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# Language, Rhythm and Legitimacy Issues: An Examination of Factors Contributing to the Success of *Time Out*

HILARY GEDDES

*In short: "Time Out" is a first experiment with time, which may well come to be regarded as more than an arrow pointing to the future. Something great has been attempted… and achieved. The very first arrow has found its mark.*
*– Steve Race, 1959*[1]

In 1959, the Dave Brubeck Quartet released *Time Out* on Columbia Records. Critics and media alike heralded the album as being innovative at the time of release and *Time Out* subsequently became the first jazz album to sell 500,000 copies.[2] Brubeck himself would be strongly associated with the album's singles "Take Five" – which was in fact written by alto saxophonist Paul Desmond – and "Blue Rondo à la Turk" for the duration of his career.[3] As the leader and public face of the quartet, Brubeck's compositions, and those by other members of the quartet such as Desmond, have often been conflated by the public as being solely Brubeck's. *Time Out*'s success was attributed to Brubeck's exploration of rhythm, specifically the use of uneven metres, polyrhythms and metric modulations, which were perceived as being unusual within the jazz idiom at the time of release.[4] Yet upon investigating the historical development of these rhythmic devices within the jazz genre, primarily through listening to the discographies of various artists, it has become apparent that other jazz musicians were experimenting with rhythm in these ways before 1959. Because of the album's enduring popularity, it is imperative to question why Brubeck's *Time Out* was

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[1] Steve Race, liner notes to *Time Out*, Dave Brubeck Quartet (Columbia CL 1397, 1959).
[2] PBS, "Rediscovering Dave Brubeck with Hedrick Smith," accessed May 11, 2016, http://www.pbs.org/brubeck/theMan/classicBrubeckQuartet.html.
[3] Danny Zirpoli, *An Evaluation of the work of jazz pianist/composer Dave Brubeck* (Gainsville: University of Florida, 1990), 138.
[4] Ibid., 151.

considered exceptional at the time of release. In order to do this, one must deconstruct the social and musical contexts of the 1950s and 1960s to uncover the other factors contributing to the album's critical and popular acclaim. Through the examination of news and music articles from this period, one can begin to unpack the pervasive essentialist views and coding of race littered throughout jazz discourse. Racialisation of language was a significant factor in situating Brubeck stylistically within the "cool" jazz movement, and also greatly affected public perception of him. Furthermore, by deconstructing this language, one can attain a greater understanding of Brubeck's role in legitimising jazz as a form of high art for both mainstream audiences and academic institutions alike.

Steve Race's liner notes for *Time Out* explicitly articulate the notion that Brubeck was the first jazz musician to truly explore the possibilities of rhythm within the genre. Race states that despite the exploration of other elements such as harmony, "rhythmically, jazz has not progressed" and that jazz was shackled to its marching band origins of 4/4.[5] His assertions regarding Brubeck's role in the development of rhythmic concepts in jazz have gone widely unquestioned by both jazz scholars and the mainstream media. For example, despite having written extensively on the social context of jazz in the 1950s, Meadows and Gioia respectively refer to *Time Out* as containing "interesting experiments with rhythm that were atypical for that time" and as exploring "uncharted musical territory."[6] Givan describes a similar trajectory of such propagations regarding the influence of Schuller's "Sonny Rollins and the Challenge of Thematic Improvisation" in discourse surrounding Sonny Rollins.[7] He argues that in order to ascertain whether the original claim is true, one must engage with the musical context of the artist and subsequently isolate and analyse the specific features of recordings within this framework.[8]

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[5] Race, liner notes to *Time Out*.

[6] Eddie S. Meadows, *Bebop to Cool: Context, Ideology, and Musical Identity* (Westport: Praeger Publishers, 2003), 269; Ted Gioia, *West Coast Jazz* (Oxford: Oxford University Press, 1992), 98.

[7] Benjamin Givan, "Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis," *Journal of the American Musicological Society* 67 (2014): 167–8.

[8] Ibid., 70.

