CREATIVE CONNECTIONS

Two complementary essays on the historical and contemporary influences between jazz and other genres of popular music

By Francesco Martinelli and Marcus O'Dair

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INTRODUCTION

These two short essays from eminent researchers and writers, Francesco Martinelli and Marcus O'Dair, were commissioned by the Europe Jazz Network under the framework of the activity 'Raising the profile of jazz and creative music within the music sector'.

The objective of the commissions was to research and illustrate the, often underrated, influence that jazz and creative music have on other forms of contemporary popular music such as rock, pop, hip-hop and electronic music. The jazz community is constantly producing new ideas, projects and artists, with much of the experimentation within the genre nourishing, not only other genres, but feeding the music industry as a whole. Many jazz artists regularly collaborate with pop singers and rock bands, rap MCs and electronic producers. They also write music for film and television and for the classical concert platform. Jazz musicians influence the development of many different musical genres with their skills and creativity, with key innovations in playing styles and the creative use of the recording studio emanating from the jazz community.

We hope that these articles contribute to a better understanding of how the music ecosystem, and all its creativity, cannot be easily divided into genres. And to illustrate how the rich experimentation that takes place within our musical community influences and enriches the whole music spectrum, including more commercial music. It is therefore important to continue to cultivate and support all areas of the musical ecosystem, whether fringe or mainstream, and to recognise all the complex ramifications of these practices. Most of all we hope that you will enjoy reading these articles and listening to the playlists that come with them, and appreciate the immediate feeling of the beauty of these creative connections.

JAZZ AND POPULAR MUSIC: an historical overview -

by Francesco Martinelli

Some definitions: classical vs. popular vs. jazz

A credible definition of “popular music”, with comprehensive stylistic analysis, remains elusive. Generally speaking, the genre is the antithesis not just of jazz but of the equally ambiguous entity of “classical” or, god forbid, “serious” music: Western European Composed music roughly produced since the Baroque era that might or might not include post WWI music, but in real terms it is mainly limited to the late Romantic era. Despite being perceived as “art for art's sake” and “absolute”, “classical” music has a history that is deeply intertwined with social, economic, technological and industrial developments, so it is worth discussing when and how its canon was created, and when a separate canon for “popular” music took shape.

“Classical” music's putative core values include a separation between various performers trained to a high technical standard (and within the performers a clear line is drawn between conductors and instrumentalists/singers), composition by a single male, overwhelmingly white, usually deceased, performances taking place in formal conditions, use of acoustic orchestral instruments with a dominance of piano and strings, and a focus on the interpretation of scores that represent an unattainable “perfect” or Platonic idea of the music created by the greatly revered composer.

Opera is an adjacent yet distinct area, and any cursory enquiry will find the two genres mentioned in the same breath, as in the oft-used phrase “opera and classical music.” But opera is distinct, despite often taking place in the same venues, and with some of the same performers; overlapping with classical solely in the case of “vocal concerts”. Elements of “popular” music are permitted in “classical” music on special occasions: you can clap your hands (on 1 and 3) during a performance of the Radeztky march at the New Year's Eve concert in Vienna, and folk motifs can be quoted for their evocative power in descriptive music, without any due acknowledgment of an actual composer (like *Carmen*'s habanera, which was not composed by Bizet but lifted from a published song).

When classical music clearly draws from popular dance forms, for example in Chopin's *Mazurkas*, the performance style must render the music undanceable. Despite the prevailing assumptions of an audience entering a concert hall, the concept of an “instrumental” concert (as in a performance without voices and singers) was developed only at the beginning of the XIX Century through performances by virtuoso soloists like Franz Liszt. This sea change was itself related to the technological developments of the

piano, the instrument that moved into the limelight from its secondary position in the “continuo” group, or the “rhythm section” as we would say in jazz.

The canon for this music has been continuously built and reverse engineered on an ideological basis (as all canons are) in a complex process that originates roughly between 1800 and 1830, and pertains to the redefinition of Europe itself. “Canons formed from 'Great Men' and 'Great Music' forged virtually unassailable categories of self and Other, one to discipline and reduce to singularity, the other to belittle and impugn”. (Bergeron and Bohlman, 1992, p. 198).

Watershed moment and crowning glory of the process was the performance of Bach's *St. Matthew Passion* curated by Felix Mendelssohn, who edited the score, rehearsed and conducted it at the Berlin Singakademie on March 11, 1829, after more than a century of neglect. From then on, the concert programs metamorphosised from a presentation of newly composed music into a celebration of the canon, and soon featured an overwhelming number of dead – or perhaps immortal - composers, thus making the presentation of new works the exception rather than the rule.

The concept of a “market” for music took shape around the same time, as the contemporaneous enhancement of piano technology by metal frames and printed music, which followed the type system perfected by Breitkopf in the late 1700s, allowed amateurs from the bourgeoisie to make music at home, spurred on by the popularity of the great piano soloists – Mozart, Clementi, Liszt and Gottschalk. “Revolutions engulfed America and France; dramatic changes occurred nearly everywhere else. Out of the turmoil, the era spawned a new, mushrooming middle class —unprecedented numbers of men and women now eager for the accoutrements of fine living—and a riotous demand for pianos signalled their arrival” (Isacoff). Piano music redefined domesticity in a way that the violin or flute never had. “Classical” music reacted with an increased production of small-scale works, Feuilles d'Album, Etudes, Romantic lieder, and saloon dances. The first “popular” music also included simplified piano reductions of large scale works, both instrumental and operatic.

In any case the European convention of “classical” music is predicated on its “autonomy” as a pure “artistic” creation. Its underlying financial motivation, needed to maintain the system of performance and production, is not discussed, being deemed too vulgar, just like the undisciplined bodily movement of a dancer. The concept of “autonomy” is crucial to Adorno's critique of popular music, which contends that after the split with “classical” music it became a commodity and cannot be considered a harbinger of “truth” because it is made in order to meet the demands of a market.

Adorno lumped together all “popular” music, jazz included – although what he actually listened to is not clear – rigidly applying a distinction between “art” and “business”. To a certain extent, later jazz historians tried to apply a similar division in order to separate jazz from the rest of popular music, in fact re-enacting a scheme formalised by the much-hated Adorno. The German philosopher also de facto describes the elements of music in terms of Western European Art Music, where harmony is the most important element, melody is the second, a somewhat suspicious character, and rhythm is almost irrelevant. “Jazz” is, according to him, “popular song with a few false notes squeaked by a clarinet” over the “crude unity of the basic rhythm”.

Like the production and power system of Classical music, modern pianos hide their internal metal structure full of levers, springs, wires and stored energy in steel under a polished, gently curved external surface modelled on the rounded shapes of a violin or guitar. That is why the more inquisitive composers of the XX Century, as well as many jazz musicians, ventured inside it, exploring its distinctly composite nature, going back to the percussive generation of its sound.

A practical and satirical critique of saloon music is contained in the music of Erik Satie, self-defined as “musique d'ameublement” in order to inscribe “classical” in the field of industrially made commodities. In the first half of the XIX Century a modern field of popular music – minus the recording, a technology that developed only at the end of the Century – flowered in many countries. Examples are the Neapolitan song genre, already complete with many typical features of popular music such as specialised composers and performers, publishers, festivals and press, dating from 1824. Then there are the *minstrel* or nostalgic pieces, composed by Stephen Foster in the USA around 1850. Foster is rightly considered the founder of popular music in the United States, as he was the first professional composer to make a living solely from the profits of his songs.

Music was indeed entering the world of industrial commodities, creating its own sector in a modern economy. “The latter decades of the century” writes Paul Theberge “witnessed the founding of two important industry trade papers in the United States: first, the Musical Merchandise Review (1879), and then The Music Trades (1890)” (Theberge, 1997). In 1880 the title of a new periodical, the Musical and Sewing Machine Gazette, made explicit the connection between musical and mechanical devices. In the early 1900s one of the first important record labels, The Gramophone Company was known as The Gramophone & Typewriter Limited for a short period of time.

