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Lambert, Hendricks & Ross: American Ventriloquism

By

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A dissertation submitted to the Graduate School-Newark

Rutgers, the State University of New Jersey

In partial fulfillment of the requirements

for the degree of

Master of Arts

Graduate Program

In Jazz History & Research

Written under the direction of

Professor Lewis Porter

And approved by

Newark, New Jersey

May 2013

DISSERTATION ABSTRACT

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It has been fifty-one years since the last Lambert, Hendricks & Ross studio recording. Since then Dave Lambert was tragically killed on the Connecticut Turnpike, Jon Hendricks has become a University of Toledo professor, and Annie Ross is still performing frequently worldwide. Few jazz vocalists are accepted into the scholastic canon. Fewer are filed in the annals of music history. But, if any vocalists should be regarded important to the story of jazz music it is LHR. Their impact on the art of vocalese has yet to be fully felt. In exploring the motivation behind the group's dense, meticulous, trailblazing recordings, this study attempts to be a supplement for what was too much for liner notes in the late 50's and 60's, while simultaneously giving a brief encompassing historical outline. By examining the social and musical impact of Lambert Hendricks & Ross, this study attempts to further legitimate the art of jazz vocals and vocalese.

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Foreword

Jon Hendricks innovated a style of singing that, to this day, is so challenging that most vocalists don't even attempt it. What stands out to me about Jon is his crystal clear diction along with the clarity of his phrasing. What he does with words in his unique style, vocalese, seems extremely difficult to execute, but he does it in a way that seems effortless. On top of his vocal ability, he has great stage presence and a great sense of humor. Even in rehearsals he had everyone dying of laughter. He is a true showman.

There's not much that you can do in particular to prepare to perform with Jon Hendricks. The best you can do is to be as solid as you can in your role. He is on target with what he does. As an ensemble we rehearsed the music before he came and he just fell right in with ease once he joined the group.

What separates Jon Hendricks from other vocalists I've worked with is that he actually defies the role of a typical vocalist. Working with him feels more like working with an instrumentalist. He has truly developed his voice as an instrument and he really stands in a class of his own. I've worked with several vocalists that have done vocalese but to play alongside one of the originators was truly special.

by Ben Williams, a Grammy winning jazz bassist.

A Social Context

Minstrelsy In West Europe

*O ye'll tak' the high road, and Ah'll tak' the low (road)
 And Ah'll be in Scotlan' afore ye
 Fir me an' my true love will ne'er meet again
 On the bonnie, bonnie banks o' Loch Lomon'.*

The lyrics of Loch Lomond, a number sung by an eight year old recent Scotch immigrant Annie Ross in the 1938 *Our Gang Follies* is, in many ways a parallel to US abolitionist minstrelsy. The lines above reference Scottish rebel's slain bodies being put on display as they are transported back to Glasgow from England. The dead bodies head's would be put upon stakes and paraded on the "high road", while the families of the returning Scottish soldiers would take the "low road". Like slave narratives, which rose to prominence in the latter half of the 19th century, Scottish, Irish and other European immigrants empathized with their African-American counterparts, for they were discriminated against in some of the same ways.

"Both groups stood at the crisis of American citizenship that took place in the 1850s. Both groups were excluded before the war, to differing extents from the full enjoyment of what we today consider to be citizenship rights."¹

Racially speaking Britain desired to distinguish itself from The United States. Although the idea of non-English inferiority persisted, the *Emancipation Act of 1833* along with the abolition of slavery in the West Indies in 1834 gave the British what some consider a moral upper-hand. This was all on the heels of the creation of the Anti-Slavery Society, established in 1823. Its full name from inception was the *Society for*

¹ Becoming American Under Fire Samito, C. (2009) Ithaca, N.Y.: Cornell University Press.

the Mitigation and Gradual Abolition of Slavery Throughout the British Dominions and today it exists as Anti-Slavery International.

The arrival of Thomas Dartmouth Rice, the popularizer of both the Uncle Tom and Jim Crow minstrel, to London in 1836 was celebrated. His themes of working-class/antislavery sentiments were in line with the third and fourth century popular socioeconomic opinions in Britain and in the US. In 1832, The Boston Post was of the opinion that “the most popular characters in the world at the present time are Victoria and Jim Crow.

JIM CROW.

ST. GARD.

Oh, I'm a rascal on de Fiddle,
And down in old Virginia?
They say I play de skentific
Like Massa Paganini.

I went down to de river,
I did'nt mean to stay,
But dere I see so many galls,
I could'nt get away.

I git 'pon a flat boat,
I catch de uncle Sam,
Den I went to see de place
Wher dey kill'd Pakenham.

An den I go to Orleans
An feel so full of fight
Dey put me in de Calaboose,
An keep me dere all night.

² Cockrell, D. *Demons of Disorder* (1997) Cambridge: Cambridge University Press.



On US soil, once accepted by society as ‘white’ the children and grandchildren of the creators of Jim Crow would rebrand the term as a group of policies creating a social rift between them, taking the place of the economic rift that they aspired to obtain. Annie Ross, Dave Lambert and Jon Hendricks grew out of that rift. In the 1940’s jazz publications like the *Metronome* and *Downbeat* would publish particular instances in which jazz musicians were demonized for seeing beyond race.

Cab Calloway was arrested in Kansas City after attempting to visit Lionel Hampton at an engagement at the whites-only Pla-Mor ballroom. Hampton, who had invited Calloway to the club, refused to play after intermission, forfeited his guarantee and percentage for the night, and forced the management to refund admissions charges to the patrons. In 1945 Benny Carter successfully defeated an attempt by his white neighbors to evict him from a house he owned in an exclusive area of Los Angeles. Charlie Barnet protested the Hollywood film industry's decision to keep two of his band members, Al Killian and Paul Webster, off camera on account of their skin color. Toby Butler, a white woman trumpeter performing with an all-black women's orchestra, was detained in Georgia for associating with the group in violation of Georgia segregation laws. The leader of the band, Jessie Turner, secured the trumpeter's release by telling authorities that Butler was a relative of hers. Billy Eckstine lost a job at a Boston night club after he exchanged harsh words with a white woman patron who had hurled racial insults

at him. A brawl broke out after the woman's escort kicked Eckstine. The club reported that they had been having "trouble" with the band all week. Eckstine's group had refused to stop playing "jive" and continued to use the front entrance to the club after they had been told that all employees were to come through the rear. A New York policeman watching Count Basie make notes in his appointment book presumed that he must be a bookie. After seeing the datebook, the policeman apologized, and Basie, in a magnanimous gesture, gave him two free tickets to his performance.³

A century prior to Lambert, Hendricks & Ross' first recording, the group would've been ostracized, or worse, lynched for even cordially interacting with one another. A decade prior, they risked being imprisoned. The idea that musical ingenuity might circumvent and overshadow social abnormalities once created by it seems just.

³ The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse Ingrid Monson Journal of the American Musicological Society , Vol. 48, No. 3, Music Anthropologies and Music Histories (Autumn, 1995), pp. 396-422 Published by: University of California Press on behalf of the American Musicological Society

Scotch, Irish and Jewish Minstrelsy

Not unlike the ingenious pairing of Hendricks and Ross, idioms of Afro-American music and dance were fused in to minstrelsy with a mélange of British influences (Irish jigs, Scotch reels, English melodies and dance tunes).

Irish-American Minstrels

Dan Emmett, An Irish-American minstrel performer, is credited with writing the song Dixie (first performed in 1859), and blacking up an entire band as opposed to a few performers.

Dan Bryant, along with his brother Jerry and Neil, (actual surname O'Neil) created Bryant's Minstrels and performed at New York City's Mechanic Hall from 1857-1866

John Campbell was a founder of an 1847 troupe that at one point included Jerry Bryant, John Rea, James Carter and Hary Mestayer.

Campbell's Minstrels 1848



Harvard University, Houghton Library, w100446_1

Edwin Pearce Christy formed Christy's Minstrels, the troupe that created the line, the first act of three acts in the traditional minstrel show.

Joel Walker Sweeney, the earliest documented European-American banjo player (early 1830's) is argued to have added the drum chamber-like body and fifth string to the instrument. In 1843

Sweeney toured Scotland and surrounding areas, where he met up with Frank Brower a bones player. In 1844 Dick Pelham joined the group to create a trio called the Virginia Minstrels.

Among Old Scotch Minstrels highlights the anti-English sentiments that paralleled African American's patriarchal rejection-filled sentiments towards the United States.

Scottish Minstrel Songs The conflicts between the Scots and "their auld enemies," the English, are picturesquely mirrored in the lays of the old minstrels. One of the principal of these engagements was the Battle of Otterburn, to which ample justice has been done by a forgotten bard.

*" O bury me by the bracken bush.
Beneath the blooming breer.
Let never living mortal ken
That a kindly Scot lies here."⁴*

Jewish immigrants also adopted the idea of minstrelsy and blackface, though its roots had already been planted by the Irish and Scotch American precedents. *The Jazz Singer*, an adaptation of Samuel Raphaelson's *Day of Atonement*, is the most well-known example. Another short story about blackface, less popular, but more applicable to the context of this collection of thoughts is Fannie Hurst's *The Smudge*. This novella details the plight of a working class woman, Hattie, who performs in blackface unbeknownst to her daughter, Marcia. One night before removing the burnt cork from her skin, she kisses her sleeping child;

*Something had happened! Darkly. A smudge
the size of a quarter and the color of Hattie's guaran-
teed-not-to-fade cheek, lay incredibly on Marcia's
whiteness. Hattie had smudged Marcia ! Hattie Had Smudged
Marcia! There it lay on her beautiful, helpless whiteness.
Hattie's smudge.*

⁴ Among the Old Scotch Minstrels, studying their ballads of war, love, social life, folk-lore and fairyland. D. Douglas: Edinburgh, 1888.

A European woman in blackface was no anomaly. Judy Garland, who Annie Ross worked with (Presenting Lily Mars 1943) was known for blacking up. In a way, by being a part of LHR, Ross was blacking up, not unlike when the Amy Winehouses of the world go black. Lori Harrison-Kahan sees this phenomenon of appropriating blackness in pop culture as a way “to shore up white identity, while simultaneously troubling that same self-whiteness.”⁵

⁵ Harrison-Kahan, L. (2011) *The white negress*. New Brunswick, N.J.: Rutgers University Press.

Cottontail: A Lyrical Analysis

Framing Lambert Hendricks & Ross' 1960 vocalese version of Duke Ellington's Cottontail within minstrelsy, blackface and jazz vocals reveals an overt symbolism connecting the archetypes of the Bre'r Rabbit and the trickster to the use of quintessential imagery and folklore. In African folklore Anansi closely resembles the Bre'r Rabbit. Bre'r and Anansi (in Ghanaian Akan this means spider) both represent the same behavior model employed by the enslaved on plantations to gain the upper hand.

*Wee! Everything is sweet when the farmer's nappin'
Every little carrot is a stolen delight
and I keep forgettin' that ain't right*

It is apparent that Tex Avery was influenced by folklore such as this in creating Bugs Bunny. In fact the 1942 cartoon in which Bugs fights a tar baby is taken directly from an Anansi mythological folklore. In the Warner Bros. cartoon "Fresh Hare", minstrel shows are used as a gag (in this case, featuring Elmer Fudd and Bugs Bunny leading a chorus of "Camptown Races").

Bugs' heritage is anything but white. The verb "bugs" [as in] "annoys" or "vexes," helps name the cartoon hero. Its roots, like those of "hip," lie partly in Wolof speech. Moreover, the fantastic idea that a vulnerable and weak rabbit could be tough and tricky enough to menace those who menace him enters American culture, as the historian Franklin Rosemont observes, largely via Br'er Rabbit tales.⁶

*Don't ya see him? By the hole in the fence?
You can beat him. It's a natural sense.
While he's over by the fence a while away,
keep on running 'til you're outta that gate.*

⁶ Roediger, D. (2002) *Colored White*. Berkeley: University of California Press.

These stories were told among various ethnic groups in West Africa, and further developed by American slaves before being popularized and bastardized by white collectors like Joel Chandler Harris in his 1907 'Uncle Remus and Brer Rabbit'

*Well, one mornin', Mr. Man went out in his truck patch, an' he fin'
sump'n missin'—a cabbage here, a turnip dar, an' a mess er beans yander,
an' he ax how come dis? He look 'roun', he did, an' he seed Brer Rabbit's
tracks what he couldn't take wid 'im⁷*

Anti-British Blackface, patriotism might be seen as a reaction against British Abolitionism tradition. An example of this is 'Yankee Doodle' a tune popularized by Bugs Bunny in a 1954 cartoon. The song was first published in the 1766 version of *Disappointment*, an early US opera ballad, and its derivation is disputed to be British in origin. A version of the song was sung by British soldiers mocking their US foes.

*Yankee Doodle came to town,
For to buy a firelock,
We will tar and feather him,
And so we will John Hancock.*

*Now I knew what mamma told me,
now I knew that she would scold me.
She knew what I'd soon be feeling
If I didn't stop my stealin'*

The underlying implications of bucking patriotism, in the context of the US versus Britain or patriarchy in the context of the enslaved and the slave owner are analogous here.

⁷ Harris, J. and Brown, M., et al. (1941) *Brer Rabbit : stories from Uncle Remus*. New York: Harper & Brothers.

Beyond Miscegenation

Flying in the face of miscegenation, a concept openly debated less than a century earlier, and still quietly festering under the skin of the children of parents of abolitionists and segregationists alike, Lambert Hendricks and Ross included a male New Englander, a first generation female Scotch immigrant, and a Midwestern male of African descent.

There were two sides to the miscegenation argument (which was faulty at its core in assuming that there is more than one race). Side one can be best summed up by J.H. Van Evrie;

Either we must have a war of races, which would inevitably result in the extirpation of the negroes; or we must incorporate them with ourselves, in the succeeding generations by marriage. Either horn of this dilemma is frightful. No sane man supposes that our people will ever marry the negroes out of existence; there remains then, war to the knife and the knife to the hilt, till every vestige of the African race disappears from the continent.⁸

In 1863 there appeared for sale on newsstands in New York City a seventy-two page pamphlet costing a quarter and bearing the enigmatic title, *Miscegenation: the Theory of the Blending of the Races, Applied to the American White Man and Negro*

It is clear that no race can long endure without the commingling of its blood with that of other races. The condition of all human progress is miscegenation. The Anglo-Saxon should learn this in time for his own salvation. If we will not heed the demands of justice, let us at least, respect the law of self preservation. Providence has kindly placed on the American soil for his own wise purposes, four millions of colored people. They are our brothers, our sisters. By mingling with them we become powerful, prosperous, and progressive; by refusing to do so we become feeble, unhealthy, narrow-minded, unfit for the nobler offices of freedom and certain of early decay.⁹

⁸ Van Evrie, J. and Smith, J. (1993) Van Evrie's White supremacy and Negro subordination. New York: Garland Pub..

⁹ Croly, D. and Howell, E., et al. (1864) *Miscegenation: the theory of the blending of the races, applied to the American white man and negro*. London: Trübner & Co..

The claim of anti-abolitionists that abolition would “lead to interracial marriage or the rape or seduction of white women by black men” was countered with the antithetical idea that was all the more common where European slave owners raped African women. These horrible truths were perpetuated in songs like the 1853, *She’s Black, But That’s No Matter*.

*But She’s Black!
I know she is, but what of that,
You’d love, could you look at her,
I’d have her just the way she is*

A History of Lambert Hendricks and Ross and Vocalese

Lambert Hendricks & Ross is not an artist according to Tom Lord's Jazz Discography.

Annie Ross is.

Jon Hendricks is.

Dave Lambert is as well.

All LHR releases are filed under Dave's name.

Beginning in 1944, his pre-LHR releases are numerous. Beginning in 1944, his pre-LHR releases are numerous. The first session credited solely to Dave Lambert included four sides, one being *Charge Account*. A transcription of this All The Things You Are contrafact is included in the appendix.

Gussie G features Red Rodney on trumpet who solos for two choruses after a Buddy/Dave unison intro. Dave Lambert follows with a two chorus scat section. A piano solo by Al Haig is followed up with a bass half-chorus solo by Curly Russell and a four bar drum break by Stan Levey.

Perdido was also a part of the first Dave Lambert credited session. It has an atypical arrangement where the stock melody is played by Rodney on trumpet while a contrafact is superimposed by Dave and Buddy. Neal Hefti is credited with arrangement duties.

Hawaiian War Chant , which was part of another Lambert session, one that included Al Haig on piano again, along with a young Max Roach and two percussionists exemplifies Lambert's arranging prowess.

1-2 Bass vocals only in unison on *bo*

2-4 Baritone vocals enter on *ba*

- 4-6 Tenor vocals enter on *ba*
- 6-12 Alto range vox enter with three part quarter note triplet phrase.
- 12-16 Percussion and piano only
- 17-32 Initial Theme established and repeated
- 33-40 Dave Lambert Scats on subdominant
- 41-48 Theme Repeated
- 49-81 Dave Lambert scat
- 82-85 Half theme
- 86-94 Vocal Tag to End

Another rare, yet clear example of Lambert's skills as a vocalist and arranger comes from a late RCA audition video in which Dave presents a five voice group(also including Sarah Boatner, David Lucas, Leslie Dorsey, Mary Vonnie) named the Dave Lambert Singers(a third reincarnation of the group) to George Avakian. A highlight from this session which included *Blow The Man Down*, *Leaving Me*, and *Think of Me* is *Comfy Cozy*. After the theme of the tune is established the bridge leads back into that theme, this time a fifth lower. Following is an antiphonal solo section in which he playfully mocks each member individually, calling Leslie's style, for instance, "Step 'n' Fetchit."

Maybe we should backtrack here a bit, in order to frame the need for the emergence of vocalese, but exactly how far back? Back to the BBC's 1936 banning of scatting or back to Marion Harris' 1934 vocalese version of Bix Beiderbecke's *Singin The Blues*?

"Oh sweetest daddy mine, I recall a time you used to love your momma most of all..."

Harris' lyricism clumsily foreshadows some of the meticulousness that Dave Lambert would ooze less than a decade later. Vocalese singers would go on to develop the art further, priding themselves in avoiding melismatic interpretations of instrumental solos, and instead assigning consonantal syllables to each and every note.

Or maybe further back... maybe Louis Armstrong's 1926 *Heebie Jeebies*, or even Gene Greene's 1911 *King of the Bungaloos*. About a minute and forty-four seconds in, Greene freestyles a few strains as an outro. The word freestyle is applicable here because it seems that the improvised portion of the composition is lyrical and not pitch-related. Greene mixes a few coherent thoughts about riding across the Nile River with some affricative and plosive consonantal driven nonsense. His choice of notes is pretty repetitive and based on the song's preceding melody.

In jazz circles, both of these songs are debated to be the first scat records. All of these historical mentions of syllabic variation as it relates to music are post-Edison, and contemporary in the sense that they were recorded.

Maybe one should think of this outside of the context of jazz and recordings and harken back to the beginnings of music theory. The 8th and 9th century brought along solmization or solfege(do re mi...), which has been sourced back to similar Arabic syllables called *Durar Mufassalat* or *Separated Pearls*(dal ra mim...).

These syllables are nonsensical, yes, and also timbre-influencing, also. Auditory feedback affects pitch and timing. In fact timing affects pitch. Vocal cords bend pitches by speeding and slowing. After a sound leaves the vocal cords, condenses in the bones or instrument body and tunes in the nose and mouth or valves, it is a pitch. Some words are chosen to influence the timbre of a pitch.

Dave Lambert, a tree surgeon, military veteran and former drummer approached vocal music and life for that matter, from a mechanical perspective. He was a bit of a machine. His vocal recordings are mechanical. His familiarity with non-diatonic intervals was outstanding. His understanding of song structure was proficient. He also knew that music was changing. He could hear it. His ears were huge.

By 1944, in direct opposition to the wartime lonely housewife inspired crooners, musicians were making protest sounds that needed no words, or faster ones. But being a music-first vocalist in 1944 had to have been natural for Dave, for it wasn't fashionable. Those on the cusp of fashions can manipulate them. Dave's music reflected his ability to teeter back and forth between changes. His life was loopier than a breakneck -paced 251-fest like *All The Things You Are* underneath a Red Rodney composed contrafact descending the melody not there. In 1946 when Dave Lambert recorded for the first time as a group leader, he was beyond words.

According to Tom Lord's Discography, after a 1950 Mary Lou Williams recording Lambert was inactive for five years.

In 1955, Lambert participated in a session where he met Jon Hendricks that produced an early version of *Cloudburst* and *Four Brothers*. His next recording would include multiple voices, virtual and actual. Dave didn't shy away from burgeoning technological advances.

The first Lambert Hendricks and Ross recording session (considered a Dave Lambert Singers session) was overdubbed and unpanned to the point of vocal phasing. The overdubbing was for practical reasons as much as artistic. The 1957 session that would come to be *Sing A Song of Basie* was almost a bust. Dave and Jon began with a group of 10 vocalists tackling the vocal arrangements, but after days of exhausting attempts, the two decided that the resulting recordings weren't swinging enough. They instead employed Annie Ross, one of the ten, to help record the parts in a multi-tracking fashion. As a trio the group recorded over 100 sides. The evolution of the recording techniques went from heavy

overdubbing(*Sing A Song of Basie*, 1957) to being backed by a horn section(*Sing Along With Basie*, 1958), and culminating with them, by way of complex arranging, covering all of the harmonic parts(*Sings Ellington*, 1960).

For all intents and purposes, Lambert, Hendricks and Ross were a bit of a jazz vocal supergroup. Lambert began his career with Gene Krupa. He went on to be a part of and/or arrange for a number of groups including the Five Bops, the Pastels and The Dave Lambert Singers. He had arranged along with Gil Evans for Charlie Parker and Annie Ross, whose discography was already twenty entries deep before 1957, was coming off of a stint with the great Andre Hodeir. She was a regular with the Dave Lambert singers as early as 1953, and had TV performances dating back to 1938 on *Our Gang Follies*. The greenest member of the group was Jon Hendricks. His fresh perspective would arguably become the most appealing part of LHR.

