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ORGAN JAZZ

by

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ABSTRACT OF THE DISSERTATION

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The jazz organ scene was prominent in African American communities during the mid-1950s through the early 1980s. The loosely connected venues where this music was performed was referred to as the *chitlin' circuit*. My thesis, "Jazz Organ" chronicles the history of this music and examines the theoretical characteristics that made it unique.

"Jazz Organ" also documents the exclusion of the music from academia (both the performance and musicological branches) and suggests reasons for the omission, contentions partly based on interviews with prominent figures in the jazz educational communities.

"Jazz Organ" also explores the significance of the blues to jazz (soul jazz in particular) and suggests an alternative theoretical approach, entitled "blues analysis." Finally there are several proposals on how to integrate organ jazz into academic jazz programs and motivate historians to give jazz organ its proper place in the jazz archives.

Preface

During my first semester at the Rutgers Masters Program in Jazz History and Research, I was trying to determine the subject for my thesis. I wanted the topic to be relevant to my life as a jazz musician, to reflect the values of the jazz community in which I paid my dues, and to respect the lessons I learned from my mentors. Those musicians, both national and local, who I was fortunate to work for as a sideman and who had dedicated their lives to this music often expressed displeasure with the way the story of jazz was represented in textbooks, the way jazz writers misrepresented the jazz scene and the way it was neglected in the mainstream media.

I *came up* on the Newark jazz scene, playing my first gig in Newark in 1977 with saxophonist Jimmy Ford (who I called my surrogate father) at the club Midas Gold on Broad Street. Jimmy Ford was a veteran of the Swing Era, playing with The Jimmy Lunceford Orchestra and the Apollo Theatre Big Band. The drummer in the band was Sam Bailey, a powerhouse who had played in the Chick Webb Band (after Webb's death) and countless other big bands. The bass player Jimmy Skank had worked with Nat King Cole and Charles Brown. Rounding out the band were three younger cats: myself on piano, George Naha on guitar, and Michael Ridley (Larry Ridley's brother) on trumpet. Needless to say, there was a lot of history on the bandstand, and the majority of that history will never make the history books. More important than historical events, these musicians conveyed to me the spirit in which they expected *this music called jazz* to be played, and how they expressed their African-American culture and history through the music. Also I came to understand the unique relationship of the African-American audience and musician.

Through Jimmy Ford I got to meet one of Newark's legends, Duke Anderson. In his humble apartment in Bellville, N.J., with no university diploma on the wall, he taught jazz performance, theory, and history more impressively than anyone I have encountered. In a time when there were few jazz theory books on the market, he wrote and published his own books on re-harmonization and arranging. (Duke was the first African-American to arrange for the Warner Brothers Looney Tunes cartoon series, but he also arranged during the Swing Era for many black and white big bands and vocalists.) It was not unusual to show up at Duke's crib and find Earle Warren, Dickie Wells, Barry Harris, Vinnie Burke, or Frank Foster working on an arrangement or talking about theory. When Duke became the director of the New Jersey State Contemporary Orchestra (funded by the National Endowment during the Carter Administration) he offered me the piano chair, where I got to meet many of the stars on the Newark scene. When Count Basie had a stroke, Duke became his replacement until he suffered a heart attack in Japan, and had to give up traveling. When I started teaching this music, I modeled my approach to Duke's.

In 1983, after a European tour with vocalist Al Hibbler, I became interested in the organ. I had attended a jam session on Central Avenue, East Orange, run by Mickey Tucker, a stupendous pianist, but I was unaware that Mickey also played organ and that this was an organ session. While I was making a fool of myself trying to decipher how to play "the beast," saxophonist Leo Johnson and drummer Eddie Crawford were standing on the side laughing. Luckily, my good friend Alan Watson (who was also a pianist trying to convert to organ) pulled my coat to some of the principles of the instrument that night. This was the beginning of my journey as a jazz organist.

It seemed logical that my thesis would involve organ jazz and/or the Newark jazz scene. However, the shelves of the Institute of Jazz Studies were void of literature on either topic, and the jazz history books in particular lacked any representation. I was already confounded with the lack of representation of organ jazz in the performance branch of academia, but its exclusion from the musicological branch was disconcerting. I wondered if the exclusion of organ jazz was endemic of a bigger problem: the way the complete story of jazz is told. In order to appraise that conundrum an examination of what organ jazz is, technically, theoretically, historically, and sociologically would be necessary. In choosing to do this I could also address some of the disparities I perceived between the academic jazz community and the world of jazz that I experienced as a musician.

I recently heard the Italian author Umberto Eco say that there was nothing more fictitious than history. This may be true about jazz history in particular. When trying to match my 35 years of experience on the jazz scene with what I heard conveyed in the literature or the classroom, I realize too often they just don't fit. In this thesis, I have tried in my modest way to meet academic standards while stating something that would ring true to those musicians for whom I have had the greatest respect.

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This thesis is dedicated to the elder statesmen musicians of Newark who had an enormous impact on my musical and personal life. I would like to thank my wife, Gladys Soto, who encouraged me to pursue a Masters degree and who was my intellectual springboard during these past semesters, and my four sons (Desmond, Solomon, Ezra, Walter) who put up with me while I was doing my schoolwork. I am grateful to Dr. Lewis Porter for allowing me to be part of this unique program, and to Dr. John Howland, Dr. Henry Martin and Dr. Porter for the generosity in imparting their knowledge in and out of class. I'd like to thank my classmates for their perspectives in each class and their post-class commentary. I would like to mention my appreciation for the grant I received from the Morroe Berger-Benny Carter Jazz Research Foundation. Finally I'd like to thank my parents, Leslie and Flora Schwartz, ages 89 and 86 at the time of this writing, and totally mentally *with it*, who continually told me how proud they were of me in this endeavor.

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Chapter I

History

Every city with a sizable black population in the early 1950s boasted jazz clubs with a distinctive black personality. These clubs were the training grounds for many musicians who comprised what I call the *jazz academic canon*. This canon is the foundation for the way that jazz performance and jazz history is disseminated at the university level, and focuses on what could be labeled mainstream jazz, excluding many of the music's most significant and historic traits and events and ignoring the basic pedagogy that once was the sole method of teaching jazz. The development of the individual musician was only one of the functions of these clubs, however. These venues were the rich soil where many of the creative movements in jazz were nurtured, from swing to bebop to jump blues to early organ jazz. The mainstream media took notice once these idioms emerged in the music's white venues; but the clubs that spawned these movements remained undocumented.

In early 1956, a series of events, invisible to the general public, not even apparent to jazz insiders outside the black community, would help set the stage for a widespread surge in popularity of the Hammond organ.¹ The Hammond organ appeared on the scene in the late 1930s, in time for Fats Waller to play it on one recording session (an A100, not a B3 and with no Leslie Speaker). Created by the tone-deaf inventor Laurens Hammond, the organ's first customers were roller-rinks, but soon after this came black churches. The organ produces sounds through a tonewheel (a geared wheel that rotates in the presence of an electro-magnet, wherein the resulting changes in the magnetic field induces a signal

in a pickup) rather than an electronic oscillator (an electronic circuit that produces a repetitive electronic signal). Each note is wired nine times and fed into this tonewheel. As a result every note has an individual sound, like a piano has strings for each note. But not until the Leslie rotating speaker (Leslie speakers revolve inside the cabinet as well, adding a unique tremolo effect at slow and fast speeds) replaced the original Hammond cabinet in 1941 did the instrument produce what we now identify as the classic Hammond sound.² In fact, the Leslie and Hammond companies had an acrimonious relationship, even though they were indispensable to each other. Geoff Alexander explains the technology in his paper “Jazz Organ: A Brief History”:

The sound in the Hammond was produced by means of some 91 tonewheels, each of which revolved around over a magnetic coil, and contained various numbers of small metal “bumps” which correspond to the given number of cycles-per-second of the particular note. This made the Hammond an electrical, not an electronic organ, which produces tones by means of a sine wave formed by an oscillator...because the Hammond’s AC signal created a noticeable pop for each keystroke, specially designed speakers using the roll-off technique were created by Leslie.

Over the late 1940s the Hammond B models were incorporated into a few jazz recordings. For example, Louis Jordan and Count Basie recorded a few novelty tracks on organ (Jordan’s 1949 Decca session with Jackie Davis on organ that included “Saturday Night Fish Fry or Paul Quinichette’s 1950 session with Basie on organ are examples: Lester Young recorded on the first Hammond jazz organ track in 1939 with Glenn Hardman, “China Boy”). Then the first pioneers appeared. Converted jazz pianists like Wild Bill Davis, Milt Buckner, Bill Doggett, Marlowe Morris, Joe Knight and Jackie Davis started jazz organ trios and quartets. But in early 1956 the peerless Jimmy Smith

played at Small's Paradise in Harlem, New York City with his trio, Thornel Schwartz and Donald Bailey. They had come straight from an engagement in Atlantic City. Alfred Lion and Francis Wolff of Blue Note Records heard them and signed Smith after his first week at Small's. From there Smith was booked at the famous Greenwich Village club, Café Bohemia as an opening act for Art Blakey and the Jazz Messengers. In Tony Outhwaite's book, *Whistle Stop* he describes the music at Café Bohemia:

The horn-like single-note right hand approach so different from the more chordal based orchestra tempos, the dramatic changes of register and texture executed instantaneously and perfectly in the middle of choruses and even lines; the expressive punchy left hand chords and drones on the lower keyboard; the strong bass-lines on the foot pedals; the high energy mix of blues, be-bop, rhythm and blues and gospel material; the elaborate introductions and codas.³

By March of 1956 Blue Note Records released Smith's first recording, and black jazz lovers ate it up. Then, on June 16, Bill Doggett recorded "Honky Tonk" for King Records. Doggett had come through Louis Jordan's group as a pianist, organist and arranger, and had accompanied many singers including Ella Fitzgerald. Honky Tonk became a hit, remaining on the Top Ten for 28 weeks, and even though it was classified as rhythm and blues, jazz musicians had played on it and the elasticity of the organ sound was documented.

As important as Jimmy Smith was, it must be noted that he was not the only innovator of the modern style of organ playing. Richard "Groove" Holmes was playing in that style in the mid 50s in Camden, N.J. and it is likely that Smith could have encountered his playing while he was making his transformation from piano to organ. Smith had a space in a warehouse in Philadelphia, where he worked during the day and

practiced at night, and on the wall he put a diagram of the foot pedals. Holmes was already playing organ at that time and claimed to the day he died that he was the originator of the modern organ style. His 1965 hit single “Misty” is the biggest selling organ recording of all time, but he never felt he received the recognition as at least a co-originator of the modern jazz organ.

Within a year many of the black establishments that were piano clubs switched to the organ. Organ rooms began to proliferate in the East, through the Midwest and eventually to California. In Harlem alone there were two main strips where organ establishments were plentiful: one on 125th Street west of the Apollo Theatre and one on 7th Avenue. Musicians and music fans began making reference to the *jazz organ circuit*, a loosely defined network of clubs that catered to a predominant black clientele. It was possible for musicians to organize tours from city to city if they played organ, or played the type of drums, guitar, or saxophone that fit the organ style. This circuit continued well into the 1980s with stars that were known to the white jazz fans coming in and out of the circuit. Frankie Dunlop, who played with Monk, worked this circuit, as did Lee Morgan, Joe Henderson, John Coltrane, Rahsaan Roland Kirk, Dinah Washington, and Johnny Hodges. Black musicians knew this circuit was an option (just as white musicians knew the club date scene was an option) when the higher paying, more prominent gigs on the white jazz club circuit were not available.

The Hammond organ and a drummer could really fill up a room with sound, more so than a piano, bass and drums. Many black pianists started to switch to organ for that reason but also because it was economical, because the organist played the bass line there was one less musician to pay. Club owners were happy because having an organist and

drummer would result would result in a whole evening's worth of loud, rocking music at a reasonable cost. Aside from the economics, the electric guitar was becoming the next alluring instrument. All the tantalizing, seductive traits that were ascribed to the trumpet in the swing era had been transferred to the electric guitar during the early 1950's, and the elimination of the bass player made room for this instrument to be used with regularity. Also, string instruments always had been the staple instrument in the blues and organ jazz incorporated so much blues in its vocabulary, making the guitar a perfect fit within that configuration.

The next generation of organists took Jimmy Smith's concept and individualized it: Jack McDuff, Jimmy McGriff, Baby Face Willette, Freddie Roach and Don Patterson were part of the next generation of organists. Some of the third generation organists were influenced by the funk and rock beats such as Charles Earland, Rueben Wilson and Lonnie Smith and others were influenced by the Coltrane jazz era such as Larry Young, John Patton or Charles Kynard.

The jazz organ scene was original in its abundance of female organ stars. Shirley Scott was the first prominent female organ star, but there were a few before she gained prominence as a sideman (sidewomen is not a widely used term) with Eddie Lockjaw Davis in 1956. After Scott, an impressive lineup of female organists began to work on the jazz organ circuit including Rhoda Scott, Gloria Coleman, Trudy Pitts, and Boo Pleasant. This led to tense social dynamics when traveling on the road, which was a necessary part of being on the scene. Another aspect of being on the road was the discrimination that African-Americans continued to suffer at those times. Also having car breakdowns was

common as well as organ breakdowns. The old adage that one must *pay his dues* could have no better application than being on the road in the jazz organ circuit.

Jazz guitarist Dave Stryker is a veteran of the Jack McDuff band as well as Stanley Turrentine's band. He remembers three-month tours with McDuff, hitting every large and small black neighborhood that had a jazz club. He recalled, "McDuff would go around the country, always in the black neighborhoods. He'd book gigs in the phone booth while we were on the road. We'd hit Gary, Indiana, Youngstown, Cleveland, one right after the other. That's never mentioned in jazz education, simple as that."⁴

If the bebop movement, as George E. Lewis states, "obliged the European-American culture to come to grips," if not terms, with Afrological aesthetics, the jazz organ scene paid no attention to Eurological aesthetics. Most of the venues on the organ jazz circuit were owned by African-American entrepreneurs (many were successful insurance brokers, owned small car dealerships or were cops).⁵ The concept of economic self-determination could not have been more evident in these establishments, they did not depend upon white clientele, or white critics to steer the music in any direction. Of course the one area where there was white control was the record industry, which played an enormous role in an artists' national visibility: but even the AACM recorded for white owned Delmark Records.