At the end of XIX Century in the USA the most successful romantic ballad, *After the Ball*, composed by Charles K. Harris in 1891, sold more than 5 million copies in sheet music form. The market of popular music was about to be reshaped in a few years by the

introduction of commercial pre-recorded flat records by Berliner, the medium that became prevalent after 1910, supplanting Edison's cylinders (Edison's machine, it is worth remembering, allowed recording as well as listening, and was therefore not restricted to passive listening, as was the case with the vast majority of flat discs, and also with cassette tape).

Popular music itself was about to be revolutionised by an obscure form of music, born in the saloons of the Southwest, too complex to dance to and too jagged to sing, whose irrepressible energy and syncopated rhythms fascinated the American public: *ragtime*, first published in 1897 (the first syncopated song, *The Bonja Song*, was indeed published in 1818 and was inspired by African Diasporic music heard in Jamaica; it also contains the first mention of the banjo, the sole instrument of certain African origin entered in American music) and massively recorded from 1910, when Tin Pan Alley composers reflected the change, most famously Irving Berlin with "Alexander's Ragtime Band" (1911). Berlin, born Isadore Balin in a Russian Jewish family, popularized different "ethnic" genres including the "wop songs", equivalent for Italians of the "coon songs" for African-Americans.

Popular music in the USA

Popular music, as we know it today, is a genre of music that has dominated the world as part of the global hegemony of American culture and production modes. Its penetrating presence accompanied the success of films, television programs, comics and industrial brands for food, clothing and transportation, all the accoutrements of an urban industrial culture. Local genres of popular music had to deal with this domination or succumb; many managed to hybridise, using it for their own purposes. It is increasingly against this concept of "popular music" that "classical music" defined itself and held its place on the market. The process began before the end of the XIX Century: the most famous Neapolitan song, *O' sole mio*, often held up as an example of traditional "local" music, is based on the *havanera* rhythm made popular by the bridge of *St. Louis Blues* in the USA, but already popular in Parisian café chantants where Bizet lifted it for *Carmen*. That is why, despite the plurality of local genres, it is American popular music that we have to discuss in greater detail.

Popular music in the USA as we know it now has been created in a process of Africanisation. From 1850 for more than 150 years several waves of musical styles derived from the African Diaspora, often related to dance fashions, changed the presentation and content of popular music in the United States, with increasing contributions from all over the black Diaspora: minstrel shows with their accompanying "coon" songs and juba dancing (1850), ragtime (1890), New Orleans jazz, charleston and

one step (1910), blues (1920), big band swing and cuban rhythms (1930), rhythm 'n' blues and bebop (1940), soul, mambo and calypso (1950), Motown sound and bossa nova (1960), funk and reggae (1970), hip-hop (1980) and the mostly electronic reiteration of R&B (1990).

In his interviews with Alan Lomax, Jelly Roll Morton recalls learning pieces from scores published in the Sunday papers like the colour comics page. Later, as Paul Theberge writes, "... with the advent of mechanical reproduction and the gradual waning of the parlour piano as the focal point of musical entertainment in the home, … the sheet music supplement in general interest magazines quickly disappeared in favour of specialised magazines devoted to every imaginable musical instrument, to audio equipment and sound recordings, and to specific musical styles and tastes." (Theberge, 1997).

The OKeh recording of "Crazy Blues" performed by Mamie Smith in 1920 started the blues craze and basically created popular music as we know it today. Mamie Smith, an African-American performed turned blues singer, was accompanied by her Jazz Hounds, a group of instrumentalists led by Harlem stride piano player Willie "The Lion" Smith (no relation). Perry Bradford, composer of the tune, later claimed that he actually played piano on the recording as well, despite Willie Smith appearing in the promotional photo. This pattern – a blues singer accompanied by jazz instrumentalists – has remained quite constant across the history of Popular music.

We must underline at this point that blues and jazz, while sharing a common African Diasporan root, have a different genesis, being born in widely different social and cultural contexts. Blues is largely rural in heritage, its seed planted in southern states such as Mississippi, whereas jazz is one of the many urban music genres born around harbour cities in the 20s of the XX Century, accompanied by the development of the recording industry: think Cuban son, Argentinian tango, Brazilian samba, as well as the more exotic Kroncong of Jakarta, Marabi from South Africa, Tarab from Cairo, Hula from Hawaai. Existing genres like Flamenco from Spain, Fado from Lisbon and Neapolitan song were profoundly changed in the new context, and Rebetico from Athens followed a similar process slightly later.

While we perceive "jazz" today as a unified genre there was not such a concept in the 20s and 30s. Paul Whiteman's records were marketed under "new dance" while Armstrong, Ellington, Morton and Henderson, after beginning their career as blues accompanists, remained inside the "race records" catalogue. "Jazz" decisively emerged only as a genre in its own right in the mid 30s with the traditional jazz revival as a reaction to "pop-isation" of jazz with the big bands, and the publication of books like Hugues Panassié's *Le Jazz Hot* (1934) and *Jazzmen* (Ramsey and Smith, 1939). Blue Note in New York and Swing in

France were the first labels “devoted to jazz” embracing a spectrum of music from New Orleans and boogie woogie to subsequent styles such as bebop and hard bop until 1960 (later Blue Note became only an imprint of the several majors who owned its logo and past catalogue). European magazines, labels, and festivals were certainly at the forefront of this movement. After the first professional magazines where jazz was included among the other modern dances, such as *Jazz-Tango-Dancing*, magazines like the French *Jazz Hot* (1935) and books like Belgian Robert Goffin's *Aux Frontieres du Jazz* (1932) configured the distinct field of jazz as opposed to both “classical” and “popular” but at the same time sharing features of both.

After 1945 jazz became slowly divorced from dancing. Dance was accompanied by blues-based music that was increasingly electrified and invigorated by a variety of South-American rhythms that were grouped under the general heading of Salsa post-1960, with tenuous connections to the different origins of the music, from Mexico to Cuba and sometimes even Brazil.

In 1955 Cuban bandleader Perez Prado, the King of the Mambo, broke the attendance record for the number of dancers at the popular dance hall Palladium, previously held by Tommy Dorsey's Big Band. That Dorsey is considered “jazz” and Prado “popular” reflects more the division in genres than the reality of the music itself. Ironically, Prado's music was considered in Cuba by the traditional rumberos too “avant-garde” because of his horn arrangements reminiscent of jazz and bebop, which prompted his move to Mexico in 1947, after which he enjoyed global success.

Rock'n'roll, pioneered by rhythm & blues aritsts Chuck Berry, Bo Diddley and Jerry Lee Lewis, was finally popularised by Elvis Presley, who helped to establish it as a general (not race-based) musical genre through a redefinition and reconnection with country music. Symbolically, his first single released on July 19, 1954 included an A side "That's All Right Mama", written and originally performed by blues singer Arthur Crudup in 1946 and a B side "Blue Moon of Kentucky", a waltz written in 1945 by bluegrass musician Bill Monroe and recorded by his band, the Blue Grass Boys.

Since the heyday of Irving Berlin, popular music in America has been based on the progressive incorporation of African-American derived devices, as can be heard in the songs of anybody from Hoagy Carmichael and George Gershwin to Burt Bacharach and Carole King. In performance this is evident in the evolution in the style of crooning, from Al Jolson to Frank Sinatra, whose later personality (post-1960) is largely based on Nat King Cole and Billie Holiday.

The folk revival of the 60s spearheaded by Bob Dylan and Joan Baez among others was

modeled on the rediscovery of traditional jazz (that gave way to the more commercial dixieland) and even more on the blues rediscovery of the 50s when independent labels started to reissue rare classic blues recordings which were available only on 78 rpm shellac records up til that point in time.

