

“You know what I mean?” The Pedagogical Canon of “Cannonball” Adderley

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“Those who can, do. Those who can’t, teach.” So reads a familiar adage often relayed to prospective teachers. Its appeal derives from a curious disconnect—namely, that those who teach are compelled to do so by, or even in spite of, incapacity. Usually passed along by outsiders, this observation is rarely borne out by practical application in the educational field because the most effective teaching models lead directly by example, relying upon inspiration to make lasting impressions upon students.

Such was the approach favored by Julian “Cannonball” Adderley (1928–75), a hard bop alto saxophonist who exemplified a brand of music education rare for a jazz figure of his time and stature. A former music teacher, Adderley combined virtuosity, idiosyncratic pre-concert remarks, and a knack for discovering, promoting, and surrounding himself with innovative musicians. Throughout much of his career, he demonstrated concern for the future of jazz. He directed and participated in youth concerts, lectured in collegiate demonstrations with his band, and debated fellow artists in forums over the status of jazz and its projected viability. As a band leader, Adderley seemed similarly driven to promote musical awareness in his audience. Guided by these instructional impulses, his career offers a moving counterexample to clichés affirming the inherent ineptitude of pedagogues.

While pedagogy formally unites educational theory with practice, in simpler terms, it refers to the art of teaching. It is the resulting merger of training and the subsequent application of that training, without which, no successful learning scenario can coalesce.¹ Pondering pedagogy can quickly result in a splintering of broader issues. How will the teacher transfer his or her knowledge to students? How can that transfer be measured accurately? Which techniques are appropriate to a given student’s age, experience, or cultural awareness? Which procedures best suit transmission of the subject matter at hand? These are expressly pedagogical concerns—issues with which educators grapple daily, if not hourly. We learn by doing, as educator John Dewey believed, and any seasoned teacher knows that one never *truly* learns something until he or she has confronted the necessary thinking required to teach that something to another learner (Dewey [1916] 1965).

As we will see in each stage of Adderley’s career, charisma plays a central role in pedagogical success. Indeed, the varied, colorful educational experiences of jazz musicians demand that we expand our understanding of pe-

gogy to include a broader, perhaps less traditional, set of relevant learning scenarios under this rubric. In Adderley's case, though he left formal teaching early, he nevertheless carried his unique set of pedagogical experiences directly into the world of professional music making—whether participating in an exchange of ideas with other musicians, leading and managing his own groups, promoting up-and-coming musicians, or interacting with an audience. With its highly improvisatory and adaptive environment, the mid-century jazz scene provided an intriguing, natural parallel to any formal school setting and the young, voracious Adderley treated it as such.

Taking Adderley's outlook as its focus, this study explores the variety of ways in which this perspective informed his musicianship, and, vicariously, his audience of learners. Citing the words as well as the work of Adderley and his collaborators, this article traces the pedagogical strain that wove through his training and professional life in music. From this standpoint, Adderley's career assumes a considerably more prominent place within the historiographical jazz landscape of the last half-century than scholars have generally observed.² Though his affability was well known among musicians, enthusiasts, and scholars alike, few have found deeper implications in this facet of Adderley's stage persona. In the context of particular events in his career, I propose that this agreeable disposition bespoke a much broader agenda. More a symptom of his didactic proclivities, Adderley's famed joviality functioned as an extension of his long-term pedagogical commitment. Indeed, as his career matured and became bound up with the soul jazz movement throughout the 1960s, so too did Adderley become increasingly committed to bridging the gap between jazz aficionados and popular music enthusiasts.³

Auspicious Beginnings: The Band Teacher from Florida

Born in Tampa, Florida on September 15, 1928, Julian Edwin Adderley began studying piano and trumpet in elementary school. “[My parents] got me a trumpet when I was in fifth grade,” remembered Adderley. “I started out immediately trying to play jazz. You know when all kids wanted to be sheriffs, and cops and robbers? Well, I wanted to be a jazz musician” (Gitler 1959:199).⁴ Adderley's first student was most likely his own brother, trumpeter Nat Adderley (1931–2000). As the younger Adderley recalled:

Julian was trying hard to make me into a musician. I thought that reading music was a drag. We had a band where there really wasn't any music, because nobody but Julian could read. I thought that the way to do it was to hear what was happening and then just sit down and play it by ear. So Julian decided that I had to learn and, when I fought it, he went to the

old man and said: “Pop, I taught Nat to play the trumpet, but he refuses to read music.”

“That was that,” declared Nat. “I learned” (N. Adderley 1960:18).⁵

A familiar Cannonball anecdote details the early pedagogical impact made by his impression of legendary tenor saxophonist Coleman Hawkins at a Fletcher Henderson concert in Tampa. Reflecting on factors that may ultimately have led him to the saxophone, Adderley recalled his youthful reaction to Hawkins’s own charisma:

Man, it was a great day for me . . . I think he was the most interesting looking jazz musician I’ve ever seen in my life. He just looked so authoritative. I kept looking at him. I never did look at Fletcher. I said, “Well, that’s what I want to do when I grow up.” (Hentoff 1975:47)⁶

By age fourteen—only a year before he left for college—Adderley had taken up the alto saxophone.⁷ Because of a hearty appetite, he had also acquired the nickname “cannibal”—the corrupted source for his life-long moniker, “Cannonball.”

In 1944, at the age of fifteen, Adderley matriculated at Florida Agricultural & Mechanical College.⁸ He graduated a Bachelor of Arts in August 1948 with a major in music and a minor in secondary education. Table 1 reproduces the course of study he completed in music and education from 1944 through 1948, including summer sessions.

A contemporary scrutiny of Adderley’s degree program in music registers few discrepancies from the core musicianship training offered by most collegiate institutions today. The complementary dual-semester battery of aural skills, theory, history, and piano at work here is a familiar sequence. (In light of his subsequent teaching applications—as discussed below—note that Adderley’s keyboard aptitude presumably necessitated that he *twice* repeat “Mus 102 Piano.”) A reference letter written by his college band director mentions that Adderley was “the leader of two woodwind sections and solo clarinetist for the concert band,” which partially accounts for one of his six “Applied Music” courses.⁹ This latter role offers rationale for the preponderance of clarinet lessons in Adderley’s collegiate tenure—including an apparent double-dose during his 1946 summer semester. Though an early exposure to the clarinet is common for many saxophonists, it is interesting to document here Adderley’s advanced study with this instrument—one for which he was not even remotely known in his professional recording career.

Similarly, a glance over Adderley’s training in education reveals little change in related degree programs over the last sixty years. Supplemented

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Table 1: Adderley's Courses in Music and Education at Florida A & M College, 1944–1948.

Years	FALL	SPRING	SUMMER
1944–45	Mus 101 Music Appreciation Mus 101 Piano: Preparatory Mus 101 Sight Singing	Mus 101 Voice Mus 102 Piano Mus 102 Sight Singing Mus 104 Music Appreciation	
1945–46	Mus 101 Applied Music Mus 101 Choir Mus 201 Ear Training, Sight Singing Mus 201 Harmony Mus 201 Public School Music Mus 411 Conducting: Band	Mus 102 Piano Mus 202 Ear Training, Sight Singing Mus 202 Harmony Mus 202 Public School Music Ed 201 Introduction to Education	Mus 102 Piano Mus 201 Applied Music Mus 302 Clarinet (1) Mus 302 Clarinet (2)
1946–47	Mus ? Applied Music Ed 318 High School Methods: Band	Mus 292 History of Music and Appreciation Mus 302 Applied Music Mus 303 Harmony	Mus 302 Music Theory Mus 304 Harmony
1947–48	Mus 401 Music Theory Mus 403 Applied Music Mus 403 Applied Music Mus 403 Piano Mus 405 Conducting and Arranging Ed 307 Principles of Secondary Education Ed 320 Educational Psychology	Mus 404 Clarinet Mus 406 Conducting and Arranging Mus 406 Piano Ed 318 High School Methods Ed 400 Student Teaching	Ed 512 Adolescent Psychology

Source: Adderley's collegiate transcript, Florida A & M College, Tallahassee, Florida, 1944–48.

by courses like “High School Music” and “Conducting and Arranging,” Adderley’s formal pedagogical exposure was hardly more than a musical variation on the common intermingling of traditional introductory and psychological courses that culminates with a semester of student teaching. The lone course of “Adolescent Psychology” completed during Adderley’s final summer semester surely constituted the ever-elusive, lingering requisite.

Following graduation, Adderley—on the advice of his father, a professional jazz musician himself—avoided pursuing a performing career and assumed work as a high school music teacher in Fort Lauderdale (Nisenson 2000:114).¹⁰ The nineteen-year-old Adderley became the band director at Dillard High School on September 1, 1948—a position he would hold until the Korean War led to service in the US Army from 1950 to 1953 (Bradley 2005b).¹¹ Following his discharge, Adderley resumed teaching at Dillard High through early 1956 (Bradley 2005a).¹²

Dated May 23, 1948, in his own hand, Adderley’s first teacher application to Dillard provides some sense of his initial teaching load. Listed by order of preference, the high school subjects and grades he wished to teach were “Music Appreciation,” “Government,” and “History” alongside “Eleventh,” “Twelfth,” and “Tenth,” respectively. Under “fields in which [he was] especially qualified,” Adderley underscored “Chorus,” “Glee Club,” “Orchestra,” “Music Appreciation,” and “Band.” By the time of his second application with the same school (June 2, 1953), Adderley declared “Band and Orchestra” his “field of specialization” and designated only musical areas (“Band,” “Chorus,” and “School Music”) among preferred subjects.¹³ On both applications, Adderley also agrees to sponsor “at least one extra curricular activity” and, curiously, indicates that he cannot play piano.¹⁴ In response to the question “What professional publications do you read regularly?” Adderley recorded the *Etude* and the *International Musician* in 1948 and *Music Educators Journal* and *FSTA Bulletin* in 1953.¹⁵

Adderley’s teaching style was warm but disciplined. “He was a no-nonsense teacher,” recalls family friend James Bradley, who graduated from Dillard a year before Adderley’s arrival. “I would come [to] visit the high school and . . . I got that from the kids that he taught.” An obvious motivation for adopting this posture lay with Adderley’s age. “When he started in 1948,” Bradley remembers, “he was only nineteen years old. But there were students here [who] were eighteen years old. So there wasn’t much difference in their ages. But he didn’t mix with them, he was more like a big brother . . . But when it came down to doing business with the music, he was no-nonsense.” In many ways, this approach must have seemed a survival tactic as the teenage Adderley sought to establish roles essential to effective student-teacher relationships. As Bradley further characterized

this overcompensation, “when it came down to work, it was no play . . . He was a humorous type [of] person, but he was still serious too, for his age . . . He was a young teacher, but he was always more advanced [than] his age. He acted older than actually what he was. He was more mature” (Bradley 2005b).

