

JAZZ SCENE



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INTRODUCTION



Jazz Scene is a zine that introduces topics related to jazz music. It contains a variety of topics including views on jazz music, history archives of jazz magazine, featured stories and profiles of famous jazz musicians, and future opinions about jazz performances. This zine intends to provide high-quality information and opinions for people who are interested in jazz music.

Jazz Scene是一本介绍与爵士音乐相关主题的杂志。它包含各种主题，包括对爵士音乐的看法，爵士杂志的历史档案，著名爵士音乐家的专题故事和简介以及对爵士表演的未来看法。该杂志旨在为对爵士音乐感兴趣的人们提供高质量的信息和意见。



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OP VS. BE: SETTING UP THE PIANO TRIO

Trio vets discuss the pros and cons of different onstage configuration styles

BY LEE MERGNER

Ever since jazz piano trios became a thing, there have traditionally been two principal ways of setting up the piano, bass, and drums on stage. The formation used by Oscar Peterson, Erroll Garner, and others—often from an earlier era—has the pianist positioned at a 45-degree angle to the stage, with his/her back to the audience and the rest of the band. The drummer is in the middle, seated slightly behind the pianist, with the bassist standing stage right. This arrangement is generally called the Oscar Peterson or OP setup. The more commonly used approach today puts the pianist stage right looking directly at the bassist, who's either in or near the crook of the piano, with the drummer stage left, a bit

OP和BE: 对比钢琴三重奏的两种风格

Trio vets 展开了舞台上不同配置风格的利弊的讨论

文/李·梅格纳

自从爵士钢琴三重奏成为现实以来，传统上就有两种主要的方式在舞台上架设钢琴，贝斯和鼓。奥斯卡·彼得森，埃罗尔·加纳和其他人使用的编队（通常来自更早的时期），钢琴家与舞台成45度角摆放，他/她回到听众和乐队的其余部分。鼓手位于中间，略微位于钢琴家的后面，贝斯手站在舞台的右边。这种安排通常称为Oscar Peterson或OP设置。如今，更常用的方法是将钢琴演奏家的舞台直接对准贝司手，贝司手位于或在钢琴弯曲的地方，而鼓手舞台则向后移一点。这种设置最常被有时在前面添加歌手或喇叭部分的组使用，通常称为比利设置。我们与钢琴三重奏的一些资深人士进行了交谈，以理清每种方法的优缺点。

to the back. This setup, used most by groups that sometimes add a singer or horn section in front, is often called the Bill Evans setup. We talked with some veterans of the piano trio to sort out the plusses and minuses of each approach. Jeff Hamilton has real bona fides to explain the OP setup because he worked in a trio with Oscar Peterson and Ray Brown; he uses the same stage layout for his own trio with pianist Tamir Hendelman and bassist Jon Hamar. He says that Peterson loved that arrangement because it made onstage communication easier. “Oscar wanted the hi-hat six steps from the piano leg,” he

杰夫·汉密尔顿真正善意地解释了OP的设置，因为他曾与奥斯卡·彼得森和雷·布朗合作过。他与钢琴家塔米尔·亨德尔曼和贝斯手乔恩·哈马尔在自己的三重奏中使用相同的舞台布局。他说彼得森很喜欢这种安排，因为它使舞台上的交流更加容易。他解释说：“奥斯卡想让踩离钢琴腿只有六个台阶。”“你们在一起。您可以发出安静的声音提示。奥斯卡会放下左手或举起一两根手指，如果您注意的话，就会看到它。贝斯手可以看到整个键盘，因此他可以看到奥斯卡是否想要贝斯音符来代替他要演奏的替代和弦。”汉密尔顿指出，汉密尔顿和贝斯手约翰·克



Piano trio, BE style—the Bad Plus at the 2019 Winter Jazzfest in New York. Photo by William B. Gray
钢琴三重奏，BE风格—纽约2019年冬季爵士音乐节上 摄影：威廉姆·格雷

MUSIC; WHAT JAZZ IS - AND ISN'T

音乐; 爵士是什么或不是什么

BY LEE MERGNER 文/李·梅格纳

About the Archive

This is a digitized version of an article from The Times's print archive, before the start of online publication in 1996. To preserve these articles as they originally appeared, The Times does not alter, edit or update them.

This is a digitized version of an article from The Times's print archive, before the start of online publication. My generation finds itself wedged between two opposing traditions.

