, danceable number which is what they had in mind. 7) Jackie Cain and Roy Kray singing *Walkin'* from *Bits and Pieces*: singing well with a good Phil Woods solo and a swinging big band. 8) *Last Night When We Were Young* (from *Jimmy Raney in Three Attitudes*), with solos by Raney and Bobby Brookmeyer: moody performances, by all concerned.

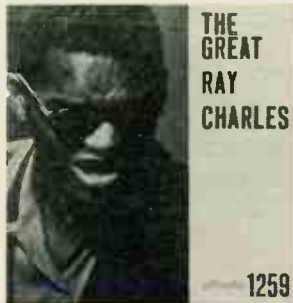
9) Don Elliott singing and playing *I'm Beginning to See The Light* from the *Voices of Don Elliott*, all voices, trumpet and vibes solos by Don with the orchestra conducted by Phil Moore. Nothing much happens. 10) From *My Fair Lady*, Billy Taylor, with an orchestra conducted by Quincy Jones, plays a properly cynical *Show Me*. 11) *Speculation*, from *Oscar Pettiford in Hi-Fi*: with good solos by Jimmy Cleveland, Art Farmer, Tommy Cleveland and Pettiford. 12) From *Quincy Jones, Stockholm Sweetnin'* with good solos by Farmer, Woods and Hank Jones.

Vinnie Burke's *String Jazz Quartet* (ABC-170) includes bassist Burke, violinist Dick Wetmore, cellist Calo Scott and guitarist Bobby Grillo with Paul Palmieri subbing on one track, Kenny Burrell on five out of the nine and drummer Jimmy Campbell added on six. We recommend listening to the album.



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vocalist. You'll find, too, that wonderful blend of Billie Holiday and Lee Wiley which is Peggy's stock-in-trade. The arrangements are excellent.

*Rodgers and Hart Gems* (Pacific Jazz JWC 501) is a compilation from the Pacific Jazz catalog with two vocals by Kitty White, one vocal by Chet Baker and assorted tracks by Gerry Mulligan, Chet, Bud Shank, Jack Montrose and Bob Brookmeyer. (The album liner thoughtfully includes all the lyrics.) Of special interest instrumentally is Gerry Mulligan's second chorus on *Little Girl Blue*. Miss White is a dramatic singer of some ability with some jazz leanings, but not, strictly speaking, a jazz singer. Chet sings jazz, but weakly.

*Joe Mooney* is a special private club for those of us who like him. He sings and plays with nearly impossible taste and Atlantic's new album (*Lush Life*: Atlantic 1255) is nearly as good as he has ever done. The title song is easily worth the price of the album and there are nine others which are just as good from *Nina Neuer Knew to Polka Dots and Moonbeams*. Again, you'll find some arguments about how much is jazz and how much isn't. Mike Levin's notes reflect the feelings of our club as well as capturing certain facets of Joe very well.

*After Glow*, Carmen McRae's latest album (Decca DL 8583) is essentially a jazz LP, though she seems steadily to be losing the almost mechanical perfection of her control while not adding any additional warmth to excuse that lapse. Too, you'll find more of Sarah Vaughan creeping in, especially in the uneven intonation portions. For all that, though, Carmen sings well and with special feeling, while choosing excellent songs, including one dilly: *Guess Who I Saw Today*. For that alone, and for *All My Life*, this LP is recommended.

Restraint is commonly held to be a mark of artistry. Jeri Southern would seem to have that kind of control, giving at once the feeling of strength and softness, like the mailed-hand in the velvet glove. She is that again on *Jeri Gently Jumps* (Decca DL 8472) with arrangements by Ralph Burns. The bittersweet memories abound here, the restrained melancholia, and the tempos have been picked with real care, hardly ever above *gentle*, since Jeri is not at her best much above that. Ralph's arrangements are generally excellent.

Bob Scobey's augmented *Frisco Jazz Band*, featuring Clancy Hayes (Victor LPM 1344: *Beauty and the Beat*); augmented by famous studio musicians and Matty Matlock arrangements. If you have any Dixieland leanings, this LP is a lot of fun with enough good solos to please most and wonderfully relaxed, but always swinging, singing by Clancy Hayes, a regular member of the band.

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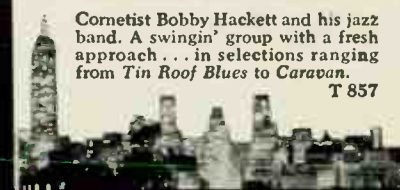
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*The Jazz Odyssey of James Rushing, Esq.* (Columbia CL 963) is a clever idea, matching the Rusting voice with musicians and arrangements (both arranged for by Buck Clayton) typical of four different eras in jazz—New Orleans, Chicago, Kansas City and New York. There are, then, a variety of musicians and several different kinds of accompaniment. This is all to the good for Jimmy reflects the material and accompaniment very well, making this his best LP in some time. Of special interest is the fact that Jimmy has never recorded any of these twelve selections before. Note the unusual *Tricks Ain't Walkin' No More*, a reflection on how locomotion hurt the window-opened prostitute. —Bill Coss

### The Big Bands

(Continued from page 16)

In the near future, only two bands seem to be entering the lists, both new, one led by Johnny Richards, the other by Bill Russo, both designed particularly for concerts, so hardly in the category in which we were speaking.