Popular music in Europe: a few observations

The situation in Europe was different, and on the continent itself vast differences existed between the different countries, with British popular music more closely connected to the USA. Both “world wars” fought on European soil had a major impact on the entertainment industry. If before the conflict record producers from UK and Germany could fight on the world market with American firms, this was unthinkable after 1945. Decisive technological advances like magnetic tape and stereo recording were developed in Europe but brought to fruition in the industry in the USA. Jazz was incorporated into “culture/art” music from the mid-30's, through a network of book publishing, Hot Clubs, record labels and magazines. Festivals also played a part from1946 onwards.

In fact, “classical” musicians from Europe were quick to champion jazz. In 1919 Ernest Ansermet, the lauded conductor and friend of Stravinsky wrote a famous article about jazz in which he concluded with the prophetic statement “this is maybe the road that music will take all over the world”. But some 30 years before Ansermet’s prognosis, in 1893 Czech composer Antonin Dvořák, stated in the New York Herald: “I am now convinced that the future music of this country must be built on the foundations of the songs which are called Negro melodies.” From Debussy’s *Gollywogg's Cakewalk* through to works by Ravel, Stravinsky and Milhaud the first decades of the XX Century saw an increasing appreciation of jazz by Classic composers.

In a reverse of the usual flow of influential traffic, the 60s saw what has been defined as the “British invasion” of American popular music: the bands of the first wave (including Beatles and Rolling Stones) were born in the environment of traditional jazz and blues, and later of *skiffle*; subsequent bands were inspired by Chicago electric blues and the complexity of cool jazz (Nice, ELP), or the immediacy of Caribbean music and reggae (ska, Police). Even experimental groups such as Pink Floyd took their name from the singers on an Lp of obscure Piedmont blues musicians, while King Crimson's founder Robert Fripp invited jazz pianist Keith Tippett to perform on their enormously successful albums, and even wanted him to become a permanent band member. It was as if many bands, especially those hailing from the USA, wanted to continually remind us that the roots of American popular music were in African Diasporic music. Tellingly, both Ellington and Jimi Hendrix found greater interest in London than in New York for their highly experimental work.

Before the second world war French chanson enjoyed a creative relationship with jazz and jazz musicians. Django Reinhardt debuted in popular music (musette and other dance music) innovating with his accompanying style and then providing a backdrop for the modern singing of Jean Sablon. This tradition of French popular music continued after the war with George Brassens, Sacha Guitry, Henri Salvador and Claude Nougaro among others: jazz is an essential component of French song.

Several decades down the line Scandinavia produced an artist who brought another twist to this tale of genre cross-fertilisation. Icelandic composer and singer Bjork, arguably the first post-rock pop star whose influence is widely felt today, referenced jazz throughout her career, questioning many barriers: “My parents listened to a lot of Janis Joplin and Jimi Hendrix, thinking that was the real deal and the rest was crap. And at the classical music school, they thought [classical] was great and the rest was crap. And going to my grandparents, and them thinking [jazz] was great and the rest was crap. And me coming in like a prankster . . . playing Hendrix for my grandparents or Ella Fitzgerald for the classical people.” Her radical reinvention of “Like Someone in Love” with jazz harpist Corky Hale is a testimony to her passion for the jazz repertoire. Furthermore, avant-garde jazz musician Oliver Lake appeared on Bjork’s multimillion selling songs and MTV unplugged concerts. *Debut Live* saw Bjork wittily sequence “Aeroplane” just before “Like Someone in Love”. Thanks to the singer, another jazz standard “It's Oh So Quiet” from the 40s is now a very popular video (directed by Spike Jonze).

In the somewhat warmer climes of Italy, as in the rest of Europe, jazz and African Diasporic music fuelled innovation in popular song, reaching right back to “O Sole Mio” with its underlying habanera rhythm. Despite opposition from the fascist regime that advocated “patriotic” music, the most popular artists were jazz-inflected and accompanied by jazz-leaning orchestras.

After the Second World War, the “Italian song” model imposed by the San Remo festival was openly disdained by the national jazz scene, but as composers, lyricists and band members jazz musicians found plenty of job opportunities in the Festival orchestra itself and in the studios, creating, thanks to visionary arrangers like Ennio Morricone, some of the most distinguished sounds of Italian recordings of the 60s. Prime examples include Gato Barbieri's sax solo on Sapore di Sale by Gino Paoli. In fact, the whole Italian school of singer-songwriters and rock shouters originated in the environment of jazz-oriented clubs in Milan and Genoa. Concurrently in Rome the “Italian comedy” film soundtracks featured big bands arranged in a jazz style by Roberto Nicolosi and Piero Umiliani, whose music for “I Soliti Ignoti/Big Deal on Madonna Street” in 1958 featured trumpeter Chet Baker as a soloist.

A sideline: jazz as a carrier of technological innovation

The inherent drive of jazz towards new sounds is apparent in the rarely discussed area of technological innovations both in the recording studio and in the creation of new sounds. Jazz's experimental side in fact created an open house to test technological innovations that later became part and parcel of the popular music production process.

1: In the recording studio

The popular music industry of the 60s was totally transformed by multi-track tape recording that allowed the separate recording of individual instruments in a process that became known as "overdubbing" in which the various lines ("tracks") were later modified, edited and combined in the "mixdown" session. The studio became a compositional tool, whereas in the early years recording was considered as accurate a representation as possible of a performance that took place in the studio, a sort of aural snapshot of a moment in time.

The concept of combining different tracks was presaged by the April 18, 1941 "one-man band" recording by Sidney Bechet, who overdubbed (using a series of recordable 78rpm records) all the parts of the music (soprano and tenor saxophones, clarinet, bass, drums, and piano) of the tune “Sheik of Araby” issued by RCA Victor (on the flip side, “Bechet's Blues”, bass and drums are not included).

Later in 1951, Lennie Tristano overdubbed a second piano part on a piano trio recording (Pastime and Ju-Ju) gloriously perfecting the idea in “Descent into the Maelstrom” (1953, but unissued until the 1970s) when in the first side of the album Tristano (Atlantic 1224, 1955: Line Up, Requiem, Turkish Mambo and East Thirty-Second) tracks were not only combined but slowed down and sped up. Jazz guitarist Les Paul, after being instrumental in the creation of Gibson electric guitars, had the first 8-track tape recorder installed in 1957, while Miles Davis' “Bitches Brew” in 1969 took the technique of tape editing to a new level of sophistication and audacity, building on the innovations already employed in popular music milestones such as the Beach Boys’ “Pet Sounds” and the Beatles “Sgt. Pepper's Lonely Heart Club Band” and inspiring later sonic adventurers like Brian Eno. Davis and his producer Teo Macero put together in the studio groups of people who had never played together before and made them improvise for hours on end, before carving from the recorded material a new sound canvas. This inverted the classic process of jazz improvisation where one improvised on a composed structure; here the composed structure was based on the sound created through improvisation.

2: New and modified instruments

The backbone of popular music rhythm sections, the drum set, was a jazz innovation whereby all the percussion instruments of the marching band were put under the control of one single performer. Likewise the creative usage of sound modifiers like mutes was premiered by jazz instrumentalists (King Oliver, trumpet mute) and popularised by jazz composers, above all Duke Ellington, from the late 20s. The electric guitar was introduced to large audiences by jazz musicians in 1938 (Eddie Durham, in the Kansas City Five and Six sessions with Lester Young) and later developed by Charlie Christian in Benny Goodman's big band. Rhythm and blues guitarist T-Bone Walker popularised the electric blues with his “Stormy Monday Blues” (1947) and his recordings were enormously influential on the Chicago legends {Muddy Waters, Howlin Wolf) who greatly inspired the blues-based British rock bands of the 60s, (Animals, Yardbirds, Rolling Stones, Cream).

