

given a strong rhythmic profile to provide thrust to a song, as in the Beatles' 'All My Loving' or 'This Boy' or at the beginning of the Amboy Dukes' 'Journey to the Center of the Mind.'

The strumming motion of the right hand may be simple up-and-down movements of the wrist or larger arcs of the forearm moving from the elbow, while some more spectacular displays of showmanship involve the entire arm outstretched, pivoting from the shoulder, as practised by Elvis Presley and Pete Townshend.

Strumming also embraces power chords – that is, two- or three-note chords built of fifths and octaves, often played as riffs, as in the Kinks' 'You Really Got Me' and 'All Day and All of the Night.' The staccato 'chops' of the mandolin in bluegrass music can also be classed as strumming.

Although many may associate strumming with the guitar, virtually all stringed instruments may be, and frequently are, strummed. The playing technique of certain of these – for example, the ukulele, the autoharp and the Appalachian dulcimer – involves strumming primarily, if not exclusively.

#### Discographical References

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#### Tailgating

The phrase 'tailgate trombone' most probably originated around 1910 in New Orleans, although elements of the style associated with the term had earlier origins, going back to ragtime and circus bands. The phrase referred to the way in which brass bands and early jazz bands rode the streets in wagons or advertising trucks, with the trombonists positioned by the tailgate so as to be able to use the full length of their slides.

By the 1920s, 'tailgating' had become a generic term to describe the New Orleans style of Dixieland trombone playing. Its best-known exponent, Edward 'Kid' Ory, the 'king of the tailgate trombone,' recorded in Louis Armstrong's Hot Five ensemble. In ensembles like Armstrong's, 'tailgating' sounded akin to riding perilously

close to the rear of another vehicle. The trombone accompaniment consisted of 'tailgating' the melodic lead of the trumpet or clarinet by quickly coming up close from behind, overlapping and pushing ahead to the next chordal or harmonic change. Functionally, 'tailgating' involved a mix of leading tones, counter melodies and marching rhythm bass figures, often delivered with glissando slide rips, slurs, falloffs, smears and other vocal effects. Other major exemplars of the tradition were Jim Robinson, who recorded with the bands of Sam Morgan and Bunk Johnson, and Georg Brunis, who recorded with the New Orleans Rhythm Kings and with Bix Beiderbecke.

Both as a term and as a technique, 'tailgating' virtually disappeared in the eras dominated by swing, big band and bebop jazz. It reemerged in the late 1960s when avant-gardists reemployed brass band and Dixieland trombone techniques in free jazz and collective improvisation. For his role in this revitalization, trombonist Roswell Rudd was critically acclaimed as 'playing tailgate on a spaceship.' Other jazz trombonists who have contributed to the presence of 'tailgating' in contemporary ensemble jazz include Ray Anderson and Craig Harris.

#### Discography

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#### Vamping

'Vamping' was the term used in early jazz to describe an improvised 'oom-pah' ragtime or stride piano accompaniment, played with two hands: the left took the pedal notes on beats 1 and 3 of a measure, and the right played chords on beats 2 and 4. The term derives from the French *avant-pied* (the front part of a shoe) and came into jazz argot from the cobbler's term to 'vamp up' or improvise a boot repair. The usage subsequently narrowed, denoting a short introductory passage repeated ad infinitum until a soloist or singer entered. 'Vamp 'til ready' was the instruction printed on sheet music above such sections. By the 1950s, the term was being used for ostinato introductions (such as the start of Dizzy Gillespie's 'Kush'), and in the 1960s its meaning once more broadened to denote the ostinatos used to accompany entire solos in Latin jazz, jazz-rock and modal jazz.

#### Bibliography

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