Jon Hendricks Interview

Conducted by Bilal Salaam by telephone on 13Nov2012

I've noticed a serious pattern when you mimic certain instruments...

JH: It depends exactly on that...the horns used. Like, if it's a trumpet it's not gonna use the declamatory power that it would have if it were a tenor saxophone. It would be less declamatory and more, "Here's the message?", and an alto would be even more, "Let's put a little bit of romance in this message." That's the way it's put together.

Do you have a favorite instrument that you like to vocalese?

JH: Tenor Saxophone.

Why is that?

JH: Well, because it's more like the regularly speaking, human male voice. While we're talking now, our voices are more like a tenor saxophone.

Pitchwise, you're right.

JH: When we start to hollerin' at somebody..."Eh man, come back here!", that's a trumpet.

Right, right.

JH: And a trombone is "What they doin'?"

Right.

JH: And then, the rhythm section keeps time.

Yeah. Which instrument was that... "How you do there..." Was that Lester?

JH: Yeah, that's Lester. The sax, the saxophone is the most declamatory instrument of all, because it's like a human voice talking. The big band is an instrumental copy of the church choir. Did you know that?

What's that? The instrumental church choir?

JH: No, the church choir that you hear when you go to church on Sunday in a sanctified church, when their singin' and swingin'. "I'm on my way to heaven and I'm so glad/Yes, I'm on my way to heaven and I'm so glad." That's what jazz is. Jazz is a secular attraction to our music through the church. The blues are the popular songs of the day. That's where the songs come from. "Left my baby/standin' in da back door cryin/ Oh Lord, how long?" You know?

Right.

JH: It's right out of the church.

Yeah.

JH: The thing that disgusts me is the filthy immoral treatment that the white man shows our culture. You know? That hurts. But what hurts worse is the fact that we, the negro people don't know shit from apple butter about it. That's worse. They let the white folks get away with this, out of their own ignorance. You couldn't go to England, and mess with anything in any of their concert halls. They'd put you in jail. In fact if you went into the Louvre and said all these things ain't worth nothing, and start pullin 'em off the wall, they'd put you in the insane asylum. If you were to go to Italy and attack the opera houses as 'no good', they'd put you in jail in 10 minutes.

Why do you think it differs here in America?

JH: It's racism. It ain't but one thing. And they call us heathens, and they're so stupid, 'cause if they wanted to keep football, baseball, track and boxing white, they would keep us out of it. 'Cause soon as we got into it, we kicked they're ass, and took it over. Because we're more able, more capable, and more athletic than they are. Forever we'll be. Africans go from village to village. You might say, "I wanna

send my message to the next village.” Alright, you start runnin’. You don’t care that it’s forty miles. He just runs that message on down to the next village. That’s what we come out of. That’s who we are.

Are there any instrumentalists or musicians out there that you’d say embody that struggle?

JH: Any instruments that embody that struggle?

Any instrumentalists or specific musicians or vocalists besides yourself, of course. Your body of work...

JH: Well, we just did it ourselves, and didn’t put a name to it, or give it a crusading fervor, because we didn’t wanna do anything but bring jazz to people who couldn’t read music and didn’t play instruments. We were singers, and we wanted to sing jazz to people so they too could sing it, and that’s what we did. That’s what all jazz singers did, you know. Bessie Smith couldn’t get a job. She was always working in the bars down there in Baltimore. She spent her teenage years in a whore house making up the beds, and cleaning up after those people, but she would be singing while she was doing it, and it would be spiritual. But then somebody would come along and put a lyric to the spiritual. Then you add a blues on it. Our art form has developed just like art forms develop everywhere, but it had no recognition from anybody, not even us. We were too busy keeping alive and keeping one step away from the policeman, and dodging his club. That was our duty. That was our game.

You make an extremely important point there. I think counteracting any type of demonization, of any people...that only leads to, like you said, a sanctified approach to creation, to creativity. I think you’re totally on point there. Sports, music, whatever it might be. Could you tell me a bit about Mr. Lambert’s contribution to the group? I have a few live shows, and the way that he introduces you all, it’s clear that you did a lot to put the lyrics together, that you spearheaded the lyric thing, but I’m wondering what his role was in a general sense. It seems like it might have been harmonic, or something. Could you tell me a little bit about your interactions with Dave?

JH: Oh yeah. Sure. Dave was scatting at the same time as I was. I was scatting with Art Tatum in Toledo when I was twelve years old, and Dave was scatting at that same time in Boston, and we both were copying jazz instruments, and jazz bands, and jazz tunes, and there were black jazz singers that were great that we both were fans of. Dave was right with us. He was a white person, but he chose a black art form. We lived together. When I divorced my first wife I moved into his apartment because he and his wife divorced, and it was uh... 22 Cornelius Street. We looked out over the JNCO (Olive) Oil Company. You remember the Godfather?

Yes.

JH: Do you remember the JNCO Oil Company?

Yes.

JH: That was on 28 Cornelius St, right across the street from us. We were two flights up. We looked down on it. They shot that scene there where they shot Marlon Brando. So we lived down there, and gangsters saved jazz music in America. Louis Armstrong told me, if it hadn't been for the Sicilians, there wouldn't be no jazz in America.

Wow. Tell me a little bit more about that.

JH: Well, they killed a sailor in Storyville, down in New Orleans where all the jazz was, and people rioted and got all mad, so the Navy closed Storyville. But if you look on the map, from New Orleans, you can go straight up to Chicago. The line goes from New Orleans to Chicago, straight. A straight line up, so, that's what all the jazz musicians did, and when they came up there, there was no work for them. They were getting jobs as ditch diggers, and bumming in the streets, and the mafia was running liquor. I was in Toledo, Ohio. That's the Licavoli gang. A gang emerged, and there was the purple gang in Detroit and Chicago, so Michigan was wet, and Ohio was dry. So they would run whiskey down to Ohio, and sell it

down there, and they would open up clubs, cafes, and they needed jazz musicians. They said, "Hey we could use you guys. C'mon in here. Play in here. Every night you play here", and that's what got 'em work, you know? The Sicilians. And when Lambert Hendricks and Ross recorded with Dave Brubeck and Louis Armstrong, I had six nights of recording with Lou, and he told me about that. Because when we come up, the white folks said, "Oh, here come them niggers with that nigger music. We don't want that nigger music. That's what they said."

Louis said one night a guy walked up. A guy danced by the bandstand, and uh, handed him a five dollar bill. He said "Play *Stardust*." So, Louis played *Stardust*. A couple of tunes later, the guy dance by again. He said, "Play *Stardust* again. The cat gave him another five dollars, so then, about twenty minutes later, the guy danced by again and said "Here." And gave him ten dollars, and said "Play *Stardust* again." And Louis said "Man we done played it two times." And the guy took out a .45 automatic and put it right on Louis' nose, and said, "Play it again, nigger." And Louis went "Tah, tah tah tee...". (Laughs) And Miles called him an Uncle Tom for that. And Louis said, "That boy shouldn't have done that. He don't know what it was like to come up like that." And Miles had no business correcting Louis Armstrong. He had no business doing that out of respect for Louis. Wouldn't be no Miles Davis.

You make another really great point. I was listening to some live recordings, I think it was a couple of Newport recordings, '59 and '61 if I'm not mistaken. Your interludes in between songs, I think they were really appropo, They helped to pull the audience in...

JH: That was *Evolution of the Blues*. I was reciting poetry. The whole thing's a poem, it's a long tone poem. It starts,

Once upon a time music was born in the heavens on high.
The sun, the moon and all the planets, and all the stars in the sky, played a beautiful symphony.
Pastoral by day, and by night, a lullabye.
Now, it's played very loud and very clear,
and yet it's too soft for these earthly ears to hear

But still some people hear this music.
 They sing it, and they play it for all mankind to hear.
 Scholars call them metaphysicians, but we know they're just musicians.

That's that poem, it's called *Evolution of The Blues*. It's a Broadway show that I wrote. One of these days they're gonna put it on.

We're doing a lot to archive everything that you've done, and everything that you will do in the coming years. I'm really happy to be a part of all of this.

JH: Well, Thank You.

Musically, are there things that you do to connect to the audience. Are there specific choices that you make, let's say when recording, or when rehearsing, or even when performing, that you think help you relate to the audience.

JH: Oh, that just comes, natural, That's the first thing. You do that when you're singing in the street. I was on the corner selling papers. I couldn't get a crowd around, so I started singing. So, then people started stopping to watch me sing, and bought my papers. I found that was a good way to use the music. People would be walking by, and I'd say "Paper ma'am?" or "Paper sir?" "Outta the way! Get outta the way!". But if I stop and sing something..."Shoe shine boy, you work hard all day./Shoe shine boy, got no time to play./Every nickel helps a lot/So, shine, shine, shoe shine boy." A lot of people stopped there, and I'd collect, ten fifteen cents from each of them, you know? I got that together in the street very early.

You used to do that at jukeboxes too?

JH: Yeah, I used to stand in front of the juke box, and people would come to play their selection. And I'd say, "Whatcha gonna play?", and they'd say "Yard Dog Mazurka by Jimmie Lunceford and His Orchestra", and I'd say "Well, give me the nickel and I'll sing it." They'd say, "What?". I'd say, yeah give

me the nickel, and I'll sing it, the whole song." And just to hear that, they would give me the nickel, and I would sing *Yard Dog Mazurka*. I knew the trumpet solo and everything.

What attracts you to a solo?

JH: How well it's done, or how well it fits into the song's whole pattern. Most of those people were good soloists.

Who were some of your favorite soloists?

JH: Louis Armstrong is my favorite. Lester Young. Coleman Hawkins. Art Tatum is number one. Oscar Pettiford, best bass player. Max Roach, best drums. Jo Jones, first drummer with Count Basie, and Charlie Christian on the guitar, that was great. I liked all the cats, you know. I liked 'em all. They're very good. I was always impressed with people who could read music. I never learned to read music. I can hear it better than anybody, but I can't read it. Some guys, like Randy Weston say "Man you don't even need to read, you just need to hear it, and you've got it better than all of them."

There are limitations to that stuff.

JH: Yeah. So, I don't know how to read, but I can sing anything anybody can read. So, if they come and read it, I'll sing it. So what difference does it make, if I can read?

So, you've mentioned Louis and the Real Ambassadors a couple of times. Can you tell me a bit about that recording session? That's one of those gems.

JH: That was done on the Masterworks Label. Columbia's Masterworks label. They had this special label for special stars from the opera or concert division, or jazz, like Dave Brubeck. So, when Dave wanted to do a Broadway play called *The Real Ambassadors*, Columbia had just put on *My Fair Lady*, and that was a success, and they were going on to the next Broadway play, so Dave Brubeck tried to get 'em to do it...

and so they said, “Who wants to see a fifty year old black man on stage with a trumpet?” That’s what they said to him, and he was furious. So he went to the president and said “At least record it on your prestigious label”, so he did, under Columbia Records Specials, ya know? And so, he needed a choir, but he couldn’t afford the choir, so he got Lambert, Hendricks and Ross, and Louis Armstrong and his quintet, and the Dave Brubeck quartet. So, that was it, and we recorded it in a few days. There’s a tune on there, called The Real Ambassadors, where we sang very fast. Who’s the Real Ambassadors?/It is evident we represent American society/Noted for its etiquette, it’s manners and sobriety.” And we got through and Louis came over and said, “Man, yall sound like you got a mouth full of hot racks.” Then Louis came behind us and sang, (slowly) “I’m the Real Ambassador.” (laughs) Oh, man, that was so much fun. Carmen Mcrae’s on there too. That’s so much fun. Find that record, and you got yourself something.

I listen to it, pretty much everyday.

JH: Oh yeah, that’s a great record. That is a great record. Everybody was at his peak. Louis was funny. I’d talk to him every night after the recording, Annie and Dave and the rest of the band, they made it out of there, ‘cuz they wanted to get home, but I just wanted to sit with Louis, so I’d go and sit with him, while he reamed his horn. He had a valet to do all this, but nobody touched his horn, but him. The valet went out and got a sandwich while Louis sat there and reamed his horn, and wiped it all out. He wiped all of the knobs of the trumpet out. He put his hand up inside it and cleaned inside. He did everything. Nobody touched that trumpet but him. I got the thrill of my life when I said to him, “You know about Toledo, Ohio, right?” He said, “Everybody knows about Toledo,” ‘cause you’d get off the train in Toledo, keep your ticket, and do anything you want, and get back on with your ticket, and go on to New York. Coming from L.A., the train’s change in Toledo, so you always had the chance to get off. So, that’s when Louis came to where I was singng, and he said, “Who is this kid?”, and they said, “That’s little Johnny

Hendricks". He said, "I wanna meet him." Then he had me come up to his table, and sit down. It was such a thrill for me. And I told him, "It's a great thrill for me." and he said, "Oh, no man! It's a great thrill for me. You can sing!" (laughs)

Are there any other memorable interactions that you've had with instrumentalists that you've vocalesed?

JH: No, Louis was the only one. I knew Fats Waller pretty well, because his father and mine, Reverend Hendricks graduated from AME Church School in Richmond, Virginia, so when Reverend Waller's son, Thomas, would come to Toledo, he had to come to our house, so I would always fix it up for him, so he'd sit by the window. He would come in the summer, and he'd sit by the open window, and he drank a fifth of gin a day, and he'd be talkin to my father, and he'd lean his head out the window and take a sip, and I would bow my head, and my father would bow his head. We knew what Fats was doing, drinking himself to death. He'd drink a fifth of gin a day. I knew him very well, 'cause Art Tatum liked Fats, and Art was my accompanist. Art loved Fats and vice versa. They got along great.

I'm taking a stride class now, and we talk a lot about the interactions of Fats, Art, James P., Willie "The Lion".

JH: Yeah, those were some bad cats. I met Willie "The Lion" on Broadway and 52nd St. I saw him on the other side getting ready to cross over, so, I kinda walked fast over. I said "Willie "The Lion" Smith." "How'd you know my name?" (laughs). He could play. Awe, man, that cat could play. He knew how to play the piano. Next to Art Tatum, he was best. Couldn't nobody play like him but Art Tatum. Willie "The Lion" was a great piano player and a great man.

Speaking of piano...

JH: Well Nat Cole, Ray Charles, Oscar Peterson. They all did the same thing. They tried to sing like Nat, while they accompanied themselves. Ray's wife had to do something, because Ray was out with that trio, just like Oscar was out with his trio, and Nat was out with his trio. Wasn't none of 'em makin' a whole lotta money, you know? So, Ray come home after six weeks on the road with about forty something dollars, and his wife said...

"We can't keep this up. We don't have enough to pay rent. We've got two kids now. We've got to do something."

Ray says "Well, I'll see what I can come up with."

"Well, why don't you go back to church?"

And he says "church?", and she says "Yeah. You play them hymns. Put some other words to 'em".

Now I'm on my way to heaven and I'm so glad
 Yes, I'm on my way to heaven and I'm so glad...
 I gotta woman
 way over town
 She's good to me
 Oh, yeah!

Million seller! Million seller. His wife gave him the idea. Oscar Peterson, he decided to stick to the piano and stop singing, but Nat Cole found *Sweet Lorraine*. That's what made him a big hit. But, them cats were three good piano players. Nat Cole accompanied Lester Young. He was a good piano player. I knew him too.

I appreciate your time. I feel like we've run through a jazz vocal history. I really appreciate you. You're like a griot.

JH: Thank you. That's what I call myself. I am a griot. I tell stories about our people. That's what my show is. It's a story about our people. Some have a tendency to underrate everything African. But they had a

etter communication system than AT&T. At the beginning of every village there'd be a drummer there, and if anybody came into the village he'd ask them what's their business in the village and "How many days is it gonna take you?", and so forth. When the chief came by he would report all this to them, so that they could keep an eye on this new person, and he'd not be able to murder anybody and get away with it or anything. They would know all about him. Now, that was what they had as a telephone system. The drums would go "BOOM" and the village would see this man coming, and he has two cows to trade for a wife, and by the time they get to the village they have a woman picked out that wants to marry the man. That's all done with the drums. It's better than AT&T 'cause it don't break down. The wires don't break down. It's the drum. The drum is the instrument closest to the human being. And the drummer knows everything. And boy, they were astounded by that. They didn't even know that. The white man came to Africa and thought he captured a load of savages? If you look up mathematics they didn't come from Greece or Rome. They came from Africa. If you look up the law, it don't come from Italy or Spain. It comes from Africa. Everything comes from Africa. Nothing comes from the west. It's all reproduced from what's African. You think you're so much with your universities. There were Africans in universities when you were fightin' wolves in front of caves you lived in. Everything started in Africa.

LHR Sing Ellington

LHR *Sing Ellington*: A Harmonic Comparative Analysis

All of Lambert, Hendricks and Ross' releases were met with staunch criticism, and with good reason. Their dense lyrical choices were far more aggressive than the quintessential jazz crooner style that used negative space more explicitly than Miles in his modal years. Mimi Clar, a reviewer of LHR's first album, *Sing A Song of Basie* was of the opinion that 'if a human voice tries to reproduce what an instrument has played, it will have to resort to falsetto, growl, slur skipped notes'.

By the time LHR recorded *Sing Ellington*, in 1960, they were more technically proficient. Their recording process was without the clumsy overdubbing of their '57 release and the panning and apparent isolation of the three voices might lead one to speculate that they recorded each vocal track, at the least, in different booths and possibly in different takes. But how did they compensate for these missing overdubs and for the limitations of the human voice? There were moments where one of the three chose a different melodic path than the solo they vocalesed. What are the harmonic implications of these differences? There are numerous times where Ellington's four and five part voicings are beyond the group's vocal capacity. What notes does the group prioritize, and why? This study explores these questions and ideas note by note, comparing LHR transcription excerpts to their original recordings, which are listed below.

Cottontail is based on a September 5th, 1940 version. Ben Webster's solo is lyricized by Hendricks.

All Too Soon is based on a July 22nd 1940 Otto Hardwick and Ben Webster led song. Dave Lambert sings Hardwick's clarinet solo, and Hendricks handles Webster's.

Happy Anatomy is based on the early June 1959 Happy Anatomy(PI). Hendricks lyricizes a Johnny

Hodges alto saxophone solo. Lambert handles the Clark Terry trumpet solo. Annie tags the song with a Harry Carney clarinet ending crescendo.

Rocks In My Bed is based on a September 26th, 1941 version. Hendricks uses Ivie Anderson sung lyrics to vocalese the clarinet part.

Main Stem is lyricized from the June 26th, 1942 Ellington version Annie Ross sings the Rex Stewart cornet and Wallace Jones trumpet parts. Jon Hendricks handles Ben Webster's tenor saxophone part. Lambert covers Juan Tizol's trombone part.

I Don't Know What Kind of Blues I've Got is vocolized from the December 3rd, 1941 Ellington version. Tizol's trombone part is sung by Dave Lambert. Hendricks handles Ben Webster's tenor saxophone. Annie Ross sings the bass clarinet part.

Things Ain't What They Used To Be is based on a July 3, 1941 version with Ray Nance's trumpet part being sung by Annie Ross and Hendricks tackles Johnny Hodges alto saxophone part.

Midnight Indigo is based on the 1959 version with Hendricks singing Billy Strayhorn's celeste part, and Annie Ross on Ellington's piano part.

What Am I Here For is based on a February 6th, 1942 version whereas Hendricks lyricizes Ben Webster's tenor solo, sings Rex Stewart's cornet part and Lambert sings Ray Nance's trumpet part

In A Mellow Tone is based on a September 5th, 1940 version. Annie Ross sings Cootie Williams' solo, and Lambert sings Johnny Hodges' solo.

Caravan is based on a December 19th, 1936 version. The Juan Tizol trombone part is sung by Lambert, the Barney Bigard clarinet part by Hendricks, and the Cootie Williams trumpet part by Ross.

Cotton Tail

We begin with *Cotton Tail*. Lambert Hendricks & Ross base their version on a May 4th, 1940 version. This recording includes Rex Stewart on cornet, Cootie Williams and Wallace Jones on trumpet, Joe Nanton, Juan Tizol, and Lawrence Brown on trombone, Barney Bigard on clarinet, Johnny Hodges on alto saxophone, Otto Hardwick on alto saxophone or clarinet, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Fred Guy on guitar, Jimmy Blanton on bass and Sonny Greer on drums.

Lambert Hendricks & Ross' recording, captured on June 2nd, 1960 includes the vocal trio accompanied by Gildo Mahones on piano, Ike Isaacs on bass and Jimmy Wormworth on drums.

Song Outline: measure/Ellington version/LHR version

1-8/brass intros main theme/LHR intros main theme

9-12/cornet plays second strain with antiphonal pad accompaniment/Ross vocaleses second strain with Hendricks and Lambert on antiphonal padding

13-15/ensemble plays tag/LHR sings tag

16-43/tenor saxophone solo, ensemble stabs at 25-29 and 31, 36-39/Hendricks vocaleses solo/Lambert and Ross accompanies with solo stabs

44-52/high range ensemble soli/LHR three-part soli

53-56/saxophone solo/Hendricks vocalese

57-61/piano/LHR unison

62-78/wind mid-range soli/LHR unison

79-87/with high horn stabs

88-91/high brass stabs take lead

92-96/mid-range brass outros theme

Measures 49-56 exemplify the decisions Lambert Hendricks & Ross were faced with when voicing Ellington compositions. While Ross pedals an F four times, Lambert's line is as follows (G#, G, E, Db). For the first chord, in choosing the flat 3rd, of the D7, and an extreme upper voice, in this case, #11 or G#/Ab, to begin this section an AbM, is implied in the upper voicings. (C is the 7th of the D chord, and Webster plays an E). The second two notes, G7 and F are indicative of a G7 chord. Ross' pedaled F becomes the sus4 of the C7 chord, while Lambert's note gives the ever important quality of the 3rd. The C# in the melody over the F (that resolves to C) also implies a DbMajor chord. Finally the Db/C# in the Lambert's line, paired with the F# in the melody creates a fifth a semitone away from the 1 and 5 of the F7 that ends this circular voicing.