Pedagogical maneuvering aside, this maturity had long played a part in Adderley’s drive and commitment to learning. Certainly, Adderley’s youthful motivation and success as both a college student and a high school teacher are striking. Immediately working within an underprivileged school system, he also quickly learned to be resourceful.¹⁶ Considering both the instinct and talent that guided his formative experiences with education, it is easy to understand how Adderley could so adeptly integrate and espouse a pedagogical outlook throughout his professional music career. The compulsion that marked his teenage years helped Adderley maintain an unwavering level of commitment to education in many forms and proved an essential component to his lifelong success.

In addition to playing in the military during this period, Adderley qualified: “I did play in . . . some regional and Florida bands. Also, my school bands had a chance of going out in the summer and doing it. We had a taste of honey, but I never went anywhere like New York or Chicago with a band—I never got heard like that” (Wilson 1972:12). During the 1954 Christmas season, Adderley—then twenty-six—finally visited New York City. “I went . . . to see [Nat] play with the [Lionel Hampton] band . . . I sat in with the band, and Hamp offered me a job” (DeMichael 1962:14). Despite yielding a legitimate offer from the elder jazz statesman, Adderley’s encounter with the jazz capital was cut short. When Hampton’s offer failed to materialize, Adderley quietly returned home to Florida. His next trip to New York—only six months later—would prove considerably more eventful.

“Overnight” Success

A second and more widely known Cannonball anecdote concerns his immediate discovery upon relocating to New York and the success that followed virtually overnight. Adderley had enrolled in summer classes at New York University to finish his master’s degree and, together with Nat, returned to the city in June 1955 (Sheridan 2000:xxiv). On their very first night in Manhattan, June 19, the Adderley brothers entered the Café Bohemia—one of the most popular jazz clubs of the period. Renowned bassist Oscar Pettiford was between sets with his sextet. At the start of the second set, the band’s saxophonist, Jerome Richardson, had inexplicably vanished. Spotting Adderley’s saxophone in the crowd, Pettiford presumptively dis-

Figure 1: Chord changes for “I’ll Remember Paris” by Don Raye.

G ^{M7}	G ⁶	G ^{M7}	G ⁶	Gm ⁷	Gm ⁶	Gm ⁷	Gm ⁶	Am ^{7b5}	D ⁷
Bm ^{7b5}	E ⁷	Am ⁷	D ⁷	G	G ^{7b9}	Cm ⁷	F ⁷	Bb ^{M7}	Gm ⁷
Cm ⁷	F ⁷	Bb ^{M7}	Bb ⁶	Am ⁷	D ⁷	G ^{M7}	G ⁶	F#m ⁷	B ⁷
E ^{M7}	Am ⁷	D ⁷	...	G					

pensed another saxophonist, Charlie Rouse, to borrow it. Rouse returned empty-handed claiming that Adderley did not lend his horn but would be happy to sit in himself.

Irritated, Pettiford agreed but deliberately counted-off the opening tune, “I’ll Remember Paris,” well above tempo, intending to expose Adderley’s incompetence. To the astonishment of the bandstand, Adderley thrived, tackling the chord changes with ease. Figure 1 reproduces the progression for “I’ll Remember Paris” to provide a sense of this accomplishment. While the chords comprising this tune are standard enough, one must remember that their sequence was initially designed as a ballad. Naturally, the average player’s ability to react accordingly amid even the most basic of harmonic patterns becomes increasingly inhibited at faster tempi.

By the end of the night Pettiford had hired Adderley. Following this incident, the unknown musician gained a reputation that immediately spread throughout the city’s jazz community. As he reflects below, Adderley undoubtedly recognized the educational primacy of this gigging opportunity over any graduate classroom:

I had enrolled in New York University. I never went to class. I sat in at the Bohemia on a Sunday evening and I was due to go to class on Monday, but I said, “I got a job at the Bohemia? Playing with Oscar Pettiford and those cats? Ummmmph!” That was a dream come true. (DeMichael 1962:14)¹⁷

Adderley was playing under Pettiford at the Bohemia by the following Tuesday, June 21, 1955. Justification and consequence for this choice resulted immediately, for Adderley cut his first recording under Savoy by June 28. His first as leader followed on July 14 (Schaap 1987).¹⁸

Despite his sensational success, Adderley was forced to leave New York behind a second time to resume teaching in Florida.¹⁹ Still, the “Cannonball” phenomenon had been unleashed. His second visit to New York had resulted in the biggest splash for any artist in jazz history to date. His third would keep pace with this momentum, marking the next step in Adderley’s artistic, professional, and pedagogical development—leadership of his own band.

Cannonball's Learning Curve

"It was a scene getting [Julian] back [to New York] again," wrote Nat. "Somebody would offer him a job here, but it wouldn't come up to what he was getting in Florida. But I sneaked around and worked all kinds of deals to get him to come back. And he did" (N. Adderley 1960:19). Back in Florida, Cannonball busily prepared for a return that would ensure success worthy of the mark he had made during the previous summer months.²⁰ On January 18, 1956, he submitted the following letter of resignation to his superintendent:

Dear Mr. Phillips:

I wish to submit my resignation as band director of Dillard High School. This resignation will become effective on February (1st–8th) 1956. I have been given the opportunity of furthering myself professionally in the field of popular music and feel that I should no longer postpone taking this step.

I have enjoyed working in Broward County, and I appreciate all the cooperation and encouragement I have received during my stay here. I wish for you and Broward County continued success.

Sincerely yours,

Julian Adderley²¹

Within a year, Adderley would be collaborating with many of the leading jazz figures of his day. In hindsight, his formal justification for resignation here—namely, an "opportunity of furthering myself professionally in the field of popular music"—seems an especially poignant understatement.

Following his recent experiences gigging and recording as a New York professional, Adderley assembled a group of local Floridian musicians into the first, relatively short-lived, "Cannonball" combo:²²

I had been in Florida after my first trip to New York to finish my teaching assignments. I formed my first band toward the end of 1955. Having worked in New York, I was naively-sure that the best Florida musicians could meet the challenge of the major club circuit . . . We had a few warm-ups in Florida, and then my manager . . . booked us in Philadelphia. We had rehearsed two-and-a-half weeks. We spent a couple of days in New York before hitting Philadelphia, and during that time my Florida men heard the New York musicians.

"In Philadelphia, they also had to cope with the fact that Philadelphians like John Coltrane and Red Garland . . . were standing around listening," Adderley added (1979:258). "It was soon clear," he conceded, "that being

competent in Florida had nothing to do with New York competition . . . By the second day in Philadelphia, [my manager] decided to fire everyone . . . I found out that you can't fool anybody in Philadelphia" (1979:258, 259). A stronger set of sidemen were promptly hired: Junior Mance, piano; Sam Jones, bass; and Charles "Specs" Wright, drums.²³

From its outset, Adderley's first group was also plagued by financial difficulties. In a rare glimpse of the demands placed upon a bandleader, Adderley detailed the strains commonly facing any group in this period with specific figures:

We were getting about \$1,000 a week for five men. Out of that came [a] \$150 commission for my manager and booking office, \$75 in union taxes, a third of which we eventually got back, about \$125 in federal withholding taxes, and maybe another \$15 in social security taxes. Now we should have deposited the money due the government in a separate account every week. But after a while, we began spending that money because we also had gasoline bills, . . . etc. We were paying the sidemen \$125 out of which they had to pay their hotel bills. By September of the next year, 1957, although we had been working steadily, we were about \$9,000 in debt.

"Anyway, we finally broke up that first band," recalled Adderley. "After twenty months, we still couldn't get more than \$1,000 a week" (1979:259–60).

Despite careful planning and the knowledge he had gleaned from his brief but educational professional experiences, Adderley found himself looking for work once again after only a year back in the northeast. "At that time," he recounted, "nobody was really making it except for Miles [Davis], [drummer] Chico [Hamilton] and [Dave] Brubeck . . . I was opposite Miles at the Bohemia, told him I was going to join Dizzy [Gillespie], and Miles asked me why I didn't join him. I told him he'd never asked me" (1979:260–61). Adderley recalled, "I finally decided to cut loose in October 1957 . . . [and] joined Miles. I figured I could learn more than with Dizzy. Not that Dizzy isn't a good teacher, but he played more commercially than Miles. Thank goodness I made the move I did" (1979:261).

The Miles Davis Finishing School

Speaking about two of the many sidemen whose careers were assured under his leadership, Miles Davis once wrote, "I don't think any group ever had two saxophone players who could compare with Cannonball Adderley and John Coltrane" (1989:49–52). Despite the authority of Davis's rare commendation, scholarly discussion of Adderley's contribution to the legendary Davis sextet has, understandably, paled in comparison to that of his tenor counterpart.²⁴ As he had with so many musicians, Davis wielded an incomparable influence

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over Adderley during a crucial period in his stylistic development. Arguably, this formative experience effected the most significant sway over the course of the young artist's career.

When Adderley first joined Davis in October 1957, he rounded out a quintet with Tommy Flanagan, piano; Paul Chambers, bass; and Philly Joe Jones, drums. However, the first recording of Adderley under Davis (February 4) did not occur until after Coltrane had rejoined the group in early 1958—following his brief but significant respite with Thelonious Monk—and after William “Red” Garland had replaced Flanagan to form the first great Miles Davis sextet.

Equipped with exceptional technical facility, Adderley possessed a notable aptitude for stylistic adaptability. In concert with his personal investment in music education, this rendered him an ideal Davis disciple. According to Davis:

Cannonball caught on quick, just like snapping your fingers, that's how fast he picked things up. He was like a sponge; he just absorbed everything . . . once Cannonball caught on to what was happening, he was right in there, playing his ass off. He and Trane were very different players, but both of them were great. When Cannonball first joined the band, everyone liked him right away because he was this big, jovial guy, always laughing and real nice, a gentleman, and smart as they come . . . Trane would play some weird, great shit, and Cannonball would take it in the other direction, and I would put my sound right down the middle or float over it. (1989:222)

As this collaboration peaked, Adderley's strength lay in his knack for bridging the relative stylistic extremes of Davis and Coltrane, synthesizing elements of both in his playing while maintaining his own distinctive voice. By the time he emerged from Davis's tutelage in late 1959, Adderley boasted a more well-rounded improvisatory style and a refined musical sensibility, the latter of which would serve him well as a leader in his own right during the 1960s and 1970s.

