VOCALESE AND OTHER SOUNDS

by

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## CONTENTS

### PREFACE

- Acknowledgments

### INCEPTION

- Inspirations
- Relevance
- Initiation

### DESIGN

- Components
- Scope

### DEVELOPMENT

- Research and Analysis
  - Establishing repertoire
  - Evolution of vocalese
  - Program notes
  - Mentors
- Musical preparation
  - Selecting musicians
  - Program organization
  - Vocal development
  - Transcriptions
  - Determining arrangements
  - Rehearsal
  - Composition
- Production
  - Facilities
  - Publicity
  - Personnel

### MANIFESTATIONS

- "Footprints"
- "Four Brothers"
- "The Island"
- "Round Midnight"
- "Juba"
- "Airegin"
- "Spain"
"Body and Soul" 19
"Sassy's Blues" 20
"Freedom Jazz Dance" 20
"Cloudburst" 21
"Twisted" 21

REFLECTIONS 23

APPENDIX 24

Concert Program

SOURCES CONSULTED 27
PREFACE

The intention of this writing is to describe the philosophical and conceptual origin, logistic and developmental procedure, aesthetic and historical validation, and present status of the project Vocalese and Other Sounds.

The form of this paper is that of a narrative; thus, the reader should be prepared to experience one side of a conversation rather than a series of encyclopedic entries. I have clarified comments which I feel could be of the most direct benefit to the reader in such form. Statements which seem ambiguous were left that way intentionally, for I feel that it is not in the best interest of fellow artists to imply that my collective experiences and learning are directly applicable to their personal situations.

The guiding philosophy for the project was to create a wholistic, organic experience for artist and audience through the preparation and performance of stylistically significant, historically representative, and culturally profound musical material. My collaborative experiences in bringing this goal to fruition will be delineated in detail, with the hope that this will facilitate and encourage the creation of similar projects by others.

Acknowledgments

I would like to express my sincere gratitude to several individuals whose contributions to this project have been significant.
Royal Hartigan, my faculty advisor, gave of his spirit and energy above and beyond the requirements of advisorship, in addition to playing in the concert. Pianist Kent Hewitt and bassist Paul Brown approached this unique project with artistic respect and carried the material to the outer limits of their artistry.

Dr. Margaret Lindsey, my Graduate Liberal Studies Program advisor, was never more than a phone call away, and, in addition to personal support, provided an essential link to the production personnel. Technical Director Mark Gawlak, House Manager John Albert, and their staff members were invaluable assets.

Dr. Dennis G. Waring (Wesleyan University) and Dr. Richard C. Rhodes III (University of Rhode Island) thoroughly read and commented upon this manuscript. Joan D. Lamourex, senior clerk stenographer, typed the manuscript and concert program, and also assisted with the publicity. Since she is also my mother, I would like to especially thank her for many years of academic and personal support, and share this accomplishment with her.

Steve Marien, my husband, has spent the majority of our married life coping with a part-time student-teacher-performer-wife, and, despite the difficulties this sometimes presents, has always been respectful and supportive of my ambitions. His gift of artistry through the saxophone has touched my life in many ways: as a contribution to this concert, as my introduction to jazz improvisation, and as an expression of himself.
INCEPTION

Inspirations

Determining the appropriate way to earn my final three credits at Wesleyan University required the consideration of several things. First, what topic or theme would I like to explore in greater depth? Second, in what format would I like to present the results of this exploration? Third, how could the answers to these considerations make the best use of the fact that they were being undertaken while a student at a university? Although these questions appear to be straightforward and succinct, my initial responses to them were complex and expansive.