While Race acknowledges previous use of the time signature 3/4 in jazz, he makes special mention of Brubeck's unprecedented use of "exotic time signatures" and polyrhythms.[9] However, contrary to what Race purports, these rhythmic concepts did exist in jazz and American popular music before 1959. In 1914, early jazz composer James Reese Europe wrote "Castles' Half and Half," a work in 5/4 for dance duo Irene and Vernon Castles.[10] Europe was an early jazz composer and exporter of the music to France during World War One.[11] While "Castles' Half and Half" may sit outside the jazz genre due to its lack of syncopation and improvisation, it is fascinating to note that the dance has the same accents as "Take Five" – on beats one, four and five, respectively.[12] Furthermore, the Detroit swing band, McKinney's Cotton Pickers move between 4/4 and 5/4 metres in the tutti section of their 1928 piece "Neckbones and Sauerkraut."[13] Experiments with rhythm in jazz truly came to a head by the mid-1950s, with Charles Mingus' 1957 recording *Tijuana Moods*. Within that album, Mingus explored the possibilities of metric modulations, notably on the opening track "Dizzy Moods," moving between duple and triple metres throughout the piece.[14] Moreover, rhythmic parallels can be drawn between Brubeck's "Blue Rondo à la Turk" and Lennie Tristano's "Turkish Mambo," which appeared on his self-titled album in 1956. In this work, Tristano overdubs left-hand piano lines in groupings of seven, six and five, and then improvises over the intersecting rhythms.[15] However, perhaps the most pertinent rhythmic innovator during the 1950s was Bebopper and avant-garde drummer Max Roach. Roach had already begun to experiment with moving between duple and triple metres in tunes, notably in a

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[9] Race, liner notes to *Time Out*.
[10] Randy Sandke, "Roads Not Taken: Jazz Innovations and Anachronisms," *Current Jazz Research* 4 (2012): n.p., accessed May 11, 2016, http://www.crj-online.org/v4/CRJ-RoadsNotTaken.php.
[11] Ted Gioia, "Jazz and the Primitivist Myth," *The Musical Quarterly* 73 (1989): 132.
[12] John Jamieson, *Castles' Half and Half.mpg*, (online video, June 2, 2016), https://www.youtube.com/watch?v=3rr4aZoL_0Y
[13] Sandke, "Roads Not Taken," n.p.
[14] Charles Mingus, *Tijuana Moods*, (Bluebird RCA ND85644, 1957).
[15] Lennie Tristano, *Tristano,* (Atlantic, 1956).

blisteringly fast rendition of "I Get A Kick Out Of You" on his 1954 album with Clifford Brown, *Brown and Roach Incorporated*.[16] Three years later, he released *Jazz in 3/4 Time*, the first jazz album to deal with this time signature exclusively.[17] In 1960, Roach also played in 5/4 throughout "Driva' Man," the opening track on his album *We Insist! Freedom Now*.[18] Despite having an already well-established jazz career and having renowned saxophonist Coleman Hawkins feature on the composition, the all-star personnel and Roach's use of rhythm were not enough to transcend the album's political nature, which chronicled the history of black oppression in America and called to end it. The album was neither critically nor commercially successful at the time of release.[19] These examples demonstrate that the possibilities of metre and polyrhythms have been explored within the jazz idiom since the genre's inception. As such, the portrayal of Brubeck as being the architect of these "atypical" rhythmic devices is somewhat misleading.[20]

Drawing this conclusion begs further questions surrounding the success of *Time Out*. Given that the album was not as rhythmically unique as assumed earlier, it is imperative to investigate why *Time Out* was represented this way. Furthermore, in order to discover what other factors contributed to its popularity, one must look more broadly at the social and stylistic musical contexts in which Brubeck has been situated by both popular press and scholars alike. During the 1950s, jazz was beginning to gain recognition in academic and education circles as a form of high art.[21] This occurred in direct conjunction with the inception of the "cool" jazz movement, with which Brubeck was associated.[22] Baraka, writing as

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[16] Clifford Brown and Max Roach, *Brown and Roach Incorporated* (EmArcy MG36008, 1954).
[17] Andy Birtwistle, "Marking time and sounding difference: Brubeck, temporality and modernity," *Popular Music* 29 (2010): 366–7.
[18] Max Roach, *We Insist! Freedom Now* (Candid Records, 1960).
[19] Peter Keepnews, "Max Roach, a Founder of Modern Jazz, Dies at 83," *New York Times*, August 16, 2007, accessed June 2, 2016, http://www.nytimes.com/2007/08/16/arts/music/16cnd-roach.html?pagewanted=all&_r=0.
[20] Meadows, *Bebop to Cool,* 269.
[21] Paul Lopes, *The Rise of a Jazz Art World* (Cambridge: Cambridge University Press, 2002), 225–226.
[22] Ibid., 223.