Still, Adderley initially resisted certain elements of Davis's direction. The trumpeter was, after all, only two years his senior and, unlike Adderley, had never taught music in a formal classroom setting. “Miles began telling me something musically about chords, but I sort of ignored him. I was a little arrogant in those days,” Adderley confessed. “Then, about three months later, I saw an interview in which Miles had said I could swing but [that] I didn't know much about chords. But by that time I'd begun to listen to Sonny Rollins and others, and I had realized I knew very little about chords.” As Adderley would come to realize during his tenure with Davis, “you can play all the right changes and still not necessarily say anything” (1979:261).

Stylistically, Davis was perhaps best known for his innovative, liberal use of space while improvising. In an era of bebop and hard bop trumpet virtuosos like Dizzy Gillespie and Clifford Brown, Davis's contemplative approach to soloing demonstrated that a less overtly technical, more lyrical style could prove forward-looking. Less was more with Davis—a contrast he delighted in as technicians like Coltrane and Adderley offered natural foils to his sound. "Cannonball, you don't have to play all those notes," Miles commanded. "Just stay close to the sound of the melody. Those substitute chords sound funny" (Carr 1998:122). Responding to Davis's instruction, Adderley observed, "I gained a lot of experience from Miles . . . He chooses his notes carefully, everything is well thought out. I learned a lot about musical economy from him" (Adderley 1963:7).²⁷

Compare an excerpt from Adderley's first professional recording on June 28, 1955 (example 1a) with another recorded April 6, 1959 (example 1b). The latter was made near the end of his period with Davis. In the earlier solo, Adderley's playing operates as a succession of lengthy, similarly shaped eighth-note runs with little time for more than a breath between them. By contrast, the phrasing of the later solo is punctuated by rests with almost regimented zeal. The increased prominence of space is striking even on a visual level. Less immediately apparent are the more sophisticated harmonic and motivic choices Adderley makes here—no doubt a response to the stylistic complexities of Davis and Coltrane. "You can't repeat yourself night after night when you're working with Miles Davis," Adderley asserted. "Miles and Coltrane are creating all the time, and the challenge is tremendous. Miles's group is as it should be. It's a laboratory. New and exciting music is played each night. I learn so much being around him" (Adderley 1963:7).

Unsurprisingly, Adderley credited Coltrane for the most visceral impact upon his developing musicianship at this time.²⁸ "I think that I learned more through listening and playing with John than any other musician I ever heard," stated Adderley. "When we were first together, it seemed that John was playing more of what I wanted to play than anyone I have ever heard" (Kernfeld 1981:194). In fact, there were times when each saxophonist clearly reflected prominent stylistic aspects of the other. While it is not at all uncommon for a jazz artist to experiment with another bandmate's style in the course of exploring his own—exploiting those traits that catch fire from one player to the next is central to any combo—Coltrane and Adderley enjoyed an especially close rapport under Davis. Indeed, this shared affinity for experiment rendered elements of their playing styles almost indistinguishable from one another during this period. "It was interesting being in Miles's band with Coltrane," Adderley explained, "because Trane at that time had an extremely light, fluid sound; and my alto sound has always

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Example 1a: Adderley, opening solo excerpt from “With Apologies to Oscar (Take 3)” (Savoy) recorded June 28, 1955.²⁵

Alto Saxophone (E⁷)

D7

G7

C7

F

Example 1b: Adderley, opening solo passage from “All Blues” (Columbia) recorded April 6, 1959.²⁶

Alto Saxophone (E⁷)

E7

Em7

E7

B7#9 C7#9 B7#9 E7

E7

been influenced by the tenor, so it was heavy, and sometimes it was difficult to tell where one instrument stopped and the other instrument started, it would sound like one continual phrase” (Winter 1982:5). This effect owed much to the atmosphere of cross-pollination Davis promoted as a leader, often leaving instruction entirely to his players. According to Adderley, “rehearsals [under Davis] were quite direct, like, ‘Coltrane, show Cannonball how you do this. All right, now let’s do it’” (Carr 1998:122).²⁹ One example of this continuity is particularly acute on “Dr. Jackle,” released on one of Adderley’s most important recordings with the Davis sextet, *Milestones* (recorded March 4, 1958). Toward the end of their exchange, as Adderley and Coltrane trade measures with increasing frequency, they almost sound as one player.

Indirectly, at least part of this collaboration was fueled by Davis himself. He purposefully exploited his sidemen’s stylistic differences, playing Adderley and Coltrane against one another in order to encourage the mutual growth of each saxophonist. “Listen to how Cannonball gets in all his lyrical ideas without playing as long as you,” Davis would whisper into Coltrane’s ear. “You should learn how to edit your ideas from him” (Nisenson [1982] 1996:156). Conversely, Davis directed Adderley to “listen to Coltrane’s harmonic ideas,” recommending that he “should learn to play with [Coltrane’s] type of harmonic thinking” (Nisenson [1982] 1996:156). While evincing the merit of Davis’s reputed antagonism, this anecdote also vividly displays the brand of innovative leadership Adderley regularly encountered under the trumpeter—one that would doubtlessly influence the young sideman as he led groups of his own.

In fact, what Adderley learned from Davis as a band leader was just as significant as Adderley’s own early professional development. As he explained, “I certainly picked up much advantage as a potential leader from the exposure of being with Miles” (1979:262). “From a leader’s viewpoint,” he recalled, “I learned, by watching Miles, how to bring new material into a band without changing the style of the band. And when it was necessary at times to change the style somewhat, Miles did it subtly so that no one knew it” (1979:261). This was most evident as Adderley maintained his musical vision while numerous musicians of varying styles and talents were integrated into his second group over its fifteen-year run.

Finally, it was under Davis that Adderley cultivated a high regard for the audience—perhaps in direct opposition to the disrespect the former band leader often notoriously extended to his own. Adderley took issue with Davis’s demeanor as it contrasted with his own affability on stage: “[Davis] really does care what the audience thinks, but he just doesn’t believe in bowing, etc. I feel it’s O.K., so I smile or something. He *would* tell

Table 2: Personnel of the Second Adderley Brothers Group.

	PIANO	BASS	DRUMS	OTHER WOODWINDS	GUITAR
1959	Bobby Timmons	Sam Jones	Louis Hayes		
1960	Victor Feldman				
1961	Joe Zawinul				
1962					
1963			Roy McCurdy	Yusef Lateef	
1964				Charles Lloyd	
1965					
1966	Herbie Lewis				
1967	Victor Gaskin				
1968					
1969		Walter Booker			
1970					
1971	George Duke			Sonny Sharrock	
1972					
1973	Hal Galper				
1974	Mike Wolff				
1975					

Note: I gladly acknowledge the detailed documentation in Sheridan (2000), which made the compilation of this table possible. Shaded portions indicate periods in which the corresponding instrumentation was not in use.

us to leave the stand if we had nothing to do up there” (1979:262). In fact, as Adderley addressed his audiences at greater lengths even *before* playing, listener recognition became a defining attribute of his stage persona.

Quintets and Sextets: The Second Cannonball Combo

After two years with Davis’s group—following landmark recordings such as *Milestones* (1958) and *Kind of Blue* (1959)—Adderley left in October of 1959 to form a second band with his brother. Before this move however, Adderley enjoyed two opportunities to test his leadership skills. On February 3, 1959, Adderley led a recording of Davis’s group in a rare impromptu session without its leader. Though this recording date also seems to have been co-led by Coltrane, the elder saxophonist remained uncredited (Adderley 1959, *Quintet in Chicago*).³⁰ Given that the session was released by Mercury—Adderley’s first label—this may very well have been an intentional oversight designed to revitalize their young investment as he ventured beyond lucrative ties to players like Davis and explored new leadership roles of his own.

Thanks in no small part to his high-profile association with Davis, Adderley enjoyed considerable success during his second run as a leader.³¹ Amidst an ever-changing avant-garde jazz scene and the onset of third

stream, rock ‘n’ roll, and fusion styles during the 1960s, Adderley’s group remained one of the most popular bands of its day. It hosted no fewer than fifteen regular sidemen over as many years. (See table 2 for an overview of the band’s original sidemen and their successors from 1959 through 1975.) Adderley owed much of the group’s achievement to his own flexibility and a willingness to welcome players of varied interests, talents, and backgrounds—those affiliated with experimental jazz and popular music alike.

Excepting Nat, bassist Sam Jones returned as the only sideman from the first Adderley quintet. Joe Zawinul assumed his entrenched role as the group’s keyboardist by 1961—a position he would retain for nearly a full decade—and remained one of Adderley’s longest and most important collaborators, save his own brother. With the acquisition of Yusef Lateef by 1962, Adderley’s quintet became a sextet and settled into a stable set of personnel for the next two years.

The increasingly popular direction Adderley’s group would pursue after signing with Capitol Records in 1964 makes it difficult to refute the artistic heights reached during the two years of Lateef’s tenure with the band (and Adderley’s last years with Riverside Records). By the time he encountered his new woodwind player, Adderley was still relatively fresh from his conditioning by Davis and Coltrane, and Lateef was a musical innovator of comparable magnitude. The special nature of his timbral and rhythmic contributions to the former Adderley quintet were not replaced following his departure.

Already a well established musician by 1962, Lateef (born William Emanuel Huddleston) had worked for Gillespie, led his own groups with trombonist Curtis Fuller, and played with other innovators such as bassist Charles Mingus before joining forces with Adderley. “Cannonball and I both had the same manager, John Levy,” recounts Lateef:

Levy told me that Cannonball would like me to join the group, so . . . being the fine manager that he was, I took him up on that. I thought it would be a good thing for my development and education. In fact it was my first opportunity to travel abroad . . . with the Cannonball Adderley group, so it was for my benefit as well as Cannonball’s. (Lateef 2005)

As an educator himself, Lateef offers a valuable perspective—unique for Adderley’s collaborators—on his former band leader’s didactic approach:³²

Cannonball was a very astute musician. He was well versed in the history of music . . . There were times when he would elaborate . . . on music techniques . . . [or the] history of composition. It was like going to school being in his company . . . He possessed a great deal of technique in terms of composition and performing . . . You can truly say that he had a romance

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with the history of American music—African American music if you will—and he was constantly in search of discovering new ways to express himself. (Lateef 2005)

Certainly, this search served Adderley well, for Lateef's explorations of timbre through unconventional jazz instrumentation were perhaps the most remarkable aspect of his engagement. He soloed with equal proficiency on tenor saxophone, flute, and oboe while supplying the band with fresh compositions.