The thought immediately occurs, of course, that the days of the fresh jazz band, playing for dancing, are over; that the rhythmic conception which would match a modern band is too difficult for the average dancer; that the big band is soon to be confined to the concert hall, at least if it has anything new to offer—otherwise it can stay in clubs and ballrooms.

It does little good to rant about the ineptness of dancers (they are) or to speak fondly of the good old days (they were). We seem stuck with a situation quite the opposite of that found in *classical* music, where the patrons call for bigger orchestras and avoid chamber groups like the plague.

Similarly, it does little good to show percentage figures because no such figures exist, nor does a band, for any band which is doing anything out of the ordinary, anything that wasn't done better ten or fifteen years ago.

What does matter is that hundreds of young jazz musicians are being cheated out of the valuable experience which can be gained from playing with a band, almost any band. And, once more, they hardly understand that they are being so cheated. It would be silly to say that jazz will lose much because of this, but there is some real reason for concern, enough so that we would urge that any one who can should form and/or join a rehearsal band at least; that everyone else support that band as much as possible. Page seven of this issue begins a story which shows how this can be done successfully.



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## MUSIC MINUS ONE

Some months ago we reviewed the first volume in a rhythm record series packaged by Music Minus One (719 Tenth Avenue, N.Y.C.). This LP, featuring pianist Nat Pierce, guitarist Barry Galbraith, bassist Milt Hinton and drummer Osie Johnson, has since been followed by four other volumes, all designed to present suitable backing for any and all solo instruments and voice, an invaluable aid in these days when young musicians find it difficult to find places to play.

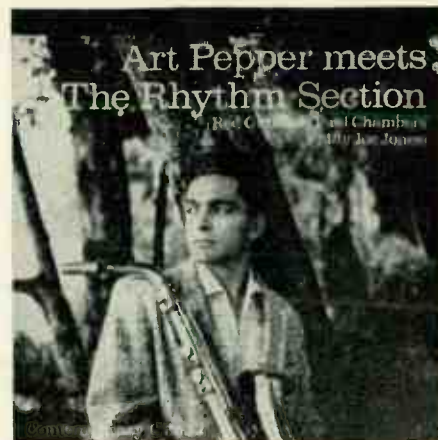
Volume II (Don Abney, Jimmy Raney, Oscar Pettiford and Kenny Clarke), also eight tracks with chord sheets and words (as on the first and the rest): *Lady Be Good, Poor Butterfly, Embraceable You, Three Little Words, I May Be Wrong, Too Marvelous, Waterfront* and *Fine and Dandy* is the most swinging of the set.

Volume III (Abney, Mundell Lowe, Wilbur Ware and Bobby Donaldson): *Jeepeers Creepers, You Go To My Head, One of Those Things, Crazy Rhythm, When Your Lover Has Gone, Don't Take Your Love From Me, Strike Up the Band* seems the weakest of the volumes, but a weakness measured by overall excellence.

Volume IV, *Gershwin Anyone* (Joe Wilder, Hank Jones, Mundell Lowe, George Duvivier and Max Roach): *S'Wonderful, Some One to Watch, Crush On You, Bidin' My Time, But Not for Me, Somebody Loves Me, Fascinating Rhythm, Of Thee I Sing*. This (which seems the best of all the volumes), like the fifth, gives more than just the chord sheets; it includes regular arrangements by Perkinson which are very satisfactory and enhance the whole business of playing with the record. (Incidentally, the inclusion of trumpeter Wilder on this volume is a forerunner to a future volume which will have three trombones, trumpet and tenor.)

Volume V, *Do It Yourself, the Music of Cole Porter* (Ray Bryant, Kenny Burrell, Duvivier and Arthur Taylor): *Night and Day, Let's Do It, Love for Sale, You're the Tops, Anything Goes, Begin the Beguine, You Do Something To Me, I Get a Kick Out of You*. Here, again, as on Volume Four, there are actual arrangements which give more a sense of accomplishment in playing than did the earlier volumes. Our copy has a label mixup, which, we are assured, was caught before regular shipment.

Obviously, there is little sense reviewing the music as such. These are not records for listening pleasure, although they are not without interest. But, as backgrounds for blowing, they are excellent and we thoroughly recommend them to singers and instrumentalists.



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# Play Jazz and Make Money



In this space for subsequent months, the METRONOME staff will present a new series on how to make money in music. It is hoped that this series of articles will be of value to the student, the neophyte and the experienced musician in helping him acquire a larger and more varied musical realm in which to work. All phases of the business will be covered and presented in detail, with interviews of people of undeniable talent and experience in their respective fields.