Renowned organ drummer Don Williams (veteran of Jimmy McGriff, Charles Earland and Arthur Prysock bands) remembers the predominance of organ clubs. "During the late 60s and early 70s there were hardly any piano clubs [in the black community], maybe Ahmad Jamal's place in Chicago and that club in Indianapolis. Some places had organs and some you brought your own organ but you wouldn't bring an acoustic piano

in there, maybe a Rhodes [electric piano]. But the organ players, they all brought their own organs in those joints, because they loved their own sound and also a lot of club organs were overplayed and broken-down: some of the pedals weren't working, or the drawbars, sometimes even the keys...they were almost all organ clubs, except a few that had a piano and organ like Sparkys [Newark] or Parnells [Seattle]. They would push the piano back and roll out the organ.”⁶

In David H. Rosenthal's 1992 book *Hard Bop*, he devotes one chapter, “Tenors and Organ” to the organ scene. He values the organ jazz scene as a training ground for a whole generation of black jazz artists, and a few white ones, some who stayed in that tradition and some who branched out. He writes:

It is one of jazz's problems today that there's not much of a “chitlin circuit” left to come through. Thus it's harder for young musicians to acquire grounding in the basics of rhythm, voice, and delivery—that is, to draw nourishment from the wellsprings of black North American song.⁷

The following is a sampling of some of the important figures in jazz organ history.

(1) Jack McDuff

Born in 1926, he was the second generation of great organists following Jimmy Smith.⁸ He used surnames, Brother in his early career and Captain in his later years, as he developed more of a white fan base. He began his career as a bass player—not unusual for organists in the 1950s and 1960s—then switched to piano briefly before committing to the organ. His first big hit was “the Honeydripper” recorded in 1961 with Grant Green, Jimmy Forest, and Ben Dixon. During that time he played with Sonny Stitt and Gene Ammons and recorded with Ammons in 1962 on the record “Scream.” Shortly after, he

formed an association with organ drumming legend Joe Dukes. Their relationship, though sporadic, lasted until Dukes' passing in 1992. The classic McDuff quartet of the early 1960s also featured Red Holloway on tenor saxophone and George Benson on guitar. McDuff was not a fiery player but had a soulful groove and as an arranger found many amusing slants to the blues. He was an animated figure, on and off the bandstand, with little entertaining tricks to keep the crowd's attention. For example, he would hold out a chord at the end of the set, reach in his pocket and take out his handkerchief, and after wiping his brow throw it in the air, and when it hit the ground the band would play the last accent. He traveled with a small Casio keyboard that he used when arranging music. One night after a gig that featured him, organist Sarah McLanlan, and myself, he called me and 2:00 A.M excited. He had re-harmonized Chick Corea's "Spain," turning it into a blues. Jack McDuff died in 2001, after a short illness.

(2) Baby Face Willette

Willette's real first name was Roosevelt, and he was the first prominent Jimmy Smith imitator or clone, but with a gospel influence. He spent his first 12 years as a professional musician playing R&B before becoming a sideman for Lou Donaldson. Donaldson was trying to put out jazz recordings with an R&B flavor and Willette had experience in that genre. After playing on guitarist's Grant Green's first CD, Willett was signed to Blue Note by Alfred Lyons in 1961 along with Green and Ben Dixon (both McDuff's sidemen at that time).⁹ Jimmy Smith had provided all the organ recordings that the label needed up to that date, but Lyons was worried about retaining Smith, who had become a star, once his contract expired.¹⁰ Willette made two recordings for Blue Note

before signing with the Argo label in 1964, where he was able to record with his own trio, before moving to the Springfield, Massachusetts. He resurfaced in Chicago in the late 1960s, but was plagued by drug addiction for many years, and was known to be unreliable. He died in 1971.¹¹

(3) Shirley Scott

Scott was part of the dynamic mid-1950s Philadelphia jazz scene. She was one of the many African-American pianists who converted to organ as it became prominent in the black communities, and was the first female star of the organ. She catapulted to fame when she joined the Eddie Lockjaw Davis trio in 1956, her attractiveness adding to her allure. Her next association was with Stanley Turrentine. They recorded with each other as interchanging leaders and co-leaders (Turrentine on Blue Note, Scott on Prestige and Impulse) through most of the 1960s.¹² They had a tumultuous 8-year marriage as well, and were known to have marital arguments while performing on the bandstand.

Throughout the 70s and 80s, Scott had the weekend house gig at Ortliebs in Philadelphia, showing off her skills as one of the great compers on piano. She continued to make organ records, mostly for the Muse label, and many featuring a bass player, as she was not known to lay down a driving bass line. Somewhat consumed by her appearance, she took the diet drug fen-phen which led to respiratory and heart problems and she spent her later years dependent on an oxygen tank. She sued the pharmaceutical company and won an \$8 million law settlement, but died two years later in 2002.¹³ Her son Duck Scott (named after Jimmy Smith's drummer Donald Bailey) is one of the greatest drummers I have ever played with.

(4) Freddie Roach

Roach was born in the Bronx in 1931, became an important figure on the Newark Jazz Scene in the 1960s. He was a converted piano player (he played piano in Brother Moncur's group, The Strollers, in which Betty Carter was the vocalist) who decided to concentrate on the organ. His first prominent gig was with Newark saxophonist Ike Quebec, and he recorded two records with him on Blue Note. That led to 4 recordings as a leader for Blue Note, several using Newark guitar legend Eddie Wright and Newark saxophone legend Connie Lester (both were in his working band).¹⁴ His last record for Blue Note, "All That's Good" extended the boundaries of organ music using three gospel vocalists singing harmonies and backgrounds. (The concept of using vocaleese and organ had not been tried again until my 2010 recording, "Songs for the Soul" on Arabesque Records.) Roach then recorded three records for Prestige. He had a solid bass line, was an original composer and had a good linear concept that was less flamboyant than Jimmy Smiths'. Roach opened an African-oriented theatre in Newark that combined jazz, dance and drama: he became increasingly more political and Afro-centric in his later years in Newark.¹⁵ He moved to California in his later years and died in 1981.

(5) Don Patterson

Patterson was born in 1936 in Columbus, Ohio, and is another converted pianist. In the early 1960s he started working with Sonny Stitt, whenever the saxophonist used organ¹⁶ (when Stitt worked the elite [white-owned] clubs he used piano, but the chittlin circuit provided a good portion of his employment). Patterson also formed his own trio with Pittsburgh-based drummer Billy James and Philadelphia guitarist Pat Martino.

Together, they had a hit album entitled “Holiday Soul” on Prestige Records in 1964. This trio often played back-up for Stitt, as well as Charles McPherson and Eddie Lockjaw Davis. Patterson’s touch was more legato than most organists of the 60s and 70s, and he was able to play fascinating be-bop lines. But his blues cuts were not to be disregarded; he found the most unique ways to integrate the blues scale. Patterson and James were heavily into drugs during the 1970s when they both lived in Philadelphia, but in the early 1980s Patterson had kidney failure and went on dialysis, and his long association with James ended. He made four records for Muse Records in the 1970s, the best being “Why Not,” which featured Philadelphia legends Bootsie Barnes on tenor saxophone and Eddie McFadden on guitar, as well as Idris Muhammad on drums, Houston Person on tenor and Virgil Jones on trumpet. His last record date was as a sideman with Philadelphia saxophonist John Simon, “Legacy” issued on Muse Records. Don Patterson was a quiet man, not extremely animated but very accessible to young musicians. He passed away in 1988.

(6) Charles Earland

Earland was a most interesting figure. One could say most assuredly that he had no be-bop chops, only an assortment of maybe 15 pentatonic-based riffs that he used interchangeably. His bass lines were repetitive and wide open intervallically, and were always on top of the beat. He played a lot of *sus* chords and he had an unrelenting energy, earning him the nickname The Mighty Burner. Earland started his musical career as a saxophonist in Philadelphia and although he never completely gave up the instrument, he focused on the organ playing in a group with schoolmate Pat Martino, and finally, as a

sideman with Lou Donaldson.¹⁷ His record “Black Talk” contained the hit “I Love You More Today than Yesterday,” a pop tune with a jazz beat that would become his signature tune. This led to a record deal with Prestige, where he continued to convert pop tunes into organ jazz tunes, as well as explore modal and funk jazz with sideman such as Lee Morgan, George Coleman, Prestige house guitarist Melvin Sparks, Freddie Hubbard, Joe Henderson, and others. In the 1970s he tried his hand at the disco scene, recording for Mercury Records but also kept working jazz venues and recording for Muse Records. By the mid-1980s he committed to only playing the Hammond B3 organ, and had a major hit on the album “Inseparable.”¹⁸ He produced and played on the recordings that helped vocalist Irene Reid make her comeback in the 1990s (on Muse and Highnote Records). He also gave Eric Alexander and Jim Rotundi their first national exposure as members of his last band. He was a tall, heavy gentleman, with a gregarious and likeable personality, except when he was irritated, and he gave all his energy when performing. Charles Earland died in December 1999 in Kansas City, suffering a heart attack in his hotel a few hours after a gig.

(7) Gene Ludwig

Ludwig was born in 1937, which placed him in the second generation of modern jazz organists.¹⁹ He was one of a handful of white organists who were on the scene during the late 1950s, and he spent most of his early career working the chitlin circuit (the organ scene was the one situation where white musicians could perform in front of a black audience). Being a white star on the organ scene in the days of black power and Black Nationalism must have had its challenges but he persevered and became recognized internationally. He was known for a relaxed, swinging groove and a bluesy linear concept.

He and drummer Randy Gillespie (who is African-American) worked together for almost 15 years as a rhythm section using different guitarists including Pat Martino, Jerry Byrd, and a young George Benson. In 1969, he and Gillespie replaced Don Patterson and Billy James in Sonny Stitt's organ group, and recorded with Stitt on Prestige one of the great organ records entitled "Night Letters." In the 1980s Ludwig recorded for Muse Records and then for Blue Leaf Records until his death in 2010. He was Joe Morabia's (President of Blue Leaf) favorite organist. He was adept in fixing organs as well, and if you had an organ gig in Pittsburgh you were probably playing on one of Gene's many organs that he would rent out.

(8) Jimmy McGriff

McGriff came on the organ scene in the late 1950s, after serving in the army during the Korean War. He had been a bass player, as well as a barber and a traffic cop, in Philadelphia but left to study piano and theory at Julliard on the GI Bill. He switched to the B3 organ and found his unique groove while playing at a church, trying to groove with a woman who was playing on a tambourine, supposedly hiring her on a gig in Count Basie's Club (an organ room owned by Basie). With his particular groove (his bass line was slightly behind the beat) he went on to follow Bill Doggett's lead in crossing over to the pop charts starting with a Ray Charles cover "I Got a Woman" on the Sue label. He went on to cover James Brown, Sly Stone and the Beatles tunes all resulting in hits until his last big hit, "The Worm" on Groove Merchants records. At points in his career he would call himself a funk organist, and later a blues organist. McGriff's career occurred almost a generation after Jimmy Smith's career started. McGriff souped up the B3 to have a more electric funk sound and used a host of other keyboards in conjunction with

the organ such as the clavinet, Arps, and early synthesizers. When the organ rooms began to disappear in the mid 1970s, McGriff retired to a ranch in Connecticut and raised horses before emerging as an elder statesman of the organ in the 1980s.²⁰

(9) Gloria Coleman

Coleman was a staple on the Newark jazz scene playing organ, piano and singing. She had an aggressive bass line on organ, and used a lot of chord solos (in the style of Wild Bill Davis) rather than a linear player, and a great accompanist of singers. She really was a pre-Jimmy Smith organist, and was already playing organ in the early 1950s before Smith was catapulted to stardom although she later took lessons from Smith. She worked with Lou Donaldson, Little Jimmy Scott, Ernestine Anderson, Sonny Stitt, and her former husband George Coleman. In the late 1950s-early 1960s she was in demand on the Kentucky Avenue organ scene in Atlantic City. She was part of the Jazz Sisterhood along with Etta Jones, Irene Reid, and Della Griffin (they referred to each other as sisters). She would always be available to give you a piece of her mind: she constantly would admonish me about anything from playing wrong chord changes to the way I raised my children.

(10) Milt Buckner

Buckner was a pre-Jimmy Smith organist, a converted swing era pianist. As a pianist he had worked in the Lionel Hampton band, and pioneered the parallel chord style called lock-hand chords. He brought that style to the organ in the early 1950s, but usually worked with a bass player. One reason for this was that he was so short he could not

reach the foot pedals, but it allowed him to explore the orchestral aspect of the organ.²¹ He did most of his recording in the 1950s and early 1960s for labels Argo, Capitol, Brunswick and Bethlehem.²² He is the only organist to have recorded with Charlie Parker, a live session from Birdland in 1953. He died in 1977 at the age of 62, after moving his B3 organ into The Jazz Showcase in Chicago, which is a story that I heard often on the organ scene.

(11) Larry Young

More than any other organist of the 1960s and early 1970s, Young moved the organ in a new direction, one that was not entirely based on the Jimmy Smith blueprint. He was sometimes referred to as *The John Coltrane of the Organ* or *Lawrence of Newark*. His father, a jazz organist as well, tutored him on the basics of the organ. The elder Young also owned an organ jazz club in Newark where many of the local musicians worked. Young, Jr. gigged around the Newark area as a pianist and organist, until in 1960 he began his recording career on Prestige with three records in the Jimmy Smith tradition. But his four Blue Note recordings with Grant Green (and usually Elvin Jones) foretold a new outlook on organ playing, which was also demonstrated on his first Blue Note recording entitled *Into Something*.²³ His lines were more exploratory; he was using the pentatonic scale in ways that reminded people of Coltrane; he played off Elvin Jones' polyrhythms using a lot of three against four concepts; he played chords in fourths and fifths and he used wide open intervallic bass lines, a similar intervallic scheme as Earland's bass but not hard driving. Even his drawbar combinations were different than the traditional organists of that era. Green, Jones, and Young played in a trio together but

they were not always accepted in the traditional organ houses. For example, he could not get a gig as a leader in Newark's Key Club even though he had worked there as a sideman with many of the local musicians, including Newark saxophonist Buddy Terry. Gloria Coleman tried to get him a gig there but she was told his style was "too far out."²⁴ In 1965 he went into the studio with Jones and the front line of Horace Silver's band, Joe Henderson on tenor and his old Newark Art's High School classmate Woody Shaw on trumpet and recorded what was to become one of the most significant organ recordings, "Unity." He decisively brought the organ group into the Coltrane era, using many of Shaw's expansive compositions. In the late 1960s he joined another influential group, The Tony Williams Lifetime trio, with guitarist John McLaughlin (they would add rock bassist Jack Bruce for a while, and then go back to a trio). This was one of the earliest fusion groups with Young's playing encompassing the jazz and rock genres, and culminating with his playing on Miles Davis' influential recording "Bitches Brew." Lifetime was able to play the rock venues, and Young won the Downbeat poll for organ. But Blue Note records did not want to release his record "Mother Ship," which is essentially a free jazz record. He later converted to Islam, changing his name to Khalid Yasin. I was able to see Young play organ at the Playbill Lounge on Central Avenue in East Orange in December 1977, before I had picked up the organ. He had Jimmy Ponder on guitar and Eddie Crawford on drums, musicians with which I would later perform. He didn't even have the foot pedals connected to the organ and they were playing inside and outside. He passed away suspiciously a few months later; some suggested that drugs were involved.