Likewise, in 1951 Leo Fender manufactured the electric bass and introduced it to Lionel Hampton, who more or less forced his double bassist, Monk Montgomery (brother of famous guitarist Wes), to adopt the new ’axe’ in his band. Electric keyboards were popularised by musicians steeped in jazz (Ray Charles on wurlitzer piano, and Jimmy Smith on Hammond organ) while Sun Ra was an early adopter of the Clavioline as well as the Moog synthesiser. Pop innovator Keith Emerson, at the forefront of the prog rock movement, drew inspiration from different jazz piano styles (including early ragtime, boogie-woogie, but also Brubeck's rhythmic experimentations) and organ trios to create the sound of Nice and later of ELP.

I didn't realise how much jazz i had already heard

An annotated playlist of famous cases of jazz musicians who decisively impacted the atmosphere of a pop song or provided its memorable hook.

Randy Brecker on Bruce Springsteen’s “Meeting Across the River”, from Born to Run (1975): Randy’s haunting trumpet kicks off the tune and continues in the background, as if he is blowing from a nearby apartment. “Nothing was written out,” Randy remembers. “I did the whole thing by ear, [improvising on the pre-recorded song] and just played what I heard in my head and they liked it. They still do that tune sometimes and often they utilise a transcription of my solo.”

Michael Brecker's solos on James Taylor’s “Don’t Let Me Be Lonely Tonight” and on **Paul Simon’s “Still Crazy After All These Years”** from Still Crazy After All These Years (1975): Brecker became a favourite of Paul Simon and often appeared often in his live bands, including on the Graceland tour.

David Sanborn on David Bowie's "Young Americans" from Young Americans (1975): like the Brecker Brothers, Sanborn set the gold standard for soulful alto sax solos on pop and rock sessions for nearly two decades. His distinctive riff kicks off the tune, and he plays through the whole song nearly non-stop. Mostly recorded at Sigma Sound in Philadelphia, the Young Americans album has plenty of Philly soul at its heart, transformed into "plastic soul," as Bowie himself said, whatever that means.

Jaco Pastorius on Joni Mitchell's "Coyote" from Hejira (1976). Jaco does not really take a solo here, but he's soloing the whole time, effectively shadowing Mitchell's vocals. Mitchell knew that there was no point in restraining the mercurial electric bassist, best known for his stint in Weather Report.

Phil Woods on Billy Joel's "Just the Way You Are" from The Stranger (1977). Just another job for the seasoned session man who went to the studio just to lay down his solo on this huge hit, and complained ever afterward how little he got to be paid for his key contribution.

Wayne Shorter on Steely Dan's "Aja" from Aja (1977). The adventurous Steely Dan integrated Wayne's raw and idiosyncratic sound most effectively. It was a riveting solo that came nearly five minutes in, consisting of a minimum number of notes that produced maximum power.

Sonny Rollins on the Rolling Stones' "Waiting on a Friend" from Tattoo You (1981)
A bizarre story: Sonny Rollins is not credited on the cover, but later said that it was his idea. "I was a jazz guy and I didn't want to be known for playing with some rock and roll guys," he told me. More recently he said he heard this track in a supermarket and thought the sax player was good for a rock record, before remembering it was himself.

Dizzy Gillespie on Stevie Wonder's "Do I Do" from Original Musiquarium I (1982)
After celebrating Ellington with his "Sir Duke," a lively and infectious salute to Duke Ellington and other jazz greats from his wildly successful Songs in the Key of Life album, Wonder seemed to answer the omission of Rollins' credit on Rolling Stones' Tattoo You with his heartfelt introduction of Dizzy Gillespie on this track. "I wanted it to be about the musicians who did something for us," Wonder said. "So soon they are forgotten. I wanted to show my appreciation."

Chet Baker on Elvis Costello's "Shipbuilding" from Punch the Clock (1983). The original version of this song was composed and recorded by Robert Wyatt in 1982 as a response to the Falklands War. Costello's father was a trumpet-playing big-band jazz singer, so the singer/songwriter had a long held appreciation for the genre. The song refers to the

shipbuilding industry that makes ships built to be sunk, and Baker's cameo adds poignancy to the arrangement.

Branford Marsalis on Sting's "If You Love Somebody" from The Dream of the Blue Turtles (1985).

When Sting left the Police to start a solo career, few people expected that he would hire an all-star band of contemporary jazz artists, including Kenny Kirkland, Darryl Jones, Omar Hakim, and of course Branford Marsalis. Even fewer people expected that he would let the band loose on his tunes and allow them to inform the arrangements. Branford in particular developed a close musical and personal relationship with the singer and soloed on nearly every song on the albums they made together. At the same time in their long-winded diatribes the Marsalis brothers curiously accused Miles Davis of selling out for making an album, Bitches Brew, that never entered the hit parade. (See Michelle Mercer's contribution to the Milan panel and a Jazz Times article by Lee Mergner)

LISTEN TO THE FULL PLAYLIST AT THIS LINK

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POPULAR MUSIC FED BY JAZZ: an unashamedly subjective, more or less chronological, top 40 -

By Marcus O'Dair

In this article, I share a few reflections on the relationship between popular music and jazz, approached from the popular music side of that relationship. Certainly, popular music feeds jazz. The compositions of Radiohead and Björk, for instance, are dubbed 'the new standards' and have been covered by Brad Mehldau, Jason Moran and The Bad Plus among others. Jimi Hendrix inspired everyone from Miles Davis to Acoustic Ladyland. The list goes on. Yet my focus here is the contrary current: jazz feeding popular music. I don't look at Branford Marsalis' Buckshot LeFonque, or Miles Davis' Doo-Bop: for the purposes of this article, they were heading in the wrong direction. For the same reason, I don't look much at jazz-rock or fusion: jazz musicians borrowing grooves and instrumentation from rock, funk and soul. Instead, I focus on popular musicians borrowing from jazz, sometimes in the form of what Robert Wyatt calls 'upside down' fusion (O'Dair 2014: 125): nimble, jazz-inspired rhythm sections underpinning solid, often folk-style songs. Rather than attempting anything exhaustive, I use as a framework for these reflections a few specific tracks, dating from the 1960s to the present day. In the first half of the article, I attempt to categorise these tracks under four main headings. In the second half, I go through them briefly track by track.

The problem with genres

Before getting stuck in, it's worth noting that terms such as jazz and popular music are far from straightforward. I'm struck by three points in particular. Firstly, genre is a social and commercial classification system as well as a musicological one. Whether a piece of music is considered jazz or popular music is about more than the music itself. It is also about the imagery on the album cover or the behaviour we might expect when it is performed live. In other words, 'genre is not only "in the music", but also in the minds and bodies of particular groups of people who share certain conventions' relating not only to musical texts but also to 'the contexts in which they are performed and experienced' (Holt 2007: 2). Miles Davis reached new audiences with Bitches Brew not only because of the music itself but also because of Ralph Gleason's liner notes, 'typed in beatnik-underground fashion without capitals' and the 'psychedelic hippie surrealism' of Marti Klarwein's cover art, which 'established intertextuality through the covers that Klarwein did for Jimi Hendrix and Santana' (Holt 2007: 95-96). Equally significant were Davis' performances of the era at the Isle of Wight Festival and alongside rock bands such as Santana. In the current era, Kamasi Washington's The Epic reached beyond the usual

fanbase for cosmic jazz triple albums not only because of the music itself but also because of his associations with Kendrick Lamar and Flying Lotus.

Secondly, genres are not all the same size. Jazz is an umbrella or 'meta' genre. King Oliver and his Creole Jazz Band don't sound much like Count Basie, who doesn't sound much like Charlie Parker, who doesn't sound much like Machito, who doesn't sound much like Peter Brötzmann, who doesn't sound much like Abdullah Ibrahim, who doesn't sound much like Jimmy Smith, who doesn't sound much like Weather Report, who don't sound much like Supersilent, who don't sound much like Gregory Porter. Pop is also a metagenre – and popular music is a broader category still. We can say that popular music is the tag we give to short songs on secular themes, often with a link to dance (Middleton and Manuel 2001), but it is hard to pin down any further. The ambiguity, as Chris Cutler writes, lies in the word popular:

> *Does it mean numerically and statistically the most listened to, or bought; does it mean 'of the people'; or has it come to refer to a whole genus of music—a genus loosely bound by its particular means and relations of production, circulation and consumption; its commitment to electric and electronic technology, radio and the gramophone record, and to what we might call a demotic usage and language?* (Cutler 1993: 4)

Given the sheer breadth of both jazz and popular music, it is no surprise that their overlaps are so varied – that the music that results from A Tribe Called Quest sampling Grover Washington or Brother Jack McDuff doesn't sound much like the music that results from Radiohead bringing in Mark Lockheart or Humphrey Lyttelton.