The economic situation for the musician interested in playing jazz is probably as full of dilemma as ever. The market for the jazz soloist has never been better but the broad range of jobs open to him is as complicated and as limited as it ever was. Where there once were a small number of individual soloists, people who had built reputations with big bands, now almost all that play jazz, especially on the small group level are soloists. The new interest stirred up in many quarters for jazz, has attracted more and more people to the music: these are musicians from all parts of the United States, drawn to the jazz hubs of New York and Los Angeles. The big band, which had provided a haven for the soloists is at least temporarily, if not permanently, a thing of the past and with it went the economic support for the jazz musicians.

At the present time the jazz musicians has, besides the working group which travels, a number of avenues in which to make a living. There are any number of job situations open to

the young musician concentrating on jazz improvisation; jobs not necessarily in the improvised jazz style itself, but jobs which can provide a livelihood for the serious minded jazz musician intent upon perfecting his art, and yet not going afiel from the musical area.

At the present time three areas provide the best and most stable kind of commercial enterprise. These three are Radio and Television work, recording and the week-end club date.

Radio and television studios provide a real nesting place for the jazz musician. Radio stations like WNEW, the American Broadcasting Co. and other similar stations provide live music with their early morning programs. On the noon WNEW Bob Haymes show, both records and live music are utilized as part of the program format. The live music most often is comprised of jazz or semi-jazz men who have quite enough room to solo. The bands as a rule are of the small group variety where the soloists play such an important part. The demands here are of course much as they otherwise would be. The musicians must be good sight readers, technically proficient on one or more instruments and otherwise well grounded in general musical knowledge.

A staff musician on any network or radio station must contend of course with the routineness of playing arrangements and ensemble parts that are stereotyped, but in the long run the hours worked are in a musical environment. He does get a chance to live like a human being, have a permanent home and more or less stable work schedule.

The hours and the constant musical environment should leave the musician enough time to get around to sessions and work occasional jazz jobs. With the proper planning this staff-musician-student of improvisation could use the studio work as a stepping stone towards his ultimate goal. The danger here of course is that the musical job, when it takes on the routine quality of *the job*, could become just another way of making a living. The thoughtful staff man however, with a planned goal and belief in his own abilities can make his musical life as diverse and as interesting as possible.

In the recording field a number of jazz musicians have built stronger reputations through their easily recognized talents. Osie Johnson and Milt Hinton for instance, are recorded in such profusion that it's been said they often stumble over one another rushing in and out of recording studios. This is a credit to their wide acceptance as jazz talents. The artist and repertoire men who hire them believe in their abilities to make a session jell. Hal McKusick is another case in point. Hal does recording for a number of varied labels and radio and television work too. This seems the most significant outlet at the present time — a combination of the two: recording and radio and TV staff work. On the West Coast people like Shelly Manne are in great demand in movie studios as well as the previously named. Certainly Shelly has not suffered from the rigors of this diverse musical schedule. He is probably a bet-

(Concluded on page 30)



# The Paradox of Music Education

by Lawrence Berk

Webster defines a paradox as "a situation contradictory to common sense which, however, may be true in fact." The position of contemporary music education may be described, unfortunately, as truly "paradoxical." To examine this assertion more closely, consider the following:

Suppose, for example, that two instrumentalists — one traditionally trained at a conservatory or college-university music department, the other a more or less self-taught jazz musician — had the opportunity to obtain a lucrative studio position which required versatility of performance with good intonation, accurate sight-reading ability and a sufficient knowledge of jazz to encompass free improvisation in past and present idioms. The so-called "legitimate" musician would have little conception of idiomatic improvisational techniques, while the "jazz" instrumentalist might be lacking in the other requirements. It is obvious that neither would be genuinely qualified and that neither musician would get the position on the merits of their performances.

Suppose, again, that two composers or arrangers with the same comparative background differences as described above should apply for a position requiring versatility of style in composing-arranging, encompassing 20th century techniques as well as the ability to emulate "period music" of the past. It is equally unlikely that either of the two could successfully measure up to the requirements. The painful result of these not-unusual situations is that musicians, who may have considerable talent, are unable to obtain their desired goal because of insufficient training.

The academic, college-conservatory brand of music education — in spite of its admirable proclivity for scholarly detail — is designed, from a professional standpoint, to produce two types of musicians: (1) the teacher who goes forth to teach and train other teachers, and (2) the instrumentalist or singer who desires to enter the "serious" field.

The teacher's role, of course, is an extremely vital one. It is his responsibility to impart to others the techniques which he has mastered during many years of study and preparation. The

unfortunate fact is, however, that the average academically trained teacher knows considerably more about musicology and music history than he does about the actual production of music. Needless to say, the individual whom he teaches can hardly be expected to absorb a comprehensive knowledge of musical style from one who has had little exposure to the professional field.

That this is no narrow criticism is seen in the comments of music educators who are increasingly concerned over the state of affairs in their own profession. Howard Murphy of Columbia University observes<sup>9</sup> that "any teacher familiar with the field is aware of the non-functional character of theory as commonly taught. The methods tend to be mechanistic and without sufficient diversity of approach to insure a complete picture of musical structures."

