

The sections dealing with music habits, clichés, originality, repairing errors, and so on are particularly outstanding.

This book is a welcome addition to jazz literature and is absolutely essential to all who are seriously interested in contemporary music.

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HOW TO LISTEN TO JAZZ

Music is an art form that combines pitches with rhythms.¹ Although it can be prepared on paper in a notated fashion, a musical composition does not become music until the moment of performance, when it becomes *sound*. Music is an *aural* art. After the performance, when the sounds have ceased, the music ends, even though the written score, the instruments of performance, and the performers still exist. Only in the *memory* does the music continue to exist in the minds of musicians and their audience.

The aural memory, however, is not to be dismissed lightly. In fact, it may be the most powerful agent contributing to the success of the phenomenon we call music. It is the memory which enables us to hear music *inwardly*, replaying endlessly the sound sensations heard in prior listening experiences. Only a repeat of the aural experience itself can improve upon the impression made by the version that is

¹Vibrational frequencies of sound, or simply what we call "notes" in music.

replayed in the memory. Hence it is largely the memory that enables us, by transforming repetition into familiarity, to develop a longing to repeat and enlarge the aural experience through recordings and live performance).

Dr. Joseph Murphy states that "Man is what he thinks all day."² Concurrently, religious and philosophical disciplines and goals are often achieved through repetitive affirmations. And so it is in music: We are what we hear all day, including live or recorded performances as well as what we hear inwardly through memory. There will be significant differences among individuals exposed to the same diet of listening, in that their attitudes, understanding, and personal involvement with music will vary. Their memory replays will vary with respect to selectivity, according to personal tastes and reactions. Our musical personalities can best be understood in terms of what we have heard in performance and what our memory chooses to replay inwardly.³

There are many musical *styles* to hear, each having given rise to great performances and each possessing stylistic validity. Stylistic snobbery in music is entirely unnecessary. It may, in some cases, be necessary for a musician to focus on a particular style for a lifetime, in order to achieve mastery or success in that style. But he must not, in the process, become negative toward other styles. A great performer in any style will have certain standards in common with others of his kind:

1. *Craftsmanship*
 - a. understanding of musical fundamentals
 - b. instrumental/vocal techniques
 - c. well-developed ear
2. *Awareness* (from listening to others in field)

²Dr. Joseph Murphy, the *Power Of Your Subconscious Mind*, Prentice-Hall, Englewood Cliffs, N.J., 1963.

³For a more complete discussion of the potential of the ear for development, see pp. 145-150 of *The Teaching of Jazz*, Coker, Advance Music, Rottenburg, Germany, 1989.

3. *Creativity*
4. *Spirit* (emotional drive, appropriateness)

Frequently the listener is confronted with a reputedly great performance he cannot understand or evaluate, usually because his memory bank of aural experiences does not encompass what he is now hearing. Perhaps the style is unfamiliar or the techniques too complex or too different from what he's heard previously. Chances are that if the listener had gathered, stored, and replayed the aural experiences that were in the minds of the performers, awareness and familiarity would have urged him onto a path of patient acceptance, understanding, and perhaps even approval and enjoyment. The gulf sometimes created between the performer and his audience is often directly related to the differences in their listening habits and choices. A performer tires of being held back, and his audience tires of feeling ignorant. The solution lies in the performer's desire to communicate and the audience's desire to understand.

WHAT IS JAZZ?

Up to now we have been discussing music in general, the importance of listening, memory replay, and standards of performance, as these points relate to *all* styles of music. But as this book is about jazz music in particular, a definition is now in order:

Jazz. A musical style that evolved in the United States around 1900, chiefly played by Afro-Americans, though the music has since been produced and consumed interracial and internationally. Jazz was, in the earliest stages, a brewing of many stylistic influences—African rhythms and "blue tones," European instruments and harmonies, marches, dance music,

church music, and ragtime—all played with an exaggerated, emotional pulse (or beat). The twelve-bar blues form originated in jazz and has always been prevalent in jazz performance. The most important characteristic of jazz, however, is improvisation. Virtually every jazz selection will focus on improvisation, even when many other characteristics remain optional. Jazz continues to develop, absorb new styles and techniques, and change with great rapidity, but improvisation, the blues, and the vigorous pulse remain reasonably constant throughout its history of development from folk music to art music.