Noting similarities in their pedagogical aims, Lateef states, "my pedagogical bent is that I try to help the student discover what their interest is. And . . . Cannonball . . . gave me the freedom to express myself . . . He played my compositions that I would compose, and I played the solos as I saw fit to do. So I think we shared that type of pedagogical [mode of] teaching" (Lateef 2005). While Lateef represented the exploratory extreme of his sidemen, Adderley's early 1970s work with Zawinul's successor, George Duke, or rock-tinged jazz guitarist Sonny Sharrock, testified to his continued inquisitive spirit. By 1965, when Lateef's successor Charles Lloyd was not replaced, the group reverted to a quintet.³³

In the summer of 1964, having held out against Riverside's impending collapse, Adderley signed with Capitol Records and, in so doing, further pushed his work into the popular realm. According to Adderley scholar Chris Sheridan:

Capitol, not insignificantly, was based in Hollywood and pursued different imperatives than had Riverside Records. At a time when jazz was hurtling unknowingly towards a collision with the commercial pressures generated by the pre-eminence of rock and pop music, Capitol would seek to expand the commercial potential of so-called soul jazz and, slowly but surely, the wide jazz repertoire of the Cannonball Adderley band would be obscured in its studio output by music designed to appeal to a wider, fashion-conscious audience. (Sheridan 2000:153–54)

It was under Capitol that Adderley released the overwhelming Zawinul hit, "Mercy, Mercy, Mercy"—a widely embraced anthem that seemed to secure the group's financial future as early as 1966. It was also during this period that criticisms of "selling-out" emerged in regard to Adderley's output—not coincidentally, after Lateef's creative voice had moved on.³⁴ Tellingly, Adderley also lost both Jones and Hayes, his original bassist and drummer, shortly after signing with Capitol. (The former had worked with Adderley since his days in Florida.) The bankruptcy of Riverside signaled a shift in marketplace tastes and Adderley clearly recognized the need to shift along with it to maintain a living as a performer. While this led to some strange

bedfellows in rock ‘n’ roll, it nonetheless demonstrated Adderley’s viability in arenas beyond the jazz market and hinted at the increasing success he would find in reaching a wider audience.³⁵

Despite its commercial conquests over the next eight years, the group left Capitol in 1972 and signed with its final label, Fantasy Records—a deliberate return to a distributor as committed to traditional jazz as the former Riverside Records.³⁶ As Nat Adderley evaluated, “Capitol weren’t interested in making good *jazz* records. Because of this we got a lot of pressure after *Mercy, Mercy, Mercy* and we let them steer us in directions that were foreign to us” (Sheridan 2000:211).

Cannonball’s Professional “Students”

Arguably more significant than Adderley’s long-term sidemen collaborations were those performers for whom he offered nurturing and promotion. These artists became his most direct legacy (see table 3). Adderley was well known in this regard, and one may count Wes Montgomery, Nancy Wilson, and Chuck Mangione among his many discoveries. In addition, Adderley “rediscovered” numerous elder jazz figures (denoted in table 3 by an asterisk), introducing their talent, and consequently, their earlier body of work to younger audiences. The preponderance of performers from the early 1960s bears witness to Adderley’s collaborative drive during this period. Regrettably, Capitol’s marketing campaign impinged upon this spirit, for the practice shows signs of decline around 1964—the same year Adderley was compelled to leave Riverside.

Many of these musicians, including his own long-term sideman Joe Zawinul, went on to careers as leaders after their exposure with Adderley, much as Adderley had following his time with Davis. Zawinul’s later collaborations involved an especially high degree of crossover, since it was Davis who, after hearing Zawinul’s work with Adderley, tapped him for involvement with his own seminal fusion album, *Bitches Brew* (1969).³⁷ In another prominent tribute to Adderley’s impact, Chuck Mangione has been similarly credited with successfully crossing over from jazz to other styles of popular music—in essence, exposing wider audiences to jazz-inspired styles. Additionally, in light of the attention trumpeter Wynton Marsalis has drawn to music education in recent years, one is not surprised to note the name of his father, Ellis, among this list of Adderley’s collaborators. Indeed, Adderley’s example continues to instruct generations of new players through his recordings. One of Adderley’s most well-known protégés, Nancy Wilson, communicated her approval of alto saxophonist Daniel Higgins as he played with John Williams and the Boston Pops Orchestra, remarking backstage, “There’s a lot of Julian in this one” (Wilson 2003).³⁸

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Table 3: Championing Talent New and Old: Adderley's Discoveries and "Rediscoveries."

ARTIST	INSTRUMENT	FIRST COLLABORATION
Wes Montgomery (1923–68)	guitar	1959
Nancy Wilson (b. 1937)	vocals	1959
James Clay (1935–95)*	tenor saxophone	1960
David "Fathead" Newman (b. 1933)*	tenor saxophone	1960
Dick Morgan*	piano	1960
Don Wilkerson (1932–86)*	tenor saxophone	1960
Joe Alexander	tenor saxophone	1960
Roy McCurdy (b. 1936)	drums	1960
Clifford Jordan (1931–93)*	tenor saxophone	1960
Chuck Mangione (b. 1940)	trumpet, flugelhorn	1960
Gap Mangione (b. 1938)	piano	1960
Budd Johnson (1910–84)*	tenor saxophone	1960
Eddie "Cleanhead" Vinson (1917–88)*	alto saxophone	1960
Joe Zawinul (b. 1932)	piano, keyboards	1961
Ellis Marsalis (b. 1934)	piano	1962
Alvin Batiste (b. 1932)*	clarinet	1962
Bessie Watson (a.k.a. Toby Clark)	vocals	1962
Ernie Andrews (b. 1927)	vocals	1962
Charles Lloyd (b. 1938)	tenor saxophone	1964
Vic Gaskin (b. 1934)	bass	1966
Letta Mbulu	vocals	1969
Ernie Watts (b. 1945)	woodwinds	1971
Airto Moreira (b. 1941)	percussion	1971

Source: I gratefully acknowledge the invaluable resource Sheridan's monograph (2000) provided in my assembly of this information. Asterisks denote elder jazz figures "rediscovered" by Adderley.

Such extensive concern for budding musicians was particularly rare for a high-profile figure like Adderley and surely stemmed from his instincts as a former teacher.³⁹ Moreover, when one compares the work of his earlier colleagues with younger musicians during the same period, Adderley's outreach draws some important distinctions. For instance, Davis proceeded with his second great sextet much as he had with his first—building through

the exchange of ideas and styles with little reliance upon past achievements. Likewise, Coltrane's later work in free jazz with saxophonist Pharoah Sanders and drummer Rashied Ali—the latter of whom succeeded Elvin Jones in the Coltrane quartet by 1966—and his well-known assemblage of players for *Ascension* (1965) reflected his commitment to the avant-garde.⁴⁰ In each scenario, both leaders turned to youth for fresh ideas, new currents, novel approaches, and open-mindedness. In short, these interactions were expressly directed toward the usual experimental pursuits that defined the respective careers of these two legends. Adderley neither experimented at the level of his former bandmates, nor did he regularly reinvent himself stylistically. To a large extent, his development peaked with Davis and, in light of his previous struggles as a leader, Adderley was likely reluctant to alter this winning stylistic formula. Instead, he focused on other musicians, doing what he could to assure each one of them an opportunity to discover his or her own stylistic voice while making a living—just as he had.

Furthermore, Adderley's playing style never bore appreciable signs of influence as a result of these encounters—at least, not as directly as one may observe in Davis or Coltrane, who drew heavily upon those players with whom they surrounded themselves. Though an engaging player, Adderley was no stylistic innovator. Rather, his innovation lay in the art—the pedagogy—of guiding other musicians through the jazz profession. Ultimately more concerned with advancing the voices of others than continuing to refine his own, Adderley also matched his devotion to these artists by cultivating the diverse audiences for whom they would play.

"You know what I mean?" Cultivating Stage Persona and "Teaching" to an Audience

On stage, Adderley commanded attention not only for his playing, but also for his lively demeanor. It was perhaps during his pre-concert lectures more than any other time that Adderley gained fan loyalty. In a profession where most artists rarely acknowledged, let alone addressed, their audience, Adderley relished the opportunity to talk about music with his listeners. A former teacher, reputedly successful used car salesman, and glib conversationalist, Adderley was primed for this task. He succeeded largely because of his ability to use simple, casual language to present otherwise complex musical matters within a general, entertaining context.

Even in transcripts of these preambles, one senses the passion Adderley felt for his work and, more importantly, his desire to relay that enthusiasm to his audience. One of his longer and more characteristic introductions follows below, recorded a month after reforming his quintet with Nat. Consider the

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pedagogical intimation of Adderley's ubiquitous rhetorical question—"You know what I mean?"—as it permeates his discussion:

Thank you very much ladies and gentlemen. Now it's time to carry on some. Could we have the lights out please, for atmosphere? Now we're about to play a new composition by our pianist, Bobby Timmons. This one is a jazz waltz, however it has all sorts of properties. It's simultaneously a shout and a chant, depending upon whether you know anything about the roots of church music and all that kind of stuff. I mean it's *soul* church music. I don't mean Bach chorales . . . that's different! You know what I mean? This is *soul*. You know what I mean? Ya know what I mean? All right. Now we're going to play this by Bobby Timmons. It's really called "This Here." However, for reasons of soul and description, we have corrupted it to become "Dish 'ere." So that's the name, "Dis Here." (Adderley 1959, *Quintet in San Francisco*)

Here one can appreciate Adderley's humor and comfort in addressing his audience. The ease of his Bach reference and the casual distinction he draws between European and American sacred music traditions confirm the historical facility that collaborators like Lateef pointed to in characterizing Adderley's strengths.

Equally at home with crowds abroad, Adderley applied a similar self-effacing humor to reach new audiences in Japan: "We're going to play a new tune written by an American musician who's name is Cannonball Adderley. [Pauses to laugh with the audience.] You know we're making a record? We want to make the first record in Tokyo by an American jazz group and we'd like for you to be on it. You know what I mean?" (Adderley 1963, *Nippon Soul*). Here Adderley applies an effective tool of disarmament in learning scenarios—no doubt honed from the earlier years Adderley spent teaching his peers at Dillard High. This brand of humor was especially characteristic of his on- and off-stage persona.