Arrival at a solution to this dilemma was expedited in December, 1990, when I heard a recently released recording of the song "Freddie Freeloader" performed by Jon Hendricks, Bobby McFerrin, Al Jarreau, and George Benson on the album of the same title (Denon 81757 6302 4). Based on the instrumental recording made by Miles Davis, John Coltrane, Cannonball Adderly and McCoy Tyner on Davis' album Kind of Blue (Columbia PC 8163), Hendricks had lyricised the improvised solos played by each of these musicians syllable-for-note so that they could be sung. I had become intrigued with this jazz vocal technique (called vocalese) via Hendricks' earlier recordings with Dave Lambert and Annie Ross, and also through the Manhattan Transfer's album Vocalese (Atlantic 81266-1), for which Hendricks had penned the lyrics. As I have matured artistically, my desire to perform and learn more about music in the African-American tradition (jazz) has increased. This seemed
the perfect opportunity to spend some concentrated artistic time learning about and performing this music, with particular emphasis on the genre, vocalese.

Relevance

In order to validate the academic appropriateness of this rather specific area of inquiry to my degree (Master of Arts in Liberal Studies), I had to reflect on my perceptions of the informational foci and philosophical perspectives of my learning experiences at Wesleyan thus far and attempt to make a connection between this topic and some or all of them.

I found that the research techniques and analytical methods developed in all of my coursework, but particularly in three courses ("New World to New Wave"; "Inside Contemporary Music"; "Current Popular Music"), and the collective experience gained provided me with an excellent springboard to a more in-depth investigation of vocal jazz. Another trio of courses ("Drums of the World"; "World Music, World Dance"; "Slavery in Comparative and Historiographical Perspective") allowed the examination and experience of cultural traditions both similar to and different from my own. Through these courses, I was able to see the power of the arts to reveal what is vital to the existence and survival of a culture and its values. Jazz, in its most sincere manifestation, is the essence of the African-American experience.

Two courses which focused on literature ("The Nightingale and the Cuckoo"; "I Hear Tell") made clear to me the power of language combined with rhythmic and melodic modulation of the human voice
(and other expressive means) to convey deeper meaning, again directly relevant to vocal jazz. This analysis complete, I felt that the project was a legitimate undertaking.

Though not a part of my initial coursework analysis, the course which I have just completed ("Teaching and Learning Across Cultures") has simultaneously broadened and refined my initial perceptions of what can be taught and learned, providing activity quite complimentary with concurrent artistic expansion.

Initiation

Following initial consultation with Graduate Liberal Studies Program advisor, Dr. Margaret Lindsey, I formulated a detailed proposal of how the project might proceed. After further consultation with my faculty advisor Royal Hartigan, the proposal was presented to the Graduate Liberal Studies Program, and was accepted in March, 1991.
DESIGN

Components

Three types of work would be required for successful completion of this project. The majority of effort was exerted in the preparation of a public performance, specifically a concert of music in the African-American tradition. Vocalese would be emphasized in the selection of materials and in research, but was not to be the exclusive genre considered. The concert was to be developed and organized at a professional level, not an "advanced student" level. My advisor and I felt that this would provide the setting to maximize musical and artistic growth for me, and allow for the most profound artistic expression of which my fellow performers and I were capable.

At least one of the pieces performed was to be of my own composition. I chose to lyricise an improvisation (that is, create a vocalese) of a recorded musical selection. The final component was the document which you are presently engaged in absorbing.

Scope

To maintain manageability of the project within the time allotted (March to August, 1991), it was essential to demarcate an initial range of subtopics and genres related to vocalese. The areas which were ultimately included as a part of this endeavor are discussed in the section of this paper entitled "Research and Analysis." My advisor and I agreed that although this framework should dictate limitations, it should also retain a measure of flexibility, as new artistic and analytical developments might spawn
new ideas. Always at the forefront of our thinking was the importance of the philosophical, social, and cultural integrity of the materials, whatever the end product would ultimately be.
DEVELOPMENT

The developmental aspects of this project will be discussed in sections (and then chronologically within those sections) for ease of comprehension. To assure the most realistic perception of the efforts involved in this project, however, it should be noted that most of these activities were in process concurrently.