It is a monument to educational apathy that conventional theory — in the two hundred and thirty-five years since the publication of Jean Philippe Rameau's *Traite de L'Harmonie* — has developed no theory of rhythm, no theory of melody, no general theory of scales, no general principles (i.e. not limited to the devices of any one particular period) of harmonic voice-leading; and has not even found it necessary to devise a symbol for that most ordinary phenomenon, the common chord.

The jazz musician, on the other hand, is often unschooled, and consequently lacks sufficient knowledge of styles that have preceded him. The inevitable result of this deficiency is that he often leads himself to believe that he is producing something original, when actually, his efforts are nothing more than thinly-veiled (although not intentionally so) copies of previous developments. Lacking perspective, he is unable to evaluate his work in terms of what has gone before.

At *Berklee*, we work on the premise that 20th century music is a highly specialized and unique art form. We believe that the day has passed when the composer, instrumentalist or teacher can successfully further his career without a knowledge of general methods which embrace all styles, past and present. It is for this reason that our instructional methods are principally based upon the practical application of the concepts of the brilliant theorist, Joseph Schillinger, for we find that his comprehensive system develops and extends to include all fields of music theory. No composer is ignored, be he "traditional" or "modern"; and no musical style is shunned, be its origin European or American.

(Concluded on page 30)

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The author of this article, the first in a series by prominent music-educators, is Mr. Lawrence Berk, founder and director of the Berklee School of Music, located in Boston, Massachusetts. Famed for its several unorthodox approaches to music, particularly to the teaching of jazz, Berklee can point with some pride to the presence on its faculty of several of Boston's best jazz musicians, including trumpeter Herb Pomeroy.

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## Educational Paradox

(Continued from page 29)

Richard Bobbitt, Dean of the *Berklee* faculty, has pointed out that "a truly comprehensive method in music must encompass all improvisational and compositional techniques — classical and jazz," and Herb Pomeroy, co-ordinator of the *Berklee* arranging department, emphasizes, "the well-rounded jazz musician must be schooled in traditional as well as modern jazz."

Instructor Robert Freedman, recently on leave with the Woody Herman Orchestra, is currently developing a library of original extended form scores for use in student ensembles. It is felt that this type of experimental approach — this marriage of classical and jazz concepts will serve to develop student understanding of current trends in modern jazz.

We submit, then, that music education need no longer be a paradox; a self-contradictory system which trains non-productive teachers to teach other non-productive teachers, or prepares the instrumentalist for only one phase of a performance career.

It is the responsibility of the music educator to present a curriculum of study to the student whose primary aim is to enter the professional field. That

student must be given the opportunity to develop his talents to the fullest during the comparatively short time allocated to concentrated study and training . . . that student must become a proficient instrumentalist, capable of interpreting and understanding the works of others . . . he must become a creative arranger-composer, capable of contributing to the evolution and growth of our musical culture.

This can be accomplished only through the employment of an educational system that will allow for an enthusiastic, and open-minded acceptance of new ideas and concepts . . . a system that can recognize jazz and jazz techniques as an important adjunct to traditional development . . . a system that can give primary concern to the development of an articulate, well-trained musician, capable of performing, arranging, composing and teaching others in a manner that will more rapidly earn the respect, recognition and stature that our modern American music so richly deserves.

\*Murphy, Howard — *Teaching Musicianship* (New York: Coleman-Ross, 1950)

## Making Money with Jazz

(Continued from page 28)

ter musician for it. The secret is to plan and work towards a goal that will provide the kind of living you want and yet give the freedom to do what you want, too. It's almost like having your cake and eating it too, something that *can* be acquired with a minimum of sacrifice on both sides.

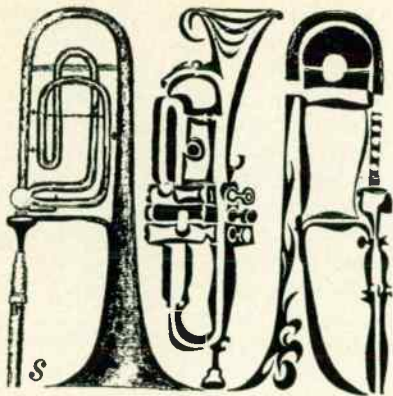
Club dates, for the jazz musician have always been something of a nemesis. It's often thought of as undesirable because the musician is called upon to play music he finds expressionless, corny or trite. For the most part the regularly jobbing date musician does have to put up with this, and like the staff musician, becomes dulled by the staleness and the repetitiousness of his work. The trap of the club date revolves around the fact that the musicians concerned often rely on the club date, and forget to practice and plan for their futures. As a result they become slight dance musicians spending their only musical time in the hotel room with insipid music. Although the club date is a rather dull musical experience it can become the ground work for future development. Valuable expe-

rience before an audience and in rapport with other musicians can lead the aspiring jazz performer into a fuller comprehension of what performance means. There are many clubs and bars too, where quiet jazz is accepted and often preferred. This is, of course, to be taken in preference to any other form of club work. For the young jazzman, week-end date work in such a club is especially rewarding, because it has all the makings of an on-stage performance without the rigors of big-time performing.