(12) John Patton

Big John Patton was born in 1935 in Kansas, Missouri, and first came to the East Coast when his brother (who became a judge in Chicago) attended school at Howard University in Washington, D.C.²⁵ His surname was not because of his stature (he wasn't brawny or muscular) but because of his sound. While working in the Howard Theatre Band in D.C. he met Ben Dixon, Harold Vick, and Ted Curson: they would all figure prominently in his musical career. Patton joined the Lloyd Price band in 1954 (Price was residing in the D.C. area-and was a prominent rhythm and blues singer who liked to have jazz musicians in his band) and Patton remained in the band for 6 years playing piano or organ; but since many of the clubs he played had organs, he familiarized himself with the instrument. He did many of the arrangements for this band, and became musical director, but never received credit on the recordings (as was the practice in the 1950s and 1960s). Musicians encouraged Patton to pursue the organ because of his strong bass line, and he did organ gigs in the Washington D.C. area, subbing for local organist Harold Butts.²⁶ In the early 1960s he joined Lou Donaldson's band, playing in a soul jazz style, recording with Donaldson, Johnny Griffin, Harold Vick and Grant Green. He also began his association as a leader with Blue Note records in 1963, which would last into the 1970. One of the best recordings from the Blue Note era is "Accent on the Blues." As the 1960's continued he began to expand his style beyond soul jazz, similar to Larry Young. His band with saxophonist George Braith, for instance, was very experimental for the 1960s. He moved to the Newark area during that time and started working the Jersey organ scene. Unlike Young his groove was fiery; his bass line was always on top of the beat. He loved playing *sus* chords as substitutions and clusters, and he could sound like

Thelonious Monk on the organ at times. Everyone on the jazz scene in Newark has John Patton stories: he was a character, but also very intellectual, especially in music theory. He was somewhat suspicious of white musicians coming on the scene, and liked to *mess with them*, testing their sincerity to the music. In the late 1980s and 1990s he collaborated with experimental saxophonist John Zorn and traveled with him. He told me that the Zorn gig was the first time in his career he had been treated with respect, that he could take his wife with him on the road (expenses paid) and make a decent wage. Unfortunately he injured his right hand doing car repairs and essentially played with three fingers for the rest of his life. He died in 2002.

(13) Melvin Rhynes

Rhynes was born in 1936. He grew up in Indianapolis, which had a vital jazz scene in the 1950s and was part of the generation that produced Freddie Hubbard, Virgil Jones, Slide Hampton, James Spaulding and others. He started playing organ with blues artists T-Bone Walker and B.B. King (there probably were bass players on those gigs), but officially started playing jazz organ when he joined Roland Kirk's organ group in 1956. He was part of the Wes Montgomery organ group from 1959-1964 but when Montgomery started to get national attention he abandoned the organ format. Rhynes formed an organ trio with drummer Paula Hampton (Slide's cousin) whom he married. After they divorced he moved to Wisconsin where he worked as a local musician and music teacher, but did not record again for two decades. A somewhat quiet man, he is now considered an elder statesman of jazz organ.²⁷

(14) Joey DeFrancesco

DeFrancesco was born in 1971 and is credited with the resurgence of the jazz organ in the 1990s, although both the death and the resurrection have been over-rated in my opinion. His father was an organist on the Philadelphia scene and exposed him to the national and local organists at an early age. He sat in with Jack McDuff, Hank Mobley, Philly Joe Jones and others all before the age of twelve.²⁸ I met him when he was sixteen; his father brought him over to Jewels Lounge on Broad Street in Philadelphia where I was working with John Simon and Duck Scott. He was an impressive player even then, although he lost the form of the tunes occasionally. At age 17 he joined the Miles Davis band, playing synthesizers, and learning the trumpet. He recorded “Amandla” with Davis. Dr. George Butler was on a mission to find young jazz talent for Columbia Records (he had already signed Wynton Marsallis and Harry Conick Jr.) and he signed DeFrancesco to an exclusive recording contract. The recordings on Columbia instantly made him one of the most sought after jazz artists, which caused some initial resentment among the organ veterans who had payed their dues on the organ scene and never received the media attention he was receiving. His collaborations with John McLaughlin and Elvin Jones tried to recreate some of Larry Young’s style, and he recorded tributes for Jimmy Smith, Charles Earland, and Don Patterson and even recorded duo organ recordings with McDuff and Smith. He is a technical wizard, with a driving bass line and great independence. If there is a criticism of DeFrancesco it is that he hasn’t made an original musical statement.

(15) Lonnie Smith

Dr. Lonnie Smith was born in 1942 in Buffalo, New York, and was in the third wave of jazz organists after Jimmy Smith. He came to fame on George Benson's first records on Columbia, "It's Uptown" and "Cookbook." This was a working group that also had baritone saxophonist Ronnie Cuber in its membership, and they stayed together for five years. Smith went on to record one record for Columbia as a leader, with essentially Benson's group. When Benson hit stardom and signed with CTI Records he disbanded the organ group and Smith became a solo act. In 1967 he joined Lou Donaldson's group while John Patton was recuperating from a gunshot wound received from his first wife. Donaldson convinced Blue Note to record Smith and he delivered four soul jazz recordings, but Smith was always combining funk, boogaloo and rock grooves within the jazz concept. In fact, one of his most captivating qualities is the way he plays funk grooves, sometimes relaxed and sometimes intense.²⁹ Smith may have converted to Sikhism in the 1970s, wearing turbans on the bandstand, which gave him a unique persona. He is a real showman in the chittlin circuit tradition, playing foot-pedal solos with his hands, holding down notes with a matchbook, and singing and rapping along with his solos. In the 1980s he moved to Fort Lauderdale, Florida, where he had a high paying gig at an up-scale restaurant, and rarely traveled. Lou Donaldson had been working in mostly piano settings, but in the 1990s he convinced Smith to rejoin his group. (When Smith would be working in the New York area he'd call me to see if he could use my organ as his was still in Florida.) Since the late 1990s he has lived in New York City on a part time basis and is considered there and throughout the country as the most prominent elder statesman of the jazz organ scene.

(16) Trudy Pitts

Pitts, who was Philadelphia-based, was born in 1932 but did not record until the mid-1960s. In her 20s she pursued a career as a classical pianist and theatre accompanist (after studying at Philadelphia Music Academy and Julliard). Her husband, Bill Carney (a.k.a. Mr. C) had worked in a group with Shirley Scott and John Coltrane in the 1950s, and he encouraged her to play jazz organ. She worked and recorded on Prestige with Pat Martino, both as a sideman and a leader. Later in the 70s she worked with Rahsaan Roland Kirk, when he used organ and played on three of his recordings including the classic “The Return of the 5000 Pound Man.” When playing in her own group she made use of her classical training with orchestral-like arrangements and a lot of rubato passages, but she could drive the rhythm section as well. Another long association she had was with saxophonist Willis Jackson. She worked on the Philadelphia scene for five decades in a trio setting with her husband on drums. In 2006 she became the first jazz musician to play a concert on Philadelphia’s Kimmel Pipe Organ and 2008 played a concert a solo concert on the Kennedy Center’s Filene Organ. She died in 2010. Her son TCHH is a jazz vocalist on the scene today.³⁰

Chapter II

Analysis

In writing about Amiri Baraka's book, *Blues People*, author Ralph Ellison noted that Baraka is "attracted to the blues for what he believes they tell us about the sociology of the Negro-American identity and attitude."³¹ The most Afrological music is one that incorporates the blues; and organ jazz is grounded in the blues. Tony Outhwaite states that the soul jazz players had "mastered the intricacies of be-bop, adapting the style's harmonic ideas ... and the newer ideas of phrasing and timekeeping, and then adding the funkier aspects of the bluesier hardbop approach, its gospel-influenced references included."³² In other words, be-bop expressed an African-American aesthetic, but the so called "soul jazz musician" added the ultimate Afrological influence in their interpretations of be-bop.

The pentatonic scale can be heard in West African music. Many African thumb pianos, also known as the Kalimbas or Mbiras are tuned to the five-note minor pentatonic scale: the notes in the key of C would be C-Eb-F-G-Bb-C. The African-American blues scale adds the flatted 5th to this scale, making the notes C-Eb-F-F#-G-Bb-C. I have not heard the use of the flatted 5th in African Music, so the addition of the flatted 5th into the already existing African pentatonic scale forms the blues scale, which is to some degree a unique American property (this will be discussed in depth in Chapter IV). If the blues scale is reshaped to start on the flatted 3rd, one gets a mode of the blues scale usually referred to as the gospel scale, which is used frequently in country and western music, zydeco music, black gospel music, and New Orleans and early swing jazz, as well as

many other American forms of music. The term “gospel scale” is one that I have heard amongst musicians for many years, yet I could not find this term in the formal theoretical sector. Academic music theorists classify this scale as major pentatonic, and then wonder why someone is including the minor 3rd. Yet this phraseology proliferates on the web, in sites that are teaching music students how to play in a gospel style.³³

It is undeniable that the use of the blues scale in conjunction with blues chords (dominant 7ths that do not need to resolve) strikes a resonance with the African American audience. Hits such as “After Hours” by Erskine Hawkins, “Night Train” by Jimmy Forrest, “Honky Tonk” by Bill Doggett, hits by Louis Jordan and early Dinah Washington and Charles Brown substantiate the importance of the blues scale to the African-American musical appreciation. Jazz aficionados may think of ballads when they think of Billy Eckstine, but a large number of black music fans think of “Jelly, Jelly, Jelly.”

The organ also had a certain appeal to the African-American jazz audience for rhythmic or groove-oriented reasons. When the be-bop and cool jazz went in a direction that de-emphasized the feeling of dancing in the music, the black audience’s allegiance might have been taken for granted. The chitlin circuit provided the grounds for the continuation of jazz as groove music while it absorbed the linear and harmonic vocabulary of the be-bop generation. There was a greater depth to the groove, and the combination of the recently developed electronic bass coming from the Hammond organ and Leslie Speaker (while he/she comps and solos), the guitar playing the complimentary rhythms to propel the groove, and the drummer integrating the new concepts of be-bop

drumming with the traditional deeper groove of big band drumming provided a compelling sound that moved the African-American audience.

This was the first time that jazz was so electric oriented. The electric guitar had come into jazz in the mid-1930s but balance and texture problems existed, and that could be a reason that it played a minimal role in the early be-bop movement. Drummer and educator Billy Hart states, “Remember, it was only after Coltrane’s band that bass players even used amplifiers, it was a totally acoustic setting to deal with, especially when you consider the bass part of it, you think of the tuba, trombone, bass violin, they were compounded with the bass drum.”

The drummers who were participants in this music formed a unique classification, *organ drummers*. Even when not playing in organ settings, their experience playing on the chitlin circuit gave them a deeper beat, one that was developed as a result of having to cut through the powerful electric sounds and reach a hand clapping audience. Drummers such as Art Blakey, Frankie Dunlop, Al Harewood and Elvin Jones are not known as organ drummers but their experience playing with organ groups gave them a deeper beat. Billy Hart describes it this way,

You’ve got to concentrate more on the bass drum to cut through or to match that (the organ). That made organ drummers different, they had more ideas for the bass drum and certainly it’s logical to see that Elvin played with the organ because a lot of his innovation was with the bass drum. Certainly Donald Bailey and certainly Edgar Bateman.... they found a different way. Elvin Jones was influenced by Max Roach but there was another part of him that was influenced by Art Blakey and Donald Bailey, because the depth of his beat.... Organ drummers played things that normally a drummer would play with two hands, they could be more facile, playing their left hand with their right foot as if the right foot was another hand.³⁴

Organ drummers pay close attention to the bass line. Organ drummer Don Williams says, “What motivates me is the bass line, I feel the bass and lock in, all the other things are secondary.” But the bass that emanates from the organ demands that the drummer have a forceful presence. Williams adds, “You can’t play too soft or timid with the organ, you must stay strong and not peter out.”

Organ trios can consist of either guitar or saxophone, but the guitar has a special relationship to the organ. Don Williams states, “A lot of organ trios have a saxophone, so when he stops soloing you have a duo, not a trio anymore. But when you have a guitar he’s comping behind the organ solo.”³⁵

Dave Stryker stated, “The guitar is able to be more interactive with the organ than other combinations. It seems to fit timbre and tone wise, and of course we know that when the organ is soloing he is busy playing the left-handed bass line and the right hand is playing single note lines so that gives the guitar room to go anywhere when he comps and interact with the organ and drums.”³⁶

The guitarists developed a new concept of comping that was different from the Swing Era concept Freddie Green or Eddie Lang of *chomping* on every beat (e.g., in the manner of Freddie Green or Eddie Lang). In the later organ trio concept, although there was a component of strumming on some tunes the basic concept for a guitarist was to work around the organ’s comping, use different rhythmic chordal patterns, but not always with a constant frequency, finding the spots that needed them. Also, there was a harmonic embellishment aspect, and great guitarists found ways to insert chordal passages between the rhythms they were using, but mostly in a supporting role, letting the organ be dominant. Great organ guitar accompanists were Quentin Warren, Billy Butler, Pat

Martino, and Thornel Schwartz (no relation to the writer of this paper). Later, the second wave of organ guitarists added a *rhythm and blues* sensibility to their comping, guitarists such as George Benson, Melvin Sparks, Jimmy Ponder and Kenny Burrell. Dave Stryker listened to a lot of the guitarists who played with Jimmy Smith. He says, “they were interesting players: they weren’t guys you heard a lot of, except for Kenny Burrell. Quentin Warren and Thornel Schwartz are two who come to mind. They were great accompanists, not great soloists. They had a brighter, trebly sound that Jimmy Smith liked.” When Stryker got the chance to play with Smith he was admonished by the organist for his sound, “you’re in the mud,” Smith told him.