As a cornerstone of his talks, Adderley usually explained something about the genesis or musical basis for the composition at hand. "We're going to play a new composition based on the Argentine dance rhythm known as the tango," Adderley once explained. "A kind of a jazz tango that my brother calls, 'Tengo Tango'" (Adderley 1963, *Nippon Soul*). Another introduction shared personal, insider insight as a means of currying outsider interest:

This one is based on the blues and it's got something else besides that. You see, this one is dedicated to a friend of ours in New York who is a dear friend of everyone in the band. Kind of a jive cat, but a beautiful cat. His name is Weaver. Lee Weaver. So the tune sounds something like 'Lee Weaver.' It's soulful. It's mean. It's called "The Weaver,' by Yusef Lateef. (Adderley 1963, *Nippon Soul*)⁴¹

Moments like this reveal Adderley's willingness to welcome listeners into his band, to let them "in" on the band's internal references, if only momentarily. In explaining cryptic jazz titles, Adderley attempts to demystify the inner workings of a professional jazz unit. This consideration flies in the face of more obstinate approaches—such as those employed by Miles Davis—and readily accounts for Adderley's broader appeal.

The final excerpt reproduced here nicely summarizes much of Adderley's performing philosophy specifically as it privileges engagement with a crowd:

We've made a lot of records in nightclubs, especially in California at the famous Lighthouse in Hermosa Beach and at the Jazz Workshop in San Francisco. And the reason we selected those rooms were [*sic*] because the audiences were so hip that we could, you know, just play what we wanted to play without being bothered and everybody dug it. You see? We've never made a live album in New York because for some reason we have never really felt the kind of thing that we wanted to feel from the audience, which has nothing to do with acceptance, applause, or appreciation. It's the atmosphere. You know you get a lot of people who are *supposed* to be hip, you know, and they act like they're supposed to be hip, which makes a big difference. You see what I mean? Now we have especially been impressed with the audience here at the matinee performance at the Village Vanguard. We think that this is the kind of audience that is the real jazz audience and we want to thank you for making it possible, for being so really hip. You know, hipness is not a state of mind, it's a fact of life. You see what I mean? You don't decide you're hip. It just happens that way. You see what I mean? So, today we're doing our first New York live album courtesy of you, the audience. Thank you very much. (Adderley 1962)

The vulnerability Adderley displays here is noteworthy. In fact, this address reads almost as a confessional. Adderley thoughtfully lays bare admissions that, though rarely expressed to patrons, were nevertheless apparent to, and often guarded by, most jazz performers.⁴² Seeking to dismantle barriers between performer and audience member, he also manages to communicate these professional nuances to amateur enthusiasts without undermining their import. Ever mindful of the role listener awareness must play in successful music making, Adderley made manifest his premium upon audience engagement, grounding this investment in sincere appreciation and respect.

The Jazz Ambassador

In 1964, Adderley participated in an extensive panel discussion regarding the status of jazz with a host of prominent musicians and critics.⁴³ Its cover-

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age was wide-ranging, thorough, and, for its time, surprisingly sensitive to matters of historical perspective and legacy. Transcribed as an article, the publication submitted the following summation of Adderley's career:

Julian "Cannonball" Adderley is an urbane alto saxophonist and leader who has achieved sizable popular success during the past five years. He is also a recording director and has helped many musicians get their first chance at national exposure . . . Through his lucid, witty introductions at concerts, festivals, and night clubs, Adderley has become a model of how to make an audience feel closer to the jazz experience." (Walser 1999:262)

Many of Adderley's responses on this panel elaborate upon a number of his pedagogical beliefs and articulate his concern for the future of jazz as it relates to reaching and maintaining an audience. For example, in one exchange, while responding to a reply offered by Gunther Schuller, Adderley succinctly expresses his views on audience, contending that it must remain a necessary, even crucial, component of the jazz experience:

[INTERVIEWER]: There appears to be a paradox in the current jazz situation. The international stature of the music has never been higher, and jazz is receiving more and more attention in print. Yet musicians are complaining that work is becoming harder and harder to find. Is jazz declining economically, and if it is, how do you reconcile that decline with all the publicity it is receiving?

[Gunther] SCHULLER: I believe that jazz in its most advanced stages has now arrived precisely at the point where classical European music arrived between 1915 and 1920 . . . [An area] marked by such things as atonality, or free rhythm . . . By . . . moving into this area—and I believe the move was inevitable—jazz has removed itself from its audience.

ADDERLEY: I don't know about that. There is an audience out there now, a sizable audience. But you have to play *for* it. When we go to work, we play for that audience because the audience is the reason we're able to be there. Of course, we play what we want to and in the way we want to, but the music is directed at the audience. We don't play for ourselves and ignore the people. I don't think that's the proper approach, and I've discovered that most of the guys who are making a buck play for audiences. One way or another . . . I think the audience feels quite detached from most jazz groups. And it works the other way around too. Jazz musicians have a tendency to keep themselves detached from the audience. But *I* speak to the audience. I don't see that it's harmful to advise an audience that you're going to play such and such a thing and tell them something about it. Nor is it harmful to tell something about the man you're going to feature and something about why his sound is different. (Walser 1999:263, 265–66)⁴⁴

Despite his quick contention, Adderley's need to contextualize his performances could be seen to validate Schuller's view and may even signal a wish to distinguish his own output from the pervading free jazz styles of the 1960s. Still, as a pedagogue, Adderley naturally embraced new ideas—even if they challenged accessibility. "Thank God for Ornette Coleman and such players," Adderley exclaimed, "because, whether or not you're an Ornette Coleman fan, his stimulus has done much for all of us." Nevertheless, the same pedagogical outlook also tempered his admiration with telling reservation: "I don't discount the maturity that has come with experience and discipline. As I say, many of us have been stimulated by what's going on, but we're also aware that often emotion is missing in all this emphasis on freedom. Too many of the newer players are interested in just being different. I don't think it's necessary to be different so much as to be right. To be felt. To be beautiful" (Walser 1999:270).⁴⁵ Though he may generalize in his assessment of "newer players," the merit of Adderley's intention here cannot be dismissed.

In this first exchange, Adderley also plainly sets his outlook apart from most. Many prominent and equally successful jazz artists of the period held views that stood in stark contrast to Adderley's own stance with regard to audience. For example, in a recent article, Sonny Rollins defended such a perspective:

[INTERVIEWER]: How do you feel about your relationship to your audience? Do you feel like you're there to inspire them, to educate them, to challenge them, to entertain them?

ROLLINS: Right, well, I would say all of the above. But you've got to be careful: You don't want to play for your audience. I don't. I don't want to play for my audience. I'm playing for myself. If, in playing for myself, the audience gets it, then I know that I succeeded.

[INTERVIEWER]: You have to respect your audience, and you're grateful for your audience, but you have to play your own feelings and your own truth. Play for yourself because that's ultimately what the audience wants to hear. They want to hear what you're feeling—that's the music. That's jazz.

ROLLINS: Very well put. (Redman 2005:130)

This exchange, while reflecting more contemporary notions about the relationship between jazz and its listeners, privileges the interests of the individual player over those of his or her audience. It also underscores the thin line between self-expression and pandering that players like Adderley often negotiated. Adderley knew his appeal rested with his listeners' tastes. More importantly, as a pedagogue he recognized the need for hooking his

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audience—in short, satisfying their expectations—through regular, positive encounters with music performance if he was to cultivate a welcoming, effective atmosphere of learning.

This debate also exposed one of Adderley's more clever and somewhat more insidious motivations as a jazz artist. The following response betrays his pedagogical agenda perhaps more candidly than any other statement he recorded:

[INTERVIEWER]: Whether abroad or at home, has the scope of jazz widened to the point at which the term "jazz" itself is too confining?

ADDERLEY: The word doesn't bug me in the least . . . I like to be identified with all that "jazz" represents. All the evil and all the good. All the drinking, loose women, the narcotics, everything they like to drop on us. Why? Because when I get before people, I talk to them and they get to know how I feel about life and they can ascertain that there is some warmth or maybe some morality in the music that they never knew existed. (Walser 1999:278)

Adderley's answer here provides important insight into the careful thinking that guided his efforts as an ambassador of jazz. It also reveals a great deal about how Adderley viewed himself and the solemnity with which he regarded his work. Through his special brand of edification, he sought to reform general public opinion about jazz and those who create it—to affirm positive examples of expression, collaboration, and individuality. Adderley strove to create opportunities in which casual listeners could seek out, as he termed it, the "morality in the music."

In a subsequent reply, Adderley critiques the jazz establishment on a point with which his career was becoming increasingly concerned: the gulf between jazz aficionados and the popular music audience. In Adderley's mind, this was an illusive, ultimately self-defeating distinction. Arguing for the value of his individual approach, here Adderley specifically rejects the smugness that is often perceived as a requisite component of the "true" jazz performer's profile:

[INTERVIEWER]: While we're talking about popularity, is there a meeting ground somewhere for the multimillion-viewer audience required by TV and the more specialized attractions of jazz? Most efforts in the past have been either financial or artistic failures, or both.

ADDERLEY: Well, so far all of you have been talking about jazz as a separate thing on television. I don't really see why jazz has to be shunted off to be a thing alone. I don't see why it's not possible to present Dave Brubeck as Dave Brubeck, jazz musician, on the same program with Della Reese. We in the community of jazz seem to feel that we need our own little corner

because we have something different that is superior to anything else that's going. But it's all relative, and there's a kind of pomposity involved in that kind of attitude when you check it. I think that I could very easily be a guest on the Ed Sullivan show or the *Tonight* show along with the other people they have. Like Allan Sherman. Let me do my thing, and there's a good chance I might communicate to the same mass audience that he does. The same thing is true of Miles Davis or Dizzy or anyone else. I think there's a place for us on television—once we get admitted to the circle. (Walser 1999:286–87)⁴⁶

Of course, while his optimism is encouraging, one must concede that Adderley was only invited to express these sentiments among such an esteemed company because of his own early exposure beside figures like Miles Davis. Despite Adderley's oversimplification, Davis at once openly exemplified the antithesis of earnest outreach *and* irrefutably epitomized jazz.