Research and Analysis

Establishing repertoire

Since the concert performance was to be the primary vehicle of expression, my advisor and I met immediately after approval of the project to discuss appropriate repertoire. The selections were to be consistent with the African-American musical traditions of improvisation and spiritual expression. The pieces selected should exhibit stylistic variety (i.e., contrast in mood, tempo, meter, tonality, and underlying rhythmic feel). The arrangements of the pieces should also provide contrast in instrumentation, dynamics, and improvisational opportunity. We also strongly felt that African-American folk idioms (such as chants, spirituals and work songs) should be considered for performance. With these ideas in mind, we prepared a tentative list of pieces and types of pieces to be performed.

Evolution of vocalese

The next phase of research dealt specifically with vocalese as a genre: its origins, development, propagators, present status,
and sources of musical literature. Library research quickly led me to an important observation: there are very few published academic works on jazz which mention vocalese. The printed source which had the most to offer was Jazz Singing by Will Friedwald, which included a twenty-seven page chapter on the style (see "Sources Consulted" for full listing). A comprehensive investigation into periodical literature might have yielded more sources, but since previous excursions into that medium had produced limited results on this topic, I felt that my research strategy must take a different approach.

Having noticed its abbreviation on several of Jon Hendricks' recordings, I contacted Broadcast Music Incorporated (BMI) in New York City in an attempt to locate a distribution center through which scores of vocalese pieces might be available for loan or purchase. Although I could not find a source of printed music, I was able to locate the name and telephone number of Hendricks' personal management agency. I immediately contacted Gold Mountain Entertainment in Los Angeles and was put in touch with Jon Hendricks the next day for a gracious and informative telephone interview. I was no longer frustrated with academic printed media; had I found what I was looking for in the library, I might not have pursued this more appropriate and enlightening avenue.

Program notes

About two weeks prior to the performance, I completed research which led to the production of explanatory notes for the program. Since the audience members would range from experienced jazz performers to those experiencing jazz for the first time, I felt it
important to provide a brief statement of the context in which each selection was placed in my understanding. An expanded version of these notes is presented in the section of this paper entitled "Manifestations."

Mentors

Inquiry into performance styles, biographical backgrounds, and philosophical and artistic viewpoints of a variety of jazz musicians was necessary to establish a context for the performance of specific pieces, and for my general artistic development. In addition to Hendricks, vocalists Buddy Stewart, Dave Lambert, Eddie Jefferson, King Pleasure, and Annie Ross were examined, specifically concerning their contributions to vocalese; an article on pianist Thelonius Monk (composer of one of the concert selections) was consulted as well. Sarah Vaughan, a musician whose work I have always admired, became the artist whose recorded improvisation on her own composition provided the basis for the vocalese lyric I composed. Following Hendricks' suggestion to "read up" on artists whose work I planned to lyricise, I examined several biographical and analytical articles about Vaughan. Upon my advisor's recommendation, I also made my first objective, aural examination of the music of vocalist Betty Carter and was strongly artistically influenced. Her work and that of vocalist Bobby McFerrin provided the impetus for many new creative improvisational concepts.
Musical preparation

Selecting musicians

In order to permit artistic expansion and secure accompaniment for this program, I chose to employ professional jazz musicians of the highest caliber with the most experience available. The ensemble consisted of my advisor, Royal Hartigan on percussion, Kent Hewitt on piano, Paul Brown on bass, and Steve Marien on saxophone. This group exceeded my highest expectations, both artistically and professionally.

Program organization

Selections were extracted from the tentative list discussed in "Establishing repertoire" and organized into two segments (sets) for the performance. Care was taken to arrange the pieces to highlight their contrasting elements. Creating this initial set list enabled my advisor and me to see clearly which pieces were needed to balance the program. We also considered the pacing of the program from a vocalist's point of view by interspersing numbers less vocally stressful with those requiring more intense vocal energy.