In all then, the jazz musician has a number of opportunities presented to him by the musical economic situation, but for the musician who hopes to become a top-flight jazz talent, these things must be considered carefully, and planned out with the ultimate goal in mind. If it is in jazz improvisation that he hopes to make his mark, the jazz musician must always remember that he *must* know his instrument, himself and carefully consider the relation of one to the other in regards to the jobs he is to play.

Jack Maher





# Brass

Eddie Bert

Discusses

Brass Mouthpieces

The depth and the shape of the cup, along with other physical qualities, of a mouthpiece, determine the degree of mellowness or brilliance of the sound produced. A "V" shaped cup produces a very mellow sound because very little resistance is offered to the air column. On the other hand, a "U" shaped cup sets up resistance to varying degrees, and causes a more brilliant sound. It depends on the player to make up his mind what his individual needs are. The concept of sound is very individual, therefore, the fundamental shape of the mouthpiece should focus toward each player's concept and need. It generally takes a person a couple of years of playing to form his idea of what his playing should be. This is one reason for changing the mouthpiece after a couple of years. If you make the right change at this time stick to the mouthpiece and work on it diligently so that you can control it in all registers. It is important for you to be thoroughly familiar with your mouthpiece for the best control.

A deeper cup allows the lips to vibrate more freely while a shallow one will allow less room for the lips to vibrate, limiting the volume and clarity of tone. The more shallow the cup the raspier the sound. A deep cup will tend to make an instrument play flatter than a shallow one. All of these facts prove that you should not go to one extreme or the other, but stay toward a medium-sized mouthpiece and work slightly in either direction.

The ideal situation in a mouthpiece is to be able to produce a full, rich tone throughout the entire range of your instrument and to control it. Remember that small mouthpieces produce small pinched sounds while the

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Gloria Tennes, Harp (Above), Jo Ann Castle-Piano, Jerry Tracy-Arranger, Bill Stafford-Musical Director on Weekly TV show. Write for college illustrated catalog. All Classes modern; Appr. Vets, too. Daily combo & band. Practicing in dorm. 2 yr. & 4 yr. degree course. Apply early! (M-8)

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very large ones will be too tubby to control. Therefore a happy medium must be reached. According to the physical makeup of each individual player and the results desired, a mouth-piece near average will be found satisfactory.

The throat-hole of the mouthpiece should be medium, same as the rim and cup. A small throat-hole will not produce a good low register or high register, it will choke the sound. After the sound is formed in the cup it must be able to get out into the rest of the horn. Too large a cup will limit the endurance of the player as it offers very little resistance. A medium-sized throat-hole is, therefore, recommended for proper endurance, good intonation and even registers. When a player gets stronger he may wish a slightly larger throat-hole, but be careful not to have it opened too much. Just a slight enlargement will be sufficient.

The back-bore of the mouthpiece is the connecting link between the rim cup and throat of the mouthpiece to the actual instrument. Many types of backbores are possible from conical to cylindrical and all gradations between. The point is to get a back-bore that

matches the instrument being played upon. Manufacturers like H. N. White Co., of Cleveland, Ohio, makers of King instruments, Vincent Bach of Mount Vernon, New York, Selmer of Elkhart, Indiana and Conn Instruments supply very good mouthpieces made specifically for their instruments. This assures you of a perfect match between mouthpiece and instrument.

Frank Zottola of Port Chester, New York has a very good theory in his graduated back-bore (which has just been patented). These graduations make for mellowness of sound.

When the mouthpiece is put into the horn another graduation is formed from the end of the mouthpiece to the lead pipe of the instrument. I am using one of these now and readily approve them. Small measurements in the back-bore as in other parts of the mouth-piece tend to make a stuffy sound. A good rule in all parts of the mouth-piece is to keep it medium-large. Individuals' taste as far as sound is concerned must govern to which side of medium-large each player will go. Work on one mouthpiece as long as possible to get the most out of it.



# Drums

**Jim Chapin**  
 Lists  
 Drum Books

Thoughtful and selective use of drum methods can be of value to any drummer at any stage of his development. Here are the names of a few: (This is another of Ray Suskind's projects, and if I get any indignant letters from deserving but omitted authors, I'll refer them to him.)