The musical score is presented in two systems, each with three staves: Ross (top), Hendricks (middle), and Lambert (bottom). The key signature has two flats (B-flat major), and the time signature is 4/4.

System 1 (Measures 49-52):

- Measure 49:** Ross plays a whole note F (pedal point). Hendricks plays a quarter note G# (marked with a green 'b' and a blue 'Q' below it). Lambert plays a quarter note G# (marked with a green 'b' and a blue 'Q' below it).
- Measure 50:** Ross plays a whole note F. Hendricks plays a quarter note G. Lambert plays a quarter note G.
- Measure 51:** Ross plays a whole note F. Hendricks plays a quarter note F. Lambert plays a quarter note F.
- Measure 52:** Ross plays a whole note F. Hendricks plays a quarter note E. Lambert plays a quarter note E.

System 2 (Measures 53-56):

- Measure 53:** Ross plays a whole note F. Hendricks plays a quarter note D. Lambert plays a quarter note D.
- Measure 54:** Ross plays a whole note F. Hendricks plays a quarter note C. Lambert plays a quarter note C.
- Measure 55:** Ross plays a whole note F. Hendricks plays a quarter note B. Lambert plays a quarter note B.
- Measure 56:** Ross plays a whole note F. Hendricks plays a quarter note A. Lambert plays a quarter note A.

Chord labels are placed above the staves: D7 above the first staff of the first system, G7 above the second staff of the first system, C7 above the first staff of the second system, and F7 above the second staff of the second system. A blue vertical line is at the beginning of measure 49. A red '5' is above the first staff of the second system.

All Too Soon

All Too Soon, the second number on LHR's *Sing Ellington* LP was recorded on August 18, 1960. It is based on an Ellington July 22nd 1940 recording and features the same personnel previously listed in both bands.

Song Outline: measure/Ellington version/LHR version

1-6/piano intro/piano Intro

7-39/trombone led initial theme established by Tizol(clarinet descant by Hardwick, antiphonal ensemble soli follows solo)/Lambert led initial theme(clarinet descant by Ross, antiphonal ensemble soli by Ross & Hendricks)

40-72/modulation and tenor saxophone theme elaboration by Webster(ensemble rhythm section style accompaniment)/Hendricks led theme elaboration(Ross & Lambert with rhythm section style accompaniment)

This blues begins in the key of C, and modulates to the key of C#. At the point of modulation, the higher voiced woodwinds and brass ensemble begin a rhythm section-like motif. Lambert and Ross cover this part by singing the fifth and third of the key, respectively. When the blues moves to the fourth(F#), and Lambert and Ross continue with the notes that the Ellington arrangement calls for, the fifth and third become the second and seventh. Ellington also adds a harmonic variation of the theme beginning on the lowered fourth to this ensemble rhythmic motif, and although Ross and Lambert are without enough voices to cover this variation, they do not ignore the harmonic inference. By changing their last notes from what is consistent with the instrument they've been vocalesing in the Ellington arrangement to notes that frame the missing line(Ross sings the A natural that ends the missing line), the group covers the harmonic variation.

Music score for four parts: Add. Line, Ross, Hendricks, and Lambert. The key signature is F# (one sharp). The time signature is 4/4.

Add. Line: Treble clef. Chords F#7 and C#7 are indicated above the staff. The melody consists of eighth and quarter notes.

Ross: Treble clef. The melody consists of eighth and quarter notes.

Hendricks: Treble clef. The staff contains a whole rest in the first measure and a whole note in the second measure.

Lambert: Bass clef. The melody consists of eighth and quarter notes. The lyrics "I've got the blu - est blues I've e - ver known" are written below the staff.

Happy Anatomy

Happy Anatomy, recorded by Lambert Hendricks & Ross on May 12th 1960 is based on an early June 1959 recording by Duke Ellington. Personnel include Clark Terry on trumpet, Jimmy Hamilton on tenor saxophone, Russell Procope on clarinet, Paul Gonsalves also on tenor saxophone, Duke Ellington on piano, Jimmy Woode on bass, and Jimmy Johnson on drums. Personnel are uniform for Lambert Hendricks & Ross.

Song Outline: measure/Ellington version/LHR version

1-10/theme established by trumpet and tenor saxophone/theme established by LHR

11-27/tenor saxophone solo/Jon Hendricks vocalese

28-32/trumpet solo/Dave Lambert vocalese

33-37/trumpet rhythmic embellishment with clarinet descant out/Lambert and Hendricks unison rhythmic embellishment vocalese with Ross descant

In *Happy Anatomy*, Hendricks vocaleses Jimmy Hamilton's solo. One of the melodic lines is significantly altered, and in considering the chords that accompany them, one might understand why Hendricks was influenced to make the choices he did. Hamilton's line, is an eighth note flurry(G-B-D-E-G-Gb-A-B-D). Hendricks' line(D-B-C-D-G-Gb-A-B-D) is the same rhythmically, but not melodically. On both flurries, the first note is played over a C chord, the next four over an Aminor, and the last four over Dminor. Hendricks' line is a bit more kinetic, in that it incorporates the third of the Aminor, but Hamilton's line begins on the fifth of the chord that the Hendricks does not address. One could argue that neither is better than the other.

Musical score for four voices: Tenor, Ross, Hendricks, and Lambert. The score is in 4/4 time and features a melody for Tenor and Hendricks, with Ross and Lambert providing harmonic support. The lyrics are "De - cide it and you're bound to a - gree".

Tenor: C, A m, D m, G 7

Ross: (Silent)

Hendricks: De - cide it and you're bound to a - gree

Lambert: (Silent)

Rocks In My Bed

Rocks In My Bed, originally recorded by Lambert Hendricks & Ross on August 18th, 1960 is based on Duke Ellington's September 26, 1941 version which includes Rex Stewart on cornet, Wallace Jones and Ray Nance on trumpet, Joe Nanton, Lawrence Brown and Juan Tizol on trombone, Barney Bigard and Otto Hardwick on clarinet, Johnny Hodges on alto saxophone, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Fred Guy on guitar, Jimmy Blanton on bass, Sonny Greer on drums and Ivie Anderson on vocals.

Song Outline: measure/Ellington version/LHR version

1-12/clarinet led theme established/Hendricks led vocalese with Lambert & Ross pads

13-24/ensemble led theme with antiphonal clarinet/Hendricks and Lambert theme variation with Ross antiphony

25-39/vocal led theme with brass accompaniment and woodwind antiphonal soli/Ross led theme with Hendricks & Lambert padding accompaniment

40-52/vocal led bridge with low register pads/ Ross led bridge with Hendricks & Lambert padding accompaniment

53-57/piano interlude/piano interlude

58-70/vocal vamp with ensemble antiphony/Ross vamp with Lambert & Hendricks antiphony

Rocks In My Bed, a blues in GMajor begins with a pedal like chording for the undervoiceings. Creating, a 3rd/6th and then a 5th/4th, Lambert & Ross pedal back and forth between B/D and A/E. The original voicings for this moment in Ellington's piece, though, call for a non-diatonic A# or Bb where Lambert sings the A. This would instead create a tritone between the two voices, and if considering the C played in the bass we get the implied sonority of a C7, which is totally missed when Lambert sings A as opposed to Bb.

Main Stem

Main Stem, recorded by Lambert Hendricks & Ross on June 2nd, 1960 is based on a June 26th, 1942 Ellington version. Personnel for the Ellington version is as follows; Rex Stewart on cornet, Wallace Jones and Ray Nance on trumpet, Joe Nanton, Lawrence Brown and Juan Tizol on trombone, Barney Bigard and Otto Hardwick on clarinet, Johnny Hodges on alto saxophone, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Junior Raglin on guitar, Jimmy Blanton on bass,

Song Outline: measure/Ellington version/LHR version

- 1-12/Brass establishes theme/Ross vocaleses high theme with rhythm section like accompaniment by Lambert & Hendricks
- 13-24/Winds play variation with antiphonal trumpet solo/Hendricks and Lambert vocalese melodic variation with Ross on antiphonal trumpet solo
- 24-36/Tenor Saxophone solo/Hendricks vocaleses
- 37-49/Trumpet solo with low ensemble antiphony/ Ross vocaleses solo with rhythm section like accompaniment by Lambert & Hendricks
- 50-62/Cornet with low horn undertheme and mid brass stabs/ Ross vocaleses solo with rhythm section like accompaniment by Lambert & Hendricks
- 63-75/Clarinet solo, mid-register horn theme and low register horn antiphony/Hendricks vocaleses solo with Ross and Lambert on contrapuntal ideas
- 76-88/muted cornet, mid register horn theme and brass stabs/Lambert vocaleses lead solo with Hendricks & Ross on accompanying stabs
- 89-94/interlude and bridge/LHR in three part
- 95-107/saxophone solo and stabs/Hendricks solo with Ross and Lambert on stabs
- 108-112/trombone solo with stabs/Lambert vocalese with Hendricks and Ross two-part stabs

113-125/brass reestablishes theme/Ross re-establishes theme with rhythm section like accompaniment
by Lambert & Hendricks

126-132/outro/LHR three-part harmony

This up-tempo blues in Ab has a few interludes, handled tentatively at best by Lambert, Hendricks & Ross. A two phrase line sung by the group in three-part harmony lacks the spread voicing that Ellington presents in his original recording. The trombone part, sung by Lambert here is most destructive. On the recording, the second phrase that leads into an integral bridge section ends on an F, but somehow, Lambert resolves to a G. This lowest voiced note impacts the upper notes (C for Hendricks and F) significantly, in that it implies more of a second inversion three chord as opposed to a six chord.

The image displays a musical score for a four-part harmony in the key of Ab major. The score is written for four parts: Ross (soprano), Hendricks (alto), Lambert (tenor), and Correct TB (bass). The music is in 4/4 time and consists of two phrases. The first phrase is 'Blink - in bright - ly' and the second is 'Blink - in night - ly'. The notes are color-coded: Ross (black), Hendricks (red), Lambert (green), and Correct TB (blue). The score shows the original recording's arrangement and a corrected version for the trombone part.

Part	Phrase 1: Blink - in bright - ly	Phrase 2: Blink - in night - ly
Ross	G4, A4, Bb4, A4, G4	G4, A4, Bb4, A4, G4
Hendricks	F#4, G4, Ab4, G4, F#4	F#4, G4, Ab4, G4, F#4
Lambert	E4, F4, Gb4, F4, E4	E4, F4, Gb4, F4, E4
Correct TB	D3, E3, F3, E3, D3	D3, E3, F3, E3, D3

I Don't Know What Kind Of Blues I've Got

I Don't Know What Kind Of Blues I've Got was recorded on May 12, 1960, and is based on a December 2nd 1941 Ellington version. Personnel includes Joe Nanton, Lawrence Brown and Juan Tizol on trombone, Barney Bigard and Otto Hardwick on clarinet, Johnny Hodges on alto saxophone, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Fred Guy on guitar, Junior Raglin on bass, Sonny Greer on drums and Herb Jeffries on vocals.

Song Outline: measure/Ellington version/LHR version

1-4/piano intro/piano intro by Gildo Mahones

5-17/bass clarinet theme established with antiphonal trombone/Annie Ross theme established with Lambert antiphonal ideas

18-30/brass takes theme variation with saxophone antiphony/Ross and Lambert theme variation with Hendricks antiphony

31-43/clarinet takes theme, woodwind pads underneath and trombone antiphony/Ross takes theme, Hendricks pads underneath and Lambert sings antiphonal idea

44-46/interlude/three-part vocal interlude/

47-57/vocal theme w/modulation/Lambert sings vocal theme, Hendricks & Ross antiphonal two-part

58-64/midrange woodwinds take theme with brass vamp/Lambert and Hendricks sing midrange theme and Ross takes vamp

65-69/vocal leads with midrange woodwind theme as accompaniment/Lambert sings vocal tag, Ross & Hendricks sing undertheme

70-74/outro with brass hits and woodwind decrescendo/Ross sings brass hits, LHR sing woodwind crescendo

During measures 18-30 when Hendricks sings Ben Webster's antiphonal line, Lambert and Ross take the theme variation which is played by the brass section on the original recording. Ross' line begins on F, the second/ninth of the five chord, or the sixth of the key. Lambert takes the G, the third of the five chord or the seventh of the key. This sustaining feeling is the most sensible voicing in that it creates the desired tension, building up to the eventual resolution back to the one chord through the four. Another note choice has been transcribed here from the Ellington version, beginning on the seven of the chord, Db. The group opts out on this voice, for it doesn't say as much as the ninth and third of the Eb9, giving respectively, the upper voicing and the quality of the chord.

The musical score is for measures 18-30, in 4/4 time and B-flat major. It features four staves: Ellington Voicings, Ross, Hendricks, and Lambert. The lyrics are "Love's a game and she breaks all the rules.".

- Ellington Voicings:** The top two staves show chords Eb9, D9, Ab, and Ab. The notes are color-coded: red for the Eb9 chord, green for the D9 chord, and blue for the Ab chord.
- Ross:** The third staff shows a melodic line starting on F, which is the second/ninth of the Eb9 chord.
- Hendricks:** The fourth staff shows a rest, indicating she is not singing during these measures.
- Lambert:** The fifth staff shows a melodic line starting on G, which is the third of the Eb9 chord.

Things Ain't What They Used To Be

Things Ain't What They Used To Be is based on a Johnny Hodges July 3rd, 1941 recording, and was captured on June 2nd 1960. Personnel includes Ray Nance on trumpet, Lawrence Brown on trombone, Johnny Hodges on alto saxophone, Harry Carney on baritone saxophone, Duke Ellington on piano, Jimmy Blanton on bass and Sonny Greer on drums.

Song Outline: measure/Ellington version/LHR version

1-12/theme established by winds and brass/LHR unison theme established

13-20/alto saxophone abbreviated section with ensemble accompaniment/LHR abbreviated variation with Hendricks vocalese

21-25/alto saxophone adlib with ensemble undervamp/Hendricks vocalese with Lambert & Ross undervamp

26-38/piano solo/LHR three-part

39-51/trumpet solo with low-register vamp/Ross vocalese with Hendricks & Lambert accompaniment

52-64/alto saxophone solo with mid-register vamp/omitted

65-77/theme re-established/ LHR unison theme re-established

In order to vocalese the piano solo section of *Things Ain't What They Used To Be*, Lambert Hendricks & Ross sing in three part harmony. Ellington plays an extremely non-diatonic solo here, and it does give the group some difficulty. Ross shows her seemingly limitless range by singing an A2-A2-G2 phrase twice with total clarity. Hendricks and Lambert's parts are seemingly secondary, but upon closer investigation, they play an important role in matching the sonority of the harmonic idea Ellington implements. The notes played by Ellington, that are the most non-diatonic, an E natural where Ross' sings the G2 the first

time, and a C natural the second time are addressed by Hendricks and Lambert respectively. In fact, Hendricks overdoes the E natural six times straight, and Lambert nails the C in the exact place that Ellington plays it.

The image displays a musical score for four parts: Add. Line, Ross, Hendricks, and Lambert. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The lyrics "You and she used to be" are written below the bottom staff.

The score consists of four staves:

- Add. Line:** Treble clef, containing a vocal line with notes G4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, 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A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350

Midnight Indigo

Midnight Indigo, a May 19th 1960 recording is based on an early June 1959 recording. Personnel include Clark Terry, Cat Anderson, Harold Baker and Ray Nance on trumpet, Quentin Jackson, Britt Woodman and John Sanders on trombone, Jimmy Hamilton and Russell Procope on clarinet, Johnny Hodges on alto saxophone, Paul Gonsalves on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Billy Strayhorn on celeste, Jimmy Woode on bass and Jimmy Johnson on drums. Unlike the other vocalesed songs on this album this LHR version is transposed to DMajor, and the original version is in BflatMajor

Song Outline: measure/Ellington version/LHR version

1-4/celeste led intro/celeste led intro

5-13/baritone clarinet solo/Hendricks vocalese

14-22/ensemble pads theme/LHR pads theme

23-31/piano solo w/celeste antiphony/Ross vocalese w/celeste antiphony

32-40/ensemble pads theme/LHR pads theme

This down-tempo DMajor drag includes a three-part long phrase chorus, Ross is assigned the trumpet voicing, Hendricks an inner clarinet voice, and Lambert, bass clarinet. In examining and analyzing the chords sung, one major inconsistency can be noted. The voices that Lambert and Hendricks sing are inverted. This is one of the rare instances where it is apparent that their might have been some voicing issues. Unlike any other song on this album and every other LHR song ever recorded, this vocalese has been transposed 4 semitones higher than the original recording.

*original 4
semitones
lower

Ross

Hendricks

Lambert

That's my mid - night in - di - go.

Bm A A G# G F# D

Bm A A G# G F# D no 3

What Am I Here For?

Based on a February 26th, 1942 Ellington version, *What Am I Here For* was recorded on August 18th, 1960. Personnel includes Joe Nanton and Lawrence Brown and Juan Tizol on trombone, Barney Bigard and Otto Hardwick on clarinet, Johnny Hodges on alto saxophone, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Fred Guy on guitar, Junior Raglin on bass, Sonny Greer on drums.

Song Outline: measure/Ellington version/LHR version

1-4/Woodwind intro/LHR three-part intro

5-13/Soli style theme established/LHR three-part theme vocalesed

14-22/melody exchanged between wah trombone and muted cornet with accompanying pads/melody exchange between Lambert and Ross with Hendricks accompanying

23-36/soli style theme/LHR three-part

37-40/piano solo/Ross vocalese

41-45/trumpet solo/Lambert vocalese

46-47/piano/Ross vocalese

48-49/trumpet/Lambert vocalese

50-51/tenor saxophone/Hendricks vocalese

52-53/trumpet/Lambert vocalese

54-70/tenor saxophone/Hendricks vocalese

71-87/ensemble theme embellished upon with antiphonal idea to tag out/Lambert re-establishes them while Hendricks & Ross exchange stabs to outro

There are a plethora of melodic lines in ‘What Am I Here For?’ appropriate for comparison and contrast.

The second measure of Ellington’s piano solo and its corresponding vocalese differ and are worth meticulous investigation. Ellington plays Gb-G-A-B-G-E-C-Ab. Ross sings a corresponding D-Eb-E-F-D-Bb-A-F-D). This is all over a Bdim7 chord(B-D-F-Ab). Ross’ line clearly addresses the chord more closely, but Ellington’s line creates a different arc that circumvents the chord, and creates numerous half-note semitone clusters including G on Ab. This G can also be thought of as the root of a G7 when the B, D and F are voiced without the Ab.

In the fourth measure of Hendricks extended vocalese(measures 54-70) he sings a line consisting of B-C-B-F-E, which corresponds with Hodges’ line of F-D-F-E-D over a F7(#11) chord(F-A-B-C-Eb). These two lines contrast in that the F that Webster plays twice here is simply pedaling the root of the chord, It is important to mention that he also plays two non-chord tones, and Hendricks line is closer to the chord in that he plays only one.

The musical score displays six staves for piano and vocal parts. The piano parts are for Ellington, Hodges, Stewart, Ross, Hendricks, and Lambert. The vocal parts are for Ross, Hendricks, and Lambert. The score includes chord changes: B dim7, F7(#11), B dim7, and C m7. Lyrics are provided for Ross, Hendricks, and Lambert.

Chord changes: B dim7, F7(#11), B dim7, C m7

Ellington: [Piano solo]

Hodges: [Piano solo]

Stewart: [Piano solo]

Ross: and i'm so hap-py when i'm sing-ini.

Hendricks: rea-ly rea-ly mean

Lambert: Do-in what you love while you're liv-in en

In A Mellow Tone

In A Mellow Tone, a June 2nd 1960 recording is based on an Ellington September 5th, 1940 recording with Rex Stewart on cornet, Cootie Williams and Wallace Jones on trumpet, Joe Nanton, Juan Tizol, and Lawrence Brown on trombone, Barney Bigard on clarinet, Johnny Hodges on alto saxophone, Otto Hardwick on alto saxophone or clarinet, Ben Webster on tenor saxophone, Harry Carney on baritone clarinet, Duke Ellington on piano, Fred Guy on guitar, Jimmy Blanton on bass and Sonny Greer on drums.

Song Outline: measure/Ellington version/LHR version

1-8/piano intro/piano intro

9-41/mid-low register theme established by ensemble with mid-register antiphony/Ross establishes theme

42-74/trumpet solo with ensemble antiphony/Ross vocalese with Hendricks and Lambert two-part antiphony

75-107/ first four ensemble soli, tenor saxophone solo with ensemble accompaniment, last four theme re-established/LHR three-part soli-style, Lambert vocalese, Hendricks & Ross re-establish theme with Lambert antiphony

This contrafact of *Rose Room*, an Art Hickman/Al McKinney standard includes three-part solis antiphonally answering the simple riff-like melody written by Ellington. Respectively, Lambert and Hendricks take the fifth and seventh of the Bb7 chord that begins the thirteenth measure of the form. They choose to omit one of the brass voices here that, interestingly enough, begins on the ninth (an expansion of the chord), and in the next measure, resembles the arc of the original song *Rose Room*. To

compensate for the missing voices Hendricks leaps up a third, and then quickly down an octave to join Lambert.

The musical score is for five voices: extra brass, Ross, Hendricks, Lambert, and McKinney. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into four measures. The first measure has a B \flat 7 chord, the second has an E \flat 7 chord, and the third has an F7 chord. The fourth measure is a whole rest. The lyrics for each voice are as follows:

Voice	Measure 1	Measure 2	Measure 3	Measure 4
extra brass	(Instrumental)	(Instrumental)	(Instrumental)	(Instrumental)
Ross	(Instrumental)	(Instrumental)	(Instrumental)	(Instrumental)
Hendricks	(Instrumental)	(Instrumental)	(Instrumental)	(Instrumental)
Lambert	Just lis-ten.	See	what you're mi - ssing not swing-ing con-stant ly.	
McKinney	Dan - cing	while the mea-dow brook	flows	

Caravan

Caravan, an August 18, 1960 vocalese is based on a December 19th, 1936 Barney Bigard recording.