Guitarist Geary Moore has toured with many of the great organists including Dr. Lonnie Smith. He contends that the guitar must play a complimentary role in an organ group. He stated, “It has to be a complimentary role because the organ is so loud and dominant, so whether I am the band leader or not I am always comping off the organist, if I try to dominate the organ it will clash.” He added, “when the organist is playing single lines I am more free with my chords but when the organist is playing more than one note, like chord solos, I tend to play only the 3rd and 7th of the chord...but the biggest thing is to compliment the group and stay out of the way.” Moore and I worked together every Tuesday for over 15 years, and he commented, “You and I compliment each other because we’ve learned to listen.”³⁷

Listening to music live seemed to be a significant concern of all the musicians I interviewed, and the consensus was that it is an unfeasible proposition to be competent at this music without direct exposure. Stryker commented, “The records don’t completely capture what you and I heard when we were coming up, when the music gets in your

soul, in your DNA. I sat and listened to those sounds, that was my school.” Moore echoed those sentiments when he stated, “These young cats go to college, but they don’t have enough exposure to get their ear trained to play with organ, you have to listen to understand the feel. You can’t get that feeling in a classroom.”

The organists stamped the identity on the group by the type of lines they played, their rhythmic concept, their voicings, the stops they employed (different sounds were produced by the different combinations of drawbars), but most importantly by their individual style of grooving. Most of the groove can be attributed to the bass line, into which the organist has to put the majority of his concentration. The bass is a combination of the left hand and the foot pedals, and there are a variety of approaches. In general the left hand needs to be played legato while the pedals need to be played staccato, and the degree to which this is done defines the individual sound of an organist, just as the way a pianist’s sound is defined by his touch. For example, Jimmy McGriff’s feel came about from a very light bounce on the pedals, Jack McDuff held the pedal down a little longer getting more of a plodding sound. Depending on the tempo an organist can double the note in the pedals or find a series of random notes to tap along with, occasionally using the heel-toe technique to emphasize a certain part of the bass line.

Jazz organist Eddie Landsberg writes, “The biggest problem many jazz organists make is getting so tied up in trying to solo like Jimmy Smith or Joey DeFrancesco that they forget to walk the bass in time. But if you listen to any master player no matter how simple or complex their playing is, you will notice one thing: rock solid bass. So the catch is, if you want to sound like Joey or Jimmy you have to be able to walk like them. If you can’t, that means you gotta lay back.”³⁸

Williams observed, “I played with all of the great ones, not just once or twice. I got the chance to hear them individually and together at organ summits, hear each one’s bass line and each one played differently. Charlie Earland played on top of the beat, no matter what was happening in the world, his bass line was on top of the beat and that’s how he moved the people. McGriff was relaxed but had one of the best grooves, and that’s how he moved the people. Jimmy Smith had an educated bass line, it made harmonic sense, but it wasn’t a hard groove. McDuff’s groove was quirky, he was an ensemble player.”³⁹

The idea that the bass line is played solely on the pedals is as incorrect as the idea that the pedals are totally irrelevant in creating a bass sound, and both of these misinformed notions are prevalent. Jimmy Smith was fond of replying to these type of questions in his irreverent manner saying that if you don’t think he’s playing the pedals, just place your hands over them while he was playing and you will definitely be able to ascertain an opinion (as you take your broken fingers to a surgeon).

The organists can never relinquish the bass line, this is not an implied bass line that can be dropped when linear or harmonic complexities might make it convenient (as can be done on the piano). The mind must be divided so as to create a separate bass line from whatever else is going on. Plus the bass line must respond to the intensity of the group. Red Prysock once told me that when most white organists *get happy* in their right hand their bass doesn’t go along, where most black organists start *getting happy* with the bass.

The linear concept in soul jazz playing never dismisses the blues and gospel scale. While it is true that organists like Jimmy Smith, Jack McDuff, Don Patterson and others

used a lot of be-bop linear concepts, they integrated this with the blues. In fact there are some solos that are solely built on the blues scales, and others with just a hint. Let's examine three so called soul jazz solos to illuminate this point: Stanley Turrentine's first two choruses of "Stan's Shuffle"⁴⁰, Jimmy Smith's first two choruses on the boogaloo tune "The Cat"⁴¹ and Charles Earland's first two choruses on the "The Mighty Burner."⁴² All are based on the 12-bar blues form, and all lean heavily on the blues scale.

STAN'S SHUFFLE

TRANSCRIBED BY RADAM SCHWARTZ

STANLEY TURRENTINE

The musical score for "Stan's Shuffle" is written in 4/4 time. It consists of 33 measures, with measures 33 and 34 grouped together. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines, with some measures featuring triplets and an 8th note.

Chords and measures:

- Measures 1-4: Bb7, Eb7, Bb7
- Measures 5-8: Eb7, Bb7, G7
- Measures 9-12: Cm7, F7, Bb, G7, Cm7, F7
- Measures 13-16: Bb7, Eb7, Bb7, G7
- Measures 17-20: Eb7, Bb7, G7
- Measures 21-24: Cm7, F7, Bb, G7, Cm7, F7
- Measures 25-28: Bb7, Eb7, Bb7
- Measures 29-32: Eb7, Bb7, G7
- Measures 33-34: Cm7, F7, Bb, G7, Cm7, F7

Stanley Turrentine's solo is a perfect example of how to move back and forth between blues lines (which work over a family of chords) and defining the chord patterns. He starts his solo with a funky four-bar blues phrase, a minor pentatonic line with no flatted 5th: he knows this will catch the audience's attention and get them to clap their hands. But now that he assumes he has the audience *along for the ride* he spends the next eight bars on defining the chord be-bop lines, especially effective on the turnaround on bars 23 and 24. To start off the second chorus he plays a major pentatonic line that flows into a minor pentatonic line. Bars 27 and 28 have a defining the chord line, one that turns the Bb7 into a II-7 to V7 pattern. On bar 29 Turrentine plays a furiously fast defining the chord pattern over the Eb7 but he ends it with a blues phrase so as to make sure the audience is still with him and then he finishes off the chorus with be-bop like patterns.

THE CAT

THE DEFINITIVE JIMMY SMITH

TRANSCRIBED BY RADAM SCHWARTZ

JIMMY SMITH

5

9

BREAK

13 F7

17 Bb7 F7

21 C7 3 trum

25 F7

29 Bb7 F7

33 C7 Bb7

2 35 F

Detailed description: The musical score is written for a single melodic line in 4/4 time. It begins with a key signature of one flat (Bb). The first line (measures 1-4) starts with a repeat sign and a 4-measure phrase. The second line (measures 5-8) continues the melody. The third line (measures 9-12) ends with a double bar line. A 'BREAK' section follows, indicated by a horizontal line. The fourth line (measures 13-16) starts with a rest and then plays a series of chords and notes, with an F7 chord marked above measure 13. The fifth line (measures 17-20) continues the melody, with Bb7 and F7 chords marked above measures 17 and 19 respectively. The sixth line (measures 21-24) features a triplet of eighth notes and a trum (trumpet) flourish, with a C7 chord marked above measure 21. The seventh line (measures 25-28) continues the melody, with an F7 chord marked above measure 25. The eighth line (measures 29-32) continues the melody, with Bb7 and F7 chords marked above measures 29 and 31 respectively. The ninth line (measures 33-36) continues the melody, with C7 and Bb7 chords marked above measures 33 and 35 respectively. The final line (measures 37-40) starts with a rest and then plays a series of chords and notes, with an F chord marked above measure 37.

On Jimmy Smith's solo on "The Cat" the head is almost completely based on the blues scale except for one major 7 leading tone on bar 10. He also starts his solo off with a blues line, over a stop time feel, but on bar 3 he goes into a defining the chord pattern that anticipates the IV chord. Bars 5 and 6 return to the blues scale but on bar 7 he plays a fast line that suggests a G7aug 5 chord that leads into the V7 chord at which point Smith returns to playing blues phrases. The first eight bars of the second chorus is an intense rhythmic figure based on the root and 5th of the F chord. On bars 9 and 10 he plays a blues run only to end up defining the Bb7 chord at the end of the phrase, then playing a pattern on bars 11 and 12 that suggests the IV chord over the F7, which is a common gospel convention. Just as in Turrentine's solo he moves in and out of the blues scale effortlessly.

THE MIGHTY BURNER

TRANSCRIBED BY RADAM SCHWARTZ

CHARLES EARLAND

5 $F7(\sharp 9)$

9 $Bb7$ $F7$

13 $C7$

17 $Bb7$

19 $F7$ $Gm7$ $C7$

23 $F7$

Charles Earland's solo is a bit different: known as a riff player, he hardly ever plays a be-bop line, but his lines are rhythmically forceful and uses neighbor-tones within the blues scale. He starts out his solo by holding a F7#9 chord then sliding up to the highest note on the organ, which is the 9th of the Bb7 chord. He uses that high C to descend on the F blues scale, straying from it once to use neighbor tones. The second chorus is all on the blues scale as well, but he has a 4 bar section where he runs the blues scale riff in triplets for rhythmic emphasis. Even when he holds down 2 notes, he is picking notes out of the blues and not thinking so much about the chord.

The analysis of these particular solos is not to suggest that on other selections these musicians play more over-chord changes and emphasize the blues less, but it demonstrates their facility and willingness to go in this direction whenever they deem it appropriate. Especially on the chitlin circuit of the 50s, 60s and 70s, there would be a few of these numbers in any given set.

The influence of the music on the chitlin circuit was widespread. Billy Hart states. "It had a lot to do with the ascension of the rhythm section of pop music from the 60s and 70s, they might not always have used the organ, but they used the organ beat."⁴³ In fact the rhythm sections of Motown Records, Chess Records, Stax Records, Ray Charles' band were filled with chitlin circuit veterans. Burt Bacharach and Neil Diamond tried to imitate that groove in many of their hits. Of course the Hammond B3 organ became a fixture as well in the rock bands of the 60s and 70s.

Chapter III

The Case of Academia

The jazz organ scene has had little representation in jazz literature, jazz education (both performance and musicology branches), and jazz libraries, and this tradition is rarely represented on the most prominent stages where jazz is displayed, including venues such as Lincoln Center Jazz, Carnegie Hall Jazz Series, and even the Jazz Museum in Harlem's Jack Kleinsinger Concert Series. Indeed, there has never been a comprehensive study on the history of the organ scene. Even *Down Beat* magazine has never published an article with any kind of historical perspective on this topic, and there is little to nothing on jazz organ to be found in the clippings files of the Institute of Jazz Studies.

Similarly, in the *Oxford Companion to Jazz*, edited by Bill Kirchner, there are 59 articles that attempt to embrace the totality of the modern jazz scene and not one article features a discussion of the Hammond B3 organ, and this situation exists even in spite of Kirchner's comment that jazz is "a music of inclusion ... a melting pot of influences."⁴⁴ In the almost 800 pages of his volume, there is one paragraph on Jimmy Smith in an article entitled "The Blues in Jazz," which was written by record producer and radio personality Bob Porter. Another mention of Smith and fellow organist Don Patterson can be found in an article on "Miscellaneous Instruments in Jazz," written by Christopher Washburne, and there is likewise a momentary mention of organist Larry Young's participation in drummer Tony Williams' "Lifetime" in a chapter entitled "Fusion." This is the entire scope of the coverage on organ jazz and organists in Kirchner's anthology. In Dr. Lewis

Porter's anthology, *Jazz: A Century of Change* there is no mention of organ jazz, nor in Donald D. Megill and Richard S. Demory's college textbook, *Introduction to Jazz History*. Even in Amiri Baraka's momentous book *Blues People* there is not a single word about the organ scene in the chapters where he traces the blues to the modern jazz scene. In the Institute of Jazz Studies on the Rutgers Newark Campus there is not a single book that deals with this topic, and the original Jazz Smithsonian Collections did not have a single selection of organ jazz (the newly issued collection does include a Wes Montgomery-Jimmy Smith collaboration, unfortunately an insipid version of "King of the Road").

Despite the rich history of jazz organ, as well as the long popularity of the jazz organ trio format, such neglect likewise persists in jazz education contexts. For instance, of the 71 colleges that the "College Matchmaker" lists as having accredited jazz performance programs, only one has a jazz organ performance major: Capitol University in Columbus, Ohio began an organ jazz major in 2011 under the direction of Tony Monaco.⁴⁵ The Berkeley School of Music has had private organ instruction and two jazz organ labs (ensembles) since 2001 under the direction of Dave Lamina (Brian Katz co-founded these courses and Dan Wall taught there for a year) but there is no jazz organ major. Likewise, at the New School in New York, students are allowed to study organ independently for one semester (and, in full disclosure, the author of this paper is usually the adjunct instructor for this position), but such studies are a rare occurrence. No other university jazz program in the New York-New Jersey-Philadelphia region, including the programs of William Patterson, Rutgers-Mason Gross School of the Arts, New Jersey City University, Julliard, Manhattan School of Music, New York University, Long Island

University, Rowan University, Temple University, Philadelphia School of the Arts, has a course, ensemble, or private lesson plan that incorporates the organ. Outside this region the results are similar: including North Texas State, University of Massachusetts at Amherst, New England Conservatory, University of Miami, Eastman School of Music.

Similarly, in programs that teach jazz to teenagers there is no representation of jazz organ. These organizations, specifically geared for pre-college students, such as New Jersey Performing Arts Center's Jazz for Teens, Jazz House Kids in Montclair, N.J., The Jazz Arts Academy located at the Count Basie Theatre in Red Bank, N.J., The Clef Club in Philadelphia, The Dakota Foundation in Minneapolis, and The Greater Hartford Academy have become somewhat widespread in recent years, yet none of them offer organ instruction or organ ensembles.