Adler, Henry — *Buddy Rich's Modern Interpretation of Snare Drum Rudiments*  
 Humberto Morales' *Latin American Rhythm Instruments and How to Play Them*

Beauduc, Ray — *Dixieland Drumming*

Bellson, Louie — *The Musical Drummer*, Books I and II

Buggert, Robert — *Method for Snare Drum*, Books I and II

Bower, Harry A. — *System for Drums*

Chapin, James F. — *Advanced Techniques for the Modern Drummer — Coordinated Independence as applied to Jazz and Be-Bop*, Vol. I

Clasgens, Geo. E. — *Strokes and Taps*  
 Cole, Cozy and Kessler, W.V. — *Modern Orchestra Drum Technique; Complete Modern Drum Method*

Deems, Barrett — *Drummers Practice Routine*

Gardner, Carl E. — *Modern Method for Instruments of Percussion, Progressive Studies for the Snare Drum*, Books I, II, III and IV

Goldenberg, Morris — *Modern School for Snare Drum with a Guidebook for the Artist-Percussionist*

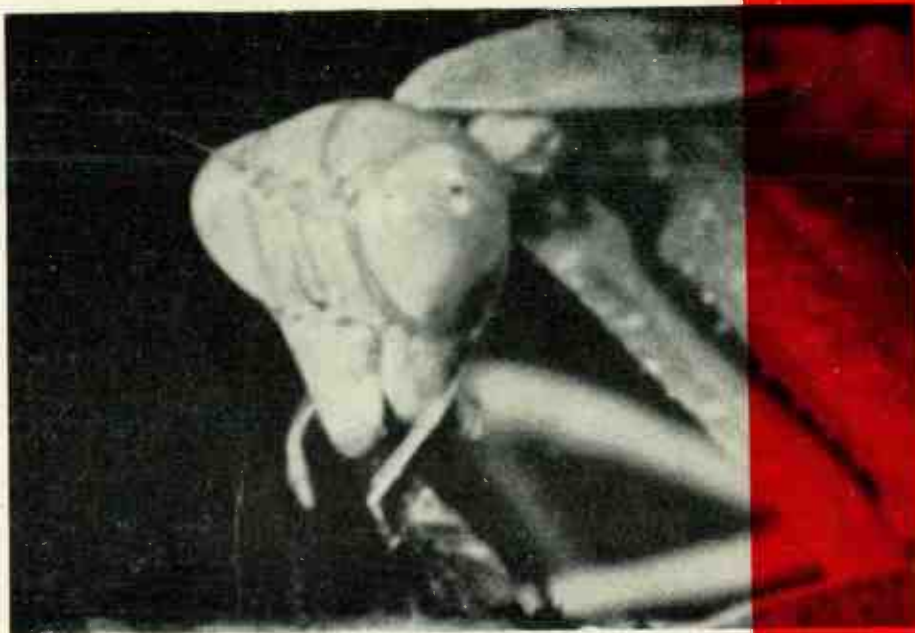
Garriston, Dave, and Blanc, Manny — *Drum Warm Ups; Planned Daily Routines, Complete Scientific Development of Rudiments in Modern Drumming*

Grant, Phil — *All American Drummer*

Han, Haskell — *Drum Method*, Books I and II; *Ludwig Modern Drum Method*

Krupa, Gene — *Drum Method; The*





## JAZZ TODAY

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To wit: the praying mantis. To say nothing about the female praying mantis, who is a disgrace to insect-kind, a worthy prey for insecticide and altogether something worth shuddering about.

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## JAZZ TODAY

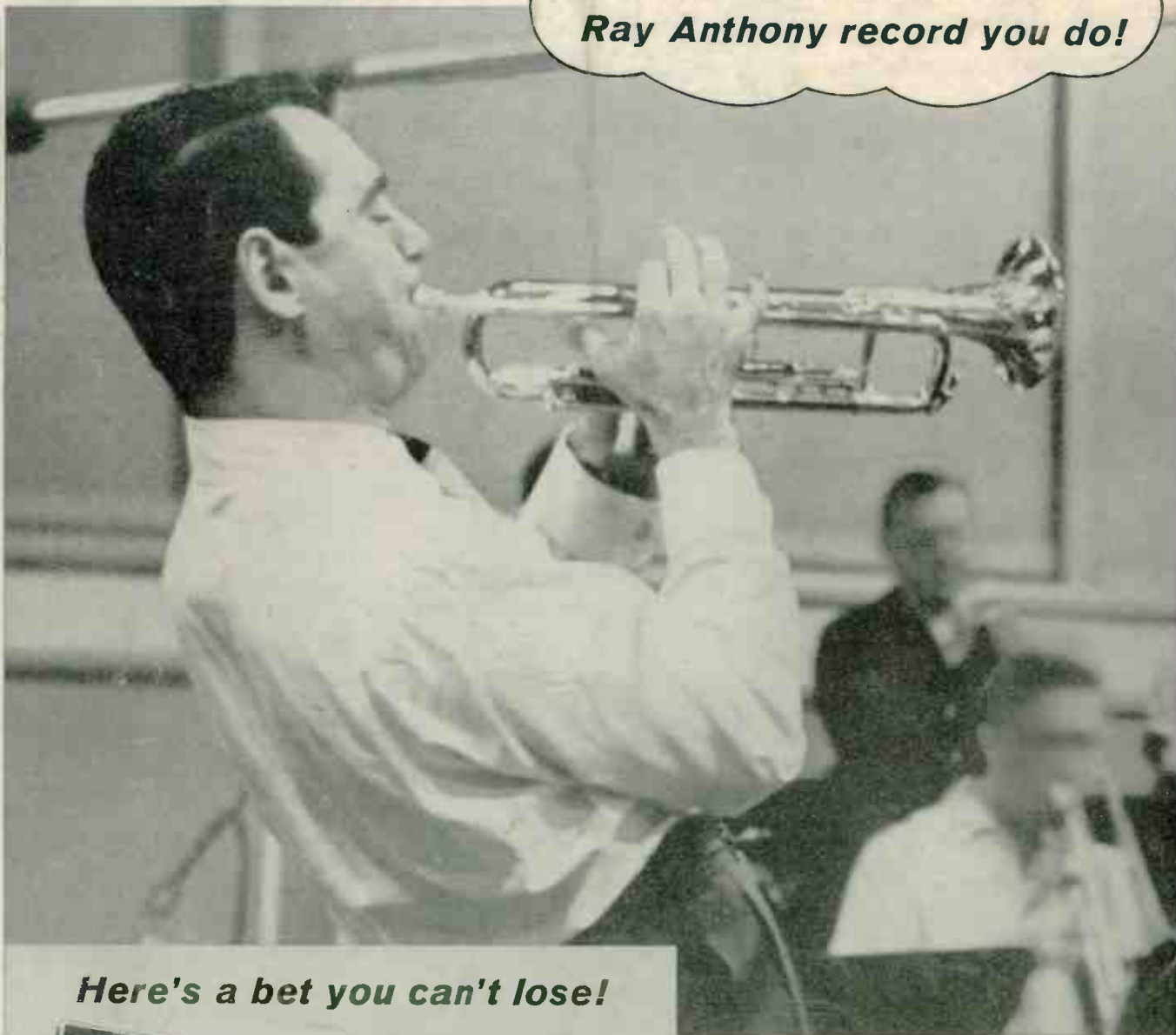
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Swing Drumming*