Jazz historians have frequently mentioned the lifestyles of famous jazz personalities, especially their racial problems, commercial success, poverty, drugs, marital problems, and associations with prostitution and the underworld. Unquestionably such material may be of interest to the general reader. On the other hand, much of it is beside the point, some of it is subject to distortion, and most of it is no one's business but the performer's. The performer's private life may have influenced his music in some significant way, but most of the time such notions are pure conjecture. Usually we learn more about the artist from being told of his musical influences and training, or to what records he listened often, or of the statements he made about his craft.

The real history of jazz is in the music itself, especially in the solos of such great improvisers as Louis Armstrong, Coleman Hawkins, Lester Young, Charles Parker, Miles Davis, and John Coltrane. Ironically, it is the long improvised solos, with all their complexities, that have widened the gulf between the jazz performer and his audience in recent years. When single records were still recorded at 78 RPM, whole selections were only three to four minutes long. If it required one minute to play the melody at the beginning and another minute to play the melody at the end, then the listener faced only one or two minutes of improvisation between the more understandable melodic segments. But an average selection today might be more like Freddie Hubbard's "Mr.

Clean," which is thirteen and one half minutes long. With one minute of melody at the beginning and one again at the end, we are given eleven and one half minutes of improvisation to enjoy, decipher, or endure, as the case may be. From a purely musical point of view, the longer selections made possible by the long-playing record (lp) did much to further jazz as an art form, by providing more time for the natural unfolding of solo material. From the audience's point of view, longer selections posed greater challenges, causing some to give up trying to understand, remember, and enjoy the music. We can't turn back the clock or hold back the progress of music and recording technology, but we can make an effort to reach a deeper understanding of what transpires in a jazz performance, in particular in the creative core of jazz, the improvised solo.

SUGGESTED LISTENING

In the definition of the word *jazz*, many elements and influences were mentioned that especially pertain to early jazz; these should be aurally experienced by the reader. The same definition mentioned the "development from folk music to art music," which should also be experienced. Therefore, it is suggested that the reader could benefit from a very abbreviated history of jazz in sound. The Smithsonian Collection of Jazz (mentioned in the author's Preface and referred to in listings as SC) will be used whenever possible, to avoid sending the reader on an almost assuredly futile mission to locate the recordings in their original form.

<i>Era/style</i>	<i>Title</i>	<i>Artist/Group</i>	<i>Recording Data</i>
Ragtime	"Maple Leaf Rag"	Scott Joplin	SC, 1916
Blues	"Lost Your Head Blues"	Bessie Smith	SC, 1926
Dixieland	"Black Bottom Stomp"	Jelly Roll Morton	SC, 1926

<i>Era/style</i>	<i>Title</i>	<i>Artist/Group</i>	<i>Recording Data</i>
Swing	"Doggin' Around"	Count Basie	SC, 1938
Be-Bop	"Shaw 'Nuff"	Dizzy Gillespie	SC, 1945
Post Be-Bop	"Pent-Up House"	Sonny Rollins	SC, 1956
Modern	"D.B.B."	Brecker Brothers	Arista AL 4037, 1973

Later in our discussion, six performers were listed as great improvising soloists. Listening to the following list of selections would help confirm their greatness in the reader's mind.

<i>Improviser</i>	<i>Title</i>	<i>Recording Data</i>
Louis Armstrong	"Struttin' With Some Barbeque"	SC, 1927
Coleman Hawkins	"Body and Soul"	SC, 1939
Lester Young	"Lester Leaps In"	SC, 1939
Charles Parker	"Koko"	SC, 1945
Miles Davis	"So What"	SC, 1959
John Coltrane	"Pursuance"	Impulse A-77, 1964

Two further selections are suggested because they relate to the comparison between the long-playing record ("Mr. Clean") and its predecessor, the 78 RPM single.

<i>Group</i>	<i>Title</i>	<i>Recording Data</i>
Freddie Hubbard	"Mr. Clean"	CTI 6007, 1970
Miles Davis	"Boplicity"	SC, 1949

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FORMAL STRUCTURES IN JAZZ

THE VEHICLE

Virtually all jazz selections are based on some sort of tune or song. Whether a well-known standard or a recently composed original, it is a tune nonetheless. The design of the tune will be present during the improvised solos as well as during the playing of the melody (usually at the beginning and again at the end of the selection). The word *tune* here refers chiefly to a melody with its accompanying chords. If there are words to the tune, they are likely to occur (if at all) during the playing of the melody. Furthermore, the words are seldom known or contemplated by the improvising soloists. An exception to the rule was tenor saxophonist Lester Young, included with the suggested listening of Chapter 1 ("Lester Leaps In"). Young was once quoted as saying that he didn't like to improvise on a tune to which he didn't know the words. He went on to say that he heard the words in his mind as he improvised. There is evidence to suggest that the cur-

rent generation of jazz musicians considers the words and subject matter of the tune more than did their predecessors, but such practice is still rare.