There are more jazz organ recordings released now than in the last 20 years. In April 2009, there were five organ recordings in the top 20 on the jazz charts (JazzWeek), including Dr. Lonnie Smith, Joey DeFrancesco, his father Papa John DeFrancesco, this author, and Greg Skaff's organ recording with Pat Bianchi.⁴⁶ The sale of hybrid B3 organs by Hammond Suzuki—Korg, Nord and Diversi—are skyrocketing as young (primarily white) musicians who want to gig on organ are buying instruments they can transport more easily than a B3. What is holding back university jazz performance programs from incorporating a jazz organ major in their institutions? Is it the stigma that an organ program will make jazz look too black to the University's administrations, that it will take away funding, that the genre of organ jazz is not high art?

As discouraging as these details may seem, the neglect may have allowed the genre to maintain its authenticity. The jazz organ scene retained many of the

characteristics of what might be called *jazz culture* without scrutiny or judgments from academic scholars or clinicians. It has stayed rooted in the blues without any criticism or labeling as folk or primitive music, allowing the musicians to continue to use intricate forms (while always maintaining a groove of course) without condemnation as highbrow elitists, or to restructure pop material without being called sell-outs. The non-inclusion of the jazz organ in academia allows the ‘ancient jazz traditions’ to continue in this sector of the jazz world, a apprentice-master tradition where musicians develop unsullied by academic standards that might dislodge the music from what once was the sole method of teaching jazz.

The organ scene is also a better venue for developing an individual sound and playing with feeling, which are long held values of the jazz tradition. In an interview in February 2010 in the *Journal of the New Jersey Jazz Society*, Warren Vache addresses how the college experience has affected younger musicians:

With all the stress on jazz education these days there does not seem to be the spark of creativity, that rugged individualism that there was ... Everybody comes out of college sounding in a cookie-cutter manner. They all sort of sound the same. Back then, there was some value in having a sound that was yours.⁴⁷

Benny Carter echoes this sentiment in his biography, *A Life in American Music*. Referring to college jazz students he states, “I want to see what kind of soul they have. So many younger musicians just want to improvise to show off their speed ... all it takes to develop technique is practice. But practice doesn’t necessarily give you feeling.”⁴⁸ The jazz organ scene has changed somewhat over the years but the qualities that have been associated with jazz culture throughout the twentieth century (and perhaps earlier) have remained intact. It is here that the jazz student, who wants to be part of the *real deal*

while attending a university jazz program, can find some of the core principles that have served to guide musicians for decades.

The negative aspects of being excluded from the jazz academic community are plentiful. Firstly, the relegation of soul jazz as a lesser art form prevents it from being presented in certain venues such as museums, libraries, festivals: places that are regarded as high class. Secondly, it prevents organ jazz from getting consideration for grants. Thirdly, it prevents the veterans of the organ jazz scene from getting a secondary income in the teaching fields. What's really at issue, however, is the actual portrayal of how "this music called jazz" developed, not only who were the musicians but also who was in the audience while it was evolving.

What is the connection between the lack of historical and educational representation? To evaluate this situation I interviewed or corresponded with a number of jazz musicians who were also involved with education and musicological pursuits: Mike Lee, saxophonist and musical director of Jazz House Kids; Billy Hart, drummer and drum instructor at Oberlin University and New England Conservatory; Bill Kirchner, composer, author, educator at New Jersey City University; Don Braden, saxophonist, composer, director of Jazz for Teens; Amiri Baraka, writer, jazz critic, activist, retired from SUNY University; Dr. Lewis Porter, author, pianist, director of Rutgers Newark Jazz History and Research Graduate Program.

Most of the group I interviewed subscribed to the theory that organ jazz was primarily about an African-American experience (different than saying that certain musicians are black or white) and was not on the radar of the white administrators who had to approve the jazz curriculum or appropriate funding. They agreed that for a jazz

program to have a place in an institution next to the European art forms it must appear that it derives from a concert hall situation, not a club on the *chitlin circuit*. As Mark Gridley stated in David Ake's article on Louis Jordan, "If you run into resistance establishing a jazz curriculum or trying to obtain funding ... remember those who hold the purse strings might be withholding the money because they are confused about what jazz is ... They may see it as not warranting study because pop music by definition is not serious."⁴⁹

Some felt it was benign neglect while others thought it was endemic of a larger state of affairs. Amiri Baraka asserted, "The problem is the way society itself is structured ... organ music in jazz comes from the black community in the main and the rest of America has never had too much use for organ music as a jazz thing."⁵⁰

Dr. Porter also stated, "I think, in general, jazz history has had a white focus. Not that they're focusing on white players, because they like black players, Bird and Dizzy etc. It's about a person from the white neighborhood, it's their way of seeing jazz."⁵¹

Both Porter and Mike Lee (who are white) told stories of attending a jazz event in a black venue where they were the only white persons. Lee went to a session in Cleveland, Ohio, eight minutes from his house, where organist Eddie Backus played: none of his friends who played jazz wanted to go along. When he got a chance to sit in, he felt that the way he normally approached playing, was not going to work in that environment, and the audience in fact gave him a luke-warm reception. This and other similar experiences opened him to viewing music with a different perspective.⁵² Dr. Porter recalled how he would go to jam sessions led by the late Bill Barron held at The Muse in the Bedford Stuyvesant section of Brooklyn, one time bringing a white friend

who he had met at the Village Vanguard. This young man left after the first tune, “he didn’t like the scene.” Porter goes on, “when I became a jazz educator everyone asked me why they don’t have sessions like they used to and I wanted to tell them in the black neighborhoods they do... that’s the first time I became aware that there is a lot of stuff going on in the black neighborhoods that white historians just didn’t know about... it’s off their radar screen, and even if they know about it, they don’t experience it.”

The first white jazz critics to encounter Jimmy Smith would make comments that showed complete misunderstanding of what jazz organ is about (this seems to be another endemic problem in jazz). Nat Hentoff reviewed several of Jimmy Smith’s early recordings in *Downbeat Magazine* in 1956 stating, “I cringe at the sound of an electrical organ,” or in another instance, “its sound to my ear is excruciatingly unlovely... no matter who’s playing it.” He accuses Smith of having no lyricism just “throbbing relentlessness” even though he admits that “there is no denying his extraordinary drive and swinging intensity.”⁵³ In two of the reviews he implores Blue Note to record Smith on a pipe organ (“this is as much a plea as a question”), not knowing that a pipe organ has a delay that renders it useless in improvisational jazz playing. Even for one of the more enlightened white jazz critics of the 50s, the organ sound was too much, really too black.¹⁸ Amiri Baraka states, “If you go to the black church, what they play for the regular service is close to jazz organ so for the black community there was not much difference in the first place... the organ was close to what black people were used to musically, so to put it in the hands of Jimmy Smith or Larry Young was not totally alien.” But it was totally alien to Hentoff and is still alien to many white jazz fans.

Even Dr. Porter admits that when he first listened to organ he was not attracted to it because, “they were not playing Chick Corea lines, they’re not playing like Herbie and that’s what my ear was looking for... It took me years to listen to Jimmy Smith and say this cat is playing amazing stuff, at first it didn’t hit me.”

This difference in appreciation has an effect on jazz education. Don Braden doesn’t believe its an “active exclusion,” but does admit that most jazz educators on the high school level are either not familiar with it or are encouraged to play it safe (straight down the Pike with Dave Brubeck and Glenn Miller). He says that most of the Afro-elements of jazz are thought to be un-teachable, like how to swing or even improvise. He states, “If they listened to it [organ jazz] they might dig it but then they’d have to sell it to their bosses.” The three biggest considerations for him are money, time and politics and so educators follow the path of least resistance.

“Even on the college level half the educators are unfamiliar with organ jazz,” Braden estimates, so you would need to hire someone who is capable. He told me, “I could teach someone to walk a bass line and play chords, but you and I both know that’s not the total story.”⁵⁴ To hire someone adequate takes money and may take away time from other aspects of jazz that the university and parents think are more important.

Mike Lee echoed some of these points of view. He also observes that, “jazz education emphasizes the parts that come from European music rather than the parts that come from the black church and African-American roots.” The educational system stresses harmony over rhythm in his opinion, “Parents who are spending \$40,000 a year don’t want you to work on swinging and feeling good, for months at a time, and that’s the essence of the music. Authenticity is not how many notes you can play.”

As far as the musicology branch of jazz academia goes many musicians such as Don Braden, Mike Lee, and Billy Hart were shocked to hear that there was no material at the IJS on the organ jazz scene, or that Bill Kirchner only had several paragraphs out of 798 pages. Kirchner defended the amount of coverage on this topic writing, “Has it occurred to you that the reason why there was ‘no major article on just the organ jazz scene’ was that what was included in the Oxford Companion covered it sufficiently? The heyday of jazz organ was only about 15-20 years, when smaller, more portable electric keyboards pushed it into obsolescence.”⁵⁵ Even if his timeline evaluation is true, 20 years in jazz history is worthy of coverage, it’s longer than the swing era lasted, it’s longer than the cool jazz era lasted.

Billy Hart took a somewhat positive approach. He stated, “Just the historical significance alone should require a teacher or professor who would discuss the history of it for it’s an essential part of American Classical Music. It just hasn’t happened yet...it took 50 years for jazz piano to be incorporated into academia so if the organ didn’t come until the 40s or 50s, maybe the time do it is now.”

Sometimes it seems that the nature of the musicological division of the jazz academy is to address the contributions of specific musicians as their music emerged into the mainstream of the American culture. Yet, the initial development of this music occurred in areas that were off the beaten path from the Roseland Ballroom where Fletcher Henderson had to expunge all the improvisation out of the music to please an upper class audience; off the path from the Palomar Ballroom where white teenagers crowded the bandstand to hear Benny Goodman and usher in the Swing Era; off the path from Café Bohemia in Greenwich Village or the Five Spot; off the path from the Rose

Theatre at Lincoln Center. The core of this music did not develop in front of privileged upper-class patrons, or in front of university feminists in remote universities in Kansas, or at Paul Whiteman or Duke Ellington concerts at Carnegie Hall in New York (the music was showcased, not nurtured there). Rather it was developed in venues like Gracie's Little Ballroom in Atlantic City, the Showboat in Philly, the Hollywood in Washington D.C., Small's Paradise in Harlem, the London House in Chicago, Dummy Georges in Detroit or the Front Room in Newark. These undocumented venues were where the real identity of jazz developed, and if jazz is going to continue to be vital, these are the type of places that will provide that spirit. Those writers who don't come to terms with this basic actuality will never have a solid knowledge of jazz, and all the theoretical analysis, all the cross-disciplinary research, all the debates over a jazz canon will be based on erroneous suppositions on how this music developed.

CHAPTER IV

The Blues Factor

Afro-American culture is a complex, reflective enterprise which finds its proper figuration in blues, conceived as a matrix...The matrix is a point of ceaseless input and output, a web of intersecting, crisscrossing impulses always in a productive transit. Afro-American blues constitute such a vibrant network.

Henry Louis Gates

What we call soul has been around a long time. It comes out of a culture that is that is African in origin but influenced by 250 years of slavery.

Roy Ayers

The two most definitive components in soul jazz, leading into the evolution of organ jazz, are the depth of the beat and the use of the blues scale. This combination is what the patrons of the *chitlin circuit* expected to hear and that was what the musicians of the 1940s and 50s were trained to deliver. These ingredients are what separated the sounds that emanated from the black establishments and the downtown clubs.

The depth of the beat is hardest to analyze. Rhythm, unlike harmony and melody cannot be frozen in a vertical sense; therefore even analysis by way of Buherer-Hodson cannot account for the depth of the beat nor the degree of the swing feel or presence. Yet this ingredient emanated from the African-American establishments—which included social gathering places like Elks and Masonic Lodges, as well as traditional jazz clubs. In this context, musicians could interlock with the African-American audience for a definitive way to account for the elements of soulful jazz. Simply, if the music was

swinging audiences would dance, move and clap their hands to the music. While it might be unfathomable to think of a 1950s or 60s Miles Davis, Bill Evans or the Modern Jazz Quartet audience wildly clapping their hands or dancing to the music, this was a familiar component of the organ scene at that time. The music that was being played in these establishments did not need the Euro-American camouflage that the white jazz fan needed in order to emotionally connect with the music.

It is sometimes argued that for music to have *intellectual substance* the rhythm must be subdued, otherwise it is considered *primitive*, and that there is no dramatic climax if the music is in a constant state of propulsion. Also European dance music often had a lilt to the beat, especially the waltz, which gave that music its sensuality. But African-American sensuality comes from the very propulsion that seems foreign to the ears of the mainstream white audiences. The emphasis on this component does not mean it necessarily leads to the neglect of harmony and melody, it merely means that those components need to be expressed within the framework of what one might call *swinging* (a traditional jazz expression is “swinging hard and taking no prisoners”).

The African-American musician in the 1950s and 60s lucky enough to secure the rare gig as a sideman at noted, mainstream jazz clubs like Café Bohemia or Birdland, likely came through the *chitlin circuit*, and he transferred the rhythmic sensibility he had developed onto the downtown bandstand. With rare exceptions, white musicians did not travel the *chitlin circuit*; their more mainstream and higher paying club dates or lounge gigs did not prepare them for the rhythmic drive prevalent in the music played by African-American musicians of that time. A rhythm that may have felt uncomfortable for many white-American musicians—what may have been interpreted as speeding up—was

an essential ingredient to the African-American jazz fan, in fact it made the music compelling.

The other familiar component that fed into organ jazz is the constant presence of the blues, even in material that seemingly has little blues connotation (eg. Jimmy Smith's "God Rest Ye Merry Gentlemen" or Shirley Scott's "Goin Home" by Dvorak). The cliché that someone sounds *bluesy*, is *drenched in the blues* or has a *blues element* in their playing is used frequently and amorphously in jazz, but mostly in a complimentary manner to suggest that one's playing or writing is connected to the original source of the music. This non-specificity is rarely challenged amongst scholars or critics who will spend pages analyzing minute points on harmony, instrumentation, personnel etc. but seem perfectly willing to accept these vague attributions.