Vocal development

The African-American tradition in music is concerned with honest, unencumbered expression of a highly personal nature. Since our deepest thoughts and feelings are not all pure and ethereal, a singing voice which is limited to this timbre can only represent a small fraction of the singer's artistic depth. "A perfect voice gets in the way in jazz" (Richard Rodney Bennett in: Grime, 118).
Singers who have had traditional private vocal training (myself included) find this a challenging issue when approaching jazz and popular vocal styles. "A lot of singers who have learned how to sing can't forget it" (Cleo Laine in: Grime, 124). Concern for the health of the vocal cords is impressed upon beginning singers vehemently; also cultivated is a general distaste for anything less than bel canto vocal timbre, especially if the sound emanates from oneself. Even though I have used my voice in a less than healthy way many times over the years (with great pleasure, I might add), there is still a little voice in my head which scolds me for having done so.

My initial approach to vocal preparation for this concert commenced with this moral obligation to sing correctly, and I soon found myself quite frustrated with the perfected, static sound of the product. I made several conscious attempts to alter the timbre of my voice (to give it more "edge," as they say) but was dissatisfied with the lack of control which came with this type of vocal production. There was a sense that perhaps I had taken on more than I could artistically handle at this point in my career.

When the musical learning had progressed beyond note and word memorization, and I began rehearsing with professional instrumentalists, I also began to experience a change in the sound of my voice. Even though I was still using correct production technique, I found that there were glimpses of transcendence beyond technique, and less encumbrance because of it. Perhaps in itself this was not
a revelation, but the realization that I had gone beyond regurgitating the pitches, lyrics, and accepted conventions associated with a piece of music most certainly was. Thus, I concluded that my voice would take care of itself, as long as I was sincere in responding artistically to the material placed before me. The aspects of training which were not essential to my artistic expression in this genre would eventually become less prominent, and those that were of benefit would be modified for application.

Vocalese requires greater-than-normal flexibility of range and timbre, since one could potentially have to reproduce the entire range of an instrument as used in an improvised solo. Complex rhythmic figures which are manageable on instruments are often difficult to execute vocally, especially when being articulated with lyrics; therefore mandible dexterity must also be developed. I found that exercises which I had been taught to facilitate my vocal development in "classical" music were extremely beneficial here, and that performing vocalese without "warming up" was technically difficult, producing restricted results.

Transcriptions

When I asked Jon Hendricks where I could purchase copies of his vocalese works, he politely instructed me to "learn them off of the records like everyone else does" (Hendricks, personal communication). I must admit to a certain amount of confusion as to why professional vocalists were not learning this material by using note-for-note transcriptions of the lyricised solos. Two important observations gradually dispelled the mystery.
On April 26, 1991, I attended two performances of "Jon Hendricks and Company" in Cambridge, Massachusetts. Toward the middle of each performance, Hendricks took the stage as a soloist. One of the selections he performed was a vocalese of a Thelonius Monk composition entitled "Evidence." On the music stand before Hendricks was a sheet of yellow paper from a legal tablet with the lyrics printed in his own handwriting. I had become aware several years ago that Hendricks did not have formal training in music theory, yet it seemed to me that being able at least to observe the relationship between the pitches in the performance of such an angular melody would be of some benefit. Despite my theory, his performance was impeccable.

Several months later, I watched a PBS film which documented the preparation for and the recording of the song "Freddie Freeloader" mentioned earlier in this writing. Each of the performers is shown learning his part by singing along with the original instrumental recording, with only yellow sheets of paper covered with Hendricks' script in front of them. This observation led me to the realization that in order to express the lyrics in a style compatible with the perceived intentions of the improvisor, one must listen to and should learn the melody from the original solo. Hendricks must have found this method to be successful, since he was sharing it with other professional performers. I made it a point, when available, to listen to the original versions of the vocalese pieces I was performing, though the bulk of the lyric content was learned from vocal recordings.
Though this method was fine for my concentrated learning, I could not expect the instrumentalists to learn their parts in the same time-consuming way. Therefore, I transcribed chord changes, instrumental lead lines, lyrics and form from vocalese recordings into scores (charts), making transpositional adjustments where necessary.