A tune will also have rhythms, but like words the rhythms will be more structured and apparent during the playing of the melody than during the improvisation on it. Again, contemporary jazz tunes are more likely to use repetitive rhythmic patterns as an important aspect of the tune, even during the improvisations. Herbie Hancock's "Maiden Voyage"¹ is a good example of a jazz performance in which the rhythmic feeling of the melody chorus is strongly suggested throughout the selection. The majority of jazz selections still tend to be without the structured rhythms of the melody section, once the improvisation begins.

Although the melody is almost synonymous with the tune itself and therefore included with the accompanying chords as an important structural element of the tune, it is also true that even the melody will seldom be present during the improvisations. The earliest jazz players based their improvisations on the melody, and once again, contemporary players are apparently giving more thought to retaining at least portions of the melody in their improvisations; but the great majority of jazz performances won't include such practice. It should be pointed out here that improvisations also have melodies and rhythms, but except in rare instances the improvised melodies and rhythms won't be symmetrically structured in terms of the sort of repetitions used during the playing of the tune's melody.

To sum up, tunes have a melody, accompanying chords, rhythm, and words. The real identity of the tune, for most jazz players anyway, is the sequence used in the accompanying chords, as the improvising soloist generally does not base his solo on the melody, rhythms, or words. We can, however, take note of the fact that contemporary players are beginning to explore those areas.

¹"Maiden Voyage," Herbie Hancock, Blue Note 84195.

The sequence of chords used to accompany the melody is generally referred to as the *chord progression* or the *chord changes*, or simply *progression* or *changes* in the vernacular. The chord progression to the tune is usually retained with exactness *throughout* the selection, even during the improvised solos, simply by repeating the entire progression (which will be the same length each time through as it was in accompanying one entire playing of the melody) over and over.

The term *vehicle* was first applied in jazz by Dizzy Gillespie as a near-synonym of *tune*, describing the improviser's use of a tune as a sort of machine on which he rides during his improvisation. No doubt Gillespie used the term as part of his humor, poking fun at those who would introduce jazz selections as though trying to sanctify the proceedings. But *vehicle*, nonetheless, describes the situation about as well as any word could.

THE CHORUS

One complete playing of the melody, or one complete playing of the chord progression, would be one *chorus*. One chorus of our national anthem would encompass "O, say, can you see" to "the home of the brave." But as anthems generally are not of the more repetitious form of most tunes used by improvisers, the following lyric (words) by Torme and Wells will better serve as an example of the chorus structure and its subdivisions:

THE CHRISTMAS SONG

A Chestnuts roasting on an open fire,
Jack Frost nipping at your nose.
Yuletide carols being sung by a choir, and
Folks dressed up like eskimos. Everybody

A Knows a turkey and some mistletoe,
Help to make the season bright.
Tiny tots with their eyes all aglow,
Will find it hard to sleep tonight.

B They know that Santa's on his way;
He's loaded lots of toys and goodies on his sleigh.
And every mother's child is gonna' spy,
To see if reindeer really know how to fly.

A And so, I'm offering this simple phrase,
To kids from one to ninety-two.
Although it's been said many times, many ways,
Merry Christmas to you.

There are sixteen lines in all, each line taking two measures to be sung. The music (melody and progression) is organized into eight-measure phrases (or four lines of the lyric), three of which are nearly identical (labeled *A*), with the other a contrasting section (*B*).