Thirdly, while genre suggest stasis and solidity, the reality is perpetual motion. Metagenres such as jazz, rock and pop transcend historical eras, but specific genres and sub-genres do not: swing or bebop 'are intrinsically tied to an era, a mode of production, a zeitgeist, a set of social circumstances' (Borthwick and Moy 2004: 3). At the same time, while jazz is often presented as linear, there was not really a steady progression from ragtime to New Orleans to swing to bebop and so on. There is not one history but many parallel histories: multiple styles co-exist at any given moment. Although I present the tracks in the second half of the article in broadly chronological order, this is not intended to imply a linear, homogenous progression from Soft Machine to Squarepusher and beyond. Both jazz and popular music are forever in motion. Both jazz and popular music are heterogeneous. Both jazz and popular music are non-linear. Occasionally, courtesy of musical reactionaries like Wynton Marsalis or Oasis, they even move backwards.

Genre, then, is both important and complex – no less so in the era of streaming, in which albums are disaggregated into playlists of individual tracks. Platforms such as Spotify 'separate, segment and differentiate among different levels of consumers, and different groupings of musical consumption activities' (Wade Morris and Powers 2015: 118). Streaming platforms make music 'searchable and commodifiable' – with the result that, despite repeated claims that they have lost their relevance, genres remain vitally important (Erikson et al 2019: 73). As anyone who has even uploaded a piece of music to a streaming platform will know, digital consumption has increased, rather than decreased, our obsession with musical categorisation.

Jazz and popular music: four elements of the ecosystem

For these and other reasons, it is impossible to draw a solid line around popular music or around jazz, let alone between them. Ever since its origins in the early 20th century, jazz has been inextricably bound up with the popular music of the day. In fact, as a matter of cultural and musical history, jazz *is* popular music – arguably, the most significant form of popular music in the twentieth-century – even if the two are still seen as distinct (Frith 2007). Rather than looking for a solid line around or between popular music or jazz, then, it is more accurate to see them as aspects of the same musical ecosystem: 'a vast, sprawling mesh of interconnection without a definite centre or edge' (Morton 2010: 8). I examine four elements of this ecosystem below.

Firstly, there is the popular musician taking on jazz material: think of the albums recorded by Robbie Williams, Annie Lennox, Rod Stewart, Lady Gaga (with Tony Bennet). This might seem an obvious example of jazz influencing pop: the stars involved shout their apparent jazz influences from the rooftops. Robbie Williams, for instance, attempts to look like, as well as sound like, Frank Sinatra. There is more to influence, however, than resemblance or imitation. It is, in fact, a much subtler, even subliminal process. The imitation that these albums represent tends to be pale: the records have titles like *Swing When You're Winning* but they typically, and sometimes quite spectacularly, fail to swing. I don't include many of these tracks in the playlist below. Too often, they are little more than attempts to cater to ageing fanbases by projecting a whiff of sophistication without doing anything off-putting like making music that is actually sophisticated. Björk's 'Like Someone in Love' is the exception.

A second feature of the ecosystem is the use of jazz samples in popular music, most obviously in hip-hop. Occasionally, jazz musicians are brought in as live session musicians (see the third element of the ecosystem, below). This can work well, especially if the session musician is from a generation that has grown up with hip-hop and if the producer is willing to give them some freedom. Occasionally, too, popular music groups

contain jazz musicians (see the fourth element of the ecosystem, also below). Sometimes, however, hip-hop groups are more successful when sampling jazz than when bringing live jazz musicians into the studio. Think, for instance, of Ron Carter with A Tribe Called Quest. Carter himself conceded that 'Verses from the Abstract', his contribution to Quest's *Low End Theory* album, was less than successful, citing as the reason the fact that the hip-hop group weren't sufficiently open to exchange. Yet the jazz samples on that album work brilliantly, as you can hear on 'Check the Rhime'. The same could be said of other broadly similar work, for instance Guru's Jazzmatazz project. An interesting concept on paper, Jazzmatazz brought Guru, an MC, together with Donald Byrd, Roy Ayers and Branford Marsalis. The reality, however, fell somewhat short of Guru's work alongside DJ Premier in Gang Starr, sampling jazz records on tracks such as 'Jazz Thing'. I also include other examples of digging in the crates for jazz samples: 'Safe from Harm' by Massive Attack and 'Clap Your Hands' by A Tribe Called Quest. Since the latter track is one of 384 recordings to sample 'Nautilus' by Bob James listed on the Who Sampled Who website, it would be possible to make a reasonable argument for the influence of jazz on popular music with reference to that recording alone.

The third feature of the ecosystem is the jazz musician as popular music session player. There are countless examples of this phenomenon, some of them covered in the companion article by Francesco Martinelli: 'Jazz and Popular Music: An Historical Overview'. We might think of Hugh Masekela with the Byrds, Wayne Shorter with Steely Dan, Sonny Rollins with the Rolling Stones, Chet Baker with Elvis Costello, Randy Brecker with Bruce Springsteen, David Sanborn with David Bowie, Branford Marsalis with Sting and Neil Cowley with Adele. We might think of Seb Rochford, who has also played with Adele, as well as with David Byrne, Brian Eno, Patti Smith, Paolo Nutini and Babyshambles. We might think of the Wrecking Crew, who played on hits by the Ronettes, the Righteous Brothers, Sonny & Cher, the Mamas and the Papas, Frank Sinatra, the Byrds, Ike and Tina Turner, Simon & Garfunkel, the Monkees and the Beach Boys. We might think of the Funk Brothers, who backed artists like Stevie Wonder, the Supremes, the Temptations, The Four Tops, Marvin Gaye, Smokey Robinson & the Miracles and Martha & the Vandellas. To me, the jazz musician as popular music session player is most interesting when they do more than pop up for a quick solo (if they're lucky). The tracks I have selected are typically ones on which the jazz musicians have room to breathe, playing parts that are integral to the whole arrangement rather than contributing only a sudden and often incongruous jazz moment. Tracks in this category include 'Astral Weeks' by Van Morrison, 'Black Star' by David Bowie, 'U' by Kendrick Lamar, 'Compared to What' by Roberta Flack, 'The Bottle' by Gil Scott-Heron and Brian Jackson, 'Time Has Told Me' by Nick Drake, 'Solid Air' by John Martyn, 'One Shine' by the Roots, 'Jockey Full of Bourbon' by Tom Waits, 'Fight the Power' by Public Enemy, 'Life in a Glasshouse' and 'The National Anthem' by Radiohead, 'Arkestry' by Flying

Lotus, 'Mountain Moves' by Deerhoof and 'Inheritance' by Talk Talk. I credit the tracks to the so-called featured artists: the people with their names on the spine and who appear in the publicity pictures. But, of course, the tracks are also 'by' the session musicians – which is why Van Morrison, for instance, never made another album in the same ballpark as *Astral Weeks*.