LeRoi Jones, refers to "cool" as largely being a "white form of jazz" in his seminal 1963 work, *Blues People*.[23] He observes that despite the fact that many of the movement's innovators were musicians of colour, by the end of the 1950s, "cool" jazz had come to "connote the tepid new popular music of the white middle-brow middle class."[24] Writing forty years later, Meadows describes the subgenre as being the antithesis of the "'hot' approach taken in Bebop."[25] Racial and musical identities are conflated in both of these definitions, particularly when Meadows subsequently refers to Bebop as "a radical, nationalistic, African American music."[26] He attributes this primarily to the technical requirements of the music and to the fact that it was not slated as a form of novel entertainment.[27]

This use of language is indicative of a broader racialisation of jazz discourse, which has enabled the continuation of unequal power structures based on race in America – specifically the oppression and Othering of African American people.[28] An example of this is the ubiquity of the term "hot," which has historically been used to describe African American music practices since the early twentieth century.[29] The descriptor has also been a means of perpetuating primitivist and essentialist ideas regarding race in American society.[30] Radano extrapolates, "hot rhythm signified the antithesis of civilised artistic practice… [it] epitomised the white conception of racial difference: it articulated what white presence was not."[31] Through his deconstruction of the socio-cultural development of hot rhythm, it becomes especially apparent in Radano's writings that the connotations of "hot" rhetoric in

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[23] Jones, *Blues People: The Negro Experience in White America and the Music That Developed from It* (New York City: William Morrow, 1963), 218–19.
[24] Jones, *Blues People,* 213.
[25] Meadows, *Bebop to Cool,* 262.
[26] Ibid., 263.
[27] Ibid.
[28] Matthew W. Butterfield, "Race and Rhythm: The Social Component of the Swing Groove," *Jazz Perspectives* 4 (2010): 309, 332.
[29] Ronald Radano, "Hot Fantasies: American Modernism and the Idea of Black Rhythm," in *Music and the Racial Imagination*, ed. Ronald Radano and Philip V. Bohlman (Chicago: University of Chicago Press, 2000), 459.
[30] Ibid., 463.
[31] Ibid., 473.

non-musical contexts were linked to its use in jazz discourse.[32] He documents that the word has been used to describe various behavioural excesses such as drug use and promiscuity since early colonial expeditions to Africa.[33] Thus, when "hot" was then used as a descriptor of African American musical practices, it became yet another tool used to propagate a larger, overarching stereotype of African American people as "savages."[34] Radano writes, "hot rhythm revealed blacks' 'true,' monstrous nature… [It] signified for many whites the dangerous behaviour of the urban black male, who serves as both the perpetrator and victim of razor-inflicted violence."[35]

With this in mind, Butterfield infers that the "cool" moniker can therefore be a signifier of supposed white-only attributes, connoting rationality, intellect and civility.[36] None of these characteristics are music-specific terms. As such, within this essentialist paradigm wherein jazz criticism was situated during the first half of the twentieth century, personal descriptions of artists would often intersect with musical analyses of their works.[37] Such racially loaded language was so pervasive within jazz discourse that in 1972, Max Roach suggested renaming jazz itself, as the term had been "given to the Afro-American's art form by white America… which therefore inherits all the racist and prurient attitudes which have been directed to all other aspects of the black experience in this country."[38]

The use of "hot" is an apt example of how critics and scholars alike imposed their ignorance of jazz practices onto the musicians themselves during the first half of the twentieth century – a phenomenon Gioia exposes in his article "Jazz and the Primitivist Myth."[39] By focussing on the sheer energy of jazz musicians, critics during this period frequently removed the agency of the jazz

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[32] Radano, "Hot Fantasies," 460, 472–473.
[33] Ibid., 459, 472.
[34] Ibid.
[35] Ibid., 472.
[36] Butterfield, "Race and Rhythm," 306.
[37] Christopher Coady, *John Lewis and the Challenge of "Real" Black Music* (Ann Arbor: University of Michigan Press, 2016), 61.
[38] Max Roach, "What 'Jazz' Means to Me," *The Black Scholar* 10 (1972): 3.
[39] Gioia, "Jazz and the Primitivist Myth," 136–137.

musician to make conscious musical choices, and thus, would often conclude that jazz is an emotionally-fuelled music, bereft of any theory or intellectualism.[40] Notable offenders include Hugh Panassié and Robert Goffin, early pioneers of the jazz criticism "canon."[41] Taking this view, one can deduce that a jazz musician's artistic validity is directly tied to their ability to express emotional statements on their instrument. Gioia expresses this notion further, writing, "From this perspective, formal training and intellectual vigour serve only to stifle the jazz musician. The vitality of his art has no need of these essentially decadent Western practices."[42]