关于此文档

这是《时代》杂志印刷档案中的文章的数字化版本，在1996年开始在线发表之前。为了保留这些文章的原本形式，《时代》杂志不会对其进行更改，编辑或更新。

我们这一代人发现自己陷入了两种相反的传统之间。一种是我们从大量记录下来的遗产中如此精彩的细节中得知的传统，它告诉任何愿意听爵士乐的人打破了欧



The New York Times Archives
纽约时报档案馆

One is the tradition we know in such wonderful detail from the enormous recorded legacy that tells anyone who will listen that jazz broke the rules of European conventions and created rules of its own that were so specific, so thorough and so demanding that a great art resulted. This art has had such universal appeal and application to the expression of modern life that it has changed the conventions of American music as well as those of the world at large.

The other tradition, which was born early and stubbornly refuses to die, despite all the evidence to the contrary, regards jazz merely as a product of noble savages - music produced by untutored, unbuttoned semiliterates for whom jazz history does not exist. This myth was invented by early jazz writers who, in attempting to escape their American prejudices, turned out a whole world of new clichés based on the myth of the innate ability of early jazz musicians. Because of these writers' lack of understanding of the mechanics of music, they thought there weren't any mechanics.

洲惯例的规则，并创造出了自己的规则，这些规则如此具体，如此彻底，并要求产生一门伟大的艺术。这种艺术在表达现代生活方面具有广泛的吸引力和应用，以至于改变了美国音乐以及整个世界的音乐习惯。

尽管有相反的证据，但另一种早早诞生并固执地拒绝死亡的传统将爵士仅仅视为高贵野蛮的产物，即由没有爵士乐历史的，不受教养的，未受限制的半文盲所产生的音乐。这个神话是由早期爵士乐作家发明的，他们试图摆脱美国的偏见，基于早期爵士乐音乐家天生的能力神话，创造了一个崭新的世界。由于这些作家对音乐的机制缺乏了解，因此他们认为没有任何机制。那是“所有人都可以唱歌，他们都有节奏”综合症。如果是这样，为什么只有一个路易斯·阿姆斯特朗？

自称对一切事物持开放态度的人至今仍延续着这一神话-实际上，这种开放态度只是对音乐和我们社会的基本价值表示蔑视。如果一切都好，为什么有人要忍受学习的痛苦呢？他们不屑于爵士乐创作中的特定知识，这是他们说

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Duke Ellington - US jazz musician 1899 to 1974
Photo by Pictorial Press Ltd
杜克·艾灵顿 - 美国音乐家 摄影: 画报出版社家族

BLACK, BROWN, AND BEIGE 黑色, 棕色和米色

Duke Ellington's music and race in America.
在美国探讨埃灵顿的音乐和种族

BY CLAUDIA ROTH PIERPONT 文/ 克劳迪娅·罗斯·皮尔庞特



The basement club was cramped, and the bandstand was so small that, by the drummer's measure, it could hardly hold a fight. The clientele included mobsters, musicians, and star performers from the nearby Broadway shows, slipping in among the crowd from the time the band appeared, at about ten o'clock, straight on "until." The banjoist who provided the schedule could elaborate no further about how long the night went on: "Until you

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地下室俱乐部拥挤不堪，演奏台很小，以鼓手的身材来说，几乎无法打架。来宾包括附近百老汇演出中的流氓，音乐家和明星表演者，一直到“直到”。提供时间表的那位班卓琴演奏者无法进一步详细说明当晚进行了多长时间：“直到您辞职为止。直到期间。”凌晨3点之后，您无法入座。1926年秋天，黑人音乐的狂热已经将精明的白人纽约人带到哈林区，但位于西四十九街的肯塔基俱乐部拥有该镇最热的乐队。小号，长

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Duke Ellington At The Piano Photo by Shaw Family Archives

埃林顿在弹钢琴 摄影：肖恩家族档案馆

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moving; its arrangements were so startling that even a familiar number like “St. Louis Blues” sounded new. Variety capped a gushing review of the “colored combo” by noting that the club’s patrons—trans-fixed “jazz boys” and civilians alike—spent a remarkable amount of time just sitting around and listening. Duke Ellington and his Washingtonians had been performing in New York, under one name or another, for about three years, but their range and ambition were just beginning to show. As new arrivals, they had practiced the sweet, straight, “under conversation” music that had been in demand at the Washington society dances where the original group members started

“What we could not say openly, we expressed in music, forged from the very white heat of our sorrows.”