Personnel includes Cootie Williams on trumpet, Juan Tizol on trombone, Barney Bigard on clarinet, Harry Carney on baritone, Duke Ellington on piano, Billy Taylor Sr. on bass and Sonny Greer on drums.

Song Outline: measure/Ellington version/LHR version

1-4/drum intro/drum intro

5-21/theme established twice with trombone and baritone clarinet antiphony/Lambert sings theme twice, Ross and Hendricks sing antiphonal part an octave apart

22-30/trombone bridge with mid-high wind pads/Lambert sings bridge with Hendricks & Ross pads

31-39/clarinet plays them with ensemble mid-range antiphony/Hendricks vocaleses clarinet part with Ross/Lambert antiphony

40-56/trumpet plays theme twice with ensemble playing rhythm accompaniment/Ross sings theme

57-65/ensemble plays bridge/LHR ensemble vocalese bridge

66-74/clarinet plays partial theme to outro/Hendricks sings partial theme with Lambert & Ross antiphony, Lambert takes last line to outro

As Hendricks re-establishes the melody as an outro over a C7 chord, Lambert & Ross pad with legato three-note pedal lines. Lambert sings C-Db-C, while Ross sings C-G-C. There are a plethora of other lines from the original recording that can be sung here, (two of them have been transcribed below from the Ellington version(G-Ab-G/C-D-C)), but the contrast of two voices going from unison to tritone creates a texture appropriate for and consistent with the open-voiced sonority of *Caravan*.

C7

8

12

Ross

Hendricks

Lambert

Ca - - - - ra - - - - van

Vocalese: A Phonetic Analysis

Lambert, Hendricks and Ross did much to advance the art of vocalese. The trio's chief lyric writer, Jon Hendricks tackled the daunting task of assigning lyrics to instrumental compositions of the day. These lyrics, on the surface seem arbitrary, but upon further, closer examination can be considered quite intuitive. Subject matter aside; vocalese versions of these compositions often retained the original piece's title and accompanying lyrics were developed accordingly, almost in a Joyce stream of consciousness fashion. In a 1960 Jazz Quarterly interview conducted by Ralph Gleason, Hendricks explained that after internalizing the melody, "...the words just form themselves". Hendricks' choice of lexicon allows for an ease of rhythm and pitch articulation.

This study is beneficial in a number of ways. Primarily, it includes a number of lyrical transcriptions, never before compiled. A few have never been transcribed. It can also be used to reference the source of the original songs vocalesed by Jon Hendricks, giving the original instrument, soloist and recording date. Outside of the original liner notes of Lambert Hendricks and Ross' *Sing A Song Of Basie* (1957) and *The Swingers* (1959) albums and a Ralph Gleason Jazz Quarterly article (1960), this also has not been compiled. Lastly and most originally, this study compares and contrasts the lyric phonemes of select vocalese solos from a frequency standpoint. To my knowledge this practice has never been applied to music lyrics.

The application of such a novel concept is by all means justified, if only for the sheer fact that what Jon Hendricks and his cohorts successfully attempted something never done

before. The 1957 album, *Sing A Song Of Basie* was by no means the first vocalese recording, but by the time Lambert Hendricks and Ross had completed their body of work, no lyricist had come close to vocalesing so many songs (more than 70). So, the uniqueness of Lambert Hendricks And Ross' work can be attributed to the sheer quantity.

Another element of uniqueness should be mentioned here is quality. Though indirectly quantifiable (word count, consonant to vowel ratio, etc.) and hardly touched on in this study, LHR's choice of solos revolutionized the idea of lyric writing. In many ways this shift that LHR spearheaded was simply a sign of the times. The focus of this study excerpt, the saxophone as a solo improvisational instrument, had not existed 50 years before. It is not a coincidence that as of 1959, a prominent year for LHR, and since, a Grammy award has been given to the best jazz improv solo. Jon Hendricks' style and virtuosity ushered this change in. By no means is Hendricks unaware of his impact. "Well, we just did it ourselves," says Hendricks, "and didn't put a name to it, or give it a crusading fervor, because we didn't wanna do anything but bring jazz to people who couldn't read music and didn't play instruments. We were singers, and we wanted to sing jazz to people so they too could sing it, and that's what we did."

At the 1959 Newport Jazz Festival, Dave Lambert playfully introduced himself and his cohorts as a group that would either "bring back vaudeville or kill jazz." Although these words were instantly thwarted by hecklers in the crowd as not serious, they were by no means frivolous. Even today, at 92, years after beginning what has become a gargantuan body of work, Hendricks still worries and explicitly expresses his desire for validation in the music world. Somewhere in between the Arabic syllables that make up solmization

(Separated Pearls (*dāl, rā', mīm, fā', ṣād, lām, tā'*)), and rap lyrics, the combination of music and words lost legitimacy. LHR's method of lyric writing revolutionizes or literally *revolves* (turns around) that relationship of lyric to sonority. Word choice traditionally dictates speech pattern, but what happens when speech patterns dictate words? The results of this study may answer these questions.

A cross section of four saxophone vocaleses has been meticulously counted and graphed, and is included. Initially I created these tables by counting each phoneme. I then presented the results in graph form, using excel. More recently, I found pho trans edit., a phonetic analysis software. Using *PhoTransEdit*, I entered lyrics. I then took the results and constructed a graph using Microsoft Excel. Preceding these transcriptions/graphs are control group examples spanning the modern English era.

An explanation of each phoneme along with examples of the sounds they represent and type-friendly corresponding symbols has also been included.

International Phonetic Alphabet Explained

Taking into account the practical usage of phonemes in lyrics requires some structural way of counting the sounds used. The International Phonetic Alphabet recognizes 20 vowel sonorities and 24 consonantal ones as the basis for speech in all languages. The following is a description of each sound, symbols that represent them, and examples of each.

The sound represented with the symbol \wedge is an open mid-back unrounded vowel, or a low mid back unrounded vowel. An example of this sound would be the u in cup or luck

The sound represented with the symbol a: is an open back unrounded vowel. An example of this sound would be the a in arm or father.

The sound represented with the symbol @ is an open front unrounded vowel. An example of this sound would be a in cat or black.

The sound represented with the symbol .. is a mid-central vowel. An example of this sound would be the a in away or thee and a in cinema.

The sound represented with the symbol e is a close mid-front unrounded vowel. An example of this sound would be the e in met or bed.

The sound represented with the symbol e:(r) is an open mid-central unrounded vowel. An example of this sound would be the ur in turn or the ear in learn.

The sound represented with the symbol i is a close front unrounded vowel. An example of this sound would be the i in hit or sitting.

The sound represented with the symbol i: is a close central unrounded vowel. An example of this sound would be the ee in see or the ea in heat.

The sound represented with the symbol o is close mid back rounded vowel. An example of this sonority is the o in hot or rock.

The sound represented with the symbol ɔ: is a mid-back rounded vowel. An example of this sound would be the a in call or the ou in four.

The sound represented with the symbol u is a close back rounded vowel. An example of this sound would be the u in put or the ou in could.

The sound represented with the symbol u: is a close central rounded vowel. An example of this sound would be ue in blue or the oo in food.

The sound represented with the symbol ai is a sonority like the i in five or the word eye.

The sound represented with the symbol au is An example of this sound would be the ow in now or the ou in out.

The sound represented with the symbol Ou is a sonority like the o in go or home.

The sound represented with the symbol e...(r) is a sonority like the ere in where or the word air.

The sound represented with the symbol ei is a sonority like the ay in say or the eigh in eight.

The sound represented with the symbol i...(r) is a sonority like the ea in near or here.

The sound represented with the symbol is a sonority like the oy in boy or the oi in join.

The sound represented with the symbol u...(r) is a sonority like the ur in pure or the our in tourist.

The sound represented with the symbol b is bilabial plosive. An example of this sound would be the b in bad or lab.

The sound represented with the symbol d is alveolar plosive. An example of this sound would be the d in did or lady.

The sound represented with the symbol f is labiodental fricative. An example of this sound would be the f in find or if

The sound represented with the symbol g is velar plosive. An example of this sound would be the g in give or flag

The sound represented with the symbol h is glottal fricative. An example of this sound would be the h in how or hello

The sound represented with the symbol j is palatal fricative. An example of this sound would be y in yes or yellow.

The sound represented with the symbol k is velar plosive. An example of this sound would be the c in cat or the ck in back.

The sound represented with the symbol l is lateral alveolar approximant. An example of this sound would be the l in leg or little

The sound represented with the symbol m is bilabial nasal. An example of this sound would be the m in man or lemon.

The sound represented with the symbol n is alveolar nasal. An example of this sound would be the n in no or ten.

The sound represented with the symbol N is a uvular nasal one. An example of this sound would be the ng in sing or finger.

The sound represented with the symbol p is bilabial plosive. An example of this sound would be the p in pet or map.

The sound represented with the symbol r is alveolar trill. An example of this sound would be the r in red or try.

The sound represented with the symbol s is alveolar fricative. An example of this sound would be the s in sun or miss.

The sound represented with the symbol S is postalveolar fricative. An example of this sound would be the sh in she or crash.

The sound represented with the symbol t is retroflex plosive. An example of this sound would be the t in tea or getting.

The sound represented with the symbol tS is voiceless retroflex stop. An example of this sound would be the ch in check or church.

The sound represented with the symbol th is An example of this sound would be the th in think or both.

The sound represented with the symbol TH is voiceless dental fricative. An example of this sound would be the th in this or mother.

The sound represented with the symbol v is voiced labiodental fricative. An example of this sound would be the v in voice or five.

The sound represented with the symbol w is a voiced velar approximate. An example of this sound would be the w in wet or window.

The sound represented with the symbol z is a voiced retroflex sibilant sonority. An example of this sound would be the z in zoo or lazy.

The sound represented with the symbol Z is a voiced retroflex fricative sonority. An example of this sound would be the Z in pleasure or vision.

The sound represented with the symbol dZ is a lateral velar fricative sonority. An example of this sound would be the j in just or the g in large.

vowels

IPA	ASCII	examples
ʌ	^	cup, luck
ɑ:	a:	arm, father
æ	@	cat, black
ə	..	away, cinema
e	e	met, bed
ɜ:ʳ	e:(r)	turn, learn
ɪ	i	hit, sitting
i:	i:	see, heat
ɒ	o	hot, rock
ɔ:	o:	call, four
ʊ	u	put, could
u:	u:	blue, food
aɪ	ai	five, eye
aʊ	au	now, out
oʊ/əʊ	Ou	go, home
eəʳ	e..(r)	where, air
eɪ	ei	say, eight
ɪəʳ	i..(r)	near, here
ɔɪ	oi	boy, join
ʊəʳ	u..(r)	pure, tourist

consonants

IPA	ASCII	examples
b	b	bad, lab
d	d	did, lady
f	f	find, if
g	g	give, flag
h	h	how, hello
j	j	yes, yellow
k	k	cat, back
l	l	leg, little
m	m	man, lemon
n	n	no, ten
ŋ	N	sing, finger
p	p	pet, map
r	r	red, try
s	s	sun, miss
ʃ	S	she, crash
t	t	tea, getting
tʃ	tS	check, church
θ	th	think, both
ð	TH	this, mother
v	v	voice, five
w	w	wet, window
z	z	zoo, lazy
ʒ	Z	pleasure, vision
dʒ	dZ	just, large

IPA stands for International Phonetic Alphabet. ASCII stands for American Standard Code for Information Interchange

Control Groups

The early modern english piece, *Fire To See My Woes For Anger Burneth* is used as a control group set against the results found for the phonetic analysis of subsequent vocaleses. I have decided to use a number of pieces in the same way, because it allows one to see the uniqueness of LHR vocaleses. I purposely chose a broad variety of literature for the control groups to create a drastic range of comparisons.

Fire To See My Woes For Anger Burneth

Hail To the Brightness

My Mammy

Thieves In The Night

Control Groups The Fire To See My Woes For Anger Burneth

The Fire To See My Woes For Anger Burneth, a popular early modern English lyrical poem is one of the pieces used as a control group set against the results found for the phonetic analysis of subsequent Lambert Hendricks & Ross vocaleses. One interesting feature of this poem written by Sir Phillip Sidney in the late 16th century, and popularized with a lute and viol arrangement in 1611 by William Corkine might be the frequent occurrence of hendecasyllabic(eleven syllable) lines.

The Fire to see my woes for anger burneth,
 The Aire in raine for my affliction weepeth,
 The Sea to Ebbe for grieffe his flowing turneth,
 The Earth with pittie dull his Center turneth.
 Fame is with wonder blased,
 Time runnes away for sorrow,
 Place standeth still amased,
 To see my night of ils which hath no morrow.
 Alas, all onely she no pittie taketh
 to know my miseries, But Chast and cruell,
 My fall her glory maketh,
 Yet still her eyes giue to my flames their fuell.
 Fire, burne mee quite, till sense of burning leaue mee:
 Aire, let me draw thy breath no more in anguish:
 Sea, drown'd in thee, of tedious life bereaue me:
 Earth, take this earth, wherein my spirits languish.
 Fame, say I was not borne,
 Time, haste my dying houre,

Place, see my graue vptorne.

Fire, Aire, Sea, Earth, Fame, Time, Place, show your power.

Alas, from all their helps I am exiled:

For hers am I, and death feares her displeasure,

Fye death thou art beguilde.

Though I be hers, she sets by me no treasure

"The First To See My Woes For Anger Burneth"

Corkine/Sidney 1611

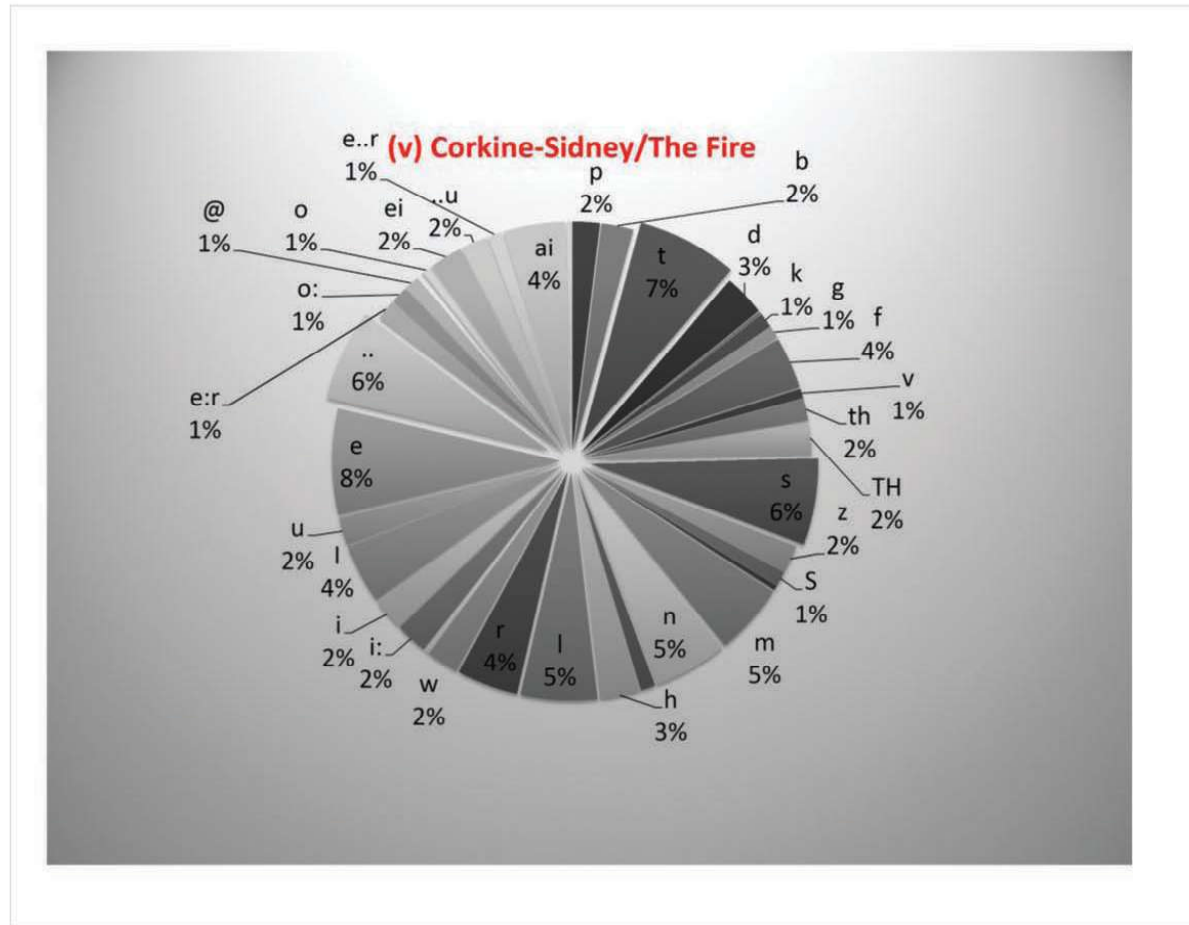
The Fire to see my woes for anger burneth,
 The Aire in raine for my affliction weepeth,
 The Sea to Ebb for griefe his flowing turneth,
 The Earth with pittie dull his Center turneth.
 Fame is with wonder blase ed,
 Time runnes away for sorrow,
 Place standeth still amazed,
 To see my night of its which hath no morrow.
 Alas, all onely she no pittie taketh
 to know my miseries, But Chast and cruell,
 My fall her glory maketh.
 Yet still her eyes giue to my flames their fuel!
 Fire, burne mee quite, till sense of burning leaue mee:
 Aire, let me draw thy breath no more in anguish:
 Sea, drown'd in thee, of tedious life bereaue me:
 Earth, take this earth, wherein my spirits languish.
 Fame, say I was not borne,
 Time, haste my dying houre,
 Place, see my grave vplorne.
 Fire, Aire, Sea, Earth, Fame, Time, Place, show your power.
 Alas, from all their helps I am exiled:
 For hers am I, and death feares her displeasure,
 Fye death thou art beguilde
 Though I be hers, she sets by me no treasure.

/p/	11	/t/	13	/tə/	1
/b/	13	/i/	13	/eɪ/	13
/t/	41	/z/	24	/uə/	0
/d/	17	/u/	0	/s/	0
/tʃ/	1	/ə/	11	/aʊ/	11
/dʒ/	0	/uɪ/	0	/oʊ/	0
/k/	6	/e/	43	/əʊ/	6
/g/	5	/ə/	37	/aɪ/	25
/f/	21	/sɪ/	8	/aʊ/	2
/v/	4	/sɪ/	7		
/θ/	9	/æ/	6		
/ð/	13	/ʌ/	2		
/s/	35	/aɪ/	1		
/z/	11	/o/	3		
/ʃ/	6				
/ʒ/	2				
/m/	29				
/n/	30				
/ŋ/	6				
/h/	16				
/l/	31				
/r/	25				
/w/	13				
/j/	2				

Triphthongs

/eɪə/	0
/aɪə/	3
/aʊə/	0
/oʊə/	0
/aʊə/	1

This 1611 composition is recognized as the one of the first early modern English ballads.



Notice the high amount of retroflex coronal stops (t=7%)

Hail to the Brightness

Hail to The Brightness, also used as a control group piece is an 1831 hymn published by Thomas Hastings. This song consists of four verses and is typically in 3/4 time signature. Hastings is quite popular, in fact his version of Come Ye Disconsolate is the one commonly sung today.

Hail to the brightness of Zion's glad morning!
Joy to the lands that in darkness have lain!
Hushed be the accents of sorrow and mourning;
Zion in triumph begins her mild reign.

Hail to the brightness of Zion's glad morning!
Long by the prophets of Israel foretold!
Hail to the millions from bondage returning!
Gentiles and Jews the blest vision behold.

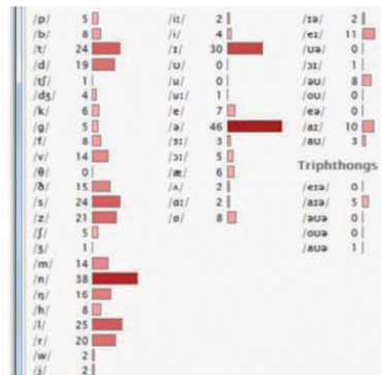
Lo, in the desert rich flowers are springing,
Streams ever copious are gliding along;
Loud from the mountain tops echoes are ringing,
Wastes rise in verdure, and mingle in song.

See, from all lands, from the isles of the ocean,
Praise to the Saviour ascending on high;
Fallen the engines of war and commotion;
Shouts of salvation are rending the sky.