Seeking venues of expression beyond debate forums, Adderley devoted much of his professional time to formal educational pursuits, often returning to his former training as a classroom teacher. Through his career he organized and performed in numerous youth concerts, regularly judged youth competitions, and toured colleges with his band to lecture and play concert demonstrations. "We're hoping, with our college tours, to stimulate young musicians into wanting to improve themselves," Adderley claimed (1969:32). Detailing these tours, he emphasized the importance of collaborative learning to his approach:

We do a formal presentation on the development of jazz, emulating the styles and so forth, telling anecdotes about the people and maybe why things worked out the way they did. It's not designed to be a course, nor do we intend to lecture AT the people. We want to exchange, and that's all . . . Our seminars aren't just for musicians, but for general students. Like we were at the University of California for three days just doing that, and at one of our sessions we had something like 4,000 people. So that's a really fantastic response, and it makes it all worthwhile. We were artists in residence at UCLA for a week, and we did a full spectrum of things there—clinics, seminars, concerts, and rap sessions at night in the various dorms. Just exchanging ideas about social issues, political things, about music, and things about our personal lives. In all our formal sessions, we had in excess of 2,500 to 3,000 people. They were telling me at UCLA that they had other groups like the Julliard String Quartet, poets, and painters, but that the students weren't really using them. That really made me feel good, because they really used us. (Wilson 1972:12)

One can only imagine the impression made upon young players as they witnessed a jazz figure of Adderley's prominence and accomplishment willingly sitting in on their student rehearsal.

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An avid philanthropist, Adderley also used his status to promote awareness for charities such as “Save the Children” and bolster support for the civil rights movement.⁴⁷ As Gene A. Williams observes:

[An] important Chicago session occurred in conjunction with the appearance of the [Adderley] group before Rev. Jesse Jackson’s “Operation Breadbasket” audience. Jackson had been appointed director . . . by Dr. Martin Luther King, Jr. The Adderley performances represented a hookup between the black artist and the black social-activist—between Adderley and Jackson. Symbolically, this was also a hookup between the physical/social aspects of the civil-rights movement and its cultural component. Out of the King-Jackson-Adderley meeting in Chicago came the great *Country Preacher* album, which was recorded “live” at one of the Saturday morning sessions of Operation Breadbasket. Breadbasket and the Rev. Jesse Jackson were all about, among other things, jobs, freedom and justice for blacks. Adderley’s “movement” was all about black cultural identity and the development of black pride through awareness of the positive values of the Afro-American musical heritage. (Williams 1976:309–10)⁴⁸

This partnership represented one of Adderley’s most consequential collaborations. Adderley’s alliance with civil rights leaders asserted a further degree of commitment to his audience—one with wide-ranging implications, for the objectives of this union embodied similar values of awareness and dissemination that Adderley had long practiced in exclusively artistic domains. Just as he had cultivated musical appreciation among his listeners for years, Adderley’s example now promoted social awareness in an analogous fashion for an even wider, more general audience. According to Williams, “[Adderley] was a mainstreamer who assimilated . . . jazz and popular music idioms to create his own brand of jazz, which was soulful and ‘down home’ but also enlightened and, on many occasions, progressive. [His] . . . life and music reinforced the dignity of traditional black culture in a period of social change and innovation” (Williams 1976:311).

Speaking about the relationship of his music to civil rights, Adderley poignantly recalled one particular college lecture series that coincided with a corresponding national observance:

We . . . spent a week in residence at Albany State College [in Georgia], during Black Heritage Week. We found out that the kids there, all black, had no concept of what jazz represented . . . They didn’t know anything about any of the music that they danced to or sang. They take for granted that there is going to be a new James Brown record, that there is going to be a good choir at their church . . . They’re all wearing dashikis and natural hairdos and saying “I’m Black and I’m proud,” but proud of what? Are you proud because your skin is black? . . . I don’t think that skin color is any reason to be proud or sorry . . . I say, “Well, you have a lot of things that are part of

your everyday existence that you have reason to be proud of—you should be proud of this music that is black-oriented, that was begun, nurtured, and developed by black people, in essence. And you don't know anything about it. Why don't you? If you're really proud of being black, why don't you know something about it—you should." (Albertson 1970:13)

Oddly enough, in his efforts to call attention to race through his celebrity, Adderley may have resonated most with the spirit and statement of bandleader Sun Ra, whose whimsical, other-worldly "solar" explorations were shrewdly designed to illustrate the extent to which African Americans felt marginalized. Differences in approach and character notwithstanding—where Ra emphasized difference, Adderley accentuated potential—both artists isolated inequality in their work, lectured in collegiate settings, and remained committed to the same cause. Addressing how his workshops incorporated issues of race in a music lecture, Adderley explained:

Our seminar workshops consist of lecture demonstrations on jazz, styles in jazz, and why jazz is a little bit different. We also go into the sociological aspects of jazz and why we talk black. We don't talk black about militancy or any such things . . . we never suggest that there is anything wrong with any other music. It's ironic that one of our teachers and members is Joe Zawinul, who is white and has a great concept of expressing this black-oriented music—anybody can do it if they love it and get involved with it. Racial orientation has nothing to do with the performance of the music. We talk about its origins and development on the basis of its blackness, simply because that's the way that it has to be, but we don't say that this is something which is peculiar to black people, because that is ridiculous. (Albertson 1970:13)

Adderley's sensitivity to race in jazz history expresses the core of his educational purpose. In tandem with his participation in the civil rights movement, here Adderley cleverly dovetails casual music discussion with exploring larger issues of cultural pride and "racial orientation." Certainly, Adderley's pedagogy extended well beyond the bandstand. At the heart of his teaching lay tolerance—the key to uniting seemingly disparate musical styles or social perspectives and the basis for learning, and ultimately, for understanding.

Pedagogical Bookends: Evaluating Adderley's Career Arc

In many ways, Julian "Cannonball" Adderley's lifework in jazz emulated that of a professional educator. His career was framed by a pedagogical sensibility that formed a clear arc from his humble beginnings as a schoolteacher to

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later experiences as a professional who came to regard and actively engage his audiences like no other jazz musician before him. Adderley's early failures as a leader, the impact of his eye-opening collaborations with Davis and Coltrane upon his own style and sidemen, his selfless promotion of fledgling performers, and his commitment to musical youth were each important facets of this pedagogical canon. Equally effective were Adderley's transparent stage persona and his participation in socially conscious organizations. In these latter two capacities, his artistry reached the largest audience—one with the potential to realize differences that transcend the world of music.

Adderley referred to himself as a “modern traditionalist,” acknowledging his reverence for the past while accepting the need to evolve with the music of his own time. Indeed, the facility with which he modified a traditional blues-based language to complement his diverse stylistic surroundings remained central to his musical signature.⁴⁹ But his musical legacy is more far-reaching. While his instruction took numerous forms, Adderley's teaching example demonstrated how far and how effectively one pragmatic educator can showcase personal achievements upon which his students—formal or otherwise—may model themselves. In short, Adderley's impact dramatically argued that “those who can” do, after all, teach successfully. His role within the soul jazz movement of the 1960s and early 1970s represented the ideal union of willing students—those select listeners—eager to enhance their experience and understanding of jazz with a teacher who not only matched them in enthusiasm but who possessed the necessary musical and personal gifts to reach them. Though Adderley pursued a diverse set of career goals throughout his professional life, no doubt the greatest of these entailed securing a healthy future for the music he loved.

Notes

1. John S. Brubacher offers the following helpful elaboration upon the distinctions among educational theory and practice, the science of education, educational philosophy, and pedagogy: “The relation between theory and practice is of particular interest to pedagogy, the art of education. The art of education lies in actual instructing or teaching of live boys and girls. It should be obvious at once that the art of education, or pedagogy, differs from the science of education. The latter is concerned with universal principles which are applicable to all learners. The art of education may be and usually is based on such principles, but often there is some slack between principle and practice. It is through the art of the teacher that this slack is taken up, that an adjustment is made between general principle and the peculiarities of the individual learner. There is a similar relation between pedagogy and the philosophy of education. Thus it is on philosophy that the art of education must wait for a design of action. Conversely, educational philosophy, whose solutions can be achieved only in action, will have urgent need for the art of education. Philosophy cannot bring its theories into existence merely by thinking them. This the art of education can do and in so doing can make education a laboratory where philosophical distinctions can be empirically tested. A philosophy of education that constantly appeals its validity to practice is in that degree neces-

sarily dependent on the art of education. In fact only a philosophy truncated from practice can be clearly distinguished from education as art” ([1939] 1962:16–17). In fact, “for most of the twentieth century,” as education historians Denis Lawton and Peter Gordon point out, the value of pedagogical awareness was “largely ignored by educationists. The term ‘pedagogue’ had come to be associated with pedantry and dogmatism, a teacher with a limited and narrow view” (2002:201). Surely this dismissal was fueled by the irony that pedagogy can not only be difficult to define, but even more difficult to teach. As many experienced teachers will agree, it is more acutely learned in the natural course of teaching itself.

2. Drawing comparisons with prominent jazz figures from the same period, Eric Nisenson recently offered his perspective on one of Adderley’s most common criticisms: “Although no one would deny his technical facility, his style betrayed certain deficiencies. Perhaps the most outstanding problem with Adderley’s playing was *taste* . . . Is it tasteless because he plays so many notes? Well, Charlie Parker and Dizzy Gillespie played a lot of notes, yet only ‘moldy figs’ ever called them tasteless. Certainly Coltrane played vast mountains of notes . . . but . . . [he] paints on a vast canvas and needs those countless notes to ‘get it all in.’ Tastelessness, at least in jazz improvisation, occurs when one plays more notes than are necessary to make a musical point. This was a large part of Adderley’s problem . . . For Cannonball Adderley, then, his great technical facility perhaps stood in the way of his developing into a major jazzman.” See Nisenson’s coverage of Adderley (2000:112–127).

3. Scholar Barry Kernfeld offers the following definition of soul jazz: “A gospel-influenced adaptation in the mid 1950s to early 1960s of bebop. This funky style emphasized subdominant-oriented progressions evoking church hymns; ‘soulful,’ minor harmonies; moderate tempos; and catchy, symmetrical melodies, in combination with bebop structures (e.g., 12-bar blues or 32-bar popular bar forms), format (theme-solo-theme), and instrumentation (a small group led by saxophone or trumpet).” See *The New Harvard Dictionary of Music*, rev. ed., s.vv. “Soul jazz” (by Barry Kernfeld).