Musicians traditionally recognize the connection of the blues to contemporary sounds. In my early playing career, veteran African-American musicians would shout out phrases during a solo to recognize my music was cooking (to some degree), and to urge me to greater heights. Reminiscent of a Gospel spiritual, catchphrases like "Play your Horn!" or "Take me to church!" were obviously not meant literally but to suggest that one was summoning the *jazz spirit*. The phrase "Play the blues" therefore was shouted out with that non-specific spirit as well, but was used to mean that one had played something with deep bonds to the basic spirit of the music.

In critical jazz writing, there is also a tendency to refer to the blues without direct or substantial evidence. A critic or writer may support a link to the blues without any theoretical basis, just an emotional impression. They may do this based on a player's exuberance, bending of notes, holding out notes, richness of tone, polytonal sounds

(crunch tones on the piano or multi-phonics on a horn for eg.), a harmonic progression, or for a contextual pattern of playing a line twice and answering it once. All of these evaluations have an oblique legitimacy.

For example, the European's concept of beautiful tone is uniquely different than the African-American's. As Amiri Baraka states in his influential work *Blues People*, "the tendency of white musicians to play 'softer' or with cleaner tones than their Negro counterparts is an insistence on the Western artifact."⁵⁶ So when a jazz critic hears a swoop, squawk or slur he may be partially correct in identifying a blues element. He may also be somewhat accurate in identifying the blues because of a certain vibrato or variation of pitch that does not conform to the Western concept of playing in key. Musicologist, filmmaker, anthropologist Ernest Borneman states, "The whole European tradition strives for regularity of pitch, of time, of timbre and of vibrato—the African tradition strives precisely for the negation of these elements."⁵⁷ For instance, in Stanley Turrentine's "Stan's Shuffle," it is almost impossible to determine if he is playing a major or minor 3rd over the Bb7 chord (the scalar implications to be discussed later in this chapter) but that elasticity in pitch certainly sounds bluesy, so a writer would not be incorrect to classify that sound as blues.

Many writers point out that the blues has a certain form, a call and answer quality usually in an AAB 12 bar form or that certain 12 or 16 bar harmonic sequences is justification for a blues element. If a musician states an idea twice and then seems to answer or add on to the original statement he may be implying something from the "blues tradition" and a writer may be credible in drawing this connection. But this construction exists in many other cultures including Anglo-Celtic folk songs that are known to have

influenced American music. More importantly, the blues is less of a formula or a chord progression. As Sidney Finkelstein states in *Jazz: A People's Music*,

Many books on jazz generally describe the blues as a sequence of chords, such as tonic, subdominant, and dominant seventh. Such a definition, however, is like putting the cart before the horse. There are definite patterns of chords, which have been evolved to support the blues, but these do not define the blues, and the blues can exist without them. Neither are the blues simply a use of the major scale with the 3rd and 7th slightly blueed or flattened. The fact is that both this explanation, and the chord explanation, is attempts to describe one musical system in terms of another; to describe a non-diatonic music in diatonic terms.⁵⁸

Hans Weisethaunet in his article “Is there such a thing as the blue note?” states, “the concept governing Western functional harmony is the diatonic principle: in short, the C major scale with the C major, A minor, G7, E minor, D minor chords, and so forth. However, C minor scales are not considered to go along with C major chords: this will usually be thought of and experienced as dissonance. In the texture of ‘blue harmony’, however, this sound does not sound dissonant at all to blues people.”⁵⁹

Winthrop Sargeant appears to be the first to have employed the term blues scale. He states in his book *Jazz: Hot and Hybrid* that, “there undoubtedly exists in jazz certain scalar features that are original with the Negro. There is no doubt, for example, of the striking individuality of the blues melody, the fondness of spiritual singers for the flatted 7th of the scale, of the prevalence of the pentatonic scale.”⁶⁰ Finklestein and Sargeant’s comments lead us to the discussion of one of the major components in the melodic constitution of the blues, the pentatonic or blues scale. Black musicians of the 1930s and 40s had other names for this scale such as *that good old thing*⁶¹ or *that funky stuff*, and

*that funky old stuff off the minor 3rd*⁶² to refer to what we call the gospel scale (the major pentatonic with the flatted 3rd the relative major of the blues scale).

As indicated in the analysis of the three solos previously presented, there is a constant usage or reference to this scale in soul jazz. This scale in its original minor form contains the 1, b3, 4, b5, 5, b7 and 8 (octave). The inverted major form (also called the gospel scale) consists of the 1, 2, b3, 3, 5, 6, and 8.

According to Sargeant, the pentatonic scale is the most prominent in African music. He mentions two African scales, one that contains “the black notes on the piano” starting on Eb, and one that consists of the tones of a Western 9th chord, spelled out as E, G, Bb, C, D, E and G. This is similar to a G minor pentatonic scale, replacing the b7th with a 6th, (no flatted 5th if you start on G, but if you start on E as Sargeant suggests it is present). Another African scale (all the scales are derived from African songs) is a major pentatonic: Ab, Bb, C, Eb, F, Ab, missing the flatted 3rd common to the American major pentatonic or gospel scale. It might be worth noting that many African thumb piano also known as kalimbas are tuned to the minor pentatonic scale with no flatted 5th. Sargeant states that African singers and musicians, “have an affection for the flatted 7th...it is attested to over and over in these recordings...though the blues scale is not indicated anywhere, the preference for one of its components—the flatted 7th—is quite marked.”⁶³ Regarding harmony he notices that, “among the crude harmonic combinations used, one of the most prominent is dominant 7th chords which points strikingly toward certain peculiarities of blues harmonization.”⁶⁴

Sargeant may have been the first to coin the term *blues scale*, but it’s certainly not the scale that is called by that name today. His scale is a nine-note scale broken into two

five-note pentachords. In the key of C it reads: C, D, Eb, E, F and G, A, Bb, B, C. This is a symmetrical scale and one could add the flatted 5th as a bridge between the two pentachords and make it a ten-note scale (then the only tones missing are the flatted 2nd and the flatted 6th). In effect he has included all the notes of the major and minor pentatonics plus the major 7th, which is the Western European leading tone. The adding of the flatted 5th may provide some enlightenment upon its inclusion in the blues scale: the African Pentatonic is comprised of two three-note symmetrical tetrachords and the flatted 5th could have been a bridge between them that later was redefined as the ultimate blues note (more on this in a few paragraphs).

Sargeant is concerned with symmetrical tetrachords because he feels that it is an African characteristic, so he arranges the minor pentatonic notes according to tendencies in the melodic movement instead of from tonic to tonic to get two tetrachords: A, C, D, Eb and E, G, A, Bb. If one considers the elasticity of this concept, i.e. tetrachords that are derived from the pentatonic scale can be used in combinations that need not comply with the diatonic rules of a scale, it is a prophetic proposition. This concept is what John Coltrane and McCoy Tyner celebrated in the 1960s and 1970s, and later jazz organists Larry Young and even Jimmy Smith. It expanded to gospel organists such as John Peters and P.J. Morgan and even pop organist Billy Preston. If the original concept of pentatonics was that they worked over a family of chords, now musicians could invert that concept, using all the tetrachords that work over one chord in various rhythmic groupings. The most apparent example is the theme from the first movement of “A Love Supreme” an obvious pentatonic derived three-note melody, played in many keys over a harmonically static bass line.

Other extensions of Sargeant's theory could be playing pentatonic scales a semitone apart, creating tension by slipping in and out of the key, a device used frequently by organist Charles Earland (including the transcribed solo of *The Mighty Burner*).

Pentatonic tetrachords used a semitone apart can create harmonic motion, suggesting a tritone substitution of a dominant-tonic progression. Pentatonics used a minor 3rd apart are used frequently and, when combined, the two scales (excluding the flatted 5th) result in two symmetrical four-note tetrachords (for example using C and Eb): C, Eb, F, F#, and G, Bb, C and Db remarkably the same scale Sargeant heard in African music. The next step is to use pentatonics over four consecutive minor 3^{rds} (a diminished chord). Using pentatonics to create harmonic motion came into prominence in the 1960s and has been an alternative to diatonic harmony in jazz. The cultural implication is that harmonic motion can be created without using the Western European paradigm.

Sargeant's book was originally published in 1938, and he makes an attempt to interpret the music of Africans and African-Americans without prejudice from his Western ears. He makes the rare connection for a Caucasian musician of that era between African and American music. In my own observations of African music I have heard the minor pentatonic often but never with the flatted 5th, which I contend is a unique African-American sound. Yet, there is some evidence of some African origin in this note. One of the African tetrachord patterns that Sargeant mentions in his book reads C, Eb, F, F# and G, Bb, C, Db. Once again the African system is more concerned with symmetry, and not perturbed if its patterns exceed an octave. It is possible when the African-American was presented with the diatonic system, he may have combined the symmetrical minor

pentatonic in combination with this other scale with the flatted 5th, keeping the symmetry with a note that bridges the two tetrachords of the minor pentatonic.

Gunther Schuller in his book *Early Jazz* suggests a number of possibilities for the flatted 5th including that it existed under some circumstances in African music, or that it is a 20th century invention that came as the African-American musicians became familiar with chromaticism in Western music (although he says this is an unlikely explanation), or that it was an imitation of the African-American's flexibility in dealing with the third degree of the scale. Either way, it is unlikely that this was a 20th Century invention, because the gospel scale was already using the flatted 3rd by all accounts in the 19th Century. For example, the collection of "Slave Songs of the United States" includes flatted 3rds and flatted 7^{ths}, as does "The Cabin and Plantation Songs as Sung by the Hampton Students" in 1874. This leads Schuller to state that: "these two references would tend to confirm the widely held opinion that the blues scale was in existence for some time before the Civil War. And in fact, my position, as delineated above, is that the blues scale always existed, potentially, in American music; it was simply one of the heritages brought along from Africa."⁶⁵ Schuller mentions that the flatted 5th is used in jazz almost always with the flatted 3rd and not the major 3rd, and once again you can trace this to the gospel scale (which has no flatted 5th) and blues scale (which of course includes the flatted 5th).

In the 1920s, when jazz *emerged* (a code word amongst jazz historians) beyond the boundaries of black society, into the American mainstream consciousness, the use of the pentatonic scale was almost exclusively in the major pentatonic context. New Orleans musicians Louis Armstrong, Sidney Bechet, King Oliver, Jimmy Noone, among others,

would not play the minor pentatonic or blues scale (that is 1, b3, 4, b5, 5, b7 octave, not Sargeant's blues scale) in their recordings. In Bechet's recordings of the late 1930s he integrates the blues scale with inspiring results, but this element is not present in his early recordings. The one exception is Jelly Roll Morton, who was heavily influenced by barrelhouse piano players as a result of his travels throughout South and Midwest regions and heard many black and Creole musicians outside New Orleans.

The brand of jazz that initially caught mainstream America's ear was based on the major pentatonic, and a less intense beat also became desirable in many circumstances. The major pentatonic was often referred to as a blues scale. Lawrence Gushee's examples of Lester Young's blues formulas are all derived from the major pentatonic,⁶⁶ and when Lewis Porter claims in his article "The Blues Connotation in Ornette Coleman" that Lester Young was "drenched in the blues" the examples he provides are also exclusively major pentatonic.⁶⁷

Throughout the 1920s and 1930s there is an emphasis on the major pentatonics in commercially recorded jazz. The recording industry releases music that intentionally limits the amount of blues and other African-American influences. Blues singers like Mamie Smith and Bessie Smith were required to record with jazz artists rather than their more blues oriented bands.⁶⁸ Mamie Smith was paired with Fletcher Henderson, who despite his early work with blues singer Ethel Waters was perceived to be the most sophisticated black jazz bandleader. Henderson was among a group of black musicians whose mission was to, "project a sophisticated personal manner that countered the stereotypes held by whites" and was even called the Paul Whiteman of his race.⁶⁹ Bessie Smith was paired with Louis Armstrong, a black musician popular beyond the black

community. These were blatant attempts to smooth over the perceived rough edges of blues singers.

At this juncture, the selection by record companies of blues artists were predicated on their appeal to a mainstream audience just awakening to the appreciation of this native American music. Mamie Smith, for example, with a style that was influenced by vaudeville singers (she replaced Sophie Tucker at her first recording session) had the first big blues hits. As the blues recording industry became more separate economically from the jazz recording companies, the minor pentatonic re-emerged in blues recordings. Classic blues singers Sarah Martin and Ida Cox recorded with blues musicians, as did T-Bone Walker and Lonnie Johnson in the late 1930s.

African American entrepreneurs got into the business of producing blues records. Harry Pace founded Black Swan Records, the first black-owned record company, and the first to record Ethel Waters. The urban blacks were becoming consumers of this music and the record industries wanted their business. Black Swan Records eventually sold to Paramount Records. But a precedent was set for African-Americans investing in black music, a practice that would extend into and benefit the organ circuit era.

Amiri Baraka states, "A new city or urban blues had appeared outside the main theatrical tradition... the city blues grew in various after-hour joints, rent parties and barbeque and gut parties."⁷⁰ He observes that Northern blacks were inclined to follow the new jazz music, while the newly arrived blacks from the South were inclined toward listening to blues. Since both groups were living in the same communities a consolidation occurred in the music, a music that was incorporating both musical tastes and therefore using both the major and minor pentatonics and European based harmonies. It was in the

venues of these converging communities that Fletcher Henderson worked before his 10-year stint at Roseland, or where Duke Ellington worked before his employment at the Cotton Club. These were the Kansas City joints where Count Basie's band emerged before moving to New York (although the Basie band also worked the white gangster owned venues of Kansas City). This is why Fats Waller could include the blues scale when he played at his house party recording but very rarely on commercial recordings.⁷¹

Baraka writes "Jazz had a broadness of emotional meaning that allowed many separate ways into it, not all dependent upon the "blood ritual" of blues."⁷² Any professional musician can tell you that to some degree the composition of an audience affects the manner in which they play, even if only subliminally. When a black musician was able to crossover into the white venues he had to be prepared to alter or tame his style which meant eliminating the blues elements, de-intensifying the beat and cutting back on improvisation. Black musicians in the North could play within the tradition of the "white show" or "white vaudeville" style, especially if they wanted a bigger payday, just as the New Orleans Creoles had learned European dance compositions. But there still existed a black audience that wanted blues oriented jazz. This is therefore, the beginning of a defined music scene, a training ground for the black musician who would eventually join the national acts and play for predominantly white audiences, at once a revered and loathed work place for musicians whose careers would be labeled obscure by historians, even if they were local legends. These music venues inhabited every major city but would be ignored in the story of jazz. Amiri Baraka writes, "You could hear the blues and real jazz in the gut bucket cabarets where the lower class went. The term *gut bucket* came from the chitterlings bucket...therefore anything low down was called gutbucket."