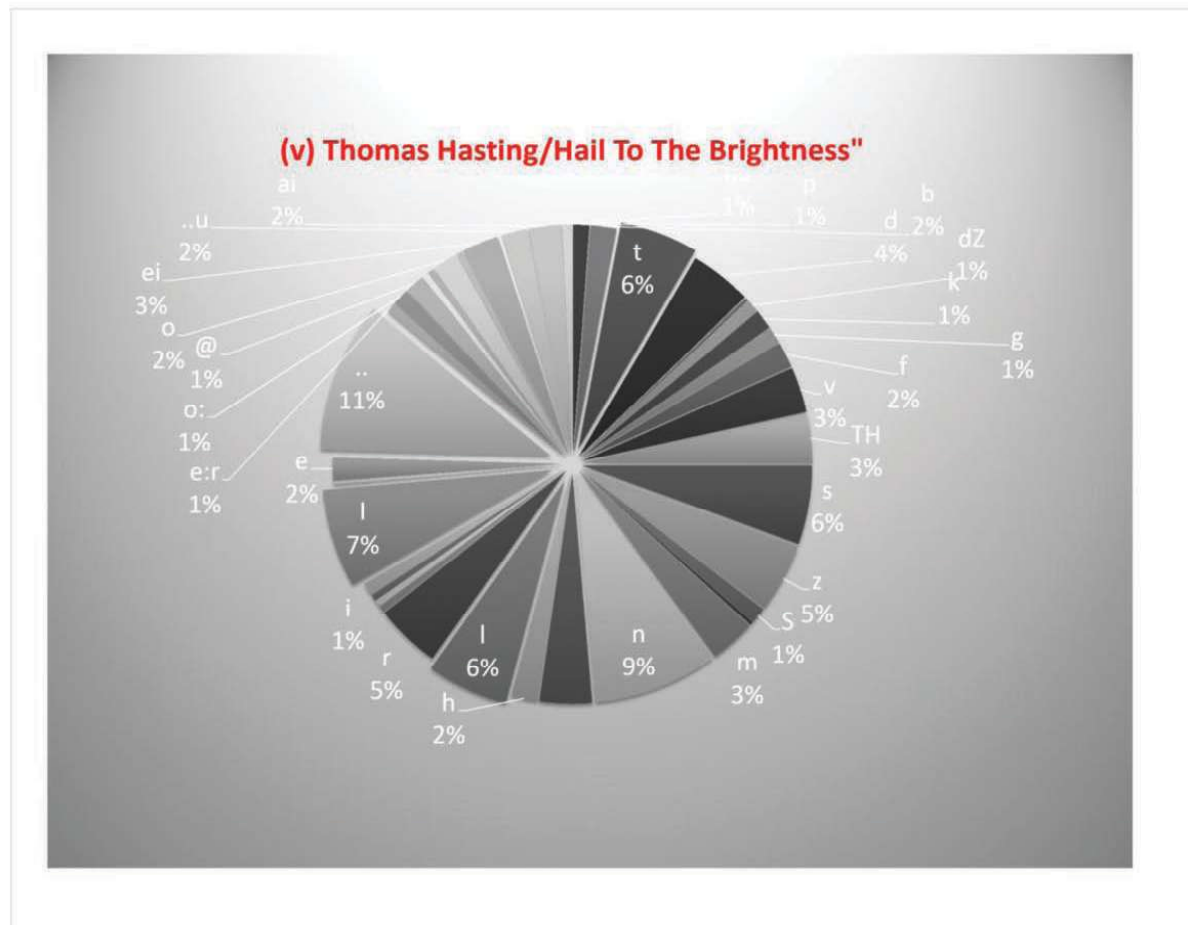
Hail To The Brightness 1861

Thomas Hastings

Hail to the brightness of Zion's glad morning!
 Joy to the lands that in darkness have lain!
 Hushed be the accents of sorrow and mourning;
 Zion in triumph begins her mild reign.
 Hail to the brightness of Zion's glad morning!
 Long by the prophets of Israel foretold;
 Hail to the millions from bondage returning!
 Gentles and Jews the blest vision behold.
 Lo, in the desert rich flowers are springing,
 Streams ever copious are gliding along;
 Loud from the mountaintops echoes are ringing,
 Wastes rise in verdure, and mingle in song.
 See, from all lands, from the isles of the ocean,
 Praise to the Savior ascending on high;
 Saints come to Zion with songs of devotion,
 Shouts of salvation are rending the sky.



This is an example of pre-recording contemporary lyricism.



Note here the high amounts of mid-central vowel sonorities. (..=11%)

My Mammy

Popularized by Al Jolson in the Jazz Singer, My Mammy is a 1921 composition with music by Walter Donaldson, and lyrics by Sam Lewis and Joe Young. Also used as a control group, My Mammy includes a 16 measure verse and a 32 measure chorus. Although it was popularized by Jolson it was first sung by William Frawley.

Everything is lovely
When you start to roam;
The birds are singin', the day that you stray,
But later, when you are further away,
Things won't seem so lovely
When you're all alone;
Here's what you'll keep saying
When you're far from home:

Mammy,
Mammy,
The sun shines east, the sun shines west,
I know where the sun shines best--
Mammy,
My little mammy,
My heartstrings are tangled around Alabammy.
I'm comin',
Sorry that I made you wait.
I'm comin',
Hope and trust that I'm not late, oh oh oh
Mammy,
My little Mammy,
I'd walk a million miles
For one of your smiles,
My Mammy! Oh oh oh...

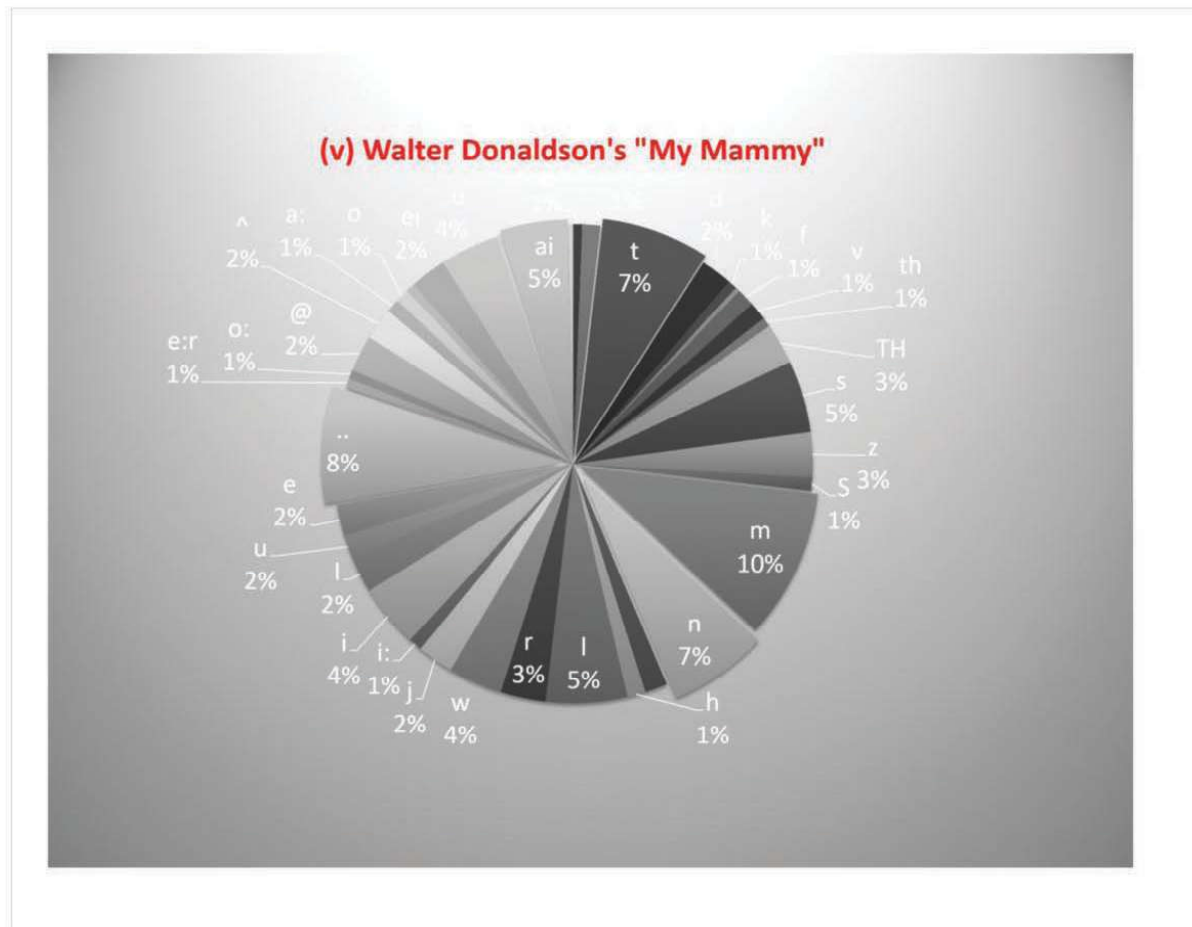
Walter Donaldson 1921

Lyrics by Joe Young and Sam Lewis

Everything is lovely
 When you start to roam;
 The birds are singin', the day that you stray,
 But later, when you are further away,
 Things won't seem so lovely
 When you're all alone;
 Here's what you'll keep saying
 When you're far from home:
 Mammy, Mammy,
 The sun shines east, the sun shines west, I know where
 the sun shines best--
 Mammy, My little mammy,
 My heartstrings are tangled around Alabammy.
 I'm comin',
 Sorry that I made you wait.
 I'm comin',
 Hope and trust that I'm not late, oh oh oh
 Mammy,
 My little Mammy,
 I'd walk a million miles
 For one of your smiles,
 My Mammy! Oh oh oh...



This is an early example of American Popular song lyrics.



Notice the high amount of nasal bilabial consonantal sounds here (m=10%)

Thieves In The Night

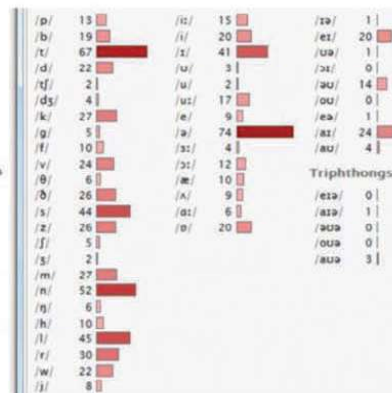
Thieves in The Night is a 1998 Rawkus Records Black Star composition. The first verse, 32 measures in length is, used here as a control group. An interesting or outstanding component of this song is that it is neither sung nor spoken. It is rapped.

"Give me the fortune, keep the fame," said my man Louis
 I agreed, know what he mean because we live the truest lie
 I asked him why we follow the law of the bluest eye
 He looked at me, he thought about it
 Was like, "I'm clueless, why?"
 The question was rhetorical, the answer is horrible
 Our morals are out of place and got our lives full of sorrow
 And so tomorrow comin later than usual
 Waitin' on someone to pity us
 While we findin beauty in the hideous
 They say money's the root of all evil but I can't tell
 YouknowwhatI mean, pesos, francs, yens, cowrie shells, dollar bills
 Or is it the mindstate that's ill?
 Creating crime rates to fill the new prisons they build
 Over money and religion there's more blood to spill
 The wounds of slaves in cotton fields that never heal
 What's the deal?
 A lot of cats who buy records are straight broke
 But my language universal they be recitin my quotes
 While R&B singers hit bad notes, we rock the boat
 of thought, that my man Louis' statements just provoked
 Caught up, in conversations of our personal worth
 Brought up, through endangered species status on the planet Earth
 Survival tactics means, bustin gats to prove you hard
 Your firearms are too short to box with God
 Without faith, all of that is illusionary
 Raise my son, no vindication of manhood necessary

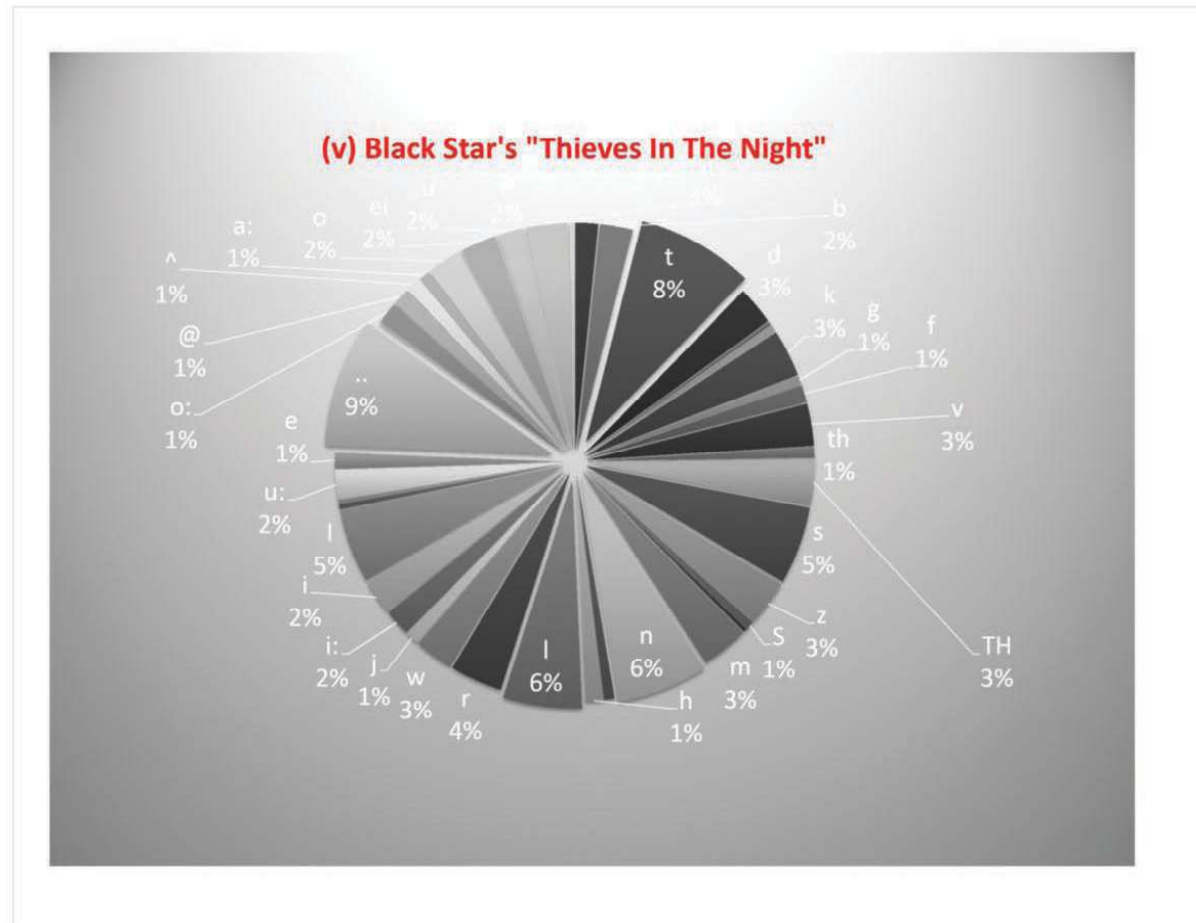
Thieves In The Night 1998

Talib Kweli

"Give me the fortune, keep the fame," said my man Louis
 I agreed, know what he mean because we live the truest lie
 I asked him why we follow the law of the bluest eye
 He looked at me, he thought about it
 Was like, "I'm clueless, why?"
 The question was rhetorical, the answer is horrible
 Our morals are out of place and got our lives full of sorrow
 And so tomorrow coming later than usual
 Water on someone to pity us
 While we finding beauty in the hideous
 They say money's the root of all evil but I can't tell
 You know what I mean, pesos, francs, yens, cowrie shells, dollar bills
 Or is it the mind state that's ill?
 Creating crime rates to fill the new prisons they build
 Over money and religion there's more blood to spill
 The wounds of slaves in cotton fields that never heal
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 Brought up, through endangered species status on the planet Earth
 Survival tactics means, bustin' gets to prove you hard
 Your firearms are too short to box with God
 Without faith, all of that is illusionary
 Raise my son, no vindication of manhood necessary



This is an example of late 20th century rap lyrics.



Notice here the high amount of mid-central vowels(..= 9%)

Dave Lambert Intro

This spoken intro by Dave Lambert is used as a control group against Lambert Hendricks and Ross lyrics.

It is taken from LHR's 1960 Live At Newport performance.

Thank you music lovers. We are as the man said Lambert Hendricks and Ross, a vocal group dedicated to the proposition that we're either gonna bring back vaudeville, or kill jazz. I'd like you to meet the people individually. First the most beautiful one of us from London, England, The World's Most Girl Jazz singer, Annie Ross. And the man that writes practically all our lyrics, the World's Greatest Jazz lyricist, John Hendricks. Thank you. My name is Dave Lambert. Oh, Bless your hearts, and not only am I the inventor of bebop, but also the World's Biggest Liar. We have a tune here now by Horace Silver, words by Jon Hendricks, entitled 'Doodlin'.

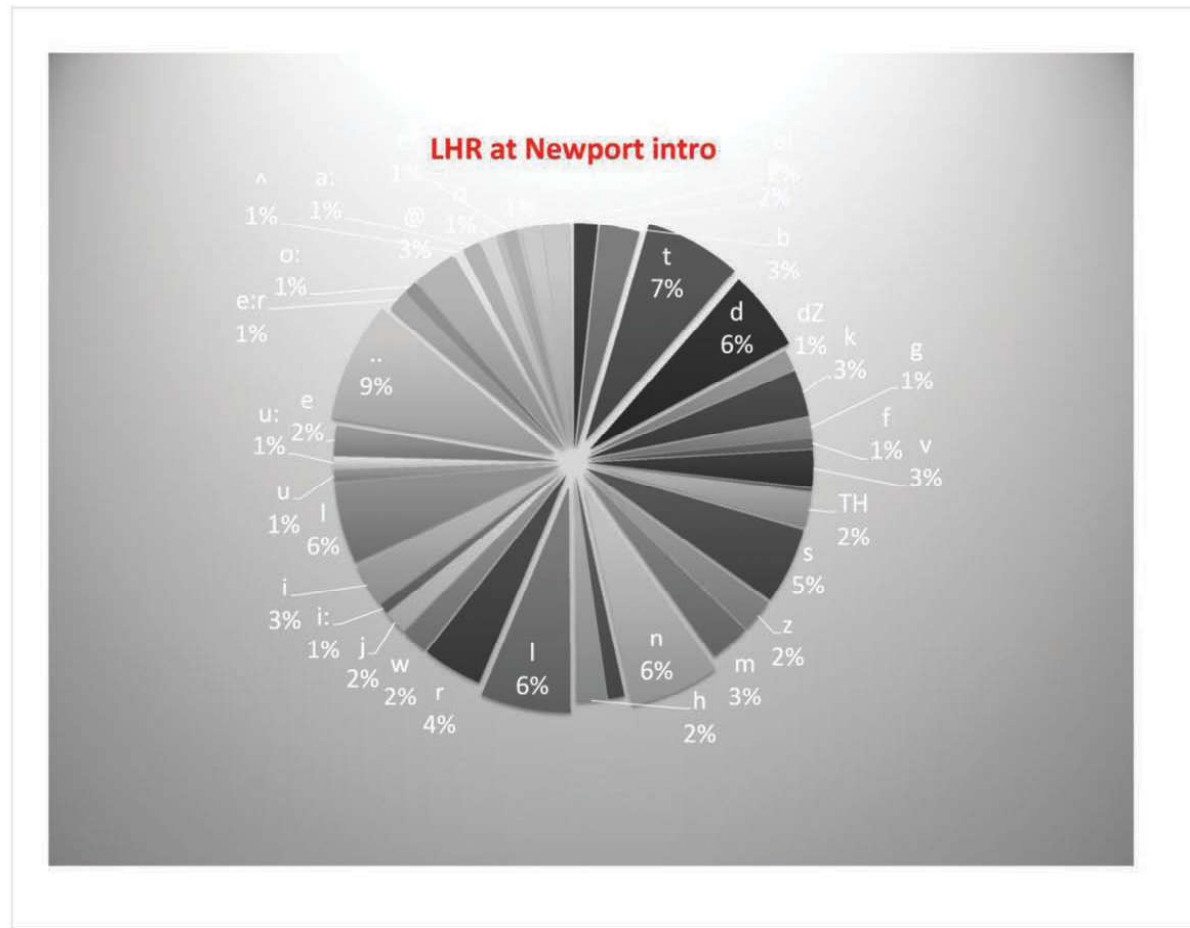
Intro 6.02.60

Dave Lambert

Thank you music lovers. We are, as the man said, Lambert, Hendricks, and Ross. A vocal group dedicated to the proposition that we're either gonna bring back vaudeville, or kill jazz. I'd like you to meet the people individually. First, the most beautiful one of us from London, England, The World's Most Girl Jazz Singer, Annie Ross. And the man that writes practically all our lyrics, the World's Greatest Jazz lyricist, John Hendricks. Thank you. My name is Dave Lambert. Oh, bless your hearts. And, not only am I the inventor of bebop, but also, the World's Biggest Liar. we have a tune here now by Horace Silver, words by Jon Hendricks, entitled, "Doodlin".

Consonants		Vowels		Diphthongs	
/p/	7	/i:/	3	/a:/	2
/b/	12	/u:/	13	/eɪ/	4
/t/	29	/ɪ/	24	/oʊ/	1
/d/	24	/o/	0	/ɔɪ/	0
/tʃ/	0	/aɪ/	3	/aʊ/	6
/dʒ/	6	/uɪ/	4	/oʊ/	0
/k/	14	/e/	9	/eə/	0
/g/	6	/ə/	36	/aɪ/	8
/f/	3	/ɜ:/	6	/aʊ/	1
/v/	11	/ɔ:/	4	Triphthongs	
/θ/	1	/æ/	13	/eɪə/	0
/ð/	10	/ʌ/	3	/aɪə/	1
/s/	23	/ɑ:/	5	/aʊə/	0
/z/	10	/ə/	5	/oʊə/	0
/ʃ/	0			/aʊə/	1
/ʒ/	0				
/m/	12				
/n/	27				
/ŋ/	5				
/h/	9				
/l/	27				
/r/	18				
/w/	8				
/j/	7				

This live introduction is an example of colloquial spoken word.



Notice the frequent occurrence of mid central vowel sounds (..= 9%)

Jon Hendricks Intro

This control group intro, like the preceding Dave Lambert introduction is from the 1960 Newport Jazz

Lambert Hendricks & Ross performance.

Thank you. Thank you ladies and gentlemen. You know we have just completed an album of the music of Duke Ellington and one of the tunes that we did from the album is something that Duke did for the score of Anatomy of A Murder. From such a somber theme, the ever effervescent Duke Ellington concocted, Happy Anatomy.