Specifically, what is meant by an eight-measure phrase in the melody and chord progression is that after four lines of words, the melody becomes as it was at the beginning, and so do the chords. The sets of words "Chestnuts roasting on an open fire" and "Knows a turkey and some mistletoe" each begin an eight-measure phrase that will use essentially the same melody and chord progression, although the last two measures (or the fourth line of words in each of the first two four-line groups) are slightly different. The last four-line segment, beginning with "And so, I'm offering this simple phrase," uses the same melody and chord progression over its eight-bar phrase. Hence, all three of those segments are labeled *A* for purposes of analysis. The melody and chords are very different in the *B* section, offering a contrast to the first two *A* sections that makes it easier to repeat the *A* section one more time after *B*. The contrasting section (*B*) is commonly called the *bridge* or the *channel*. In summation, we have

a tune that can be subdivided into four eight-measure phrases, which because of their similarity or dissimilarity could be thought of as of the form AABA. Played through once, that AABA pattern would make up one *chorus*.

It should be mentioned here that the word *chorus* is sometimes applied as a synonym for *solo*, which could be confusing because a solo may contain one or many choruses of the variety we've just described. If you hear someone say something like, "That was a beautiful chorus you played," understand that he may be referring to a multiple-chorus solo (which is very common).

It's extremely difficult to be sure that any two people, let alone an even greater number, will know the same tunes. "Christmas Song" was chosen because, being a seasonal song, it is likely to be known by many readers. Furthermore, it was written by a jazz singer (Mel Torme) and is structured much like a jazz ballad. If "Christmas Song" is not familiar, "The Girl From Ipanema" and "I Got Rhythm" also have an AABA form.

Although the AABA form is extremely prevalent among jazz vehicles, there are others. The ABAB and ABAC forms are also common, appearing in tunes like "Moon River," "Someday My Prince Will Come," "Stardust," and "Foggy Day." I am avoiding mention of jazz originals because of their possible unfamiliarity to the reader, but many of the jazz originals also use AABA or ABAB forms, or virtually any other formal structure used in a popular tune.

CHORD PROGRESSIONS

Without going into technical evidence, it should be obvious to anyone who listens to a reasonable quantity of music that many chord progressions sound alike or similar to one another. The average chord progression is likely to contain

or two (if any) chords that will be genuine surprises for the listener.² Chords usually move in patterns or sequences that are relatively easy to assimilate, even anticipate, with the ear. This holds true for the nontechnical listener as well.

It is suggested that the reader try counting measures³ and "measure groups" while listening to the opening melody and chorus of a jazz selection. Learn to recognize identical or nearly identical measure groups (usually eight-measure groupings), and try to decipher the form in terms of patterns such as AABA or ABAB.

Continue counting and identifying segments of the tune during the improvisation, especially the beginning of a new chorus (if the improviser plays more than one chorus in his solo). Sometimes you'll hear the player improvise a phrase that begins before the end of one chorus and is completed in the early portion of the next chorus (a variation called *overlapping*). Other times you may be able to detect that the soloist is winding down or tapering to a close that can be closely pinpointed and anticipated if you've kept count of the measure groups. The next soloist will generally begin his solo at the crossroads between one chorus and another.

The number of chords in the progressions to different tunes may vary sharply. Hubbard's "Mr. Clean" has but one chord in its progression, whereas Coltrane's "Giant Steps"⁴ has fifty-two chords. Most tunes will contain about twenty-four chords (counting the repeated phrases), moving at the pace of a new chord every one or two measures. Most tunes will be about thirty-two measures long, like "Christmas Song." "Maiden Voyage" has only eight chord changes, yet it is thirty-two measures in length, as each chord lasts for four measures.

²A thorough analysis and comparison of eighty-three chord progressions appears in *Improvising Jazz*, Coker, Prentice-Hall, Englewood Cliffs, 1964.

³The grouping together of beats. For example, in the very common 4/4 time signature, four beats will equal one measure.

⁴"Giant Steps," John Coltrane, Atlantic SD-1311.

Another helpful exercise for the reader would be to hum or hear internally the tune's melody along with the improvised sections, keeping pace with the tempo, measure and phrases. Some improvisers admit to inwardly hearing the melody while they are improvising, to aid them in keeping their place in the tune. This practice is especially prevalent among players who don't know the chord progression well enough, but it is occasionally practiced by those who are theoretically knowledgeable.