This has significant implications for the legitimacy of "cool" as a jazz subgenre and for Brubeck, whose music was often characterised as being subdued, heavily arranged and influenced by Western art music.[43] If "cool" were to exist in a binary against "hot," then it could be construed as a cerebral form of music, in which intellectualism has stifled the core "essence" of jazz.[44] This way of thinking facilitates greater understanding for the basis of Ira Gitler's damning review of *Time Out* in *Down Beat*, calling Brubeck "a semi-jazz man… palmed-off as a serious jazzman for too long."[45] However, despite Gitler's disparaging remarks, the notion of "cool" being a manifestation of jazz tamed by Western art music ideals also offers insight as to how Brubeck could market his music to a white audience in the 1950s. This larger audience would in turn facilitate the popular success of *Time Out*. As "hot" was coded as a conglomeration of supposedly intrinsic African American qualities, it thus became an Othered music in the United States where the majority of the population was white. The commercial viability of "hot" jazz was therefore inexorably diminished in a country built around privileging whiteness. In turn, the labelling of Brubeck as "cool" automatically opened up a wider demographic to consume his music. Birtwistle agrees, noting that although Brubeck risked

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[40] Gioia, "Jazz and the Primitivist Myth," 138.
[41] Ibid., 136.
[42] Ibid., 137.
[43] Meadows, *Bebop to Cool*, 262, 267.
[44] Gioia, "Jazz and the Primitivist Myth," 13.
[45] Ira Gitler, "Time Out Down Beat Review 1960," *Dave Brubeck Jazz*, accessed June 3, 2016, http://www.davebrubeckjazz.com/Take-Five-&-Time-Out/Time-Out-~-Reviews.

alienating existing audiences of jazz due to the supposed lack of emotive substance in his music, his connections to figures in the Western art music world made him more likely to be associated with other forms high culture.[46] This caused his music to be more appealing to "so-called 'serious' musicians."[47] He states that this is merely, "another means by which he [Brubeck] is constructed in terms of difference, distinguishing him from other jazz musicians and at same time conferring value on his praxis."[48]

Given the negative discourse surrounding "hot rhythm" and its dominant presence in jazz criticism, it is fascinating to read that Brubeck was lauded for his use of rhythm in *Time Out.*[49] It is a great contradiction that despite the overt use of rhythm throughout his work, Brubeck's music was considered to be "cool," not "hot." This is in part, due to the media's construction of Brubeck as a "serious" artist during the 1950s.[50] Birtwistle attributes the social and critical underpinnings of this as follows: "The differential values placed on European and American musical traditions, deeply inscribed within both music education and criticism in the United States at this time, informed public attitudes towards what constituted 'serious' music… the musical culture of the old world was valued more highly than that of the new world."[51] Critical study of rhythm aesthetics was a primary means for facilitating the manifestation of these "differential values" regarding Western art music and jazz.[52] Radano clearly articulates the importance rhythm played in distinguishing music of the African diaspora from Western art music, writing, "At the turn of the twentieth century, American public culture openly embraced a radically new conception of black music that gave special emphasis to qualities of rhythm… [It was] believed to be the music's vital essence."[53] However, Coady purports that conceptualising rhythm in this way is flawed, saying that "the championing of overt rhythmicity as

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[46] Birtwistle, "Marking time and sounding difference," 357.
[47] Ibid.
[48] Ibid.
[49] Gioia, *West Coast Jazz,* 98.
[50] Birtwistle, "Marking time and sounding difference," 354.
[51] Ibid., 354–355.
[52] Coady, *John Lewis and the Challenge of "Real" Black Music,* 62.
[53] Radano, "Hot Fantasies," 459.

something uniquely African strikes a curious chord given the contemporaneous experimentation with rhythm occurring in the Western art music, notable, as Kofi Agawu points out, in the works of '[Elliot] Carter, [Steve] Reich… [and Igor] Stravinsky.'"[54] Through the dissection of colonial and essentialist writings on African cultural practices, Radano determines that rhythm was framed in this way in order to affirm "the norms of European musical practice."[55] Put simply, the use of rhythm in musics of the African diaspora was constructed as such to appear more unusual than what was actually the case.[56] It was an expression of essentialism in which, as is the case for many colonial structures of American society, Western art music could be defined as the absence of blackness.[57] Certainly, there has been a consistent mythologising of jazz rhythm aesthetics as Other since the genre's inception, with Coady noting that "even in descriptions of jazz that did not outwardly mention African American racial difference, the idea that the genre contained some sort of magic rhythmic difference remained."[58] While Coady is focussing primarily on jazz criticism in the first half of the twentieth century here, this portrayal of jazz rhythm aesthetics as having these other-worldly, fantastical elements has continued to pervade jazz criticism today. This is apparent when Galper describes syncopation as having "magical qualities" in 2003.[59] Caging rhythm in such vague statements does not yet illuminate why Brubeck's use of rhythm was considered revolutionary, given that within this Eurocentric framework, jazz – with all its rhythm-defining qualities – is still considered inferior to art music.[60] However, Coady specifies that it is the *prominence* of syncopation and rhythmic spontaneity within a