Rather than bringing in Branford Marsalis or Sonny Rollins, some popular musicians themselves adopt elements of jazz's musical language. A fourth and final feature of the ecosystem, then, is the adoption of a jazz aesthetic by popular musicians – although at this point the line between popular musician and jazz musician becomes so blurred as to become almost meaningless. Some of these bands, for instance, include people we might consider jazz musicians – not as session musicians but core members (or 'featured artists'). Think of Danny Thompson in Pentangle or Seb Rochford and Pete Wareham in Fulborn Teversham. Yet Pentangle's 'Light Flight' and 'Beachtune' by Fulborn Teversham fall into the category of popular music, in that they are short songs on secular themes. About Group brought Alexis Taylor of Hot Chip together with Charles Hayward of This Heat, John Coxon of Spiritualized and the jazz musician Pat Thomas to create music that also falls more or less within popular music – even if tracks like 'You're No Good' stretch beyond the 10-minute mark. 'Goodbye Port Pie Hat', from Joni Mitchell's *Mingus* album, is an example of jazz musicians (Jaco Pastorius, Wayne Shorter, Herbie Hancock, Pete Erskine) as popular music session players. I count it here, as an example of the adoption of a jazz aesthetic by a popular musician, rather than in the previous category, because Mitchell herself so effortlessly moves at least one foot into jazz herself – and, significantly, because she shares authorship with Mingus himself by adding lyrics to his melody.

I mentioned Radiohead above in the context of using jazz session musicians on tracks such as 'The National Anthem' and 'Life in a Glasshouse'. But the members of Radiohead also adopt a jazz aesthetic themselves – writing an Alice-Coltrane-style string arrangement for 'Dollars and Cents', for instance. Radiohead have suggested that they have more ambition than ability, but it's precisely because they come at jazz from a different musical tradition that their relationship with it is so rich. Unlike Radiohead, some members of James Chance and the Contortions really *couldn't* play their instruments, at least when they started out. That, in a sense, was the whole point – and is what gives 'Contort Yourself' its extraordinary power. The world does not need another bland but technically proficient post-bop group. English post-punk bands such as the Pop Group and Rip Rig + Panic were also jazz fans more than jazz musicians – and this gap between ambition and ability fuels 'We Are All Prostitutes' and '(Constant Drudgery is Harmful to) Soul, Spirit and Health'.

Other popular musicians who have adopted a jazz aesthetic include Soft Machine ('Hibou Anemone and Bear'). Soft Machine at least began as a group of popular musicians with an interest in jazz, even if, by the mid-1970s, the original line-up had been replaced entirely by jazz musicians with apparently very little interest in popular music. Robert Wyatt continued to draw on a jazz aesthetic in his own compositions and recordings: listen, for instance, to 'Sea Song' and 'Born Again Cretin'. Other more or less popular musicians known for adopting a jazz aesthetic include King Crimson ('21st Century Schizoid Man') and Can ('Halleluhwah'), Portishead ('Glory Box'), Roni Size and Reprazent ('Brown Paper Bag'), Erykah Badu ('On and On') and Amy Winehouse ('You Sent Me Flying').

Both Thundercat ('Innerstellar Love') and Squarepusher ('Don't Go Plastic') are bass guitar virtuosos: respectively, the Stanley Clarke of squelchy soul-funk and the Jaco Pastorius of electronica. Whether Tom Jenkinson, aka Squarepusher, is an electronic musician influenced by jazz fusion or a jazz fusion artist influenced by electronica is not really a musical question. If we tend to see him as an electronica artist, it is at least as much about the fact, for instance, that he made his name in nightclubs rather than jazz clubs. Whether or not Stephen Bruner, aka Thundercat, is a jazz musician is also a question that extends beyond the music itself. Bruner reveres Stanley Clarke, Jaco Pastorius, Anthony Jackson and Paul Jackson, and his playing could be heard as within that tradition. And yet he tends to be put in a different box, in part because he sings and in part because of his relationships with Kendrick Lamar and Flying Lotus. By the same token, if we understand 'Boot and Spleen' by Melt Yourself Down, or 'Nowhere Nothing' by Pulled by Magnets, as jazz, it is at least in part because of the biography and back catalogues of members such as Pete Wareham and Seb Rochford, rather than the music itself. Ultimately, to worry about whether or not Rochford, Wareham, Jenkinson and Bruner are jazz musicians is to miss the point. The way in which their music is understood bears out in practice the theory that genre as a social and commercial classification system as well as a musicological one. This is why it is useful to think in terms of ecosystems, in which every element is dependent upon every other.

Several musicians (Danny Thompson, Ron Carter, Clive Deamer, Thundercat, Pete Wareham, Seb Rochford) show up again and again within the ecosystem. Deamer has been a session player with Portishead and Radiohead, for instance, but also a featured artist with Reprazent. Rochford, who has extensive experience as a session player, was a featured artist with Fulborn Teversham. He is also married to Matana Roberts, wo plays on Deerhoof's 'Mountain Moves'. John Martyn's 'Solid Air' is about Nick Drake. Nick Drake was influenced by *Astral Weeks*. David Bowie was influenced by Kendrick Lamar. Portishead were influenced by A Tribe Called Quest's *Low End Theory*. Marc Ribot, a member of the Lounge Lizards, was part of the same New York scene as James Chance.

Nellee Hooper, who produced the Björk album from which 'Like Someone in Love' is taken, was part of the same Bristol scene as Massive Attack. Questlove, of the Roots, was a member of the Soulquarians collective, alongside Erykah Badu and Q-Tip from A Tribe Called Quest. Thundercat has played with Erykah Badu, Flying Lotus and Kendrick Lamar. Pentangle recorded a version of Mingus' 'Goodbye Pork Pie Hat' more than a decade before Joni Mitchell. And so on. This sense of music as a sprawling ecosystem might not fit very well with the rigid concepts of genre but it is more reflective of reality. My playlist reflects the fact that genres are fuzzy at the edges. I have tried to concentrate on tracks that are in some way or other fed by jazz yet which could still be considered popular music. On the whole, this is a playlist of short songs on secular themes, even if song form is in places stretched almost to breaking point.

A final point. This is a highly personal attempt to represent this ecosystem in 40 tracks. I have presented it as a top 40 only for fun. This is not *the only jazz-feeding-pop playlist you will ever need*. The one rule I did give myself is that, while the same musicians may appear more several times, each album can appear only once. I don't include Radiohead's 'Dollars and Cents', for instance, because I've got another track from *Amnesiac*. I also tried as far as possible to include roughly the same number of tracks from each decade since the 1960s. (That decade seemed as good a starting point as any, as its later years are widely regarded as the point at which jazz and popular music fully converged, although of course there is a significant pre-history.) If you wish to listen rather than only to read, the accompanying playlist lasts about three and a half hours.

The playlist

Van Morrison: 'Astral Weeks'
How did a singer known for 'Gloria' and 'Brown-Eyed Girl' make such a landmark, genre-blurring album? The answer, in part, is that producer Lewis Merenstein brought in jazz musicians. Morrison himself is said to have been distant during the sessions, strumming each song just once or twice before retreating into the vocal booth. But this left bassist Richard Davis, drummer Connie Kay, guitarist Jay Berliner, vibes player Warren Smith, flautist / saxophonist John Payne free to improvise. What is so spectacular about this improvisation is the restraint: everything serves the song. This title track finds Davis on particularly fine form.

Soft Machine: 'Hibou Anemone and Bear'
So fast did Soft Machine tack in the wind in their early years that each of their first four albums could be described as pivotal. The case for *Volume Two* is that it marked the replacement of Kevin Ayers (a whimsical singer-songwriter who happened to play bass) with Hugh Hopper (a more technically advanced bassist who used distortion to play

heavy riffs and even lead lines). *Volume Two* also introduced complex time signatures and horns – played, as on this track, by Hugh's brother Brian – that would be key to the band's future direction. And yet, at this stage, there's still a little of their early wit and whimsy in there too.

Roberta Flack: 'Compared to What'
As a classically trained African American woman known for highly original interpretations, Roberta Flack has some affinities with Nina Simone. The latter is widely understood to have had at least one foot in jazz, even if she herself resented the categorisation. Flack, however, is more usually seen as a soul artist. Yet 'Compared to What' is also very much underpinned by jazz. A protest song, with lyrics attacking the Vietnam War, it was first recorded by Les McCann and made famous through a version McCann and Eddie Harris recorded at the 1969 Montreux Jazz Festival. This version features Ron Carter on double bass, alongside horn players who had worked with Count Basie.