Determining arrangements

Using what I had heard on recordings by Lambert, Hendricks, and Ross and the Manhattan Transfer as a basis, I arranged the majority of the selections to provide a variety of instrumental configurations (from vocals accompanied by the entire ensemble to vocals with one instrumentalist) and improvisational opportunities. Because I was performing this concert as a vocal soloist, I had to make allowances for vocal fatigue in three numbers which are normally performed by several vocalists, who each sing short segments with time to rest in between. Other considerations, such as order of solos, introductions and endings were refined in ensemble rehearsal.

Rehearsal

My total daily rehearsal time ranged from one to three hours a day, much of it taking place in the car while traveling to and from work and the Wesleyan campus. About eight hours of time was spent rehearsing with a pianist only near the beginning and end of the project. The ensemble rehearsed together for about eight hours during the two weeks prior to the performance; time invested by the instrumentalists in individual practice was not documented.

The most enlightening rehearsal experiences for me were two
sessions totaling about ten hours which were spent rehearsing with percussionist/advisor Royal Hartigan. I became aware of the vast musical capabilities of the drum set, especially at the hand of a true artist. I was then better able to respond to the drum in ensemble rehearsal and performance. One rehearsal session consisted of performing the entire program with the drum set only, with no external melodic or harmonic support whatsoever. This challenging experience made performing with the full ensemble seem effortless.

Composition

I had a difficult time choosing the improvisation to which I would compose lyrics. Ideas ranged from a solo piano recording of Thelonius Monk's "Well You Needn't" to a saxophone solo played as a part of a Lambert, Hendricks and Bavan recording. I had asked Jon Hendricks how he selects material to lyricise. He explained to me that the piece has to strike you, that you should "hear something you want to do, think about it and say 'yeah!'" (Hendricks, personal communication). I felt this way about Sarah Vaughan's scat solo on "Sassy's Blues" and lyricised a portion of it for the concert. I hope to lyricise the rest at some point in the future.

Production

Facilities

In the section of this paper entitled "Inspirations," I mentioned consideration about how to make the best use of being a student at a university while engaged in this artistic exploration. Having the opportunity to use either Crowell Concert Hall or the Center for Fine Arts Theater at Wesleyan University was a clear advantage.
Acoustic considerations for this type of program led to the decision to use the Theater. The performance date and time (Thursday, August 1, 1991, at 8:00 pm) was then able to be confirmed.

Publicity

This established, I proceeded to create a small publicity poster which could also be tri-folded for mailing. Approximately two hundred flyers were mailed, with another twenty-five or more posted on campus and at several local businesses. I also sent an announcement to the Connecticut Jazz Confederation, which graciously ran the notice in its newsletter. A radio announcement was made on the day of the performance, but in retrospect, I could have made more effective use of the radio, newspaper, and other media.

Personnel

Wesleyan University employs student lighting and sound technicians and ushers during the summer term. By contacting Mark Gawlak, Technical Director, and John Albert, House Manager, I was able to utilize these employees. Audio and video documentation of the performance were handled by the technical staff as well.

The typing and printing of the program, as well as the majority of the labor involved in the mailing of the flyers, were tasks eminently completed by senior clerk stenographer Joan Lamoureux, whose assistance and cooperation throughout this project were invaluable.
MANIFESTATIONS

The resultant program consisted of one instrumental selection, ten vocal selections with various instrumental groupings, and one encore selection. In this section of the narrative, I will describe the historical and artistic justification for choosing each number. The pieces will be discussed in the order in which they were performed in the concert.

"Footprints"

Wayne Shorter, saxophonist and original member of the fusion band Weather Report, recorded this song on his album Adam's Apple (Blue Note 84232). It is in a lilting six-eight meter, but is in minor tonality, which gives a mysterious flavor to its performance. Saxophonist Steve Marjen selected this number to be the instrumental opener for the concert as a personal favorite. As I later reflected on the statement it made about the material to follow, its significance became more profound.