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[54] Coady, *John Lewis and the Challenge of "Real" Black Music,* 62.
[55] Radano, "Hot Fantasies," 466.
[56] Coady, *John Lewis and the Challenge of "Real" Black Music,* 63.
[57] Radano, "Hot Fantasies," 460–461.
[58] Coady, *John Lewis and the Challenge of "Real" Black Music,* 64.
[59] Hal Galper, *Forward Motion: From Bach to Bebop: A Corrective Approach to Jazz Phrasing,* (Boston: O'Reilly Media Inc., 2011), n.p., e-Book Edition, accessed September 7, 2016, https://books.google.pt/books?isbn=1457101394.
[60] Birtwistle, "Marking time and sounding difference," 354–355.

work that defines whether or not it can be conceived as "hot" – not simply its overt rhythmicity.[61]

Applying this perspective to *Time Out* enables a greater understanding as to why Brubeck's music avoided the "hot" moniker and thus circumvented a potential barrier for the album's commercial success. This is especially notable in the opening track "Blue Rondo à la Turk." The rhythms in the opening melodic statement are heavily arranged and repeated in four bar sections. Furthermore, no improvisation occurs in this tune over the odd metre sections, preventing any truly innovative rhythmic spontaneity to occur. According to Laubenstein, "the contrasts produced by freely moving figures gambolling in syncopation over an unvarying fundamental rhythm… [are] necessary for the proper jazz effect."[62] Without this sense of spontaneity, Brubeck's rhythmic explorations are a distinct departure from the parameters of "hot" rhythm discourse and therefore can sit comfortably within the "cool" movement. This sense of predictability is also wildly apparent throughout "Take Five." Brubeck's vamp is a one bar resolving rhythm that maintains the same accent pattern for the entirety of the piece. As a result, the soloist's rhythmic possibilities are somewhat restricted by the bar line. This is particularly the case in Desmond's twenty-four bar solo, in which only three bars do not outline beat one. The practice of accenting the first beat of the bar undermines the very nature of syncopation. Morello attempts to be more rhythmically adventurous in his solo, namely by displacing phrases and playing over the bar line. However, by this stage of the tune, the effectiveness of these ideas are somewhat nullified as the piano vamp has become suffocatingly predictable in its rhythm. The heavy repetition of initially unusual rhythmic patterns throughout both these pieces creates a strong sense of familiarity for the listener and thus enables these rhythms to be easily accessible to a large audience. This, coupled with the fact that these complex rhythmic ideas are heavily arranged and are not improvised, made it more likely for pundits to hear Brubeck's music as containing references to Western art music, severing it from the

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[61] Coady, *John Lewis and the Challenge of "Real" Black Music,* 65.

[62] Paul Fritz Laubenstein, "Jazz – Debit and Credit," *Musical Quarterly* 15 (1929): 610.

aesthetics of "hot" rhythm. It is why *Time Out* could be perceived as "cool" (and thus, more "palatable" for the white population to consume) despite, as its title suggests, the album's salient focus on rhythm.[63] This also illuminates why Brubeck's use of rhythm throughout *Time Out* was perceived as being so revolutionary.[64] For example, one could assert that as complex time signatures already existed within the Western art music canon, it was ground-breaking to hear Brubeck utilise them in a jazz environment.[65] Additionally, the division of 5/4 in the "Take Five" vamp with the accent groupings of three and two could be construed as an homage to the finale of Ravel's *Daphnis et Chloé*, as opposed to James Reese Europe's "Castles Half and Half," whom Radano refers to as being one of "hot rhythm's progenitors."[66] In this vein, the title "Blue Rondo à la Turk" could even be considered a reference to the third movement of Mozart's Piano Sonata No. 11 in A major, the famous "Rondo alla Turca."[67] Such interpretations are obviously problematic as, in a similar manner to Panassié exotifying Louis Armstrong in 1969 in order to explain his music, Brubeck can only be legitimised within a Eurological framework, in which all other types of jazz are perceived as Other.[68]

Yet it is through this Eurocentric lens that Brubeck is reliably portrayed by the media and critics alike during the 1950s and 1960s.[69] This is particularly evident in the 1954 edition of *Time* magazine where Brubeck appears on the front cover.[70] Special reference is made to Brubeck's formal classical training under

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[63] Meadows, *Bebop to Cool*, 262, 267.