Moeller, Sanford A. — *The Moeller  
Book*

Moore, Jr. Burns — *The Art of Drum-  
ming*

Mott, Vince — *The Evolution of  
Drumming*

Pace, Ralph — *Variations of Drum-  
ming; Supplementary Drum Study for  
the Beginner*

Podemski, Benjamin — *Standard  
Snare Drum Methods*

Rowland, Sam — *Percussion Tech-  
nique*

Scott, Andrew V. — *Drumology*

Spinnev, Brad — *Encyclopedia of  
Drumming*

Sternberg, Simon — *Modern Drum  
Studies*

Stone, George Lawrence — *Stick Con-  
trol; Dodge Drum School; Dodge Drum  
Chart*

Straight, Ed B. *Analysis of 6/8 time;  
Lesson File in 2/4 Time; Modern Syn-  
copated Rhythm; The American Drum-  
mer*

Tough, Dave, and West, Bill — *Ad-  
vanced Paradiddle Exercises*

Ulano, Sam — *Bass Bobs; Rudi Bobs;  
Practical Guide for the Working Drum-  
mer; Drummers Rudimental Guide;  
Drummers Hand Study Guide; Drum-  
mers Roll Study Guide; Solo Guide;  
The ABC Guide to Drumming*

Ward, Frank E. — *Drumcraft*

Wettling, Geo. — *America's Greatest  
Drum Stylists; Progressive Studies for  
Drama, Radio, Stage (with Brad Spin-  
nev)*

Wilcoxon, Charles — *Modern Rudi-  
mental Swing Solos; The All-American  
Drummer — 150 Rudimental Solos;  
Drum Method — Rudimental and  
Swing; Wrist and Finger Stroke Control  
for the Advanced Drummer*

I'm sure that Ray must own every  
drum book published in the U.S. in  
the last fifty years, and most of those  
published anywhere in the world. The  
preceding list is only a part of the total  
of drum method books. If you persist  
in wanting to have a complete and in-  
ternational list I think he has one in  
preparation at 604 W. 112th St., N.Y.  
25, N.Y.

## Reeds

Several letters to me have requested  
information about mouthpieces, the  
length of lay, the opening of lay, the  
inside tone chamber, etc. I can be of  
little help, since I have never personally

OCTOBER  
R, 1957



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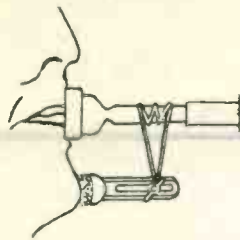
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been concerned with the various scientific aspects of mouthpieces. With me, it has been a purchase and play operation. I do, however, require that the mouthpiece is an open lay and as small as possible, without destroying the tone quality. A Runyon mouthpiece is not too bulky. For me, mouthpieces meeting this criteria have always proved satisfactory.

I can appreciate knowing about the various aspects of mouthpieces, but it seems to me that the way one bites on a mouthpiece, how much they are used and whether or not the throat hole is open is of more importance. I know professional musicians who can play on any mouthpiece and come up with the same sound, which indicates to me that the mouthpiece is not the most important thing, but rather the method of playing on the mouthpiece. Most stock mouthpieces one finds in music stores today, are well designed; try several and see.