The expression *real jazz* was used in the 1970s by black musicians who wanted to shun the term *jazz* but use the phrase *real jazz* to specify music that was rooted in the black experience, though not necessarily identified by the race of the musician. *Real jazz* had at its core a deep respect for the blues, almost a reverence. Mary Lou Williams was fond of saying that jazz musicians return to the blues for spiritual guidance. Some white scholars or even white musicians use the catchphrase *having fun* when referring to a composer alluding to the blues in a piece of music. However a musician who was involved in *real jazz* might find that expression condescending because the blues marks the dawn of African-American culture, therefore it is more significant than just *having fun*. One of Baraka's most memorable statements is, "I cite the beginning of the blues as one beginning of American Negroes."⁷³

One can note the beginnings of two separate scenes, one visible and one invisible to the mainstream American consciousness. Black musicians appeared in both circuits but only gained eminence when playing for a white audience and catering to that market's expectations. As a result, the story of jazz is told mainly from the perspective of black musicians performing for white audiences, occasionally from the perspective of white musicians performing for a white audience, seldom told from the perspective of black musicians performing for a black audience, and almost never from the perspective of white musicians performing in front of black audiences. (The only exception might be Benny Goodman at the Savoy Ballroom playing to a mixed crowd.)

These dynamics set the stage in the 1950s for the organ jazz scene to emerge as a phenomenon in black communities across the USA, where not surprisingly, the blues scale is a prevalent sound. It is also predictable that the jazz press regards this scene as a

stepchild of jazz, that it is patronizingly labeled *soul jazz* and that eventually it is excluded in academic curriculums as jazz education programs sprouted throughout universities in the 1980s and 1990s.

Jazz academics inherited certain presumptions of the earliest jazz writers. One of the main inclinations that they adhere to is that other than the rhythmic components, jazz is a Euro-based music. The analysts compare Bird with Bach, Ellington with Debussy, Monk with Webern, Bill Evans to Ravel, and remind their readers how versed certain jazz musicians were with European classical music, how indebted jazz harmony is to the European harmonic system. They repeatedly ignore the music that surrounded these musicians in the African-American communities where they were nurtured. One reason Wynton Marsalis rose to the extraordinary position he is in today is the fact that he could play the European classics. However, when Wynton first came on the jazz scene he could not contend with veterans like Freddie Hubbard or Woody Shaw, who were masters at jazz and improvisation but perceived as less sophisticated.

To associate jazz with the blues was always a hazardous proposition for academics. Marshall Stearns states, “There were blues musicians in 1955 who did not employ European harmony. Guitarist John Lee Hooker, whose recordings are made for Negro trade exclusively, employs a drone which sounds like a skirl of a bagpipe... With Big Bill Bronzy it’s a matter of pride not to employ European harmony, although he doesn’t think of it in those terms.”⁷⁴ Yet, the music critics and later academics never wanted to see a direct connection between the blues and jazz. They label notes blues notes rather than place them in the pentatonic context, they look at rhythm as syncopated rather than poly-rhythmic, they minimize the importance of groove, and they emphasize

the harmonic and lyrical nature of the music. One critical snag to this inclination is: if this music is so Eurological then why are the major innovators mostly African-American? Even as important is why so many white-American musicians, historically speaking, have struggled to play this “music called jazz” authentically. The only logical conclusion must be that this music is not as European as many academics contend. Many of those white musicians who have succeeded in this endeavor realize the importance of the blues, such as guitarist John McLaughlin who states, “The blues is definitely the thread that runs through music for me, it’s the main ingredient, it’s the thing that binds everything together.”⁷⁵ Lewis Porter states, “The blues is also an exceptionally versatile vocabulary that applies to free and avant-garde improvisation...the blues is able to do this because its characteristic melodic formulas are so powerful.”⁷⁶

Hans Weisethaunet makes the argument that a new concept of addressing harmony and melody in jazz needs to be employed in jazz analysis, which he describes as “a kind of mode texture which is known from the blues.” He contends that African modality can be viewed as a blues modality. But he also believes that one cannot separate the blues music from groove, texture, and its sociality. His theory is somewhat incomplete, yet a valid inception. The organ scene, with its fundamental focus on the blues and the depth of the beat, is the ideal venue for an historic examination in order to begin to unravel a concept of blues analysis.

Blues analysis presumes that blues is at the core of much of the jazz repertoire and vocabulary. Blues analysis should acknowledge that there is interaction between the blues system and the Western European system, in fact, a unique American musical vocabulary is based on this interaction. However the notion that the basic tenants of “this

music called jazz” are from the European diatonic system (as a predominance of jazz theorists contend) ought to be rejected. The blues analysis approach, therefore, finds the terms *blues notes* or *blues feel* insufficient to account for notes unexplained by the diatonic system (at best these terms represent a simplified explanatory version of the blues), and will not dismiss the blues’ modal way of expressing harmonic motion, bending tones or using clusters, employing polyrhythmic implications (once again the term syncopation is a simplified explanation), or emphasizing groove (an unaccounted phenomenon in jazz analysis).

To start with, I propose five ways of expressing blues linearity. 1) Major pentatonic lines with the flatted 3rd (as previously noted sometimes called the *gospel scale*) or without it. 2) The minor pentatonic with the flatted 5th (sometimes called the *blues scale* but in earlier days called *that good ol thang*) or without it. 3) Defining the European dominant 7th chord in a non-diatonic fashion: in other words with no intent to resolve. 4) Hybrid patterns that are derived from the blues and gospel scale but altered to meet a diatonic quality: many so-called riffs (or rifts) are an example of this category. 5) Structural patterns that meet the call (two times) and response (one time) characteristics of the blues, and polyrhythmic melodies.

There is no doubt that there are many jazz melodies that are not blues patterns, these patterns can be labeled diatonic patterns or defining the chord motifs. There are many musicians who rarely employ the blues in their playing, and therefore are usually playing diatonically. The musicians, however, who are labeled as soulful players, are usually employing the blues characteristics. There are also many melodies that move back and forth between the diatonic and blues concepts, these we can label combination

melodies (or patterns). Many melodies can be interpreted through both the diatonic and blues systems simultaneously and simply need to be analyzed through both systems. Generally speaking, the more profound a soloist is the more he/she is able to utilize both systems. In fact, it leads to multi-functional expectations on the part of the listener who might wonder if a flatted 3rd in a major context is a neighbor tone or part of a major or minor blues line, or if a dominant 7th chord is going to resolve or be expressed as a blues chord.

There must also be a fresh look at thematic development as it uniquely applies to the jazz soloist. The European models of theme and variation based on the original themes and/or the diatonic concepts of voice leading may be insufficient in representing the processes that certain jazz musicians applied in their solos. In other words the basic melodic structure of the song was not of paramount importance to the soloist, especially when the song was originally composed outside the jazz sector. It is authenticated that many times specific tunes were suggested or imposed on jazz musicians by A&R men or producers for commercial reasons, and it would be unreasonable for the musicians to pick a quarrel in these situations, but when it came time to solo they would have their own agenda in terms of thematic development. Certainly, examples of Coleman Hawkins' "Body and Soul," Coltrane's "My Favorite Things," Jimmy Smith's "When Johnny Comes Marching Home Again," or Sonny Rollins' "I'm an Old Cowhand" demonstrate that the song content is secondary to the soloists' creative intentions and that the motivic development begins with the soloist not the composer. I have noticed, for example, that while many white musicians commonly make the comment, "that's a great tune," black musicians are more concerned with the interpretation. I observed this on Marian

McPartland's show "Piano Jazz," where her first comment is almost always about how great a particular tune is while many of her African-American guests are more concerned with the solos, arrangements or re-harmonizations.

In Dr. Henry Martin's article, "Schenker and the Monotonal Jazz Repertory" he states, "Such songs (the ones based on riffs) partake of a musical aesthetic that can probably be traced to the African-American antecedents of jazz. Although such songs lack the conventional fluency necessary for background linear progressions such an absence does not necessarily indicate melodic insufficiency or irregularity. Rather, such songs demand a differently oriented focus on the part of the listener."⁷⁷ The different oriented focus that Martin suggests is what I am in fact proposing. I would argue that Martin's term *conventional* is inaccurate, however, that the *convention* in jazz is the African-American aesthetic that we know as the blues, and as he asserts there is plenty of substance in this form of melodic construction. With this in mind let us examine organist Larry Young's solo on his blues composition "The Backup."

BACKUP

MEDIUM SWING

TRANSCRIBED BY RADAM SCHWARTZ

LARRY YOUNG

The musical score is written in 4/4 time with a medium swing feel. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by a quarter note Bb, and then a series of eighth notes. Chords are indicated above the staff: F7(SUS4) at the beginning, and F7(SUS4) and Gb13 later. The second staff continues the melody, featuring chords Bb7(SUS4), F7(SUS4), and Gb13. The third staff begins with a treble clef and a key signature of two flats (Bb, Eb). It features a series of eighth notes with triplets, and chords Gb13, Ab13, A13, B13, Eb6, and F13. The score ends with a double bar line.

5

9

F7(SUS4)

Bb7(SUS4)

F7(SUS4)

Gb13

Gb13

Ab13

A13

B13

Eb6

F13

This Larry Young solo comes at a point in his career when he was breaking from the Jimmy Smith mold (it is from the album “Into Something” that preceded the legendary “Unity” recording), just before he would be considered the Coltrane of the Organ. Yet even here we can clearly see how immersed his vocabulary was in the blues. Using the blues analysis graph we can see that an overwhelming percentage of his lines are rooted in the blues.

He starts his solo with five measures of defining the blues 7th chord (I refrain from calling it the dominant chord because its intention is not to resolve, although people with Euro-centric tendencies might hear it that way). Even in bar 4 when he defines the F7, he chooses not to resolve the Eb to a D and to rest for several beats so there is more of a blues connotation. Then on bar 5 he defines a Bb7 chord (with no intent to resolve) before emphasizing the whole statement with an F minor pentatonic line (the F minor pentatonic works over the Bb because pentatonics work over a family of chords). Then on measures 6 and 7 he plays a hybrid pattern. This pattern would surely be a minor pentatonic line if he flatted the 3rd, but he plays a natural 3rd to highlight the chord.

The hybrid pattern is my term, but Schuller refers to this tendency in “Early Jazz” when he talks about riffs. He defines a riff as, “a short phrase that is repeated over a changing chord pattern...in the true tradition the riff remains unchanged while the underlying harmony shifts.”⁷⁸ As the jazz musician became more adept at European harmony he would make slight adaptations to reflect the chord changes while keeping the nature of the riff. Schuller states that, “there is no Western precedent for it [the riff].” That is the genesis of the hybrid pattern.

Larry Young's first eight bars is his first statement, and throughout this solo he sticks to the blues structural pattern of eight bars to four bars (call and answer). He also states a tendency that will recur in this solo, ending statements with a 3, 1, b7. He does this in bars 1, 2, 4 and 8. He gives his answer to the first eight bars in measures 9, 10 and 11 in minor pentatonic: when Young wants emphasis he will usually go in this direction, but he makes sure to end his first blues chorus with a reiteration of the 3, 1, b7 statement. The whole first chorus is in keeping with the blues structural patterns as well, with two short phrases, followed by a lengthier phrase on the first two 4-bar segments and a 3-bar answer on the last 4 bars. Then he plays a whole tone run and a C7 sus arpeggio over the II V in the turnaround on bar 12, where there would normally be a rest or a fill.

Young starts the second chorus defining two blues 7th chords (I and IV). Then he plays a most interesting figure in bar 15, a line with that is polyphonic. The bottom line is 3, 1, 2 and b3 (A, F, G and Ab) a major pentatonic outline but the top has the chromatic intervals of a blues scale, the 4, b5 and 5 (F, Gb, and G). Then on bar 20 he plays a combination blues pattern that starts minor pentatonic and ends major pentatonic. On bar 17 he plays a pattern that uses two tones from the gospel scale, the flatted 3rd and 6th in a polyphonic pattern, where he alternates these two tones in a triplet. One of the signature effects of polyrhythm is that one hears the same combinations of notes starting on different beats and that is what happens here until he integrates the root into the pattern. Then Young ends this first 8-bar phrase (of the second chorus) with his familiar 3, 1, b7 pattern. On bar 21 he begins his structural blues answer (it is anticipated in bar 20) by defining the IV and V chords before closing this section out with a minor pentatonic line and a variation of his 3, 1, b7 closing statement.

The third chorus is anticipated on bar 24, the last bar of the second chorus. Like many of Young's line, it feels rhythmically displaced, but if you listen to the bass line you can tell he knows exactly where he is in the form of the tune. This line is a clear major pentatonic riff, almost a shout chorus, but by displacing the rhythm it feels less emphatic. The next line is a clear F minor pentatonic over a Bb chord, using the G as a neighbor tone. Then bar 27 defines an F7 chord (another blues 7th chord) first by arpeggio and then by scale. I called it diatonic because it is clearly a European mixolydian scale, but it is also within the framework of a 7th chord that its main intent is not to resolve. The first three beats of measure 28 are very interesting. It plainly has a major pentatonic sound until the & of 2, but then he defines the F7 chord and inserts a D to preserve the pentatonic sound. You can also see an outlining of the 3, 1, b7 to end this phrase before he uses a whole tone scale to suggest an F7 #11 chord that resolves to Bb7. On bar 29 he defines the IV7 chord, a blues 7th chord, but turns it into a sus chord in bar 30. But this line could also be interpreted as F minor pentatonic. I always contended that the use of the unresolved sus 7 chord had its roots in the pentatonic sound (the I minor pentatonic over the IV chord).

On bars 31 and 32 Young plays a diatonic pattern that with two enclosures then anticipates the C7, a blues 7th chord. He defines a Bb9 chord on measure 34 then plays a major pentatonic phrase before defining the F7 resolution by playing the familiar 3, 1, b7. Then he ends the chorus with a minor pentatonic pattern.

Using blues analysis, we can conclude that the blues accounted for a major portion of Larry Young's solo. If this method could be applied to many jazz solos, I am sure we could reappraise the importance of the blues in jazz vocabulary.