4. Adderley relayed another formative source of musical exposure common to African Americans raised during the first half of the twentieth century—the church. “We were Episcopalians, but we’d go down on the corner on Sunday night and listen to them get into it. Tabernacle Baptist Church. Sunday night after church they’d have a fish fry. We’d go down there and get some of that fresh fish. They’d be inside poppin’. . . be swinging. And we’d dig it. We’d be outside dancing and carrying on. We didn’t consider it sacrilegious” (DeMichael 1961:20). See also Nat Adderley’s account of this activity in Stokes (2000:11).

5. James Bradley, a former friend to both Adderley brothers, offers the following on their closeness: “Talk about being a big brother . . . [Julian] was a big brother to his brother. His brother looked up to him as more than a mentor—a friend, a mentor, and a big brother. When he passed [in 1975], Nat wasn’t the same anymore. He still continued but it wasn’t like when he and Cannon were together. It took a lot out of him” (Bradley 2005b).

6. Because Hawkins was with Henderson’s band only through 1934, Scott DeVaux points out that this incident must have occurred before Adderley’s sixth birthday (DeVaux 1997:453–54). Regarding this event, see also Ward and Burns (2000:142).

7. Adderley stated that he “started playing alto [saxophone] about 1942” (Gitler 1959:200).

8. Nisenson incorrectly documents that Adderley graduated from Florida State University rather than Florida A & M College (2000:114–115). James Bradley points out that segregation laws enforced during the period would have blocked Adderley’s matriculation at the former institution (Bradley 2005a).

9. William P. Foster to S. Meredith Moseley, “Julian Edwin Adderley Personnel Records,” The School Board of Broward County, Florida, February 28, 1948.

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10. Adderley succeeded George A. Dean as band director at Dillard High School. The former teacher had started the school's band program around 1946. In a testament to his impact as a teacher, Adderley was later succeeded by his own protégé, Rufus Curry (Bradley 2005b).

11. A standard introductory employment form from this month, entitled "Personnel Information—Instruction Staff, Board of Public Education, Broward County, Florida," records Adderley's residential address and various other vital statistics as of September 24, 1948. "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, September 24, 1948. In a subsequent teaching application letter, Adderley notes that he "was formerly employed as Band Director at Dillard High School 1948 to 1950." Adderley to O. K. Phillips, "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, June 1, 1953.

12. As of fall 2005, Bradley was Curator of The Old Dillard Museum in Fort Lauderdale. The building that now houses the museum formally served as the original Dillard High School from 1924 to 1950, at which Adderley first taught. According to Bradley, Adderley served in special services during his conscription (Bradley 2005b). Adderley's final resignation from the second Dillard High School (opened in 1950) took effect February 3–8, 1956. M. L. Ashmore to Adderley, "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, January 30, 1956.

13. Adderley to O. K. Phillips, "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, June 1, 1953, and "Teacher's Application Form," June 2, 1953. By the time of his second application, Adderley had also acquired a Florida teaching certificate, become a member of the Florida Teachers Retirement System, and—as listed among the vital statistics he recorded on his application—gained thirty-two pounds.

14. This latter confession may have had something to do with the number of times Adderley enrolled in "Mus 102 Piano" while at college. See table 1.

15. Adderley, "Teacher's Application Form." "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, May 23, 1948 and June 2, 1953. First published in 1883 and self-billed "for music lovers," *Etude, the music magazine* was started with the meager savings of music teacher and subsequent music education philanthropist Theodore Presser. Published from October 1883 through May/June 1957, the magazine reproduced canonical European art music scores alongside those of American contemporary and popular sources, and regularly disseminated practical suggestions for music educators—especially those at the secondary level. The acronym "FSTA" may have referred to the Florida State Teacher's Association, which was active during this period and boasted a prominent African American membership. Both *Music Educators Journal* and the *International Musician* are still in publication today.

16. Bradley's account of his experience as a Dillard student offers a poignant picture of Adderley's first professional teaching environment: "There were a lot of things lacking. A lot of things lacking. We got secondhand books, things like that. We didn't have access to typewriters . . . [and] my class, the class of 1948 . . . [tried] to get . . . business courses started. I mean things were real rough here because we were denied a lot of things that we should have had [that] we didn't get. But the main thing: we had good teachers. We had good teachers" (Bradley 2005b).

17. As Adderley added, "I wouldn't have made it in class; it was preparation to make more money teaching" (DeMichael 1962:14).

18. "The evening when Julian played at the Café Bohemia," remembered Nat, "everybody wanted to know Julian's name." As testimony, he cited the following incident: "A man came to ask me Julian's name. At the time, you couldn't make a living freely, and I thought that

the man was a union inspector. I replied, 'I don't know, I think he comes from Florida and he's called Cannonball.' For six or seven years, Julian hadn't been called that, but it's the first name that came into my mind. The man I took for a union inspector was the proprietor of the Bohemia. He told his customers, 'He's called "Cannonball."' In town, it was an explosion. You heard nothing but the phrase, 'There's a young fellow at the Bohemia who calls himself "Cannonball" and who plays like Charlie Parker!' (Jean Louis Ginibre quoted in Kernfeld 1981:189). Only three months prior, on March 12, 1955, legendary alto saxophonist Charlie "Bird" Parker had died suddenly at the age of thirty-four. Since Adderley's arrival on the New York scene had followed so closely upon Parker's death, his first record label, EmArcy Records, quickly branded Adderley "the new Bird" to augment sales. ("EmArcy" was a phonetic, abbreviated reference to the three initial letters of the Mercury Record Company.) Unfortunately, Adderley's Parker tag did not abate, and, as Chris Sheridan observes, "such marketing led too few reviewers to look beyond the influence of Charlie Parker to see the whole Adderley, so he became pigeonholed as a Parker popularizer" (2000:xxx). Sheridan also relays a telling anecdote recorded in 1985 by saxophonist Phil Woods: "Bird had just died and Jackie [McLean] and I were kind of thinking now we're gonna get all the glory. He looked a little dejected and took me over to the Bohemia. We just sat there, listened to a couple of tunes then he looked at me and I looked at him and we just said 'Oh shit' 'cause [Adderley] was the baddest thing we'd ever heard" (2000:5). While his style was clearly indebted to Parker's, no saxophonist of the time escaped similar charges, and on many occasions Adderley himself rejected the promotion as "foolishness." As he put it: "Take anybody and say, 'This is the new Bird or the new Dizzy'—when people hear them, they've got to come out second best" (Sheridan 2000:xxv). Sheridan further observes, "To Mr. Adderley, the circumstances [of EmArcy's marketing ploy], especially given the Parker connection with the Café Bohemia, made the hype distasteful and potentially damaging by causing resentment" (2000:xxvi). Unfortunately, critics bought into this marketing campaign as well. As a result, early evaluations of Adderley failed to measure his style on its own merits—as distinct from Parker. As Sheridan has noted, "Fellow musicians were quick to recognize the talent, but many reviewers, unfortunately, never saw past [Adderley's] convenient handle to make the proper distinction between the Bebop that died with Charlie Parker a few months earlier and emerging Hard Bop as represented by Julian Adderley, Horace Silver, Art Blakey, and others" (2000:5).

19. As Nat indicated, "[Julian] had signed a contract to teach in Florida, and he had to go back" (N. Adderley 1960:19). Ever practical, Cannonball appraised his financial predicament: "I could have worked with somebody else, gone back to New York and taken my chances freelancing, but by this time I was making ten grand a year in Florida. I had this teaching at five grand, and I was making \$150 a week playing at night, plus I had a couple of side hustles. I sold automobiles, and I did quite well too. I had that gift of gab. Old ladies, I could sell them any kind of car. It was hard to turn my back on all that and come to New York with nothing" (DeMichael 1962:14).

20. Adderley did perform briefly in New York during this period. He flew to New York City to record with Ernie Wilkins's Orchestra and Sarah Vaughan on October 25 and 26, 1955. He also recorded a separate solo album "with strings" on October 27 of the same year under the direction of conductor Richard Hayman. See Sheridan (2000:9–11).

21. Adderley to O. K. Phillips, "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, January 18, 1956. Adderley's principal responded to his resignation, writing "Best wishes for continued success in the field of popular music." S. Meredith Moseley to Adderley, "Julian Edwin Adderley Personnel Records," The School Board of Broward County, Florida, January 19, 1956.

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22. The “Floridian” generation of Adderley’s first quintet consisted of Nat; Ray Bryant, piano; Bob Fisher, bass; and Norman McBurney, drums (Sheridan 2000:13).

23. Junior Mance had actually replaced Bryant while the group was still in Florida. As Nat recalled the replacements in Philadelphia, “We had opened Philadelphia on the Monday. [Julian’s manager] John [Levy] came down to hear us on the Wednesday and fired them all after the first set. We persuaded him that it wasn’t Junior’s fault because he had just joined, and he sent for Sam Jones and Specs Wright who joined us the next day.” See Sheridan (2000:13).

24. Still, seminal scholarship on Adderley’s career has made important strides. Two significant resources include Barry Kernfeld’s 1981 dissertation, *Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence (1958–59)* and, more recently, Chris Sheridan’s exhaustive bio-discography, *Dis Here: A Bio-Discography of Julian “Cannonball” Adderley* (2000). Kernfeld’s coverage consists of an appendix of selected primary sources compiled from interviews with both Adderley brothers, arranged in a loose chronology without supplementary or editorial commentary. Sheridan’s treatment is more thorough, interlacing discussion of Adderley’s musical development across a complete account of his professional recording career. Sheridan’s compilation is an unparalleled resource, including, among other reference materials, an impressively detailed diary of Adderley’s daily activities—rehearsal, recording, performance, and general whereabouts—from his legendary appearance in New York in the summer of 1955 until his death two decades later.

25. Transcription by Charles McNeal. See <[http://charlesmcneal.com/ WebPatterns.htm](http://charlesmcneal.com/WebPatterns.htm)>. [Accessed June 13, 2004]

26. Transcription by Rob DuBoff, Mark Vinci, Mark Davis, and Josh Davis (Duboff et al. 2001:61).

27. Elsewhere Adderley added, “Musically, I learned a lot while with [Davis]. About spacing, for one thing, when playing solos” (1979:261).

28. Later in his career, Adderley even took up the soprano saxophone—following the example set by Coltrane in the early 1960s.

29. Davis documented a similar application of this teaching approach in his autobiography: “I told Trane after the set to take Cannonball in the kitchen and show him what he was doing. He did, but we had substituted so many things in the twelve-bar mode that if you weren’t listening when it started off, where the soloist began, then when you *did* start to pay attention, you might not know what had happened. Cannonball had told me that what Trane was playing *sounded* like the blues, but that it really wasn’t, it was something else altogether” (Davis 1989:221–22).