As far as reeds are concerned, I also must confess here that I have had no problem—purchase and play has again been my motto. It makes no difference to me what brand it is as long as it is a medium strength reed. Don't be plagued by too many small technicalities concerning mouthpieces and reeds. Before you know it, it may become a disease. Concentrate more on how to produce a good sound rather than worrying about the other things.

A word or two on how to improve your sight-reading. I have found that most students and a lot of professional musicians when reading material for the first time, read note by note. That is to say, that they do not look beyond the note they are playing. This is a poor practice, indeed, since it slows up sight-reading ability. Today, because of the cost of rehearsing, many hours with a part is out of the question. If you are lucky on a recording date, you may have a chance for two or three run throughs; then you are supposed to be ready to record. This also applies to concerts. For this reason, it would be well to try to improve your sight-reading ability. If you follow the following plan, I'm sure that within a very short time you will have improved your sight-reading ability fifty per cent. Look ahead one or two notes beyond the note you are playing. Then three or four, gradually increasing it to one bar and then possibly to two bars.

Always keeping in mind that this should be done with new material, since material that you have previously gone over is too well embedded in your mind to be of any value in improving your sight-reading.

Teo M...





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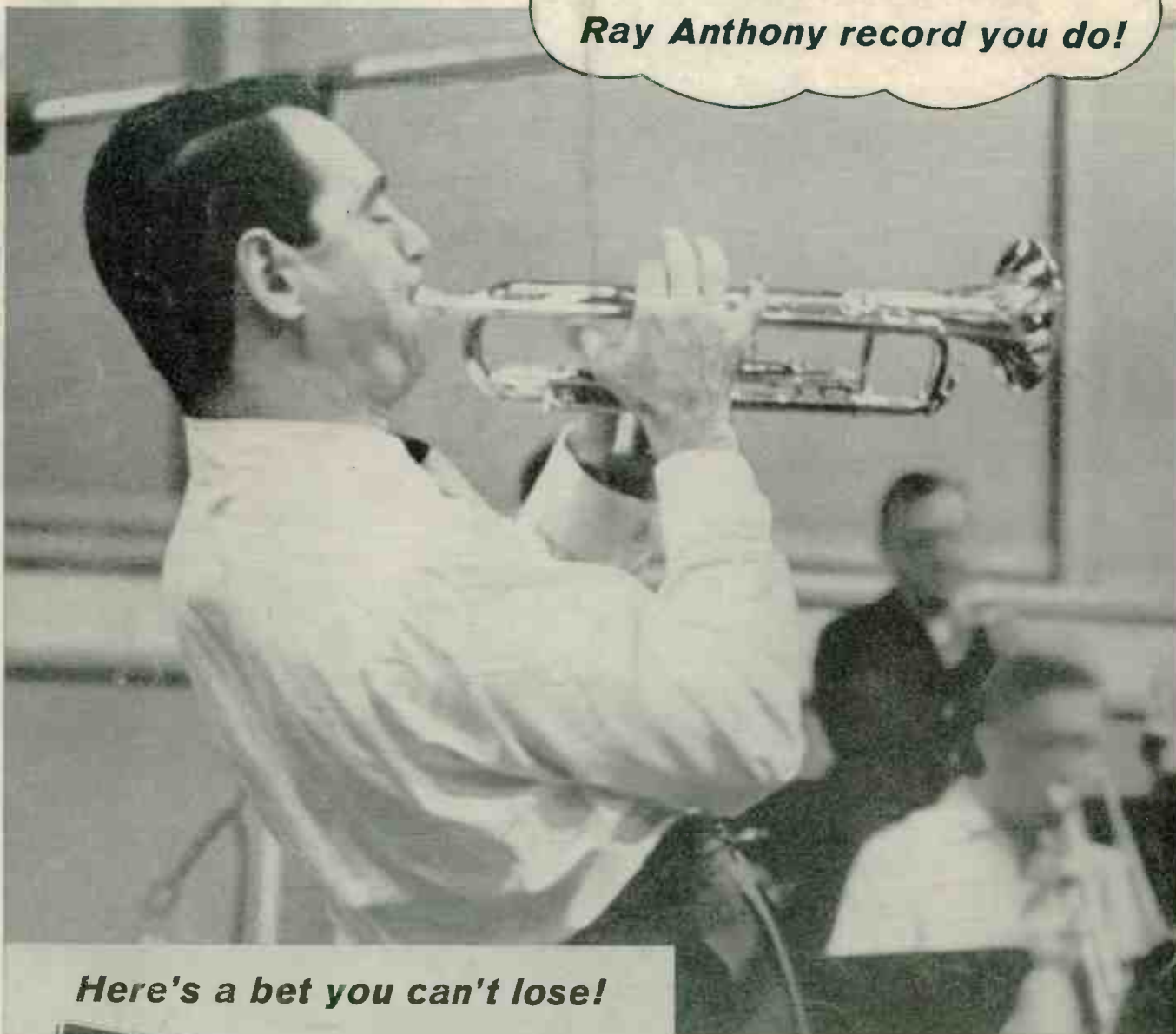
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