Nick Drake: 'Time Has Told Me'
Astral Weeks was reportedly an inspiration for Nick Drake: the use of vibraphone on *Five Leaves Left*, for instance, can be read as a nod to Warren Smith. Producer Joe Boyd took the Lewis Merenstein role, bringing in Pentangle bassist Danny Thompson (heard here on magnificent form) and Fairport Convention's Richard Thompson.

King Crimson: '21st Century Schizoid Man'
Progressive rock before the pomp set in, *In the Court of the Crimson King* is lean and paranoid rather than bloated and fanciful. This opening track sets the tone, with its distorted vocals and bleak references to the Vietnam War. It lasts over seven minutes, the most obviously jazz-indebted section being the brisk middle section that kicks off a couple of minutes in.

Pentangle: 'Light Flight'
Pentangle are often seen as a folk-rock act, but they were more folk-jazz on their early albums: listen, for instance, to their version of Mingus' 'Haitian Fight Song' on *Sweet Child*. This track, from *Basket of Light*, is more folk-indebted but there's still plenty of jazz in the rhythm section of Danny Thompson and Terry Cox.

Can: 'Halleluhwah'
Can are associated with *kosmiche musik* but *Tago Mago* also shows the influence of jazz: the epic 'Halleluhwah' is indebted to electric Miles Davis as well as to Stockhausen and the Velvet Underground. The obvious conduit was drummer Jaki Liebezeit, who had played with trumpeter Manfred Schoof, even if his role in Can was more repetitive: half jazz drummer, half robot. Here, Liebezeit keeps up the mesmeric *motorik* groove for

almost 20 minutes, overlaid by extended improvisations and Damo Suzuki's idiosyncratic vocals.

John Martyn: 'Solid Air'
The album contains other highlights such as 'May You Never', but the title track is perhaps the standout – and it features Tony Coe on saxophone and Danny Thompson on double bass. The musical relationship between Martyn and Thompson would endure throughout Martyn's life, resulting in some of his finest music (and more than a few drinking stories).

Robert Wyatt: 'Sea Song'
By the time of *Rock Bottom*, Robert Wyatt had released four albums with Soft Machine, two with Matching Mole and one as a solo artist. He had also broken his back, and could no longer play the drums. The album finds him inventing new way of playing music – most of it already written – as a singer and keyboard player. The results do not quite fall within any known genre. Jazz players such as Gary Windo and Mongezi Feza appear elsewhere, but so does the Scottish poet Ivor Cutler. This song, which opens the album, is about Wyatt's wife and collaborator Alfreda Benge, known to all as Alfie.

Gil Scott-Heron and Brian Jackson: 'The Bottle'
Multi-instrumentalist Brian Jackson had worked with poet Gil Scott-Heron before, but on *Winter in America*, released on the jazz label Strata-East, Jackson was upgraded from session player to credited co-author. This track, which features flute and shimmering Fender Rhodes, gives a bleak account of alcoholism set to an incongruously danceable groove. That Scott-Heron would himself later struggle with addiction only adds to the poignancy.

Joni Mitchell: 'Goodbye Port Pie Hat'
Joni Mitchell, originally understood as a more conventional singer-songwriter, moved closer to jazz through the 1970s, starting with 1974's *Court and Spark*. At first, she recruited musicians from the Crusaders and L. A. Express. By the time of *Mingus*, she was working with Weather Report – and, indeed, with Mingus himself. This piece, a tribute to Lester Young, first appeared on *Mingus Ah Um*. Mitchell added lyrics.

James Chance and the Contortions: 'Contort Yourself'
You wouldn't know from Joni Mitchell's 'Goodbye Port Pie Hat' that punk had just happened. You can't overlook the punk, however, in James Chance and the Contortions, part of the New York No Wave scene that also gave us DNA, Lounge Lizards, Mars and Teenage Jesus and the Jerks. 'Contort Yourself' is perhaps the finest example of the group 's punk-funk-jazz. Chance himself was the only member who had played his

instrument before forming the band, and he made up for this suspect technical proficiency by regularly attacking members of the audience at gigs.

The Pop Group: 'We Are All Prostitutes'
Perhaps the closest UK equivalent to James Chance and the Contortions, but with reggae and politics added to the mix. Like Chance's band, the Pop Group lacked technique. Yet that didn't stop them making extraordinary albums such as *Y* and *For How Much Longer Do We Tolerate Mass Murder?*. They never bettered this track, produced by Dennis Bovell.

Rip Rig + Panic: '(Constant Drudgery is Harmful to) Soul, Spirit and Health'
Two members of the Pop Group re-appeared, alongside a then-unknown Neneh Cherry, in a band named after a Roland Kirk album. This is the opening track of their debut album, *God*, is an energetic and at times unhinged mix of post-punk, funk and reggae, mixed in with the honks of free jazz.

Robert Wyatt: 'Born Again Cretin'
In a sense, *Nothing Can Stop Us* finished the process of metamorphosis that Wyatt began with *Rock Bottom*. It showed that, unlike most of his peers, he could survive the year-zero rhetoric of punk. And it showcased his now fully-formed Marxist ideology. 'Born Again Cretin' is the only song on the record written by Wyatt. The first half, apparently influenced by Ornette Coleman's 'Peace', showcases Wyatt's wordless 'muddy mouth' vocals, modelled on Ellington's horn players and Sly and the Family Stone as well as Indian classical singing. Then the lyrics arrive, attacking armchair liberals, for instance for their neglect of Nelson Mandela. Jazz musician Peter Ind appears on bass.

Tom Waits: 'Jockey Full of Bourbon'
Tom Waits' career has been impressively consistent but he was on particularly fine form in the 1980s, when he ditched the self-parodic beatnik barfly act and brought in new influences from Brecht to Beefheart. Remarkably, the star session player on *Rain Dogs*, released in the middle of that decade, is not Keith Richards but guitarist Marc Ribot, whose scuzzy Latin blues guitar is integral to 'Jockey Fill of Bourbon'.

Talk Talk: 'Inheritance'
Talk Talk morphed from synth pop to proto-post-rock over the course of the 1980s. *Spirit of Eden*, which arrived late in that decade, brought together rock, pop, folk and jazz – the last genre embodied most obviously by bassist Danny Thompson (yes, again). By using a cut and paste approach to impose structure on their extended improvisations, merged the meticulous and the apparently effortless.

Public Enemy: 'Fight the Power'
'Elvis was a hero to most / But he never meant shit to me.' 'Fight the Power', which first appeared on the soundtrack to Spike Lee's *Do the Right Thing* and then, reworked, on *Fear of a Black Planet*, might not be the obvious jazz / hip-hop choice, yet it features Branford Marsalis on sax. Admittedly, the Bomb Squad, Public Enemy's production team, mangled his playing to fit a different musical logic. But that's precisely why it works.

Gang Starr: 'Jazz Thing'
A highpoint of hip-hop sampling jazz, 'Jazz Thing' finds Guru paying tribute to Thelonious Monk, John Coltrane, Sonny Rollins, Ornette Coleman, Max Roach and Charles Mingus while DJ Premier samples Monk and others. A version of the track was used in Spike Lee's *Mo' Better Blues*, about a fictional jazz trumpeter played by Denzel Washington.

Massive Attack: 'Safe from Harm'
Like the Pop Group, Rip Rig + Panic and Portishead, Massive Attack are from Bristol. Influenced by hip-hop and reggae, their sound is slow, smoky and introspective – even paranoid. They were also influenced by jazz, albeit viewed through a hip-hop lens. They sampled Mahavishnu Orchestra on the most famous track on *Blue Lines*, 'Unfinished Sympathy'. Shara Nelson, who sang that track, also sang on 'Safe from Harm', providing a melodic counterpoint to the mutterings of Robert Del Naja – all underpinned by a looped groove lifted from Billy Cobham's 'Status'.