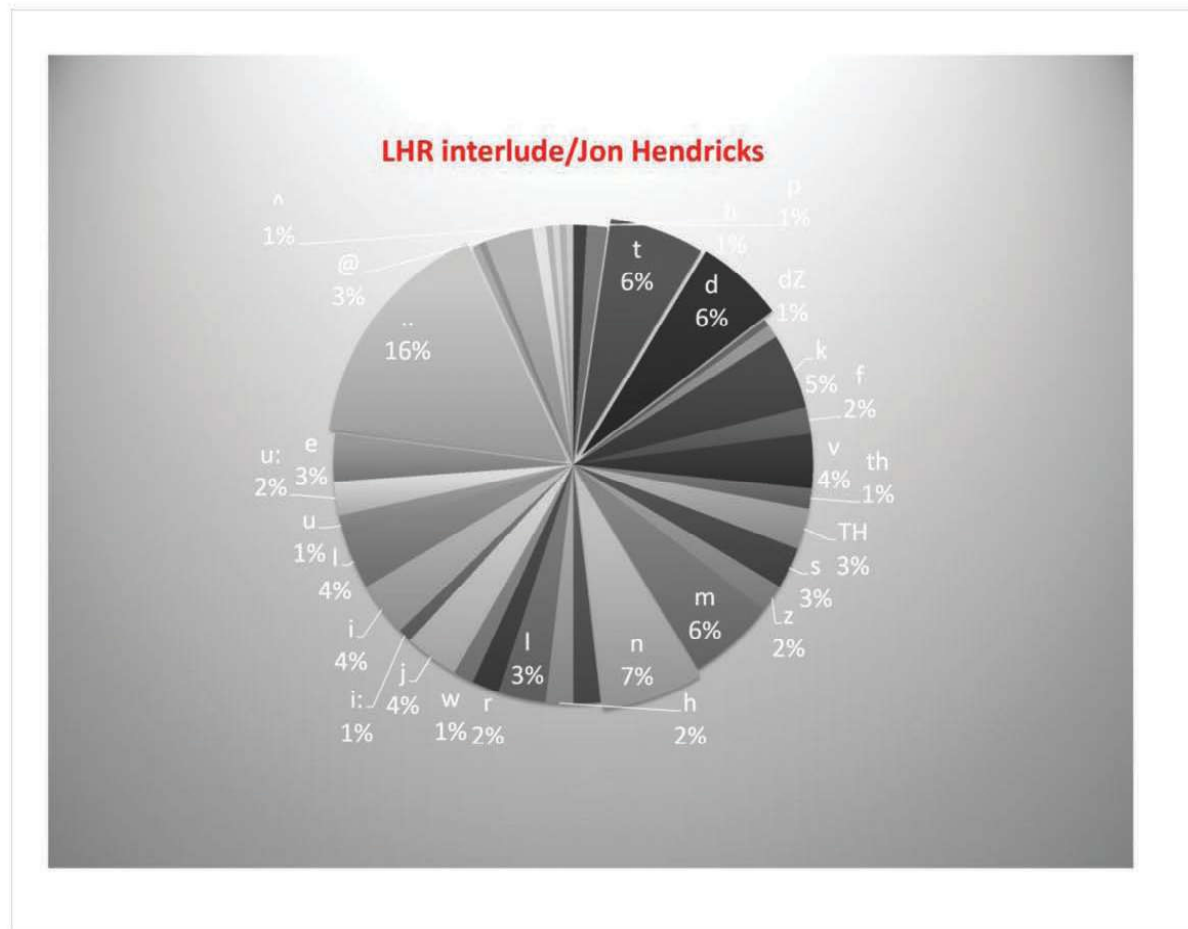
Interlude 6.02.1960

Thank you. Thank you ladies and gentlemen. You know, we have just completed an album of the music of Duke Ellington, and one of the tunes tha we did from that album is simething that Duke did for the score of Anatomy of a Murder. From such a somber theme, the ever effervescent Duke Ellington concocted, Happy Anatomy.

Jon Hendricks

/p/	2	/t:/	2	/tə/	0
/b/	3	/l/	8	/et/	1
/t/	14	/t/	8	/uə/	0
/d/	13	/u/	0	/ʊ/	0
/tʃ/	1	/u/	3	/əu/	1
/dʒ/	2	/u:/	5	/ou/	0
/k/	11	/e/	7	/ea/	0
/g/	0	/ə/	35	/at/	0
/f/	4	/st/	1	/au/	0
/v/	8	/ɜ:/	1	Triphthongs	
/θ/	3	/æ/	7		
/ð/	6	/ʌ/	2	/eə/	0
/s/	6	/ɑ:/	1	/aə/	0
/z/	4	/ə/	1	/oə/	0
/ʃ/	0			/ouə/	0
/ʒ/	0			/aə/	0
/m/	13				
/n/	15				
/ŋ/	4				
/h/	4				
/l/	7				
/r/	4				
/w/	3				
/j/	8				

This live song introduction is another example of contemporary colloquial speech.



Notice here again, the high amount of mid-central vowel sounds.(..=16%)

Jumpin At The Woodside/Lester Young Solo

Musically and syllabically based on Lester Young's August 22nd, 1938 tenor saxophone solo, this Jon Hendricks vocalese was recorded on September 3rd, 1958. The entire song is credited to Count Basie, and the vocalese version, credited to Dave Lambert is issued on the LHR Sing Along With Basie album.

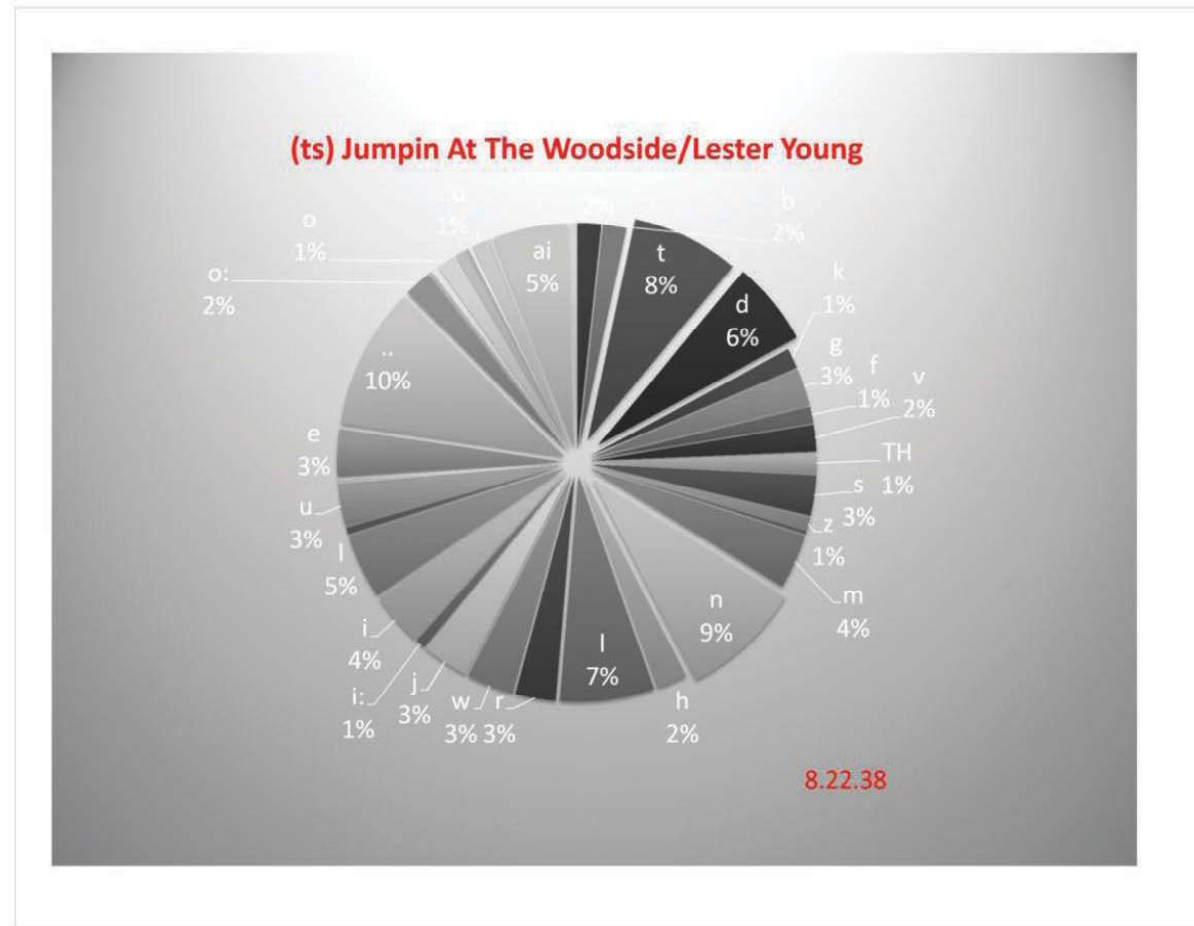
Jumpin at the Woodside 8.22.38

Lester Young (ts)

and what a ball, i do mean, its jumpin every
 minute. soon as you get inside the door well you
 can feel the shakin floor "and that alone", im
 tellin you woodside is quite a jumpin scene.
 blowin the blind, get out of your mind on
 women and wine, you try it, you'll dig it,
 everybody has a ball at my hotel, what a story i
 could tell.
 i finish up a gig and tighten up my wig, i
 never have to wander around and roam to find a
 place to get the jumpin really goin on, you can
 dig it and you'll have a ball at home.
 Dig it, You'll flip, it's swell, i dig the woodside
 man, That's where i dwell
 I'm tellin you im really livin 'cause i really
 have a ball at my hotel.

/p/	7	/t/	3	/tʃ/	3
/b/	7	/d/	16	/dʒ/	11
/tʃ/	32	/u/	19	/uə/	0
/d/	25	/ʊ/	2	/ʊt/	1
/tʃ/	0	/a/	12	/aʊ/	5
/dʒ/	0	/u:/	2	/ʊə/	0
/k/	6	/e/	14	/eə/	1
/g/	11	/ə/	42	/əʊ/	22
/f/	5	/ɜ:/	0	/əʊ/	2
/v/	8	/ɜ:/	8		
/θ/	0	/aɪ/	11	Triphthongs	
/ð/	6	/A/	2	/eɪə/	0
/s/	12	/ə/	0	/aɪə/	0
/z/	4	/ə/	6	/əʊə/	0
/ʃ/	1			/ʊəə/	0
/ʒ/	0			/aʊə/	0
/m/	16				
/n/	36				
/ŋ/	0				
/h/	9				
/l/	28				
/r/	12				
/w/	14				
/j/	14				

This is an example of LHR tenor saxophone vocalese



Notice here the high amount of voiced and unvoiced retroflex stop consonantal sounds (t=8%, d=9%)

Happy Anatomy/Jimmy Hamilton Solo

The original recording of Happy Anatomy is dated June 1st, 1959. Jimmy Hamilton is the featured tenor saxophonist, and Jon Hendricks vocalese lyrics were recorded on July 2nd 1960, and included on the Lambert Hendricks & Ross Sings Ellington album.

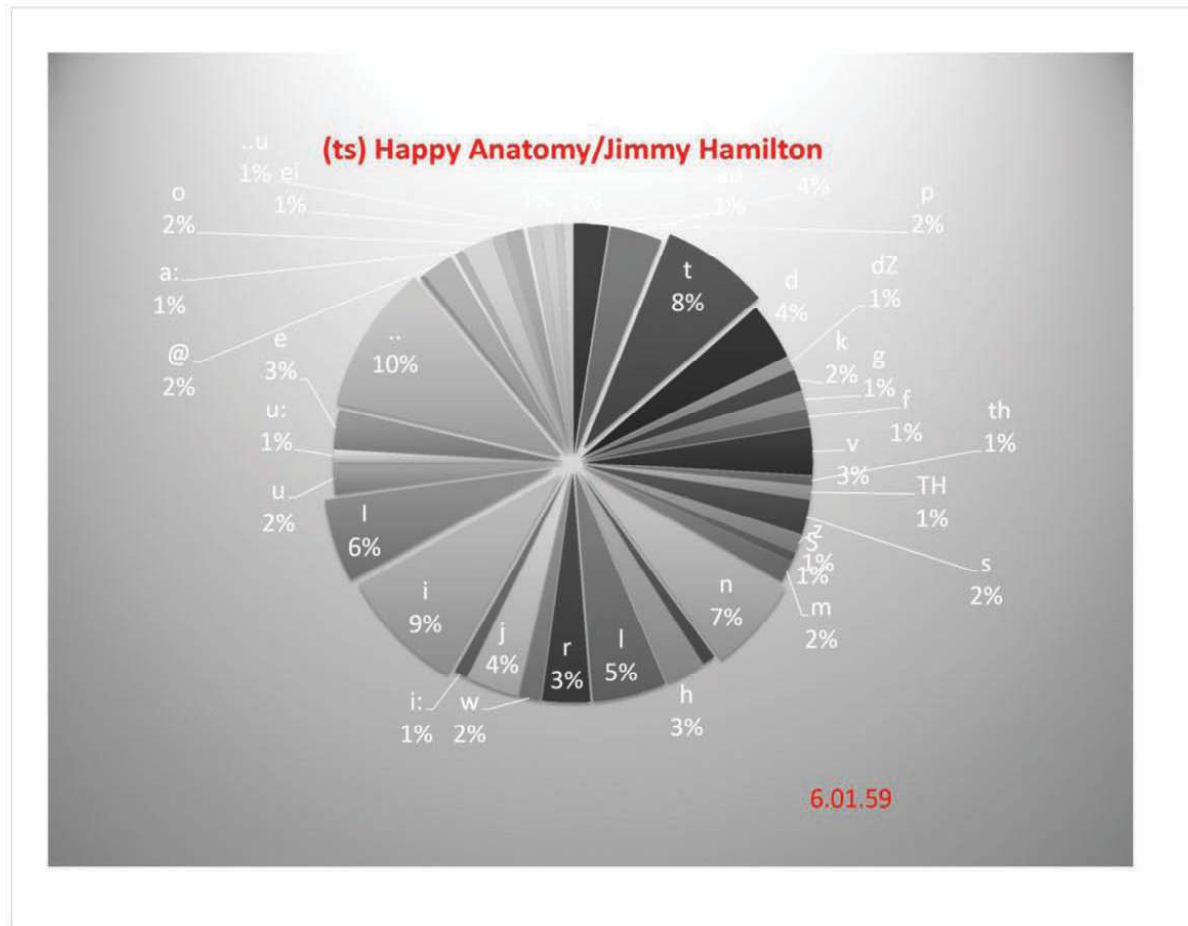
Happy Anatomy 6.01.59

Jimmy Hamilton (ts)

let me tell ya, better pay attention if you
 wanna have a groovy little thing
 listen to me you wanna swing, you gotta
 shake that thing.
 jump for joy and dance around a little bit.
 and just be happy.
 you really oughta give yourself a dance fit.
 really oughtta never ever quit
 everybody's livin oughtta be as happy as it
 can be. everybody livin happily.
 decide and you're bound to agree. truly the
 only way to be is be happy,
 ooh yeah, oh yeah, oh yeah. be happy and
 you're really givin.
 make your anatomy the happiest body it can
 live in.

/p/	8	/t/	3	/s/	3
/b/	12	/k/	29	/e/	4
/t/	25	/t/	19	/uə/	0
/d/	13	/u/	0	/ɔt/	1
/tʃ/	0	/u/	7	/əu/	3
/dʒ/	3	/u:/	3	/ou/	0
/k/	5	/e/	9	/ea/	3
/g/	4	/ə/	34	/at/	2
/f/	4	/ɜ:/	0	/əu/	2
/v/	11	/ɔ:/	1	Triphthongs	
/θ/	2	/e/	7		
/ð/	3	/a/	1	/eɪə/	0
/s/	8	/aɪ/	2	/aɪə/	0
/z/	4	/ə/	7	/əuə/	0
/ʃ/	2			/əuə/	0
/ʒ/	0			/aɪə/	0
/m/	5				
/n/	22				
/ŋ/	3				
/h/	9				
/l/	17				
/r/	11				
/w/	5				
/j/	12				

This is an example of tenor saxophone vocalese lyrics.



Notice here the frequent occurrence of close front vowels(i= 9 %)

Little Pony/Wardell Gray Solo

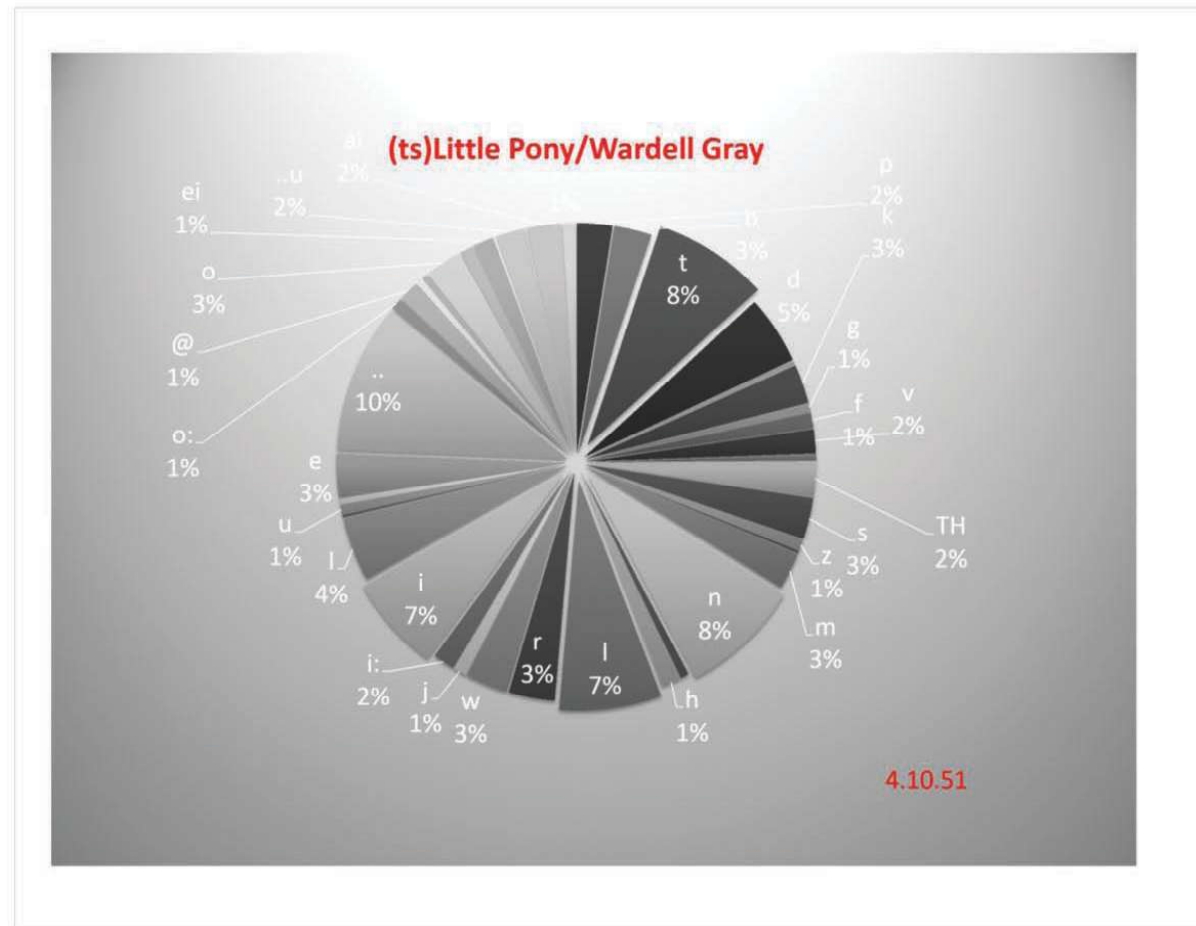
The original recording of Little Pony used for Lambert Hendricks & Ross' vocalese was recorded on April 10th 1951. The tenor saxophone solo was played by Wardell Gray, and the LHR adaptation of the song was recorded in the group's first session on August 26th, 1957. This song was issued on the 1958 Sing A Song Of Basie album.

Little Pony 4.10.51

Wardell Gray(ts)



These vocalese lyrics are based on a 1951 Wardell Gray tenor saxophone solo.



Notice here the high frequency of dorsal alveolar sounds(l= 7 %)

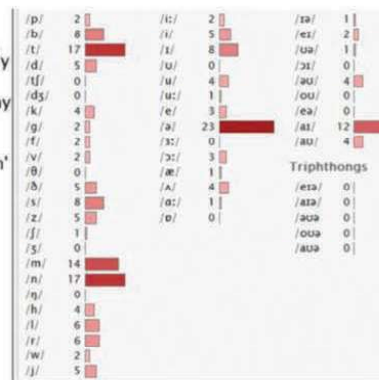
Four Brothers/Zoot Sims solo

Recorded on December, 27th, 1947, Four Brothers was the first Hendricks/Lambert collaboration. The saxophone solo featured here is based on Zoot Sims section of the song. The vocales version was recorded in 1955. Hendricks and Lambert also recorded the first version of Cloudburst in this session, a song that became popular later by way of LHR.