30. Significantly, this session proved to be the last time Coltrane was recorded as a sideman. Interestingly, Adderley had also led Davis’s last recording as a sideman on the earlier Blue Note album, *Somethin’ Else* (Adderley 1958).

31. Bradley notes that Adderley’s phenomenal success at this early stage in his career “didn’t change him personality-wise. He [was] still the same Cannon. It didn’t change him in a way. You know sometimes guys change, but not Cannon. If he changed, he changed for the better because he was maturing more, but he always had that sense of humor” (Bradley 2005b).

32. Eventually leaving the road behind, Lateef pursued graduate studies in education and earned his doctorate in 1975. See Lateef (1975).

33. The group would briefly become a sextet once more—with the addition of Sharrock—and return to a quintet yet again before disbanding after Adderley’s untimely death from a stroke at the age of forty-six on August 8, 1975.

34. *Down Beat* critic Barbara Gardner took early note of this trend toward a thinning-out of Adderley's purer jazz roots when she penned the following about a Capitol vehicle designed to promote singer Ernie Andrews in May 1965: "It is crass exploitation of an explosive, virile jazz unit to harness it behind a vocalist who has lots of homework to do" (Gardner quoted in Sheridan 2000:157). Reviews (from September 1968 and March 1969, respectively) of later releases were tinged with similar disappointment: "Adderley's group has really become showbiz. Their African tunics made them look like a commercial gospel group" (Ira Gitler quoted in Sheridan 2000:182); "This is very much a Hollywood travelogue of Africa" (Brian Priestly quoted in Sheridan 2000:181). Sheridan responds to this reception and appraises Adderley's career in the conclusion of his monograph: "[The] admiration [of many young alto players today] demonstrates that Mr. Adderley's contribution to the jazz mainstream was much misunderstood—the cross borne by many of those who consolidate rather than innovate . . . Julian first appeared on the scene in the aftermath of Charlie Parker's death, and was thus cast unfairly as an imitator . . . Mr. Adderley's two years with [Davis and] the most creative modern combo of its period aroused expectations of innovative jazz . . . Unfortunately, there is no more potent kiss of death in the eyes of so-called 'purists' than a taste of popular and therefore financial success . . . Perhaps it is time to start over, bearing in mind the happy-go-lucky philosophy that guided Mr. Adderley's life through largely-secret setbacks and adversities" (2000:238–39). In April 1962, Don DeMichael anticipated these attacks and defended Adderley, writing, "Cannon . . . has suffered (unjustly, I think) in recent comparisons with . . . almost any artist who has not met with financial success. That this man is a jazzman of great ability can be heard in his soaring 'Gemini' solo" (DeMichael quoted in Sheridan 2000:121).

35. In February 1968, for example, Adderley's group appeared with the Who. In late 1971, toward the end of their tenure with Capitol, they shared a week at the popular Los Angeles venue, The Troubador, with various rock musicians, including guitarist Mike Deasy, who would later briefly join the Adderley band itself. Later, Adderley even recast some favorite standards from the band's past in a fusion style.

36. Prior to signing Adderley's band, Fantasy Records had also acquired the rights to half of its previous Riverside library. This purchase not only provided a clear indication of the corporation's investment in jazz recording, but must have appealed to Adderley as a convenient means for reissue possibilities.

37. During this experience, Zawinul also met saxophonist Wayne Shorter, with whom he would later form the renowned fusion group Weather Report.

38. Higgins, for his part, had acknowledged his debt to stylists like Adderley in a conversation with the author beforehand (Higgins 2003).

39. Of course, Coltrane was similarly selfless, if not as prolific as Adderley, in his support of younger jazz figures of the avant-garde such as Archie Shepp.

40. While he worked primarily with younger artists on *Ascension*, Coltrane's earliest experiments in free jazz occurred with peers such as Ornette Coleman and Eric Dolphy.

41. Weaver, a prominent actor still active today, met Adderley as a fellow student at Florida A & M after matriculating around 1946. He served as Adderley's best man when the latter married actress Olga James on June 28, 1962 (Bradley 2005b).

42. Branford Marsalis once shared a related perspective on the John Coltrane quartet—whose members experienced arguably one of the most intimate relationships in all of jazz performance. His anecdote offers insight into the inner workings of a jazz combo and its values: "A lot of younger musicians were hanging around with [the quartet's former drummer]

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Elvin Jones, and they were talking about, ‘Man, you know the intensity you guys played when you were playing with Coltrane? I mean, what was it like? How do you play with that kind of intensity?’ And Elvin [looked] at them and [said], ‘You gotta be willing to die with the motherfucker.’ And then they started laughing like kids do waiting for the punchline and then they realized somewhere in the middle of that: he was serious. How many people do you know that [*sic*] are willing to die, period—die with anybody? And when you listen to those records, that’s exactly what they sound like. I mean, they would die for each other” (cited in Burns 2000).

43. Other panelists included Dave Brubeck, Dizzy Gillespie, Ralph J. Gleason, Stan Kenton, Charles Mingus, Gerry Mulligan, George Russell, and Gunther Schuller.

44. Adderley develops this outlook in a similar response:

“[INTERVIEWER]: In some of your statements so far, the term ‘art music’ has been used in connection with jazz. The French critic André Hodeir would agree that jazz is becoming more and more of an art music. He also says, however, that jazz was never really a popular music anyway . . . He claims that now, as jazz is inevitably evolving into an art music, its audiences are going to be small and select . . . Do you agree?”

ADDERLEY: I don’t agree with Hodeir. I don’t think jazz ever will cease to be important to the layman, simply because the layman has always looked to jazz for some kind of escape from the crap in popular culture. Anybody who ever heard the original form of Stardust can hardly believe what has happened to it through the efforts primarily of jazz musicians. Listen to the music on television. Even guys who think in terms of Delius and Ravel and orchestrate for television shows draw from jazz. The jazz audience has always existed, and it always will” (Walser 1999:272, 273).

45. Adderley also expressed a related perspective on third stream music: “As much as I respect and admire the willingness of the third-stream people to work hard, their music misses me most of the time . . . When you deal with something like third stream, which mixes jazz with classical music, you’re going to weaken the basic identity of jazz” (Walser 1999:270–71, 272).

46. Naturally, there were alignments between the type of outreach Adderley extended and the educational spirit or message of his colleagues. For instance, Muhal Richard Abrams similarly valued and encouraged an awareness of jazz history and context. However, Abrams largely confined his advocacy to practicing musicians. Though fellow musicians like Lateef did equate Adderley’s company to “going to school,” Adderley embraced both musicians and non-musicians—exhibiting an increased devotion to the latter as his career progressed (Lateef 2005). Surely, his most significant impact may be measured in the legions of generalist audience members, including popular music enthusiasts, who developed an appreciation for jazz, however indirectly.

47. According to Sheridan, one charity concert of Adderley’s for “Save the Children” involved performances by Roberta Flack, Quincy Jones, Ramsey Lewis, and Nancy Wilson (2000:205).

48. Sheridan estimates the date of the concert event to which Williams refers as October 17, 1969 (2000:191). Williams further observed that, “On another level the combination of Cannonball Adderley and Rev. Jesse Jackson at Operation Breadbasket represented a link between the black cultural tradition in jazz and blues and the black political tradition of protest. One of the results of the Jackson-Adderley meeting was the establishment of a permanent alliance between Afro-American art and politics, which carried over dramatically into the middle seventies with the gigantic P.U.S.H. (People United to Save Humanity) Expositions. These

‘Expos’ featured black stars, who raised revenue by lending their talent to help further the political struggle. P.U.S.H. was founded by Rev. Jackson with the assistance of others—among them, Julian ‘Cannonball’ Adderley” (1976:310).

49. Davis often attributed the value of Adderley’s playing specifically to its blues roots: “I could almost hear [Adderley] playing in my band the first time I heard him. You know, he had that blues thing and I love me some blues” (1989:192–93); “The idea I had for this working sextet was to keep what we already had going with Trane, Red, Joe, Paul, and myself and add the blue voice of Cannonball Adderley into this mixture and then to stretch everything out. I felt that Cannonball’s blues-rooted alto sax up against Trane’s harmonic, chordal way of playing, his more free-form approach, would create a new kind of feeling, a new kind of sound” (1989:220–21). One Davis anecdote is particularly revealing along these lines: “That first night [on tour] in Chicago, we started off playing the blues, and Cannonball was just standing there with his mouth open, listening to Trane playing this way-out shit on a blues. He asked me what we were playing and I told him, ‘the blues.’ He says, ‘Well, I ain’t never heard no blues played like that!’ See, no matter how many times he played a tune, Trane would always find ways to play it different every night . . . That just fucked [Adderley] up because Cannonball was a blues player” (1989:221–22). Responding to Davis’s justification for working with Adderley, (namely that “Cannonball had a certain kind of spirit”), Nisenson expounds upon the seminal, crowd-pleasing blues element so often observed in Adderley’s playing style. “Adderley buoyantly celebrated the moment. The blues were always present when Adderley played but were rarely the melancholy blues; rather, they were the music of a man who reveled in the totality of life . . . Miles was also referring to Adderley as a jazz populist. That is not the same thing as a jazz popularizer like Herbie Mann or, for that matter, Kenny G . . . Adderley believed that jazz was still a ‘people’s music’ and strove to make it accessible, especially to black audiences—although he had many white fans as well . . . If jazz had become a more elitist music since the rise of bebop, Adderley’s mission seemed to be to make it once again a music for dancing and celebration” (2000:113–14). Critical response to Adderley’s bluesy style was often negative. As Nisenson offers, “When somebody whose playing was as steeped in blues as much as Cannonball Adderley’s arrived on the East Coast, he was immediately embraced for his commitment to the black roots of jazz. Perhaps this encouragement led Adderley to rely too heavily on blues licks. Their overuse made some musicians and critics doubt his sincerity, as they similarly doubted the sincerity of other musicians . . . Martin Williams, hailed as the dean of American jazz critics, put it this way: ‘I find Adderley’s work unsatisfying . . . At the end of his solos, I usually find myself asking just what he has said—in form, in melody and rhythm, and in content . . . Adderley seems to toss off casually what he can play within the *technical* form of each piece but not within its emotional form or musical implications.’ In a review of a live Adderley album, Williams wrote that the tunes have ‘more blue notes per four-bar phrase than you might have believed possible. Indeed, the whole occasion has the air of a communal celebration in which a black middle-class determinedly seeks out its musical roots’” (2000:120).

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