"Four Brothers"

I chose this number for similar reasons, as an ensemble vocalese which I have always enjoyed listening to as performed by the Manhattan Transfer. Its "straight ahead" big band swing made it an optimum choice as the opening vocal number. I later discovered that this vocalese was the first one recorded by Jon Hendricks and Dave Lambert together, reaffirming the appropriateness of its position in the program (Friedwald, 240).
The original instrumental piece, written by Jimmy Giuffre for the Woody Herman Orchestra in 1947, used a then unique configuration of saxophones in the band: lead tenor, two tenors harmonizing below, and a baritone on the lowest part playing an octave below the lead (Schuller/Williams, notes). Jon Hendricks used what he knew about the personalities of each of the saxophonists (Zoot Sims, Serge Chaloff, Herbie Steward, and Stan Getz) as a basis for his lyric. An easily identifiable example is the lyric "Dig, dig, dig my Long Island sound" as applied to Stan Getz' playing. Friedwald explains this as a commercial plug for Getz' album of the same name (Friedwald, 245), while Hendricks explained to me that the line was indicative of Getz' recent residential move to Long Island (Hendricks, personal communication).

Musically, this selection presented several challenges. First, I had to perform four consecutive vocalese solos, two of which were performed by male voices on the recording, which required much vocal stamina and extended range. Second, the arrangement had to compensate for a vocal line sung by someone other than the lead vocalist; it became a saxophone line.

"The Island"

I was first introduced to this poignant ballad by pianist Kent Hewitt, who performed it several years ago with his fusion band, "Total Eclipse." Brazilian composer Ivan Lins created an aurally intense, intimate experience through the application of altered chords and eloquent lyrics. Based on Hewitt's arrangement of the Patti Austin recording, Royal Hartigan suggested performing it with
a modified reggae feel, which was quite effective.

"Round Midnight"

This dark, somber Thelonius Monk composition is one which I have been performing for many years. In this concert, I added a new twist by performing it accompanied only by the string bass. The result was a haunting, reflective rendition, almost worthy to be called program music.

"Juba"

"Juba" is an African-American chant created by slaves to cope with one of the atrocities committed by slaveholders. Bessie Jones, folksinger and granddaughter of a slave, explains that giblets and other leftovers would be saved in the master's house throughout the week and cooked into porridge on Sunday. This concoction was then poured into an animal feeding trough. Slaves from the "hosting" and nearby plantations would be "invited" to partake of this "feast." They would also be "asked" to sing and dance for the entertainment of the slaveholders and their guests. The chant allowed the slaves to secretly vent their feelings of frustration and humiliation at this event.

Royal Hartigan and I felt that a superimposition of this chant with West African rhythms would create an atmosphere in which listeners would be forced to deal with their feelings about such matters. Donno, gon gon (drums) and awatse rhythms from the Bambaya and Dambataki musics cf the Dagomba people of Northern Ghana were used with the permission of master drummers Freeman Donkor, Abraham Adzinyah, and Martin Obeng. Unrestricted vocal improvisation within carefully
rehearsed guidelines was employed throughout the piece.

"Airegin"

This is another Hendricks' vocalese selection performed by the Manhattan Transfer, based on an earlier recording made by Zoot Sims, Russ Freeman, Dave Lambert and Jon Hendricks of the original Sonny Rollins composition. When Rollins pointed out to Hendricks that "Airegin" was Nigeria spelled backwards, Hendricks was compelled to create lyrics reflecting his views on the origins of apartheid (Manhattan Transfer Live [video]). Interestingly, two of the solos lyricised were scat solos by Lambert and Hendricks.

Since this was the last selection in the first set, we performed it at a rather brisk tempo, which was the ultimate challenge in vocal and manual dexterity for myself and the ensemble. To facilitate my performance of this piece, instrumental solos were inserted between the second and third vocalese sections.

"Spain"

This familiar composition most often associated with composer/arranger Chick Corea and singer Al Jarreau opened the second set, with the ensemble creating a swirling, dreamlike atmosphere in the introduction, and then breaking into a samba groove for the remainder of the piece. The solo section presented my first opportunity to "scat" in the traditional sense of "soloing on the chord changes."