As final evidence of the jazz player's use of the chord progression, consider that even in the thirties players, like Coleman Hawkins on "Body And Soul," were recording tunes, even ballads, in which their solos seldom contained even a hint of the given melody. Or that in the forties players like Dizzy Gillespie and Charles Parker not only abandoned the given melody in their solos but often omitted even the initial melody chorus or wrote a new melody for the opening and closing choruses, using the chord progression of an already existing tune. Some examples of this mild form of plagiarism (you can't copyright a chord progression) are:

<i>Standard Tune</i>	becomes:	<i>Be-Bop Tune</i>
"Cherokee"		"Koko"
"What Is This Thing Called Love?"		"Hot House"
"Whispering"		"Groovin' High"
"Back Home Again in Indiana"		"Donna Lee"
"Sweet Georgia Brown"		"Dig"

It's easy to see why jazz declined so in mass popularity around the time of Gillespie and Parker. Despite their gift, the music was being carried swiftly along a path away from its folk-like beginnings and toward an art music that would have a dedicated but much smaller audience than before. Those who had hopes of hearing a familiar melody and sound were doomed to be disappointed.

It is interesting to notice that the next musical craze was rock and roll music, arriving in the fifties, which also de-

veloped at so swift a pace that, by the late sixties, rock fans began turning away as had the jazz fans of the forties, bewildered by the artistic sophistication of what had been their music just a few years prior to that. As there was a Dixieland revival in 1948, there were rock and roll revivals in the late sixties, attended by those who liked the music better before the complexities set in. In either case, jazz or rock, the styles have evolved into a music that is well worth the effort to understand.

SUGGESTED LISTENING

Listen to Herbie Hancock's "Maiden Voyage" (Blue Note 84195) at least several times, as it has been previously cited as:

1. a jazz performance that exemplifies the somewhat scarce practice of retaining the rhythmic style that accompanies the melody-playing choruses, even during the improvised solos; and
2. a tune that has the usual length of thirty-two measures, but in which there are but eight changes of chord, because of the unusually long (four measures) duration assigned to each chord.

It is suggested that one listening be devoted to the unique and seemingly asymmetrically placed accents in the background rhythms that accompany the very sparse melody. Notice that those rhythms are suggested throughout the performance, in a more subtle manner, even behind the solos.

On a second listening, count the thirty-two measures of each complete chorus, noticing their subdivision into eight-measure segments, a pattern especially noticeable during the

melody choruses. Also, notice the four-measure durations of each chord. If your count always comes out at twice the number, you are counting at twice the actual tempo, though some of the sounds being made are at twice the tempo. On the other hand, if your count always is half the given number, then of course you are counting at one half the actual tempo. This is commonly referred to as *half-time* or *In 2*. When the feeling of the music is twice the known tempo, the resulting effect is referred to as *double-time*.

Finally, listen again and follow the form of the tune, which will be found to be an AABA structure. If you have never heard the recording before, listen to it regularly for a while, in a more generally appreciative, relaxed manner. In other words, get to know the record so that it can be heard internally, in the memory. It is a significant recording of recent jazz history, with far-reaching influence.

Listen to Don Byas recording of "I Got Rhythm" (in the Smithsonian Collection). Here it is played as a thirty-two measure tune, though the tune in its original state used a two-measure *tag* (extension) at the end of each chorus, totalling thirty-four. For example, Benny Goodman's recording of the same tune used the tag on each chorus, even the improvised ones, which makes for more difficulty in counting the resulting ten-measure A section at the end of each chorus. (This is a good example of an instance in which it would be helpful to hear the melody internally while improvising). After checking the thirty-two measure length, the eight-measure subdivisions, and the AABA form, try singing the melody against all ensuing choruses after the melody chorus. It's not easy to do, as it is necessary at first to avoid being distracted by all the improvisation, but during the successful moments of the practice, definite benefits will be derived.

Then listen again to Gillespie's "Shaw 'Nuff," a be-bop tune that uses the chord progression of "I Got Rhythm" (also a thirty-two measure version). Although the melody is different in the be-bop version, it still follows the AABA structure, melodically and harmonically. You

should be alerted to the fact that "Shaw 'Nuff" has a long introduction before the repetitious AABA choruses begin. After the rhythm section plays eight measures and is followed by sixteen bars played by the horns, the AABA choruses may be counted. In counting a fast tempo such as this, it might be advisable to count in half-time, or in two long beats per measure, in order not to twist the tongue and/or lose one's place in the tune. Measures may also be counted in an even longer beat by counting only the first beat of each four-beat measure. In this fashion, it becomes possible to count, say, an eight-measure segment, as "one-two-three-four-five-six-seven-eight" instead of "one-one-one-one-one-one-one-one-one-one." Jazz musicians learn to count or sense two-, four-, and eight-measure segments, rather than beats or single measures. Feeling the music in longer segments encourages the graceful flow of the improvised melodic phrases. Try to sing "I Got Rhythm" against the melody of "Shaw 'Nuff" (without forgetting the twenty-four measure introduction), then against the improvised choruses, as well. How many choruses does each soloist take? How many choruses comprise the Don Byas and Slam Stewart (bassist on the Byas version of "I Got Rhythm") solos: Begin to notice chorus structures (AABA, ABAB, etc.) on everything to which you listen, as well as noting how many choruses each soloist uses in this improvisation.