[64] Gioia, *West Coast Jazz*, 98.

[65] Sandke, "Roads Not Taken," n.p.; Race, liner notes to *Time Out*.

[66] Radano, "Hot Fantasies," 474.

[67] This is albeit a common misconception, as Brubeck subsequently said the titles were in fact unrelated. See "The Origins of Time Out & Take Five – Dave Brubeck," *Dave Brubeck Jazz,* accessed November 10, 2016, http://www.davebrubeckjazz.com/Take-Five-&-Time-Out.

[68] Gioia, "Jazz and the Primitivist Myth," 130; Birtwistle, "Marking time and sounding difference," 354–355.

[69] Birtwistle, "Marking time and sounding difference," 354.

[70] Time Magazine, "Monday, Nov.8, 1954 The Man on Cloud 7," *Dave Brubeck Jazz*, accessed June 3, 2016, http://www.davebrubeckjazz.com/Media/Articles-&-Interviews/Time-Magazine.

Darius Milhaud, who is credited with teaching him a variety of modernist compositional techniques, and also to Brubeck's drinking habits, or rather, lack thereof.[71] The article also discusses Brubeck's preferred audience behaviour at his shows, which consists of etiquette commonly upheld in Western art music circles.[72] Such descriptions imbue Brubeck with a level of respectability usually not lent to jazz musicians during this time, and demonstrate how through the emphasis of Brubeck's "straight" tendencies, jazz can be perceived on a larger scale as a valid art form – a conflation of personal attributes with musical worth.[73] This representation of Brubeck also offers insight as to why *Time* magazine chose him to be on its cover, as opposed to Duke Ellington, who had to date a much longer, more established career than Brubeck, and whom the magazine was also concurrently interviewing. Brubeck himself acknowledged this in an interview with Hedrick Smith, saying, "I was so hoping that they would do Duke [Ellington] first, because I idolised him. He was so much more important than I was… he deserved to be first."[74] Brubeck's statement here is also indicative of his broader political leanings, as he was active in campaigning against racial inequality throughout his career. A notable example of his activism occurred during 1960, when he cancelled a tour in the South of the United States after being told that his African American bass player, Eugene Wright, would not be allowed to perform with the rest of the group.[75] However, as McMichael elucidates, "Brubeck's antisegregationist politics did not necessarily prevent him from benefitting from the white-controlled, racist media structure and record industry."[76] Regrettably, the media's framing of Brubeck as a wholesome jazz musician, whilst obviously one-dimensional, influenced his ascent to fame more so than his record as an activist.[77] The instance of *Time* magazine choosing

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[71] Time Magazine, "The Man on Cloud 7."
[72] Ibid.
[73] Birtwistle, "Marking time and sounding difference," 354.
[74] PBS, "Rediscovering Dave Brubeck with Hedrick Smith," n.p.
[75] Robert K. McMichael, "We Insist-Freedom Now!": Black Moral Authority, Jazz and the Changeable Shape of Whiteness," *American Music* 16, no.4 (1998): 387–388.
[76] Ibid., 388.
[77] Benny Green, "Jazz-Fanciers' Idol," *The Observer*, November 26, 1961.

Brubeck over Ellington to be on its cover is indicative of this, with Brubeck's celebrity status remaining intact despite his political views.[78] Furthermore, *Time*'s act of whitewashing or "Columbusing" here is a common occurrence in popular music narratives, wherein white musicians playing musics of the African diaspora have consistently reaped greater commercial benefits because of their privilege.[79] Cultural deletion is so prevalent in this example that the musicians' hands surrounding Brubeck on the front cover illustration are also white, reinforcing the idea that Brubeck's "respectable qualities" simply do not exist in musicians of colour.[80]