“我们无法公开地说，我们是在音乐中表达出来的，这是在我们痛苦的白热中铸就的。”

号，萨克斯管，单簧管，大号，班卓琴和鼓—大约九名演奏家挤在天花板上的烟斗下面的架子上，还有年轻的钢琴演奏家带领着乐队，而舞者则围绕着他大声疾呼。地面。但是乐队所做的不只是保持高温和舞者的动作。它的安排是如此惊人，以至于像“圣·路易斯·布鲁斯”听起来很新。综艺节目对“彩色组合”进行了激烈的评论，指出俱乐部的赞助人（固定了“爵士男孩”和平民的人）仅花费大量时间坐在周围聆听。艾灵顿公爵和他的华盛顿人已经以一种或另一种名字在纽约演出了大约三年，但他们的范围和野心才刚刚开始显现。作为新来者，他们练习了甜美的，直截了当的“对话中”音乐，最初的乐

quit. Until period.” After 3 a.m., you couldn’t get a seat. In the fall of 1926, the craze for Negro music was already sending savvy white New Yorkers up to Harlem, but the Kentucky Club, on West Forty-ninth Street, had the hottest band in town. Trumpets, trombone, saxes, clarinet, tuba, banjo, and drums—nine or so players, huddled on the stand beneath the pipes that ran along the ceiling, plus the handsome young piano player who led the group while dancers surged around him on the floor. But the band did more than keep the temperature high and the dancers

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队成员开始参加华盛顿社会舞蹈时就要求这种音乐，但是他们很快发现，这种声音对纽约来说是不对的。没有足够的勇气，没有节奏地开车；黑人不够；不爵士。实际上，几乎没有纽约风格的爵士乐。到了20年代中期，这座城市提供了许多令人兴奋的音乐模型，包括自己的本土哈林大步钢琴家（他们欢迎埃林顿作为自己的钢琴家）；蓝调音乐家，他们是不断从南方进行大规模移民的一部分；弗莱彻·亨德森大而优美的声音；还有新奥尔良的大号角演奏者，他们像彗星一样时不时地穿过小镇。然后还有一些居民球员，他们吸收了新奥尔

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Duke Ellington in front of the Apollo Theatre, New York Photo by Richard Avedon

艾灵顿公爵在纽约阿波罗剧院前 摄影：理查德·艾维登



Duke Ellington Playing Piano Photo by George Rinhart
埃灵顿公爵演奏钢琴的照片 摄影：乔治·林哈特



Duke Ellington Live At Hammersmith Odeon
Photo by David Redfern
艾灵顿公爵在哈默史密斯剧场现场演出 摄影：大卫·雷德

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out, but they had quickly discovered that this sound was all wrong for New York. Not brazen enough, not rhythmically driving; not Negro enough; not jazz. In truth, a New York style of jazz hardly existed. In the mid-twenties, the city offered, instead, a heady variety of musical models, including its own native Harlem stride pianists (who welcomed Ellington as one of their own); the blues musicians who were part of the ongoing mass migration from the South; Fletcher Henderson's big, polished sound; and the great horn players of New Orleans, who blazed through town now and again like comets. And then there were the resident players who had absorbed the New Orleanians'

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的爵士乐。到了20年代中期，这座城市提供了许多令人兴奋的音乐模型，包括自己的本土哈林大步钢琴家（他们欢迎埃灵顿作为自己的钢琴家）；蓝调音乐家，他们是不断从南方进行大规模移民的一部分；弗莱彻·亨德森大而优美的声音；还有新奥尔良的大号角演奏者，他们像彗星一样时不时地穿过小镇。然后还有一些居民球员，他们吸收了新奥尔良人的著名技巧：小号手Bubber Miley在不确定的第一年结束之前加入了华盛顿人的行列，他的哇哇哇哇哇哇哇哇哇哇哇哇站劲地大吼大叫，尖叫声和哭泣声迅速吹灭了他们的礼节离开。埃灵顿的灵感来自麦莉的狂野表现力，即使他还没有满足或放弃他听到的所有其他声音的承诺。

famed techniques: the trumpeter Bubber Miley joined the Washingtonians before their first uncertain year was out and, with his waa-waa outbursts and uncannily human shrieks and cries, quickly blew their decorum away. Ellington was inspired by Miley's wild expressiveness, even if he couldn't yet meet it or let go the promise of all the other sounds he heard. The number that caught Irving Mills's attention at the Kentucky Club one night, as he recalled, was "Black and Tan Fantasy," a three-minute musical drama jointly credited to Ellington and Miley. It isn't difficult to figure out which of the authors did what. The over-all effect is at once mocking

