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研究課題名（和文）The History of Jazz Music as Viewed Through its Piano Tradition

研究課題名（英文）The History of Jazz Music as Viewed Through its Piano Tradition

研究代表者

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交付決定額（研究期間全体）：（直接経費） 3,400,000円

研究成果の概要（和文）：本研究に基づいて次の成果を上げた。①『ジャズピアノ その歴史から聴き方まで』（岩波書店、上下二巻、2023年10-11月）、②『ピアノトリオ モダンジャズへの入り口』（岩波新書、2024年3月）。上記の①はおよそ840頁に及び、音楽学やアメリカ研究の専門家のみならず、ジャズ音楽に興味を抱く一般読者を対象にも書かれており、2024年の芸術選奨文部科学大臣賞（評論部門）を受賞した。②はモダンジャズにおけるピアノトリオという編成に注目し、一般読者にとってよりなじみやすい内容になっている。

研究成果の学術的意義や社会的意義

My two-volume study is, to my knowledge, the most thorough and comprehensive book on jazz piano history published in any language.

研究成果の概要（英文）：This Kakenhi grant enabled me to complete two single-authored books in Japanese: (1) 『ジャズピアノ その歴史から聴き方まで』（岩波書店、上下二巻、2023年10-11月）(Jazz Piano: A History and Listening Guide, published in two volumes by Iwanami shoten, Oct./Nov. 2023); (2) 『ピアノトリオ モダンジャズへの入り口』（岩波新書、2024年3月）(The Piano Trio: A Gateway to Modern Jazz, published by Iwanami shinsho, March 2024). The first book is a comprehensive study of the history of jazz piano from its origins in the late 19th century to the present day. In February 2024, this book was awarded 芸術選奨文部科学大臣賞（評論部門）, an award given annually by the Minister of Education, Culture, Technology and Sports for work contributing to the arts during the previous year. The second book, aimed primarily at a general readership, is a briefer study of the jazz piano trio, surveying its origins in the 1930s through the present day.

研究分野：Japanese culture; jazz studies

キーワード：Jazz history Jazz piano Music history African American studies

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様式 C - 19、F - 19 - 1 (共通)

1. 研究開始当初の背景

(1) This was originally intended to be a three-year research project. During the first two years (April 2020-March 2022), I planned to complete a two-volume study of jazz history as viewed through its piano traditions. At the point of my Kakenhi application, I had completed a draft of the first volume, which amounted to roughly 300 pages of a hardcover book. In order to complete Volume One and begin writing Volume Two, I intended to conduct research at several archives in the U.S.

(2) The Covid pandemic interrupted my plans for archival research during the first year of the project, so I concentrated on completing research that did not require U.S. archives and modified the overall structure of the book.

2. 研究の目的

This research aimed to offer a comprehensive history of the jazz piano tradition, devoting particular attention to the ways in which pianists have influenced the development of jazz music from its inception in the late 19th century to the present day. It was intended to serve as both a history of jazz piano and a history of jazz music as viewed through the contributions of pianists, many of whom (Duke Ellington, Thelonious Monk, Horace Silver, Herbie Hancock, etc.) were major composers and bandleaders, in addition to being prominent musicians themselves.

3. 研究の方法

(1) As noted above, my original research proposal called for extensive archival research in the U.S., but the pandemic required me to adjust not only my schedule but the methodology for completing this project. During the period when overseas travel was unfeasible, I acquired as many materials as possible through book orders, online journals and dissertations, in addition to radio and print interviews with musicians that were available online.

(2) Once it became possible to travel overseas, I did manage to conduct a portion of the archival research originally planned, but in order to complete the project within a reasonable amount of time, I was forced to curtail some of that research in the U.S.

4. 研究成果

During the final year of my grant, I revised and completed Vol. 1 and completed all research and writing for Vol. 2 of my book, *Jazz Piano: A History and Listening Guide* (published in Japanese by Iwanami shoten as 『ジャズピアノ その歴史から聴き方まで』 in October and November 2023).

In addition to serving as an historical study of jazz, this book also functions as a concrete listening guide aimed to help non-specialist reader to “hear more” (absorb more aural information), thereby heightening their appreciation of the breadth and depth of jazz music.