This notion is also explicitly expressed in many negative reviews of jazz musicians from this time period who did not adhere to Euro-based ideals in their art. Memorable in this regard is Glenn Coulter's extensive 1958 review of selected works by Billie Holiday.[81] Coulter takes issue with Holiday's repertoire selection, suggesting that the lyrics lacked "refinement" in their rhythmic construction.[82] He suggests looking to Western art music for inspiration as to how one should go about rectifying this: "Classical music… derives rhythmic complexity from the varied length of phrases and from the timing of instrumental entrances; it seeks to establish a larger structure than jazz does and is less concerned with instantaneous excitements."[83] While already pitching jazz as part of a hierarchy in which Western art music reigns supreme, Coulter plays into the essentialist view of jazz being an uncontrollable musical expression, bent on instant gratification and lacking the

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[78] Time Magazine, "The Man on Cloud 7."
[79] Rebecca "Burt" Rose, "'Columbusing': A Word For When White People Claim To Discover Things," *Jezebel,* June 6, 2014, accessed October 19, 2016, http://jezebel.com/columbusing-a-word-for-when-white-people-claim-to-disc-1596239038; Patrick Jarenwattananon, "Dave Brubeck Was The Macklemore Of 1954," *National Public Radio – Jazz: A Blog Supreme,* January 30, 2014, accessed October 19, 2016, http://www.npr.org/sections/ablogsupreme/2014/01/28/267867603/dave-brubeck-was-the-macklemore-of-1954.
[80] Time Magazine, "The Man on Cloud 7."
[81] Glenn Coulter, "Reviews: Recordings Billie Holiday," *The Jazz Review* 1 (1958): 31–33.
[82] Ibid., 33.
[83] Ibid.

rationality to create conscious art. He is only interested in jazz when it is fused with classical elements, as in the case of his review of Langston Hughes' collaboration with Red Allen and Charles Mingus, *The Weary Blues*.[84] Coulter criticises Hughes' tendency to stick to "the blues form and the blues idea" and remarks, "It would be interesting to try reading some highly formal verse to jazz accompaniment; the French stanzas or even the complicated syllabic patterns of Welsh verse."[85] Coulter's views are clearly problematic in terms of his Eurocentric bias and unwillingness to recognise the potential social motivations behind Hughes' choice of poetic form. At the time however, these negative reviews of African American musicians served to set Brubeck further apart from his contemporaries and were indicative of the prevailing Eurological perspective in jazz criticism.

The construction of Brubeck as a "civilised" jazz musician is further enforced through *The Observer*'s depiction of his stable home-life in 1961: "Happily married, with five children, Brubeck doesn't even look like a jazz man. With his sixth-form spectacles and his heavy, imposing head, he might pass for a business executive or a youthful professor – which in a way he is."[86] The "youthful professor" phrase here is a direct reference to Brubeck's role in exposing university audiences to jazz music with his college campus tours.[87] The significance of these tours are two-tiered: firstly, Brubeck was able to play his music to a demographic who may have not had access to jazz beforehand, thus increasing his potential fan base exponentially. Secondly, these concerts were a method of legitimising jazz in an academic environment "where, in the past, it had been met with only apathy and misunderstanding."[88] Both Coss and Suber directly correlate Brubeck's college performances with the establishment of jazz courses being taught in universities where previously only Western art music was taught.[89] In this light, Brubeck's music came to represent a form of

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[84] Glenn Coulter, "Reviews: Recordings Langston Hughes," *The Jazz Review* 1 (1958): 33.
[85] Ibid.
[86] Benny Green, "Jazz-Fanciers' Idol," n.p.
[87] Birtwistle, "Marking time and sounding difference," 354.
[88] Fantasy, liner notes to *Jazz at Oberlin*, Dave Brubeck Quartet (Fantasy, 1953).
[89] Lopes, *Rise of a Jazz Art World*, 236.

jazz that was fit for academic discussion and engagement. A direct result of Iola Brubeck's managerial support and resourcefulness, Brubeck's wildly successful initiative was a key element in contributing to the success of *Time Out*, in spite of the album's explicit emphasis on rhythm.[90]