他回忆说，有一天晚上，欧文·米尔斯在肯塔基俱乐部引起了人们的注意，这是一部三分钟的音乐剧《布莱克与谭幻想》。不难弄清楚哪位作者做了什么，因为阵阵悲惨的忧郁让布鲁斯柔和的社会曲调让位一粗糙而柔和，黑色和棕褐色，麦莉和埃灵顿一或麦莉的独奏上升为令人垂涎的美感，在乐队的回应中感到轻松和放松。号手在喇叭的铃铛上操纵一个简单的橡胶柱塞杯，发出一些不可抗拒的滑稽声音（长号手，不甘示弱，给人以牢骚的印象），但它发出了意想不到的情感冲击：肖邦的“葬礼进行曲”中的即兴演奏是荒谬的，但似乎掩盖了小号的紧迫信息。



Duke Ellington Photo by Michael Ochs Archive
埃灵顿公爵 摄影：Michael Ochs存档

ALBUMS OF DUKE ELLINGTON 杜克·艾灵顿的专辑

Early Ellington (Bluebird) 早期的埃灵顿 (蓝鸟)	The Blanton-Webster Years (Bluebird) 布兰顿·韦伯斯特岁月 (蓝鸟)	Ellington At Newport (Columbia) 纽波特的埃灵顿 (哥伦比亚)	Seventieth Birthday Concert (Blue Note) 七十岁生日音乐会 (蓝调)
1920-34	1940-42	1956	1969

BUSTER WILLIAMS: READY FOR HIS CLOSE-UP

巴斯特·威廉姆斯：我准备好特写了

BY TED PANKEN 文/ 泰德·潘肯



Buster Williams (courtesy of Adam Kahan) 巴斯特·威廉姆斯 (由亚当·卡汉提供)

In a new documentary, the revered bassist definitively takes the spotlight
在一部新的纪录片中，这位受人尊敬的贝斯手绝对引起了人们的关注。

“My music always expresses the way I see things from day to day—how my perceptions change, what’s meaningful or less meaningful,” bassist Buster Williams told me in 2004, when I wrote the liner notes for Griot Liberté (High Note). That album, his last as a leader until 2018’s Audacity (Smoke Sessions), featured his working group of the time (Stefon Harris, vibes; George Colligan, piano; Lenny White, drums),

贝斯手Buster Williams在2004年写信给Griot Liberté的音符时，他说：“我的音乐总是表达着我每天看事物的方式，即观念如何变化，有意义或不那么有意义。”这张专辑是他直到2018年的Audacity的最后一位领导者，这张专辑的特色是当时的工作组（共鸣的Stefon Harris，共鸣的钢琴家George Colligan，鼓的Lenny White），浏览了六首威廉姆斯的原创作品，并带有格



Buster Williams Photo by Adam Kahan
巴斯特·威廉姆斯 摄影：亚当·卡汉

their decorum away. Ellington was inspired by Miley’s wild expressiveness, even if he couldn’t yet meet it or let go the promise of all the other sounds he heard. The number that caught Irving Mills’s attention at the Kentucky Club one night, as he recalled, was “Black and Tan Fantasy,” a three-minute musical drama jointly credited to Ellington and Miley. It isn’t difficult to figure out which of the authors did what, as a throbbingly mournful blues gives way to a refined society tune—rough and smooth, black and tan, Miley and Ellington—or as Miley’s solos rise to a hectoring beauty that finds ease and release in the band’s response. The trumpeter’s manipulation of a simple rubber plunger cup over the bell of his horn makes for some irresistibly antic sounds, but the piece delivers an unexpected emotional punch: a concluding riff from Chopin’s “Funeral March.”

他回忆说，有一天晚上，欧文·米尔斯在肯塔基俱乐部引起了人们的注意，这是一部三分钟的音乐剧《布莱克与谭幻想》。不难弄清楚哪位作者做了什么，因为阵阵悲惨的忧郁让布鲁斯柔和的社会曲调让位一粗糙而柔和，黑色和棕褐色，麦莉和埃灵顿一或麦莉的独奏上升为令人垂涎的美感，在乐队的回应中感到轻松和放松。号手在喇叭的铃铛上操纵一个简单的橡胶柱塞杯，发出一些不可抗拒的滑稽声音（长号手，不甘示弱，给人以牢骚的印象），但它发出了意想不到的情感冲击：肖邦的“葬礼进行曲”中的即兴演奏是荒谬的，但似乎掩盖了小号的紧迫信息。（“我喜欢巨大的泪水，”埃灵顿开玩笑地说，这是关于观众的反应。）总体的效果是一时的嘲笑和令人不寒而栗，就像葬礼上开t的骷髅在后面跳舞。无论欧文·米尔斯眼泪如何，他都意识到这种原创作品的艺术价值和财务潜力。

Upcoming Events

Big Band Legacy – Evolution of the Jazz Orchestra

March 26

@ 6:00 PM - 7:30 PM EDT

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4201 Spruill Avenue

North Charleston, SC

29405 United States

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United States

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直播将会在

Zoom 线上举行

希尔兹堡, CA 95448美国

WHAT WILL THE BIDEN ADMINISTRATION DO TO PROTECT THE PERFORMING ARTS?