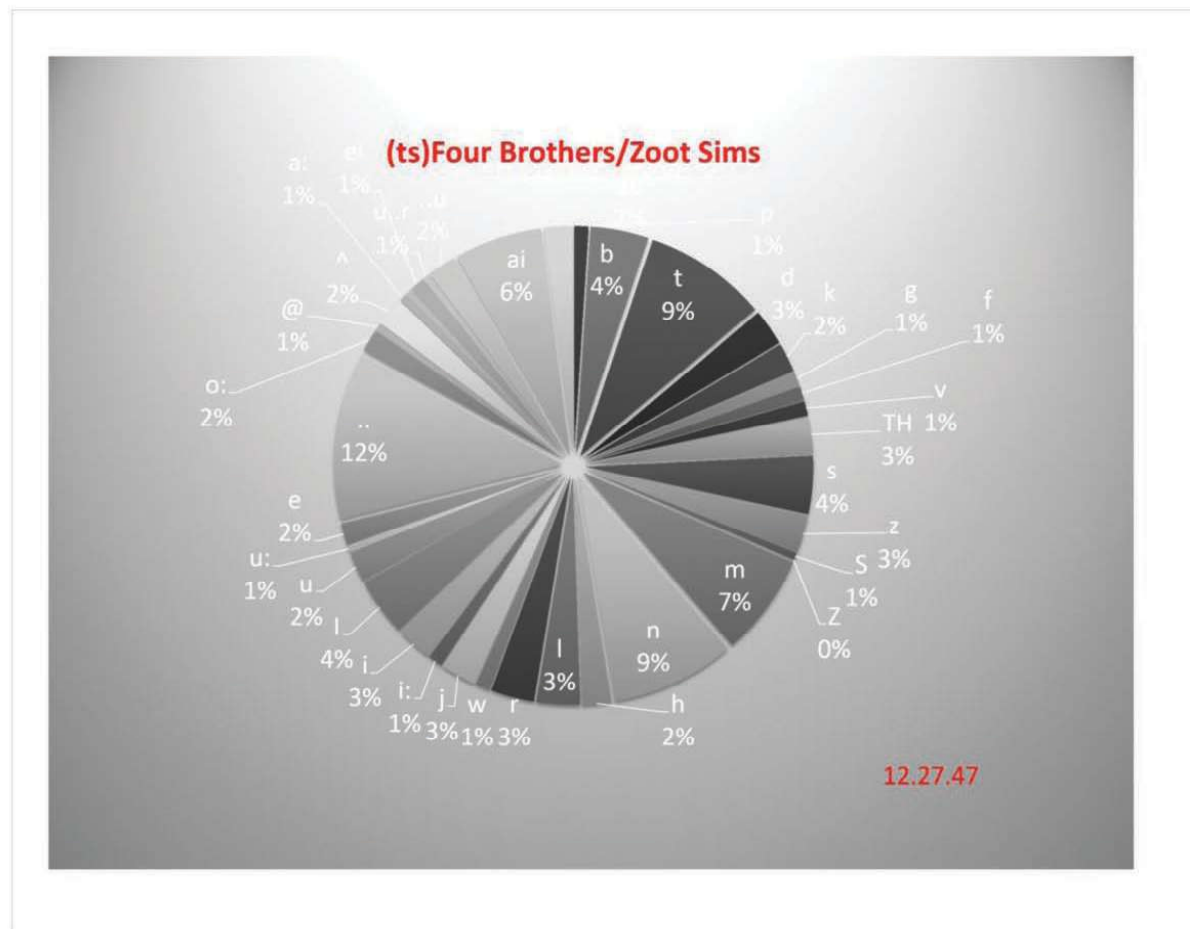
Four Brothers 12.27.47

Zoot Sims(its)

How'd ya do, I'm talkin' about you
 It's very nice to know that you have really
 taken time to listen to me blow
 'Cause as sure as I'm born, I'm blowin' my
 horn
 It's me baby, I'm blowin', zootin' it up
 And I hope you dig the sounds I'm makin'
 more'n any other
 Now I must go for it's time for you to
 listen to my other brother



This vocalese is based on a Zoot Sims tenor saxophone solo.



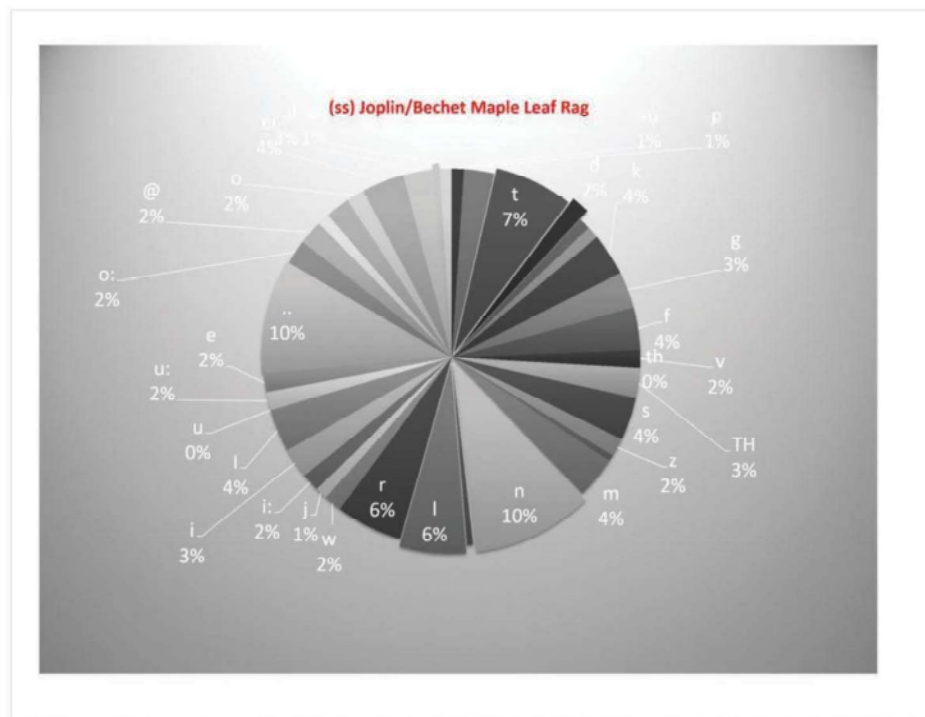
Note here the high amount of alveolar nasal sounds (n = 9%)

Thoughts About Phonetic Analysis

In my opinion, phonetic analysis applied to vocalese has great potential. However, possibly because of the small sample size used, my analysis results are unclear. Some of the control group pieces are too similar to the LHR vocaleses. The length of the pieces analyzed along with the dates written was shown to have a significant effect on the data obtained. Overall, I believe this approach to analysis should be expounded upon in subsequent studies

Maple Leaf Rag/Sidney Bechet

In order to culminate and practically apply this analysis of vocalese lyrics based on saxophone solos, a Sidney Bechet 1932 version of the 1899 Scott Joplin composition *Maple Leaf Rag* has been created and included. Along with a transcription that includes added lyrics, a phonetic analysis not unlike those done for the four preceding saxophone solos is also included. This version of Maple Leaf stood out because Bechet's tone and timbre, more than any other jazz instrumentalist's, is a socio-musical commentary on the correlation of improvisation, speech and freedom. I came up with the lyrics while reading Bechet's account of his travels throughout the East Coast of the United States of America in his autobiography, *Treat It Gentle*.



Maple Leaf Rag

composed by Scott Joplin
melody arr by Sidney Bechet
lyrics by Bilal Salaam

Mu - lat - to, Mu - stee, or oc - ta - roon;

3 So - na - ta, Pol - ka, rag, or a tune. We can

5 name it, claim it, but

7 we'll ne ver change the or - i - gin from whence it came. A - no - ther

9 leaf falls not so far from sha - ken bran - ches and

11 grants the sur - round - ing ground life a - gam.

13 Leaves _____ fall, on - ly to grow

15 back, go back to the place they've been.

The Reviews

An Analysis of Three LHR Album Jazz Reviews

If critics would've been as aggressively discerning with early jazz music as Mimi Clar, Max Harrison and Joe Goldberg were with their reviews of *Sing A Song of Basie*, *Sing Along With Basie* and *The Hottest Group In Jazz* Albums (respectively), there may not have been recordings for Dave, Annie and Jon to vocalese.

Every Day I Have the Blues
 It's Sand, Man!
 Two for the Blues
 One O'Clock Jump
 Little Pony
 Down for Double
 Fiesta in Blue
 Down for the Count
 Blues Backstage
 Avenue C

Mimi Clar's review mentions that instrumental timbres are lost when mimicked by human voices. She does not however consider that big band groups like the one LHR reproduces are actually fashioned after choirs.

Clar also complains of her inability to follow along with the uptempo lyrics. This is not a problem for rap listeners today. In a way Lambert foreshadowed and progressed lyric writing by breaking these frivolous phrasing restrictions

Jumpin At The Woodside
 Going To Chicago Blues
 Tickle Toe
 Let Me See
 Every Tub
 Shorty George
 Rusty Dusty Blues
 The King

Swingin The Blues
Lil Darlin

Max Harrison's review of *Sing Along with Basie* recognizes the 'incontestable skill' of the recording, but also dismisses the lyric writing as "defeated before it has begun". Harrison, like Clar shows his discomfort with comparing jazz instruments to jazz vocals. Vocalese flies in the face of the elitist ideas that vocalists are somehow unable to 'hang' with instrumentalists.

Charleston Alley
Moanin
Twisted
"Bijou
Cloudburst
Centerpiece
Gimme That Wine
"Sermonette
Summertime
Everybody's Boppin

Goldberg attempts to find a way to continue this thread, but in some ways he is thwarted by the reception of LHR. By the time this 1959 recording was released, the group had been dubbed the "Hottest New Group In Jazz". Goldberg distinguishes serious jazz listeners and writers from others, and when Dave Lambert jokes around about possibly killing jazz with the success of his group, the two are not in disagreement. There is much truth in jest.

On a symbolic level Lambert Hendricks and Ross were the connectors of a missing link between jazz, speech and individual freedom. One has to ask, why jazz instrumentalists are more popular than vocalists. An interpretation of an instrumental solo is more interpretive

and less suggestive than a lyrical chorus. It's not that minority voices are rejected. It's that they aren't accepted. In using the already accepted, and at the same time, muted voices of instrumentalists, LHR began their journey of being embraced further along than most vocalists.

Jazz Reviews

Reviews transcribed from the Summer 1960 *Jazz Quarterly*

Mimi Clar

What is it about singers-especially mediocre ones- that makes otherwise perceptive critics and listeners lose their standards? Dave Lambert, Jon Hendricks and Annie Ross are only the latest in a succession of minor vocalists to be embraced by the jazz world. They take an instrumental record and substitute human voices for instruments, setting words to the notes. Isn't this like deciding to paint *The Blue Boy* in red? No human voice has the range of an instrument; if a human voice tries to reproduce what an instrument has played, it will have to resort to falsetto, growl, and slur skipped notes to fulfill the technical demands on their voice. Unless one is an exceptional jazz singer these effects come out unpleasantly forced.

Replacing reeds, brass and piano parts with the human voices loses the variety of instrumental timbers and color and the particular character and quality of each instrument- a human voice. How can a human voice do justice to a solo conceived for the piano and utilizing the special resources of the piano, any more than a piano can adequately reproduce a Billie Holiday solo?

And the lyrics-what good are they if the tempo is so fast you can't understand them and have to follow the microscopic texts on the back of the jacket with a magnifying glass? And if the words distort the musical sound so that most of the melodic value of the lines is swallowed, what's the gain? Though many of the words are clever and though Hendricks has a real flair for fitting words in rhythm and phrasing to previously improvised lines, I find after several tracks that there is sameness about the lyrics. And I don't think the words Jon chooses always fit what the musician has said with his horn on the original record.

It seems to me that L-H-R are adding nothing to the instrumental records they revive. Listen to the punch and snap of Basie's original *One O'clock Jump*, and then put on L-H-R. Although they aren't bad rhythmically and they do get the jazz "feel," their individual intonation is atrocious, their voices strident and without depth, and their blend is muddy. On this record, Jon has some particularly painful pitch problems on *Blues Backstage* and *Little Pony*, Dave on *One O'clock Jump*, Annie on *One O'clock* and in her section work on *Every Day*. Why are jazz musicians criticized for borrowing from Bird or Monk and L-H-R lauded for copying solos note for note? The jazz musician who incorporates Bird or Monk is at least adding a part of himself to his creation: he is improvising and looking for a way to express himself instead of relying on Bird or Monk source material.

Jon Hendricks might use his talents better by writing lyrics for original music.

The initial appeal of jazz vocals is obviously its novelty. It is undeniably intriguing to hear words added to a familiar instrumental, words that fit every note, lines that rhyme and even tell a story. If the performance is to have more than novelty appeal however, the words need to do more than fit. They should, theoretically at least, add to the expressiveness of the music. One suspects this to be an impossible task because it involves producing exact literary equivalents of music-a thing that cannot be done because of the quite different, almost mutually exclusive, things that language and music express. For this reason no matter how great his musical sympathy the vocals lyric writer is defeated before he has begun. Jon Hendricks has met the challenge bravely with enormous ingenuity-particularly in setting words to Lester Young's solos-but it is not surprising that these performances sound like, and are diminutions of the originals.

So much work and skill has gone into this record that one regrets not being able to commend it more. Quite incontestable, though, is the singers' musical fidelity to the originals. The notes of the solos and ensembles are reproduced with an accuracy that is surprising, even if not quite complete, and despite the sometimes difficult intervals the words are sung expressively. Most notable are Annie Ross' versions of Edison's solos in *Jumpin at The Woodside* and Shorty George and her brass shakes in *going To Chicago*. Hendricks is astonishing in Jacquet's three choruses at the end of *The King*, and his version of Clayton's opening *Going To Chicago* solo is probably the best piece of lyric writing in the set. Lambert has fewer solos but takes some of the most difficult, especially Dickenson's *Let Me See* chorus and Lester's in *Swingin' the Blues*. Some of the lyrics are rather trivial-*EveryTub* and *The King* for example but the best, *Jumpin At The Woodside*, Shorty George and *Swingin the blues* are entertaining light-weight jazz novelties that surely have a place in the scheme of things.

Max Harrison

The overwhelming, open armed acceptance of Lambert, Hendricks, and Ross even by serious jazz listeners and writers has reached the point where the title of this album is probably an accurate estimate of the situation. This is puzzling until one stops to think that they have penetrated areas jazz has not previously reached, and

the missionary zeal attendant to new-won territory tends to obscure the fact that they do not do very well what they are doing-and what they shouldn't do at all.

Vocally, the group is of varying quality; Annie Ross is a fine jazz singer; Jon Hendricks could probably sing good blues; and Dave Lambert hardly sings. And what they do is no difficult; If you have ever hummed a favorite solo while walking down the street, you know that scat singing is much easier than playing a musical instrument. Lambert, Hendricks and Ross are essentially and actually like the Chipmunks or The Nutty Squirrels (there is high praise for them, too) and, like such an act, they have very early begun to run out of material. Columbia Records catches that this point, which is simultaneously the peak of their career. But at company, which specializes in giving an official cachet to jazz musicians built up by smaller labels, should be used to that by now.

The essential point is this; Jon Hendricks (and when will he assume the title of Musical Director?) is not Les or Young or Miles Davis, but he is not James Joyce either; even if time thinks he is. He has chosen to work under crippling constraints-following slavishly rhythm and melodic patterns originality set down by improvising horns (have you ever noticed how many of the rave reviews this group has gotten are based on how well the group imitates horns? Even Sammy Davis Jr. has learned that an act based on mimicry, no matter how excellent, has to have some originality, or it will fail), and adhering to titles that were often carelessly tacked on to originals with little or no thought. Of course, certain people work best under constraints, but Hendricks is apparently not one of them, at least not in the situation he has chosen for himself. All that happens is that he is left with nothing of his own to say-Goin to

Chicago, for instance contradicts New York, New York, And as for originality (or hipness in case there are those who are willing to settle for what is hip instead of what is musical), a few quotes, all from this album, should take care of that. Each sentiment has been covered more adequately along Tin Pan Alley over and over again, with somewhat less banality.

From Cenerpiece:

"I'll buy a house and garden somewhere, along a country road apiece."

From Sermonette:

"It tells you to love one another. To feel that each man's your brother."

From Bijou;

"In Istanbul when we met she was dancing in a small café..."

My very soul was made of flaming desire. I felt the fire. I could never love another. Love is blind, no peace I'd find 'til I made Bijou mine."

But since we are told that Hendricks is a poet and philosopher, perhaps it is best to let him have his own last word. Here he is, in a "Blindfold Test", reacting to a record of Twisted, one of the things that gave Hendricks' kind of poetry its start: "What they want to mess with Wardell's tune for like that for? I liked it better the old way so that spoiled this one for me. Don't mess with something good."

Joe Goldberg

An Analysis of Leonard Feather's *Explanation of Vocalese*

It is imperative that mention of *Explanation of Vocalese* be included in this work. The author, Leonard Feather is credited with coining the term vocalese. This is not to be confused with the term Vocalise, a mid-18th century practice of creating songs without words. Leonard Feather may have been the first to consider the use of another term in regards to Jon Hendricks, the term genius. He associates the word with Ellington and Armstrong. In considering Hendrick's flirt with genius, Feather mentions the detail and painstaking meticulousness Hendricks employs to "equip" an improvised solo with lyrics. Other names had been given to Hendricks including "The Poet Laureate of Jazz", and Time magazine's moniker, "The James Joyce of Jive". Leonard mentions that Hendricks began gigging in his hometown of Toledo, Ohio at the age of seven, and his fellow member Dave Lambert had worked with Gene Krupa, Jo Stafford, Carmen McRae and Buddy Stewart. June Christy, Shelly Manne, Pete Rugolo, Maynard Ferguson, Charlie Barnet, Mel Torme, Kai Winding, Blossom Dearie, Max Roach, Kenny Dorham, and Milt Jackson could have been added to this list. Feather comments that vocalese is limited improvisationally the way that scatting is limited lyrically. Leonard Feather's *Explanation of Vocalese* considers the problems with the digestion of the art. He points out that a record label might have to choose between explaining the new art and documenting the fleeting lyrics in the liner notes.

He also gives the year and soloists of each corresponding original song vocalesed on *Sing A Song of Basie*. Below, I have reproduced this list, and duplicated the process for the Sings Ellington album in another portion of this thesis. Feather closes with the full lyrics of Horace Silver's Doodlin'.

Jumpin' at The Woodside's solos are doled out as follows; Hendricks sings Earl Warren's alto saxophone solo along with Lester Young's tenor saxophone chorus and Annie Ross sings Harry Edison's trumpet solo. The vocalese is based on an August 22nd 1938 recording.

Going To Chicago Blues is based on an April 10th, 1941 recording and Clayton's solo is sung by Hendricks.

Tickle Toe is based on a March 19th, 1940 recording. Hendricks sings Lester Young's saxophone solo and Ross handles Edison's trumpet solo.

Based on a February 16th 1938 recording, *Every Tub* includes a vocalesed Lester Young tenor solo, and again Annie Ross sings Edison's trumpet solo.

Shorty George, based on a November 16th 1938 recording includes the same vocalesing assignments as the prior two songs, and adds Joe Williams on Dickie Wells' trombone solo.

Rusty Dusty references a July 27th, 1942 recording and although no choruses are made into vocaleses, the sax and brass sections are sung.

The King is based on a February 4th, 1946 recording. Annie Ross vocaleses Emmett Berry's portion, and Dave sings Jay Jay Johnson's. Hendricks vocaleses Illinois Jacquet's three chorus solo.

Swingin' The Blues is based on a February 16th, 1938 recording, wherein Joe Williams sings Dickie Wells' trombone solo. Lambert sings Lester Young's tenor sax solo, and Annie Ross sings Edison's trumpet solo.

Lil Darlin, recorded in 1958 employs Annie Ross' vocalese of Wendel Culley's trumpet solo.

An Analysis of Ralph Gleason's *All Of Them Sing to Me*

All Of Them Sing to Me, an interview with Hendricks begins with Jon blaming his disinterest with horn playing on bad embouchure. He mentions that he began his idea of adding words to songs with the tune "Pennies From Heaven". The first original song Jon wrote, as he recalls it was a song called "Just Because I Kissed the Bride". The first instance of Jon writing lyrics to an instrumental stemmed from him hearing "Moody's Mood For Love". The first product of that inspiration was Four Brothers. The most insightful portion of Ralph J. Gleason's Jon Hendricks interview is when he explains the process of vocalesing a solo. When asked how he does it Hendricks emphasizes his constant desire to listen and absorb the music in a natural unforced manner. Hendricks also mentioned that Basie, who listened to LHR's every show for a week at The Apollo moved his whole body while absorbing them. In the same breath he mentions that Buddy Rich who usually doesn't play with singers performed with the group at the Red Hill Inn in Camden, New Jersey. Hendricks' high reverence of instrumentalists continues in his mention of his mimicking of bass players (Mingus, Pettiford, Heath and others) on Swinging 'til the Girls Come Home'. He also explains that that Creed Taylor was instrumental in encouraging Dave and Jon to choose soul over efficiency. This encouragement led them away from the Ray Charles Singers and towards overdubbing themselves with Annie, thus forming LHR.

It is unfortunate that the group never performed on Gleason's Jazz Casual with its original members. Ross was reported to have fallen physically ill just before the group was recorded in the JC studios, and only two songs (Naima and Cloudburst) and an interview were released.

*Lambert-Hendricks-Ross—album review***An Explanation of Vocalese**

Leonard Feather

The term "genius" is not something to be thrown around indiscriminately. In retrospect it appears that the first 30 years of jazz produced perhaps two men with whom the mystique of genius could be associated, Ellington and Armstrong; in the second 30 years perhaps Tatum, Gillespie and Parker could be accorded the honor. Thus it would not be advisable at the present to refer to Jon Hendricks by any such pretentious term; nevertheless its application may be kept watchfully in reserve.

Certainly in the classic, tattered infinite-capacity-for-taking-pains sense it applies already; for nobody without this quality could have found the time and made the effort to immobilize jazz improvisation in mid-flight, to document the hundreds of notes of an ad lib solo chorus and equip it with lyrics that not only fit every note, but even rhyme and make sense and tell a consistently entertaining story.

This is the challenge that Jon Hendricks met. Perhaps the lack of a clear documentation of his group's accomplishments has been responsible in part for the fact that its acceptance to date, while enthusiastic, has never involved any clear explanation of its unique nature and quality.

Another handicap has been the complete lack of explanatory album notes. Because of the peculiar nature of the creations and interpretations of such a group, the fullest possible clarification on the back of each LP would have appeared mandatory, yet these same conditions paradoxically prevented the inclusion of such notes; for the profusion of lyrics on the records, and the incredible speed with which they went past, made it necessary to devote the entire back cover to the documenting of these

lyrics, which in turn left no room for any amplification pointing out how they were devised, what purpose they served, or what was their relationship to the original Basie recording.

