**JAZZ AND AMERICAN MUSIC**

by Robert Share

One of the major problems besetting jazz is this semantical tag of doubtful origin that unsuccessfully attempts to describe a variety of musical styles in a constantly evolving idiom.

In scarcely more than half a century, we have already managed to categorize dozens of stylistic periods, including Ragtime, Dixieland, Swing, Bop, East Coast, West Coast, Third Stream, Avant-garde, etc., etc. To the uninvolved and/or uneducated listener, however, it's all "jazz," a term that makes it easy to distinguish this kind of music from the "classical" or "serious" music that evolved in Europe prior to and during the early part of the Twentieth Century.

It seems evident that musicologists of the future, after taking a broad look at the development of music in the Western Hemisphere, will define two general categories which might simply be called European Music and American Music.

Although not all American Music can be called "jazz," all of the evolving styles of jazz are a part of the growth and development of American Music. The developmental pattern of American Music may well follow the same pattern as America itself, i.e., the continuous infusion and absorption of European and other international influences and cultures, culminating in an end result that could only be brought about by the sociological climate in this country.

Educators and others unwilling to accept the validity of jazz must recognize the existence, importance, and permanence of American Music, and it is impossible to accept the concept of a style of music indigenous to America without recognizing that jazz is an inherent part of it.

The professional musician or music educator, if he is to fulfill his responsibility must accept, understand, and in some manner participate in the development of the "serious," "classical" music of our time and our society -- American Music.

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PAUL HORN received his Masters degree from the Manhattan School of Music and has been head of the N.B.C. orchestra since 1959. From '56 to '58 he was with the Chicago Hamilton Quintet and he played lead tenor for Sauter and Finnegan in '55.

MR. SHARE is the Administrator of the Berklee School of Music; Berklee is famous as one of the foremost modern music schools in the country and has many of the best known artists in jazz as students.

MR. SUBER presently serves as the President of the National Educational Services of Evanston, Ill. and has been Chairman of the Judges of the CJF since its beginning six years ago.

ARIF MARDIN is now the studio manager for artists and repertory of Atlantic Records. In the past he has taught at The Berklee School of Music and he is noted for his fine jazz arrangements. These arrangements have been used by Dizzy Gillespie, Herby Mann and the Orchestra USA.

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