Brubeck's role in exposing jazz to a greater audience whilst simultaneously increasing his own visibility as an artist was reinforced when he became a cultural ambassador for the U.S. State Department in 1958.[91] In the throes of the Cold War during the 1950s, the American government ran a campaign to export aspects of American culture such as jazz to other nation-states as a means of propaganda to promote their ideological plight against the Soviet Union.[92] Over the course of ten weeks, the Dave Brubeck Quartet performed throughout Eastern Europe and Asia in an attempt to demonstrate the "cultural superiority of American democracy."[93] The American government's endorsement of Brubeck was a major tick of approval for his music and would have further enabled him to engage with an American demographic who would previously have been less likely to listen to jazz because of its legitimacy issues.[94] Brubeck's record label, Columbia Records, exploited this notion and subsequently began an intensive advertising campaign based on Brubeck's overseas diplomacy for a national tour back in the United States. This involved sponsoring radio competitions and having Brubeck endorse Pan American World Airways, who in turn, gave out free plane tickets as prizes in said radio competitions.[95] Such unbridled promotion in the year preceding *Time Out*'s release suggests that Brubeck was very much

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[90] "Iola's Role," *Dave Brubeck Jazz*, accessed January 13, 2017, http://www.davebrubeckjazz.com/Bio-/Iola's-Role-.

[91] Stephen A. Crist, "Jazz as Democracy? Dave Brubeck and Cold War Politics," *Journal of Musicology* 26 (2009): 133.

[92] Danielle Fosler-Lussier, "Jazz in the Cultural Presentations Program," in *Music in America's Cold War Diplomacy*, (Oakland: University of California Press, 2015), 77.

[93] Lisa Davenport, "The Paradox of Jazz Diplomacy: Race and Culture in the Cold War," in *African Americans in U.S. Foreign Policy: From the Era of Frederick Douglass to the Age of Obama*, ed. Linda Heywood et al. (Chicago: University of Illinois Press, 2015), 141.

[94] Crist, "Jazz as Democracy?" 156.

[95] Ibid.

cemented in the public sphere, and thus, was well-situated to capitalise on this prominence when it came to marketing *Time Out* in 1959. The sheer expansiveness of Columbia's advertising meant that Brubeck's cult of personality transcended the overt rhythmicity of the album and therefore facilitated *Time Out*'s overall popularity.

While the rhythmic endeavours in *Time Out* have proven to be not as unique as perpetuated by critics then and now, a detailed investigation into the social and musical contexts surrounding Brubeck have helped expose other factors contributing to the album's success. The use of racialised language, specifically regarding rhythm in jazz discourse, was paramount in influencing how the media constructed Brubeck, a white jazz musician. By deconstructing news and journal articles from the time, one can unpack the mechanisms behind the Eurocentric and racist views that were held by many Americans during the first half of the twentieth century. It is within a Eurological framework that one can understand how Brubeck was able to legitimise jazz as a form of high art through his engagement with universities. This engagement was bolstered by his respectable public persona as well as other non-musical elements such as his role as a cultural ambassador for the American government, and his record company's extensive marketing. Furthermore, the lack of "hot" rhythm archetypes in his music caused his music to be labelled as "cool," despite the deliberate focus on rhythm in *Time Out*. As a result, the album was hailed as more innovative than it perhaps really was, but nevertheless was critically and commercially successful upon its release.

# ABSTRACT

*Time Out* is an album by the Dave Brubeck Quartet, released in 1959. A commercial hit, it was the first jazz album to sell over 500,000 copies. This success has been primarily accredited to Brubeck's innovative approach to rhythm, which was deemed to be unprecedented in the jazz world at the time of release. However, a detailed investigation of the social and musical contexts in which Brubeck was situated reveals that there was already precedent for such rhythmic experiments in a jazz environment. Furthermore, contemporaries of Brubeck were concurrently exploring rhythm in similar ways. This paper attempts to examine alternative reasons for the album's critical acclaim. Such factors include Brubeck's positionality as a white musician who was associated with the "cool" jazz movement, and the pervasiveness of racially-coded language regarding rhythm in jazz discourse. By deconstructing popular media and critical journals from the twentieth century, one can gain greater insight as to how these aspects helped perpetuate Brubeck's "clean-cut" image to the public. This, coupled with his engagement with universities and role as cultural ambassador for the U.S. State Department, imbued in Brubeck's music a sense of legitimacy previously not awarded to jazz musicians, and thus differentiated Brubeck from his contemporaries. Moreover, viewing Brubeck's music through a Eurological framework brings to the fore the lack of "hot" rhythm tropes present on *Time Out*, which was also a key element in facilitating the album's mainstream success.

# AUTHOR BIOGRAPHY

Hilary Geddes is in her fourth year at the Sydney Conservatorium of Music, studying a Bachelor of Music (Performance) with a major in jazz studies. A guitarist and composer, Hilary performs regularly throughout Australia and is also active as a music educator. She is currently completing a twelve-month student exchange at the Hochschule für Künste Bremen in Bremen, Germany.