Chapter V

Finding Solutions

When did we lose faith in our ability to effect change?

Wynton Marsalis

Dr. Lewis Porter and I were trading emails on the subject of the exclusion of free jazz and organ jazz from the university jazz programs. He replied to my statements about the absence of these genres from academic syllabus with a statement about the administrators of these programs, “It was never consciously excluded, and then decided against—they never even thought about it.” This sentiment was echoed by Don Braden who affirmed, “It’s not active exclusion, it’s benign negligence.”⁷⁹

Still a number of people I interviewed insisted that there existed a more inhospitable and unreceptive attitude amongst the college administrators, rooted in sociological undercurrents. Mike Lee suggested that the majority of the students in jazz programs are not African-American and would not be interested in pursuing this musical course. He insisted, “When we put jazz into institutions they tend to teach in ways that cater to people with expertise in European music.”⁸⁰ Amiri Baraka alleged a broader analysis, “They teach what they think is valuable, and this country still has segregated cultural mores...it’s the fundamental reduction of what black artists really do.” He added that from the academic perspective, “It’s a stigma to play organ, and that’s why Larry Young and Jimmy Smith don’t get mentioned.”⁸¹

Billy Hart found some middle ground, acknowledging the racial component that exists in the exclusion of jazz organ in academia. He stated, “Only black guys were doing

it, and the environment they were doing it in might have been passed over, especially after the so-called revolution when the African-American neighborhoods were in turmoil and considered to be dangerous.” But he also envisioned, “If it took 50 years for jazz piano to be incorporated into academia: then it’s the right time for the jazz organ. It didn’t arrive until the 40s and 50s, then maybe the time is now.”⁸² Dr. Porter even admitted, “I think that it’s a huge problem because jazz organ is a very important tradition and I have to agree with you [that its exclusion in academia is] kind of nuts.”⁸³ Even Bill Kirchner told me to stop chastising him and “write a book on the subject, it deserves one.”⁸⁴ Therefore, in this chapter I plan to address solutions: some that pertain to projects and goals that I plan to personally pursue and some more general.

The main project that I would like to incorporate is an anthology of organ jazz. Since all the major jazz anthologies have omitted the organ jazz from their contents, it’s time to gather those musicians and writers who have something to say about this particular faction of the music. As Don Braden said it’s time to “educate the educators.” Some possible topics for this compendium on the jazz organ are:

- 1) What is unique about organ drumming
- 2) Stories from the organ circuit
- 3) The blues scale and its significance to American music (chapter IV of my thesis for example)
- 4) The mechanics of the organ
- 5) Biographies (Rhoda Scott, Jimmy Smith, Joey DeFrancesco etc.)
- 6) Some of the venues on the organ circuit of the 50s and 60s
- 7) What makes a soul jazz solo
- 8) The role of the guitar in an organ group
- 9) Why organ jazz has been left out of jazz history (including apologies from jazz writers and academics)
- 10) What’s new on the organ scene
- 11) A white musicians’ perspective on playing the chittlin circuit
- 12) The chittlin circuit as a model for black self-determination
- 13) Interviews with important figures on the organ scene
- 14) Why certain saxophonists complement the organ sound

- 15) The chittlin circuit audience
- 16) The role of the foot pedals
- 17) How piano players can benefit from playing organ
- 18) Funk, hip-hop, neo-soul within the organ tradition
- 19) Brazilian organ
- 20) Organ ensembles and big bands

The basic plan that I would employ is to approach various writers, musicians, graduate students, and academics with the idea of writing an article for the anthology. Since there is no immediate money available or publishing offer the plan would be to interest them with the concept of the mission. If (or when) a publishing contract would be offered an equitable division of money would be assured. Since I already have various topics prepared I would ask them to select one, but in some cases there might be a topic that they would recommend. I would serve in an editorial capacity (along with my wife, who is an editor by profession).

Another concept for a book to pursue is along the lines of jazz critic Ben Ratliff's publication *The Jazz Ear*. Rather than interviewing musicians he has them pick music that they want to share and converse about. Through this method he believes he can find some insight into their views on music without "the mercantile or defensive mode" that he encounters on more standard interviews. If a musician's work is not at stake, especially regarding new releases, he/she will reveal more about their creative processes in his opinion. Ratliff states in his introduction, "Listening with someone else is an intimate act because music reveals itself by degrees...it prompts confessions that cut across the grain of journalism."⁸⁵ Ratliff interviews a selection of 12 top tier jazz artists, but none from the organ jazz scene or remotely connected to soul jazz. One observation I made when reading through these interviews was how few of the artists picked R&B or high-level pop music to listen to, and how often Western Classical music was chosen

when the artists ventured outside the jazz realm. It would be interesting to see how the selections and perceptions might be different if the artists chosen were soul jazz veterans.

Upon completion of one of these projects I would search for a publishing company. I have already run the idea of an anthology of organ articles by Jamey Abersold, who said he did not feel there was a market for this type of book, so obviously it will not be an easy task and it may be necessary to simply put it up on the web and/or publish it myself. The rewards for such an undertaking, however, would be significant. With a book addressing this subject matter, we might be able to see general jazz history classes incorporate the organ jazz scene in their curriculum, adopting the book for class reading. The momentum of such events may even lead to several classes that just deal with the jazz organ scene, or soul jazz, or the chittlin circuit, which could spiral into research on these topics. With few books or articles on this subject it would be difficult to convince a university to incorporate a jazz organ program of study.

There are a handful of publications currently on the market including David Limina's "Hammond Organ Complete: Tunes, Tones and Techniques for Drawbar Keyboards," published by Berklee Press, Tony Monaco's Mother Hen products: which includes Monaco's DVDs Blues 101 and 102 and Linda Dachtyl's book "Pentatonic and Modal Approach to Improv." Limina's book is not specifically geared to the jazz player, and it deals with the drawbar settings, right hand linear lines and comping. Monaco's DVD's instructional videos targeting beginning and intermediate musicians who need basic information on playing organ and are helpful at least from the vantage point that you can see him operate visually, you can see what each hand and foot is executing and how it maneuvers with the drums and guitar. Also Jamey Abersold has several *Play*

Along with the B3 publications (CD and book) that feature Hank Marr or Bobby Floyd (both from Ohio). All these publications address an audience that wants to learn how to play this music on a pre-college level, and it asserts my argument that there are young people who are captivated by this music and eager to examine it.

Of course Mark Vail's *The Hammond Organ: Beauty and the B* (sometimes referred to as the Hammond organ bible) is written in the style of Keyboard Magazine where Vail worked as a writer and editor for many years. There are articles on various electronic technical aspects, various hybrid organs are discussed, some master classes that deal with licks that are especially effective on organ and a Hammondography. In this section the top 200 artists and their essential recordings are listed (I am listed for my 1995 recording on Muse records, as well as Rhoda Scott and many other organists from different genres). This compilation is not primarily concerned with jazz or organ jazz history, although it alludes to these subjects at times.

There is Tony Outhwaite's book *Whistle Stop Chord* that I have used as a resource. He is a storyteller who weaves history and commentary around the situations that he observed or have been recounted. His writing paints a picture of an African-American dominated scene—one that only occasionally intersected with the dominant white culture—in which the audience had a lot of musical and social interplay with the musicians, and one that created its own standards of judging and analyzing music. He conducts his interviews mostly in clubs that could be called the remnants of the *chittlin circuit* and most of the musicians he interviews are keenly aware of the musical elements that are necessary to play on this circuit. Outhwaite is not theoretically based and one thread that runs through Outhwaite's book that I find troubling, his pre-condition that if

the music is grooving and bluesy it therefore does not seek to be innovative. While not reveling in the organ scene's primitivism (as, for example, the critic Roger Pryor Dodge did to the New Orleans-style jazz in the 1920s), he dismisses extending the boundaries as frivolous to a vital domain. Nonetheless, this book should be on the shelves at the Institute of Jazz Studies and other jazz libraries.

Concerning the performance aspect, someone needs to convince an existing jazz program to incorporate the organ into its syllabus. It would need to be carefully prepared to demonstrate how the program would benefit from this incorporation: in terms of enrollment, publicity, students' total preparedness, and the benefits of community outreach. The presentation would need to show how piano players would benefit, how guitar players and drummers would learn an essential style that might enhance the longevity of their careers, and how cost efficient the program could be. One of the misconceptions is that a Hammond organ would be extremely expensive but in reality it could be a fraction of the cost of a baby grand piano. Another misapprehension is that the maintenance would be expensive; in reality organs do not need to be tuned, only oiled every six months and tubes replaced every two years, which is a minimal expenditure. These common misconceived perceptions need to be alleviated in the administrator's perspective: they know as little about organ logistics as they do the organ jazz scene.

The first university jazz organ major started in 2011 at Capitol University in Columbus, Ohio, should at least persuade a few schools to consider this proposition, and Billy Hart's argument that this is the logical time for these occurrences might be held in some esteem. One point that can be mentioned is there are a lot of young middle class perspective students who are looking for this type of program. Larry Goldings and Sam

Yahel are examples of young musicians who had to study piano at the New School while carving out careers as jazz organists. Why was there no accessibility for them to pursue the instrument on which they would primarily record and perform?

Regardless of whether I could immediately persuade a university to go in this direction, another approach would be to organize a one- or two-day symposium that would incorporate a jazz organ performance and lecture on jazz organ history. This could be presented to college music students (performance and musicological), but it could be catered to special high school programs as well. In this format one could break through the barrier that at least for a day or two students would recognize jazz organ's importance to the overall history of this music.

These are some of the ways in which the omission of the subgenre in jazz can find its rightful place in academia. Needless to say, there might be other approaches to this condition. One thing that I have noticed in my years of performing jazz organ is that the music can reach people who otherwise have no receptivity for jazz. We need to use that impression to convince some so-called jazz purists that the acceptance of this mode of the music is healthy for the music and will increase its longevity. Norman Vincent Peale writes in his book *Have a Great Day*, "When obstacles or difficulties arise, the positive thinker takes them as creative opportunities. He welcomes the challenge and looks for ways to turn it to an advantage."⁸⁶ I think this is an excellent time to integrate organ jazz into the community of jazz education that has disregarded it for decades.

Endnotes

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 - ⁴ Dave Stryker, interview by the author, 15 November 2011, by phone, tape recording.
 - ⁵ George E. Lewis, "Improvised Music after 1950: Afrological and Eurological Perspectives," in *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, eds. Daniel Fischlin and Ajay Heble (Middletown, CT: Wesleyan University Press, 2004), 132.
 - ⁶ Don Williams, interview by the author, 18 November 2011, Garwood, N.J., tape recording.
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 - ⁸ All Music, *Jack McDuff*, 2011, <http://www.allmusic.com/artist/mcduff-p103907>.
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 - ¹⁰ Bob Blumenthal, liner notes to *Baby Face Willette: Face to Face*, Blue Note Records, 93180, 1961, compact disc.
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[A] = analytical remarks

[B] = extensive book review

[BT] = blindfold test

[C] = concert review

[D] = discography

[F] = feature article

[I] = interview

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- Holmes, Richard (Groove). *Soul Message*. Prestige PR 7435, 1965, LP.
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- Organissimo. *Organissimo: Waiting for the Boogaloo sisters*. PKO Records 63731, 2003. Compact disc.
- Patton, John. *Accent on the Blues*. Blue Note 84340. 1969, LP.
- Ponder, Jimmy. *Mean Streets No Bridges*. Muse 5324, 1987, LP.
- Quinichette, Paul. *The Vice Pres*. Verve 89100, 1954, Compact disc.
- Schwartz, Radam. *Organized*. Muse 5495, 1995, Compact disc.
- Smith, Jimmy. *The Incredible Jimmy Smith: The Cat*. Verve VP5237, 1964. Compact disc.
- Smith, Jimmy. *Jimmy Smith: The Sermon*. Blue Note CDP 4011, 1958. Compact disc.
- Turrentine, Stanley. *Stanley Turrentine: Easy Walker*. Blue Note CDP 7243 8, 1969. Compact disc.
- Waller, Fats. *Fats Waller: Home Recordings*, Ristic 22-23, 1937.
- Young, Larry. *Into Something*. Blue Note BST 84187, 1964, compact disc.

Young, Larry. *Unity*. Blue Note BST 84221, 1966, compact disc.

Curriculum Vitae

RADAM SCHWARTZ

Born 10 July 1951, New York, New York

EDUCATION

- Master of Arts, Rutgers University-Newark, Department of Arts, Media and Culture, The Institute of Jazz Studies. Master of Arts, May 2012.
- Bachelor of Arts, Hofstra University, Liberal Arts degree, 1974.
- Berklee College of Music, 1972-1973.

TEACHING

Higher Education

- The New School for Social Research, Adjunct Professor, 1997- Present: Jazz Organ, Theory and Performance, Independent Study.
- Rutgers University-Newark, Department of Visual and Performing Arts, 2011: Introduction to Music.
- Rutgers University, Mason Gross School of the Arts, 1986-1997. Accompanist, Dance, Theater, and Jazz Vocal.

College Preparatory

- Jazz House Kids, 2009-Present: Improvisation, Advanced and Intermediate Advanced Small Ensemble; Intermediate Big Band.
- Montclair State University, Jazz Connections, 1997-2009: Improvisation, Beginning, Intermediate, and Advanced; Listening to Jazz, Small Ensemble;
- The Jazz Institute of New Jersey, Musical Director, 1985-2007: Improvisation Jazz History; Big Band, Youth Ensemble; Jazz Theory.

Artist-in-Residence

- Middlesex County Arts High School, 1988-Present: Improvisation; Piano Instruction.

Selected Recordings

- *Songs for the Soul*, Arabesque Records, 2010.
- *Blues Citizens*, Savant Records, 2009.
- *Magic Tales*, Arabesque Records, 2007.
- *Conspiracy for Positivity*, Blue Ark Records, 2006.
- *Brooklyn Soul Organization*, (with Brad Leali, Jerome Jennings, Grant Langford), M&N Records, 2004.
- *Organized*, Muse Records, 1995.
- *The Connection*, (with Leslie Ford), Passport Records, 1987.

Articles

- Keyboard Magazine, November 2012 issue. "Lessons: Burning organ bass lines."
- Jersey Jazz, the Journal of the New Jersey Jazz Society, September 2011 issue. "Can jazz attract a younger audience?"