"Body and Soul"

This vocalese composition (in my opinion) is the pièce de résistance of lyricist Eddie Jefferson in tribute to saxophonist Coleman Hawkins. I was able to listen to both Hawkins' original
solo and Jefferson's vocalese rendition of it. I chose to perform the version recorded by the Manhattan Transfer, which is based on Jefferson's lyric, but is expanded and modified to pay tribute to Jefferson as well.

"Sassy's Blues"

As alluded to previously, the late Sarah Vaughan's impeccable musicianship and exquisite vocal quality have made her my "most aspired to" artistic mentor for quite some time. A cassette album entitled Sarah Vaughan Live! (Polygram/Mercury 832 572-4) travels with me in my car and provides a vocal warmup before many performances. Since this is a song which she composed with Thad Jones, and which has no lyrics (only "scat" syllables), it seemed an appropriate choice for my vocalese lyrics. It is impossible for me to speak of her in the past tense, for she will never cease to contribute to my musicianship.

"Freedom Jazz Dance"

"This Eddie Harris composition is arranged and performed in a free vocal style over an eleven beat cycle, and expresses the revolutionary spirit necessary to fight the facism and racism controlling our society" (Hartigan, personal communication/program notes).

This piece began with a literal expression of the eleven beat cycle in an ostinato maintained by the bass, and reinforced by the drum set. The pianist and saxophonist improvised over this cycle, "floating" harmonically, melodically and rhythmically over an altered chord with a tonal center of E. With the mood of the piece established, I made my vocal entrance, performing the melody in its
original key (which has a tonal center of B flat) but rhythmically free. The entire ensemble, on cue, performed the last measure of the melody together and cut off. After the brief pause, the rhythmic cycle was re-established by the bass and drums. The saxophonist and pianist each took formal solos, ending with the same cued measure. I also took a solo, but segued back to the melody. The piece ended with the cued measures and cut off.

Although this arrangement of "Freedom Jazz Dance" presented many technical challenges to the ensemble, its free improvisational form also stimulated expansive artistic expressiveness.

"Cloudburst"

This piece has a reputation in Hendricks' vocalese repertoire for being very difficult to perform. I know that I have only begun to research the repertoire of recorded vocalese in my listening for this project, but I have not heard anyone except Lambert, Hendricks and Ross perform this number. To a solo played by tenor saxophonist Sam Taylor as a part of the group aptly named "Claude Cloud and the Thunderclaps," Hendricks penned some six hundred-twenty words which are executed in about two minutes and forty seconds (Hendricks, personal communication). Research done after this song had been selected and placed in the program, revealed that Cloudburst was the "B" side to "Four Brothers" on a 1955 Lambert/Hendricks recording for Decca (their second recording as a team), making it an appropriate final selection (Friedwald, 240).

"Twisted"

Annie Ross' witty vocalese lyric to saxophonist Wardell
Gray's rendition of this song is the first one that I learned while preparing for this program. It is short and direct, making it an excellent selection for an encore. Fortunately, the audience's response allowed it to be performed.
REFLECTIONS

The experience of preparing and performing a professional jazz concert has taught me many things. The successful management of the enormous network of tasks which must be undertaken to produce a performance will be of immeasurable benefit to my future artistic aspirations. The audio and video documentation of this concert will enable me to evaluate my performance, stimulating further artistic development.

Much more learning has taken place beyond the surface level. I have learned that the responsibilities associated with public performance are great, and extend far beyond the complexities of production logistics. The performing artist is a being with dual existence, providing both escape from, and a window to, reality for the observer, and must never lose sight of this purpose.

In my opinion, the philosophical objective of this project was upheld. The intense artistic cooperation of the musicians provided fertile soil for the development of a deep artistic experience in rehearsal. This creative energy was sustained in performance, allowing both artist and audience to transcend the boundaries of pitches and rhythms to a higher level of experience.