To this end, most musical examples referred to in the text rely on recordings that are readily available on YouTube and other internet sources. Rather than including musical notation, which would invariably limit the readership, I have chosen to refer to specific recordings, indicating the passage under discussion in terms of minutes and seconds as appearing on the recording. For example, in discussing the distinctive piano style of Red Garland, I draw the reader’s attention to a particular rhythmic pattern that Garland frequently plays with his left hand. Rather than attempting to replicate that sound through musical notation, however, I refer to a particular point in the recording (indicated as 2:17-2:23, etc.), encouraging the reader to focus solely on that sound. This practice of “isolated listening” is intended to enable readers without specialized musical knowledge to focus on a specific facet of a brief recorded passage, thereby helping them to perceive sounds that they would not have otherwise noticed.

The concept of “appreciation” in music and the arts is invariably relative, imprecise,

and it is often implicated in assertions of aesthetic authority. While aware of these problems, I have nonetheless pursued the above approach in the hope that at least some readers would obtain more profound enjoyment of the music while acquiring a detailed historical account of its development. Feedback that I have received thus far, both in personal communications and in published reviews, indicate that this approach has proven fruitful for at least some readers.

This book also aims to add much-needed complexity to historical accounts of jazz currently available in Japanese by drawing attention to the many distinctive regional musical cultures in the United States and their contributions to jazz music. For example, nearly all accounts of jazz history refer to New Orleans, Chicago, New York, Kansas City and Los Angeles. Brief mention is often made of Detroit and Philadelphia as well, since both cities have produced large numbers of influential modern jazz musicians. But little attention has been devoted to Oklahoma and Texas, which shaped Kansas City jazz in the 1920s and 1930s and, through the Great Migration of African Americans during the first half of the 20th century, provided the foundation for a distinctive “West Coast Blues” tradition in Los Angeles. This, in turn, informed the local jazz produced by African American musicians in that city.

With respect to jazz piano history in particular, Pittsburg has produced a disproportionately large number of significant pianists and composers—Earl Hines, Mary Lou Williams, Billy Strayhorn, Erroll Garner, Ahmad, Jamal, Sonny Clark, etc.—yet that city’s contributions to the development of jazz are invariably overlooked in studies of the music’s history. My book relies on a wide range of studies and documents that highlight the contributions of these various local jazz traditions that emerged during the first half of the 20th century. Sources referred to include books published by local historical archives, unpublished doctoral dissertations, articles in academic journals, radio and print interviews with musicians, and articles from local African American newspapers from the 1910s through the 1940s. By drawing attention to these local jazz traditions, I encourage Japanese readers to view jazz not merely in terms of familiar—often facile—binary categories (black/white, East Coast/West Coast, etc.), but in a nuanced manner that more accurately reflects the multifaceted elements shaping the music’s development.

After completing Vol. 2 of *Jazz Piano* in summer 2023, I began writing a substantially shorter and narrower study aimed squarely at a general readership. This book focuses solely on the jazz piano trio, and concentrates on the 1950s and early 1960s, although the final chapter discusses new developments in piano trio music that has emerged in recent years. Entitled *Piano Trio: Gateway to Modern Jazz* 『ピアノトリオ モダンジャズへの入り口』 and published in the Iwanami Shinsho series in March 2024, this book has succeeded in attracting a much wider range of readers and underwent a second printing in May 2024.

I should note that although I retired from Waseda University in March 2024, I am currently writing a follow-up volume to the Iwanami Shinsho book and hope to have it published in 2025.

Finally, I wish to express my appreciation for the opportunity to pursue this research with the support of a Kakenhi grant. Although the pandemic interrupted my original research plans, I was able to exceed my original goals in terms of the volume of publications produced during the grant period, and I hope that the quality of those publications proves to be of value.

5. 主な発表論文等

〔雑誌論文〕 計0件

〔学会発表〕 計0件

〔図書〕 計3件

1. 著者名 マイク・モラスキー	4. 発行年 2023年
2. 出版社 岩波書店	5. 総ページ数 392
3. 書名 ジャズピアノ その歴史から聴き方まで(上)	

1. 著者名 マイク・モラスキー	4. 発行年 2023年
2. 出版社 岩波書店	5. 総ページ数 452
3. 書名 ジャズピアノ その歴史から聴き方まで(下)	

1. 著者名 マイク・モラスキー	4. 発行年 2024年
2. 出版社 岩波書店	5. 総ページ数 216
3. 書名 ピアノトリオーモダンジャズへの入り口	

〔産業財産権〕

〔その他〕

拙著『ジャズピアノ』（岩波書店、上下二巻、2023年）は2024年度芸術選奨文部科学大臣賞（評論部門）を受賞した。

6. 研究組織

	氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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