拜登行政部门会采取怎样的措施来保护表演艺术?

BY DAVID STERN 文/戴维·斯特恩

Yes, a bailout is in order, but the situation is far more complicated than that 是的,有必要进行救助,但情况要比这复杂得多。

Why does this all matter? Because it helps musicians determine how and how much they can expect to be paid for their work and whether they can receive health insurance and, eventually, retire. Most of the revered classical composers throughout history passed away broke; in American music there is a recurring pattern of organizing benefit concerts to assist in obtaining funds for medical bills and/or burying musicians. Some of the jobs mentioned earlier include the latter protections, but if you're a freelance musician, how can you collect benefits? There are four options.

Independent health insurance and retirement account.

As long as wages are high enough

为什么上述所说的这一切都非常重要?因为这些都可以帮助音乐家确定他们期望为自己的工作获得多少报酬,以及他们是否可以获得健康保险并且最终按时退休。历史上大多数受人尊敬的古典作曲家去世之后,在美国音乐界中,经常会举一些办慈善音乐会,用来协助筹集医疗费和/或埋葬音乐家的资金。前面提到的一些工作包括后一种保护,但是如果您是自由音乐家,那么如何获得好处?按照逻辑来讲,有四个选项可以供您选择。

独立的健康保险和退休帐户

只要工资足够高以进行投资,这是一个可行的选择。它提供与在工作合同中嵌入收益一样的安全性吗?否。是否有成功完成这项工作的多个领域的自由职业者?是的,我们不想贬低这一点。其



Music Workers Alliance members marching in New York City
Photo by Daniel Efram

音乐工作者联盟成员在纽约市游行
摄影:丹尼尔·埃夫拉姆

to invest in such, this is a viable option. Does it provide the same security as having benefits embedded in the job contract? No. Are there freelancers across a number of fields who carry this out successfully? Yes, and we wouldn't want to belittle that. The other three options are all through the AFM.

Incorporating

A musician can form an LLC or S corporation.

In the case of a group, the band leader is the employer and the bandmembers are the employees. The purchasers of music hire the corporation, which distributes money to all members. This structure entails a fixed wage plus credits to the AFM pension fund, health insurance (one set amount of work hours qualifies the musicians for B plan, a higher number for the A plan, the details dependent on the local jurisdiction), parking and cartage compensation, rehearsal rates, etc. In addition to the caveats described earlier of designating the bandleader as the employer, there are expensive front-loaded legal fees and some recurring fees required in order to form and maintain this status. If a musician/group has a steady working schedule and sufficient income, this is no problem. For others, this business model is far less effective. It's also not ideal in terms of flexibility. Wednesday, etc. How can that musician collect benefits?

他三个选项全部通过AFM进行。三项尝试启动Local 802与音乐俱乐部之间的合作。如果取消将合同分为两方的要求,则可以减轻许多这些复杂性。支付工会会费应该给予一个人权利,可将其存入养老金中,而无需经过仔细审查,这似乎也是合理的。毕竟,为会员提供尽可能方便的服务符合工会的利益。

合并

音乐家可以成立LLC或S公司。对于一个小组,乐队领导者是雇主,乐队成员是雇员。音乐购买者雇用公司,该公司将钱分配给所有成员。这种结构需要固定的工资加上AFM养老金的抵免额,健康保险(一定的工作时间才能使音乐家符合B计划的资格,A计划需要更多的工作时间,具体取决于当地司法管辖区),停车位和搬运费薪酬,排演费率等。除了前面提到的将带头人指定为雇主的警告之外,还需要昂贵的前期法律费用和一些经常性费用才能形成并维持这种地位。如果一个音乐家/乐队有一个稳定的工作时间和足够的收入,这没问题。对于其他人来说,这种商业模式远没有那么有效。就灵活性而言,它也不是理想的选择。假设一位音乐家每天靠教几个学生为生,并在一个地点与其他乐队的成员一起星期一进行演奏,在婚礼上独奏星期二的演奏,在星期三在另一个地点领导自己的乐队,等等。该音乐家如何收集音乐好处?关的任何形式的这些形式,包括教学。