As a result of this experience, my personal performance ambitions are heading in new directions. My interests in the commercially popular aspects of vocal performance are waning in favor of more artistically and philosophically challenging material. Continuing this artistic development is my next project.
Thursday,  
August 1, 1991  
8:00 pm  

featuring ...  
Lisa Marien  
Vocals  

and  

with ...  
Kent Hewitt, Piano  
Paul Bram, Bass  
Royal Hartigan,  
Percussion  
Steve Marien,  
Saxophone  

A Graduate Liberal Studies Program Student Concert
FOOTPRINTS (Shorter)

This Wynye Shorter original explores the six-eight form in dark, walking fashion, with some special Shorter chord alterations.

FOUR BROTHERS (Giuffre/Hendricks)

Based on a 1947 recording of this tune by the Woody Herman Orchestra, Jon Hendricks lyricized the solo of Zoot Sims, Serge Chaloff, Barbié Steward, Stan Cates, and even Herman himself, concerning the musical relationship of each player to his horn and to the ensemble.

THE ISLAND (Lin/arr. Hewitt)

Brazilian composer Tom Jobim created this expression of intimacy through natural imagery and sound.

ROUND MIDNIGHT (Monk)

Pianist/composer Thelonious Monk was a musician whose deeply introspective nature was often mistaken for aloofness or oddity. His resultant compositions have nevertheless become jazz standards.

JUBA (African American chant)

"Juba" has many meanings, from a West African dance to a proper name. In this chant, "juba" is a colloquial term for "giblets", the innards, ends and scraps from the master's table, fed to slaves in an animal trough. This custom was entertainment for the slave owners and their guests, as the slaves were forced to dance and sing for the onlookers.

Tonight, it will be performed in a vocal/percussion duet, based on the dama and gom gom rhythms from the Bambara and Damba-takai marae of the Dogon people of Northern Ghana. These rhythms are played with the permission of Freeman Donkor and Abraham Adoniah.

AIRREGIN (Rollins/Hendricks)

When saxophonist Sonny Rollins explained that the title "Airregin" was "Nigerian" spelled backwards, Hendricks was compelled to create lyrics reflecting his views on the origins of apartheid.

* INTERMISSION *

SPAIN (Rodrigo/Coera)

The rhythmic drive of this piece represents the exhuberance of present love and romance, while its harmonic structure gives voice to bittersweet remembrances of past loves.

BODY AND SOUL (Green/Heyman/Byon/Soar/Jefferson)

Based on a recording of this song by saxophonist Coleman Hawkins, singer/lyricist Eddie Jefferson penned lyrics in tribute to this great musician. Later, new lyrics based on those written by Jefferson were created in tribute to Jefferson's sonorous art.

SASSY'S BLUES (Vaughan/Jones/Hart)

Sarah Vaughan was regarded by many to be the most musical of the singers of her time. In the spirit of the tradition, and in honor to all that she gave and will continue to give to all who will listen, this sonorous and sweet is for Sarah.

FREEDOM JAZZ DANCE (Harris/arr. Hartigan)

This Eddie Harris composition is arranged in a free-vocal style over an eleven beat cycle and expresses the revolutionary spirit necessary to fight the fascism and racism controlling our society.

CLOUDBURST (Harris/Kirkland/Hendricks)

Hendricks wrote these lyrics for a solo played by tenor saxophonist Sam Taylor, who was part of a group appropriately called "Clouds Cloud and The Thunderclaps." He introduces it as "2 minutes, 40 seconds, 620 words of Cloudburst" - let it rain!
SPECIAL THANKS TO:

Mark Gawlak - Technical Director
John Albert - House Manager

- for making it look so easy!

Dr. Margaret Lindsey - GLSP Advisor

- for being thorough and available.

Royal Hartigan - Faculty Advisor

- for your spirit and intensity.

Steve, Paul, Kent, and Royal

- for your hearts and minds.

Mom

- for flyers and programs and you.

Robin, Anne, and Dawn

For listening and listening and listening.

Anyone who has ever had anything to do with my life (including you)
- there is some of each of you in my music. Thank you for sharing
yourself and this evening with me.
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