Listen again to "Koko," this time to hear an AABA tune that lasts for sixty-four measures per chorus, subdivided into sixteen-measure segments. How many choruses does Parker use in his solo? (His solo begins after another long introduction, this time thirty-two measures long, without being followed by the usual opening melody chorus.) The third sixteen-measure segment is the *B* section. Notice the interesting chords and keys encountered in that bridge. "Koko" uses the chord progression of an earlier standard tune called "Cherokee," popularized on record by

the Charlie Barnet Orchestra. If you know the melody to "Cherokee," try humming or singing that melody against "Koko."

If you were successful in locating a copy of Hubbard's recording of "Mr. Clean," you should listen to it again, noting this time the sound and feeling of a tune that has only one chord in its progression, and also to count measures. The melody lasts sixteen measures and is then played again (repeated), the end of each sixteen-bar phrase being marked by a break in the pulse, when the entire ensemble plays a rather complicated melody together. This part of the melody is called a *break* (sometimes a *solo break*, when improvised by a soloist), because of the interruption of pulse-keeping and accompaniment sounds in general. Such breaks are counted, in terms of measures, and are a part of the tune's duration. Note that the break is played, apart from the remainder of the melody, at the close of each solo. Its placement should be at the end (last four measures) of a sixteen-measure segment. Count measures during the seemingly unstructured form of the solos (which might sound unstructured because there is an absence of chord changes, in the usual sense) to see if there are sixteen-measure phrases being observed. Note whether the break begins on the thirteenth measure of a sixteen-measure phrase, when the break is used by itself as an interlude between soloists.

Listen to John Coltrane's "Giant Steps" (Atlantic SD-1311), which has a fast tempo, a slow-moving ABAB melody, and a fast-moving chord progression. The rhythmic motion of changing chords (as their durations will vary) is called *harmonic rhythm*. "Giant Steps" is a rare example of a tune whose harmonic rhythm is identical to the rhythm of the melody. That is, each time a new melody note appears, a new chord arrives simultaneously. As most of the chords in "Giant Steps" last only two beats each, there are, in contrast to "Mr. Clean," many more chord changes (a faster harmonic rhythm). Because the melody is sparse and easy to memorize,

and agrees with the harmonic rhythm, it will be easy for you to know for a certainty where the chords are changing. Assimilate the sound of a tune with many chords, like "Giant Steps" and compare it with a polar opposite, "Mr. Clean."

Finally, to better appreciate the Coleman Hawkins solo on "Body And Soul" (SC, side 4, track 4), first locate and listen to a simple, sung version of the same tune by another artist until you can inwardly hear the whole *AABA* tune in its traditional setting. Then listen again to the Hawkins version and try to hear the melody against his improvisation, which begins immediately after the four-measure introduction by the piano. Note that but the merest suggestions of the melody appear throughout the two-chorus solo.

3

THE RHYTHM SECTION

The term *rhythm section* probably began to be used in the early days of the big jazz bands (1925-1930), when one spoke of the trumpet section, the trombone section, or the saxophone section, in other words, when there was, for the first time in jazz, multiplicity of the trumpet, trombone, and saxophone (or clarinet). In prior times, as in the New Orleans style (1890-1925), such instruments seldom appeared in numbers greater than one. But when one spoke of the remaining instruments of the big band, like the piano, guitar, bass, and drums, the term *rhythm section* was used, lumping together four rather dissimilar instruments that shared the common function of maintaining the pulse or beat for some eight to thirteen wind instruments, in ensemble and during solos. This is an oversimplification, of course, as their duties also included supplying chords, bass lines, solos, rhythmic settings, and even melodies. But jazz is a music "with the big beat" or an emphasized pulse, and the piano, guitar, bass, and drums are especially suited to carrying that beat.

It is probably true, however, that the name *rhythm section*