A Tribe Called Quest: 'Check the Rhime'
Low End Theory might be the high water mark of hip-hop's infatuation with jazz, with its samples of Jimmy McGriff, Weather Report, Art Blakey and the Jazz Messengers, Lonnie Smith, Jack De Johnette, Grant Green, Cannonball Adderley and Eric Dolphy. In case the samples didn't make the point, they included a track called 'Jazz (We've Got)'. And, as mentioned above, they even persuaded Ron Carter to join them in the studio. 'Check the Rhime' includes samples of Grover Washington and Brother Jack McDuff.

A Tribe Called Quest: 'Clap Your Hands'
Midnight Marauders features the same conscious lyrics and jazz, funk and soul samples heard on *Low End Theory*, but this time Quest broke through to a wider audience. This track samples Bob James, Lou Donaldson and Woody Shaw, alongside 'Handclapping Song' by the Meters.

Björk: 'Like Someone in Love'
Anyone who has heard *Gling-Gló* knows Björk could have made a career as a jazz performer. By the time of *Debut*, she was far more immersed in club culture, but she still found room to tackle this jazz standard, previously sung by Ella Fitzgerald, Chet Baker

and Frank Sinatra among numerous others. Her lean version features the jazz harpist Corky Hale.

Portishead: 'Glory Box'
Adrian Utley, a jazz guitarist, is one of the three core members of Portishead, who also bring in jazz musicians such as Clive Deamer and Jim Barr when they play live. 'Glory Box' features Utley on guitar and Hammond. Weather Report and Lalo Schifrin are sampled elsewhere on the album.

The Roots: 'One Shine'
Other hip-hop acts had sampled jazz records and rapped about jazz musicians. As a live band, the Roots went a step further. They didn't exactly play jazz – they are, first and foremost, a hip-hop group (although, as shown as house band for talk show host Jimmy Fallon, they can play anything and everything). But albums like *Illadelph Halflife* and *Do You Want More?!!!??!*, featuring grooves based on live jams rather than samples, are sometimes described as jazz rap. 'One Shine', makes the jazz link explicit through its guests: Joshua Redman and Cassandra Wilson.

Roni Size and Reprazent: 'Brown Paper Bag'
Another genre-melting project from Bristol: *New Forms* was the album that established drum 'n' bass as a form of music you'd listen to at home as well as dance to in a club. Ryan Williams, aka Roni Size, brought together all kinds of people in the Reprazent collective, from vocalist Onallee to DJs Krust, Suv and Die. There's a track on the album called, simply, 'Jazz'. But I have chosen 'Brown Paper Bag'. It may have begun from double bass samples but it was reinvented as a powerhouse live track on the festival circuit, thanks in large part to the rhythm section of Clive Deamer and Si John.

Erykah Badu: 'On and on'
At its core, *Baduizm* is a neo-soul record: the 70s filtered through hip-hop. But there's a Billie Holliday influence in there alongside a Minnie Ripperton one. Ron Carter shows up on one track (again) and members of the Roots feature too.

Squarepusher: 'Don't Go Plastic'
Intelligent dance music, or IDM, was never very appealing as a label. But it was an attempt to reflect the fact that the electronic music made by artists like Aphex Twin, Autechre and Squarepusher was not only for clubs. You could stroke your chin to it at home too. *Music is One Rotted Note* showcases Squarepusher's bass guitar chops and features live drums – introducing hints of Weather Report and electric Miles Davis to the drill 'n' bass for which he had previously been known.

Radiohead: 'The National Anthem'
The jazz influence on 'The National Anthem', from *Kid A*, might not be obvious at first. It's very evident indeed, however, when the eight-piece horn section arrives, featuring Mark Lockheart of Loose Tubes, among others. Members of Radiohead have spoken of their love of Miles Davis, but this freewheeling track is more reminiscent of Mingus or Art Ensemble of Chicago.

Radiohead: 'Life in a Glasshouse'
Amnesiac, released hot on the heels of *Kid A*, also shows the influence of jazz on Radiohead. On this track, we move from Mingus and Art Ensemble of Chicago to a bluesy New Orleans funeral march – but the Humphrey Lyttelton Band manage to play with the same unpolished, ad hoc feel.

Amy Winehouse: 'You Sent Me Flying'
It was Winehouse's lifestyle and tragically premature death that made the headlines, but she was also a sensational singer. And her singing was very much influenced by jazz: she sang with the National Youth Jazz Orchestra, for instance, and went on to record a version of 'Round Midnight'. Tony Bennett, with whom she recorded a version of 'Body and Soul', said she was one of the finest jazz singers he had ever heard. *Back to Black* was Winehouse's breakthrough album but this comes from her jazzier debut, *Frank*.

Fulborn Teversham 'Beachtune'
Although read as jazz because of the presence of musicians like Seb Rochford and Pete Wareham, *Count Herbert II* ran the gamut from punk to ambient electronica. 'Beachtune' is on the punkier side, thanks to Alice Grant's in-your-face vocal delivery and Wareham's blasting sax.

Flying Lotus: 'Arkestry'
The music of Stephen Ellison, better known as Flying Lotus, is usually categorised as electronica but it is also very much influenced by jazz. He is the nephew of Alice Coltrane and he cites her as an influence: there's even a track on *Cosmogramma* called 'Drips/ Auntie's Harp'. 'Arkestry, a title that nods to Sun Ra, features Ellison's cousin, Ravi Coltrane, on sax.

About Group: 'You're No Good'
About Group's second album, *Start and Complete*, was recorded in a single day at Abbey Road. Unusually, the piece they use as their jumping off point isn't a Taylor composition: it's really a Latin soul piece or, rather, that piece as reworked by Terry Riley.

Kendrick Lamar: 'U'
Kendrick Lamar is the leading MC of his generation and *To Pimp a Butterfly* is his most remarkable album to date: the latest step in a jazz/hip-hop journey that began with A Tribe Called Quest and the Roots. Robert Glasper shows up elsewhere on the record but this track features Kamasi Washington.

David Bowie: 'Black Star'
Black Star primarily gained attention for being released just days before Bowie's sudden death. A few years later, it's easier to approach it as a piece of music – and the title track, in particular, stands up well. Bowie had been a jazz fan since his teenage years and, as well as playing sax himself, had already worked with jazz musicians (Mike Garson, for instance, on *Aladdin Sane*). That influence came to the fore on *Black Star*, Bowie bringing in saxophonist Donny McCaslin, keyboard player Jason Linder, bassist Tim Lefebvre and drummer Mark Guiliana after hearing the quartet at New York's 55 Bar.

Deerhoof: 'Mountain Moves'
The title track from Deerhoof's eclectic, although largely coherent, fourteenth album. In a sense a protest album, written and recorded in response to the 2016 US election, *Mountain Moves* features a number of guests – including, on this track, saxophonist Matana Roberts.

Melt Yourself Down: 'Boot and Spleen'
Pete Wareham, vocalist Kush Gaya and co remain on frenzied, ferocious form on their third album, which introduced some changes in line-up. This track, about British colonialism, is appropriately brutal but also almost danceable.

Thundercat: 'Innerstellar Love'
Thundercat – a childhood friend of Kamasi Washington, who plays on this track, as does Flying Lotus – grew up playing jazz. He still considers himself, to a large extent, a jazz musician. But he has also played with Snoop Dogg and in thrash punk band Suicidal Tendencies. And he throws in lyrics that are by turns melancholy and surreal. Here, on a track taken from *It Is What It Is*, he goes cosmic funk: a post-hip-hop George Clinton.

Pulled by Magnets: 'Nowhere Nothing'
Seb Rochford and Pete Wareham again, this time joined by Neil Charles on bass, with the opening track from the tsunami that is *Rose Golden Doorways.* A jazz trio, but not as we know it.

LISTEN TO THE FULL PLAYLIST AT THIS LINK

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