Hendricks is one of several singers who have been involved with a form that has come to be known in recent years as vocalese. What is important about this form is that while shrugging off the handicap of obligation to a prescribed set of lyrics and the consequent limitations on improvisation, it simultaneously accomplishes just what the old forms known as scat or bop singing achieved when they dodged the handicap by omitting lyrics entirely and resorted to meaningless syllables in their efforts to give jazz singing a completely improvised quality.

The Hendricks approach, in effect, is pure improvisation, despite the fact that every performance of each number uses the same lyrics and the same melodic line note for note every time it is heard. The explanation is understood by a surprisingly small number of enthusiasts of the Lambert, Hendricks and Ross group, whose enthusiasm has been triggered more by the sheer exhilaration of the trio's sound, and by the heat it communicates, than by an extensive knowledge of its source material.

To compensate for the complete lack of analyses of the group's recorded performances I have documented below the exact origin of each item on the *Roulette LP*. Before going into detail, however, I am appending some data about the performers and their methods of recording.

The initial Lambert, Hendricks and Ross LP, released early in 1958, was *Sing a Song of Basie* (ABC-Paramount 223). It was recorded by means of multi-taping devices. Each of the three singers cut four tracks for the ensemble passages, enabling them to achieve the sound of as many as 12 voices. The only instrumental accompaniment was a rhythm section. On the *Roulette LP Sing Along With Basie* (R 52018) the recording was simplified by the addition of a fourth voice, that of Joe Williams, and of the Basie orchestra, sections of which rounded out the ensemble passages, thus making multi-taping unnecessary. (No attention has been drawn to the fact that Joe Williams, in addition to his obvious role of interpreting a couple of old Jimmy Rushing solos, read music to provide a fourth part for the group, and even sang a couple of the "instrumental solos.")

Perhaps it was not without significance that Jon Hendricks had his first brush with genius in early childhood: Art Tatum was a friend of his family. Born 37 years ago in Newark, Ohio, southeast of Tatum's Toledo, Hendricks began singing when he was 7 and began working club dates in Toledo by the time he was 13, with Tatum occasionally serving as accom-

panist. He has been in jazz, as a singer, combo leader or drummer, ever since, but it was not until recently that his gift for manipulating the English language began to earn him more than a normal living.

Dave Lambert, the senior member of the group, is a 41-year-old Bostonian. Active in a variety of jobs including tree surgeon and drummer, he became prominent as a jazz singer in 1944, when he teamed with the late Buddy Stewart. Together they recorded *What's This?*, the first quasi-bop vocal record, with Gene Krupa's band, in 1945. In the vanguard of bop singing, he organized vocal groups for everything and everyone from radio and TV jingles to film cartoons and Carmen McRae and Jo Stafford.

Annie Ross has had a curiously mixed career. Born 28 years ago in England, she was raised in Los Angeles from the age of 3 by her aunt, Ella Logan. As a child actress she appeared in 1942 in *Presenting Lily Mars*, playing Judy Garland's sister. During the past decade she has divided her time among several strangely different worlds in several countries. For a while she was teamed with Blossom Dearie in a night club act in Paris. Later she appeared in a successful musical comedy in England, *Cranky*, which later was presented in New York but folded after three weeks. In the middle of her transcontinental wanderings she pre-dated Hendricks by setting lyrics to Wardell Gray's *Twisted*. This made a successful record, but instead of staying here to follow up her advantage, Miss Ross left for Europe with Lionel Hampton's orchestra and remained there for a couple of years, working as vocalist with a couple of British bands.

In the 1957-58 season she was seen weekly on the Patrice Munsel TV show, working with a singing-and-dancing group. Though this overlapped the success of the first Lambert, Hendricks and Ross record, she remained unbilled and had only an occasional line to speak on the show. Though in the present group Annie has left the creative writing in Hendricks' hands, the importance of her contributions cannot be overestimated. There is probably no other jazz singer who could combine as she does a complete familiarity with and affection for the instrumental performances she helps to recreate, and the extraordinary vocal range required to duplicate note for note an ad lib trumpet solo or an altissimo "shake" finale riff.

For the vocalese versions of the 12 Basie tunes heard in the Roulette set, the entire original arrangements were retained (the voicing in some cases slightly modernized after being transcribed by Frank Foster from the original records). The only difference is that some of the original

brass and/or sax section parts, and all the original solos, are now sung instead of played. Lambert, Hendricks, Ross and Williams cut the new versions in the company of the present (1958-59) Basie band.

Jumpin' at the Woodside was first recorded, as a head arrangement, by the old Basie band August 22, 1938. The old brass section parts are still played by brass; the sax section parts are sung by the vocal group. Hendricks does the alto solo (Earl Warren) in the first chorus; Annie Ross sings Harry Edison's trumpet solo, Hendricks takes Lester Young's tenor chorus, Basie (as he does throughout this album) has a piano solo at the same spot as in the original. Herschel Evans' clarinet in the last chorus is played by Marshall Royal, against trombone growls by Al Grey.

Going to Chicago Blues: Buck Clayton's muted solo on the first version (recorded 4/10/41) is sung by Hendricks. Joe does the Jimmy Rushing part while the other three singers take the old band ensemble passage. (Notice Annie's scream on "tomorrow"—a phenomenal illustration of her range.)

Tickle Toe, composed by Lester Young, recorded originally 3/19/40, keeps the brass section in its original role; the vocal group sings the sax section parts. Solos: Hendricks as Pres in the first and second choruses, Annie Ross as Edison at the end of the first chorus.

Let Me See, written by Edison and Basie, cut 3/19/40, again presents brass as brass, voices replacing saxes. Annie sings Buddy Tate's tenor chorus, Dave Lambert recreates Vic Dickenson's trombone solo in the fourth chorus, Jon imitates Pres in the fifth.

Every Tub: recorded 2/16/38. Intro and first chorus are Jon doing Pres' solo; second chorus Basie (notice both these choruses, as on the original, are 24 instead of 32 bars). Third: Annie duplicates Harry Edison's chorus. Fourth: brass section vs. voices-doing-saxes. Basie release. Fifth and sixth: Voices sing saxes, brass plays brass; Joe Williams sings Herschel Evans' release on fifth, Annie sings Edison's release on sixth. Finale: brass, and the famous closing Pres break by Hendricks.

Shorty George: first made 11/16/38. The lyrics are based on Basie's own description to Hendricks of the kind of man Shorty George really was ("the cat who comes in the back door"). Second chorus is split between Annie as Sweets Edison and Jon as Pres. Third chorus: Joe Williams sings the release, using the notes of Dickie Wells' trombone solo. Fourth: voices as saxes, vs. brass.

Rusty Dusty: Basie started this 7/27/42. Saxes played the theme, so the vocal group takes it on the first chorus; however, when Joe Williams assumes Jimmy Rushing's role the saxes' original part is retained by

Basie's present reed team, and this time it is the brass section parts that are sung.

The King: The old recording took place 2/4/46. Solos in the second chorus were by Emmett Berry (sung by Annie) and Jay Jay Johnson (sung by Dave). The three-chorus rideout by Illinois Jacquet is handled here, note for note and climax for climax, by Jon Hendricks.

Singin' the Blues: put on wax 2/16/38, by a Basie band that had just begun to earn national recognition. Once more the four voices handle the four sax section parts. The brief solo at the end of the third chorus (originally Dickie Wells on trombone) is sung by Joe; the Pres solo here is taken by Dave Lambert, as is the Edison one that follows. Jon Hendricks sings the Herschel Evans solo. After the chorus with brass-wavings, derbies and voices-singing-saxes comes Annie Ross redoling the final Harry Edison solo. Track ends with ensemble riffs and drums as on the original.

Lil' Darlin' is the most recent of the tunes in this set; cut early in 1958 for the Roulette album *Basie* (R-52003), it shows the group in a less effective ballad mood, with Freddie Greene's guitar making its original fills, Basie playing organ on this version, and Annie Ross doubling the Wendell Culley trumpet solo.

It will be a welcome and logical innovation if information such as the above is included on the back liner (or, if the printing of lyrics crowds it off the back, in a specially inserted leaflet) when the next Lambert-Hendricks-Ross album is released. Certainly subjective enjoyment can be achieved without any such data, but in the interests of a fuller appreciation of the group's methods and accomplishments the facts should be spelled out.

The trio at this writing is not under contract to any record company, though it is committed to several sessions for various labels and already has a single release (*Doodlin'* and *Spirit Feel*) on United Artists. Annie Ross has recorded an album with Gerry Mulligan for World Pacific. The three together have appeared jointly with the Basie band at the Apollo in New York and the Crescendo in Los Angeles. Their association with Basie is a useful handle but should not be made to seem like an exclusive policy. There is no reason to assume that Hendricks cannot, with his fluent mind and pen, contribute similar series of ideas for *Sting a Song of Ellington*, etc.

The only danger, of course, lies in the possibility that once the novelty has worn off, the public will tire of the gimmick, if gimmick it can be called. My own feeling is that this type of jazz performance can retain an

important and permanent role. It is a solution for the problem that has always constricted the jazz singer in his attempts to impart to his work the sense of complete improvisation that dominates the instrumental solo.

• • • •

As an illustration of Hendrick's ability to weave a lyric idea around any prescribed title, the text of *Doodlin'*, from the United Artists Record, is appended below. Bear in mind that the original Horace Silver composition was simply a 12-bar blues based on a repeated riff composed mainly of the flatted seventh, seventh and tonic; this phrase is the foundation for most of the first, the second and the final two of the eight choruses shown here.

The lyrics are reproduced through the courtesy of Silhouette Music.

*Usin' the phone booth—makin' a few calls
Doodlin' weird things—usin' the booth walls
Got me a big date—waitin' for my chick
Puttin' her face on, so she can look slick
I enjoy procrastinatin', cause I'm busy while I'm waitin'
Doodlin' away—Doodlin' away*

*Sittin' 'n dinin'—dinner beginnin'
Started designin'—usin' the linen
Talkin' to my date—doodlin' my bit
Waiter got salty—told me to please quit
Told the waiter don't be dizzy
Can't you see I'm very busy
Doodlin' away—Doodlin' away*

*"Do you doodle all day," said the waiter in his way
"Do you doodle all night," told the waiter he was right
"In your doodlin' way"—
That's the way I'm gonna stay
"Are you paintin' things right"
Doodlin' sheds a lot of light
"I don't know what to do"
Ain't nothin' you can do
With ol' doodlin' you
Doodlin's all I want to do
"That's for true"*

Why does every single thing I see
 Look exactly like a doodle to me
 If I ever have a doubt what life is all about
 I get my pencil out 'n then commence to doodlin'
 'N I find it real relaxin'—specially when I feel
 That life is really taxin'

Those weird designs, they only show what's goin' on
 In weirder minds
 Cause when you doodle then your noodle's flyin' blind
 Every little thing that you write, just conceivably
 Might be a thought
 That you captured while coppin' a wink
 Doodlin' takes you beyond what you see, then you draw
 What you think

I feel so lost without my doodlin'
 Doodlin' really helps me ease my mind
 I'd be tempest-tossed without my doodlin'
 When I'm doodlin', there's one thing I find
 Truly I really, really, really, Truly, Truly wanna figure out what
 my Doodlin's all about

Later the waiter had me arrested
 Took me to Bellevue, where I was tested
 Had me a doctor probin' m' noodle
 'Fore he was half-done, taught him t' doodle
 Showed him hidden thoughts that linger,
 find an outlet through your finger—
 Doodlin' away—Doodlin' away

Doctor was real nice, tol' me t' be cool
 Looked at the waiter, called him the real fool
 Looked at m' baby, tol' me he dug her
 Got me t' Doodlin so he could bug her
 When he put his arms around her quite to his surprise he found her
 Doodlin' away—Doodlin' away—We just doodle all day.

All Of Them Sing To Me

An Interview With Jon Hendricks

Ralph J. Gleason

RJG: You can't read or write music?

Jon: Never learned. every time I go to learn, as soon as I *hear*, the notes don't mean a thing!

RJG: Do you play a horn?

Jon: No. I played drums for about fifteen years. Trombone for about a month. I learned the scale and then my front tooth got bad, had a bad embouchure. So I had to quit. I grew up listening, though.

RJG: Listening to what?

Jon: Art Tatum! Lived five houses from him. And I used to play up on his front porch, you know, I used to hang around with his little brothers and sisters and we'd be sitting out in the swing, out on the front porch, laughing and hollering and whooping and yelling and Art would be practising, you know, and so his mother would come through the kitchen and say, 'Stop that noise. Can't you see Art is practising?' He said, 'They don't bother me'. So finally I started listening, you know.

RJG: How early did you sing?

Jon: I was singing since I was seven. And whenever I forgot the words to a song I would make up words that I thought would fit and I got to the point where — I used to sing in places where they'd throw me money — every time I'd sing 'Pennies from Heaven' people would throw me pennies

The photograph of Jon Hendricks (op. page) was taken by San Francisco photographer Jerry Stoll.

— I forgot the words, I'd just put in my own words, I found out that as long as they rhymed people didn't know whether they were my words or the real lyrics.

RJG: You were doing this just off the top of your head?

Jon: Yes. Those were the first I ever wrote. The first original was a funny song called 'Just Because I Kissed the Bride'. I was working with a group in my home town and I was late for work and the fine for being late was ten dollars. So I couldn't spare the ten dollars so I went to the leader, I said, 'Look, man, like I can't spare ten dollars' and he says, 'then write us an original song for tomorrow night'. So I said, 'okay' and I come up with this 'Just Because I Kissed the Bride'. A very funny song, that was the first thing I ever did. I was about 24. I was working in Toledo with the Mainstemmers, with a guy named Harold Jackson, played bass with Ellington, we had a guitarist you might know of, Bill Jennings — left-handed guitarist — had a piano player named Buster Hawkins, he was around New York for years, a big-eyed guy. And me, and I couldn't read and so they'd have to get the arrangements and I'd listen to them and I'd learn and I was playing drums and singing with the group.

RJG: How old are you?

Jon: Thirty-seven. No other musicians in my family. My mother used to sing in church and I sang in a choir.

RJG: When did you first start to write words to instrumentals?

Jon: When I heard 'Moody's Mood for Love'. Opened up all the doors. What in the world is this? So I got right busy and wrote 'Four Brothers'. I was in New York working in a wholesale paper house and I used to spend my lunch hours in Washington Square Park and that's where I wrote the song about the wine, have you heard that song that we do? 'Gimme that Wine'? A funny song. I wrote that there. I was busy looking at some winos, listening to them talk and my, they told a funny story. 'Four Brothers' was the first record. I made that with Dave and 8 voices. When I got ready to do this 'Four Brothers', the guy, Teacho Wiltshire, he says, 'There's only one guy that can do this for you, Dave Lambert'. So I said, 'Oh, yeah, be an honor. Will you introduce me?' And that was it and we been together ever since. Dave had to fight me all the way. He kept telling me, 'You should put words to Basic'. Do you know how much work that is?

RJG: How do you do it?

Jon: Well, I listen. The main thing — I figure — this is true of anybody, if you listen long enough, you'll hear it finally. And when you hear it and you get it to the point where you can hum it on the subway or walking down the street then, after a time, words begin to come to you, whatever the horn is saying, they just form themselves, some of the phrases, like

that on 'Let Me See', that just screams, 'How d'you do there?' It shouts, just like what he was saying.

RJG: Did Pres ever hear this, do you know? What was his reaction?

Jon: Well, he looked and then he looked away and he said, 'Y'know Pres, I don't go by eyesight, I use my ears and you got a nice sound'. So I knew I was in.

RJG: Does it take you long to do these things?

Jon: No, if I can just get it all heard, you know, after I play it a couple of weeks or so, while I'm around the house, you know, I get it in my head so I can hum it, the words come in no time. Seems like I got more words than anything else. I got a lot to say. I been quiet a long time.

RJG: Do you take off from the title of the tune?

Jon: I never change the title. 'Cause I think most guys who name songs, they had something in mind, y'know, when they named the song and I like to stick with that, that usually just gets me to the story quicker. I had a little trouble with 'Shorty George'. I didn't know who this guy was. So I go to Basie and I say, 'Hey, Base, who is Shorty George?' And Basie looked at me, looked me up and down and turned around and walked away and said, back over his shoulder, 'That's the cat that comes in the back door!' So I'm standing there like 'ooooooooh yeh?' So I got into the whole story.

RJG: Do you think of these things, when you write them, as little dialogues?

Jon: Oh yeah! 'Cause I always wanted to write short stories and plays, in fact, that's what I went to New York to do. When I got there, wheeee! The panic was on. Everybody told me, 'That's a good way to starve to death'. So I looked around and ran into this. Looks like this is it. A whole new idiom.

RJG: You've appeared with Basie at Birdland and where else?

Jon: At the Apollo. We did a week there. He watched us every show. Standing back, you know, and moving his whole body with us. When we make one of those nice old riffs, you know? Move around.

RJG: Where have you appeared outside New York?

Jon: We did the Red Hill Inn in Camden, New Jersey, and we were paid a high compliment by Buddy Rich. You know, he don't play behind singers. So when we got to Red Hill we were worried about what we were going to do. Who was going to play behind us. And he said, 'Man, I been looking forward to this, I wore out two albums already!'

RJG: What was the hardest one to write?

Jon: 'Jumpin' at the Woodside.' Because it has one phrase that repeats and repeats and repeats and repeats and repeats and repeats and repeats and repeats and to think up something different every phrase—whooh!

RJG: Do you change them around much?

Jon: I'd like to, but once they're recorded I can't.

RJG: Before they're recorded?

Jon: Sometimes, not too much. Usually the first draft is the one.

RJG: Do you ever alter them when you're singing?

Jon: Sometimes it comes out accidentally that way. Like I came in different one time on 'Let Me See,' I sang something different, I forget what it was.

RJG: You said one night you had done something that had gassed you?

Jon: That was on the Oscar Pettiford thing, 'Swinging 'til the Girls Come Home'. I played a little thing that, UH! If only I had a fiddle in my hand!

RJG: Would you like to play a horn?

Jon: Oh yeah! I'm a frustrated horn player. I'm thinking about a bass now. If it hadn't been for Roy Haynes, I'd have kept on playing drums. I heard him and quit. He sounded like everything I wanted to do. This was in 1952 in the Apollo Bar at 126th Street with Bird and Gerry Mulligan and Bud Powell and Tommy Potter. That shook me up something AWFUL. I haven't played drums since. I told Roy, 'You messed up a promising career!' So much taste. We had him in Chicago. We had Roy, Ike Isaacs and Nat Pierce.

RJG: When you work with Basie, do you just do the tunes from the LP?

Jon: Uh uh. We do the others, all of them. Frank (Foster) wrote some charts while we were at the Apollo with the band, you know, and I guess we'll do the same thing at the Crescendo. People were just gassed. At the Apollo, you could feel the love coming over the footlights.

RJG: You've used that term a couple of times speaking of music, Jon. Is that the way you see music?

Jon: Oh, yes.

RJG: When is this feeling of love strongest with you?

Jon: When you're singing it . . . right. And you *know* it's right. When *YOU* know it sounds good. Then it's a beautiful thing. But that's seldom, though, at least with me. Seldom do I think that what I did was beautiful.

RJG: Are you very critical of your own work?

Jon: Oh yes. Sometimes I think people can't hear. When they say it's marvelous and I know the clinkers I made, you know, and I know the things I should have done and didn't do, if you accept what people say at those

times, you'll never improve. I learned that from Wardell. Never accept praise when you know you didn't do good, 'cause that's the way you stop. I learned a lot from him. I was with him for six months. He was in my home town. I used to go by and wake him up, you know, I'd get him breakfast and everything. I was learning. That's the way I learned music. Hanging around musicians. Listening all the time. I never did say too much. I hadn't anything to say. I was always listening. I heard a lot of things.

RJG: You must have plans?

Jon: Oh, I'd like to do a jazz play, jazz music, jazz-based music, real jazz-based music, with real honest characters, as depicting musicians as they really are, some I've known, you know, just their story, their lives, those who were married, how they struggled to keep decent in an indecent environment. Just real good jazz musicians . . .

RJG: This thing about music and love. Is this the feeling you'd get when you'd hear bands?

Jon: Oh, yes. I'd get so thrilled I couldn't say anything. Just look. If I met somebody I couldn't even talk! Like when I first met Ray Nance. I was THUNDERSTRUCK. I couldn't say a word. He gasses me. Oooooooooo-
weeeeee!

RJG: Do you think jazz draws this happy feeling from audiences more than other music?

Jon: No. I think that jazz has a harder time doing it. Because people's minds aren't opened to jazz. Jazz is — I make a claim — people say jazz has made so many strides, so much progress, I claim that in essential areas, it ain't made no progress at all. Back when it was first beginning to form, you know, that music was centered in the houses, you know, the picturesque houses, and in a sense it's still there. Now they got licenses, whiskey licenses, but it's the same kind of environment. Hasn't changed a bit. And this discourages a lot of people who regard themselves as socially prominent and decent, you know, to look down on jazz, where at the same time they'll go to hear somebody like Jascha Heifetz who they don't understand any more, but they'll do it with an open mind and they'll get something out of it. If they did the same thing with jazz, they'd get the same feeling. But they don't open their minds to it because of the social evil.

RJG: Don't you think that's improving?

Jon: Oh yes. It is improving because the status of jazz itself is improving. Its acceptance abroad has done a lot to help it over here. And musicians have become more aware of their place in society, too, incidentally. They finally realize they don't have to be characters. The more they do it, it helps a lot. In general, it's getting a lot better.

RJG: You spoke the other day about how long it's taken jazz to get back out from under the movement towards classical.

Jon: Yes, it's the key to what's been happening the last 10 years.

RJG: How did it get sidetracked?

Jon: Big record companies, you know, the big labels, have a hand in it. They don't like to recognize anything they can't take over. You know, and call their own. Like they took what used to be called race records and later, rhythm and blues, and they have this attitude, you know, eh. 'I'll condescend to recognize it, but first I must cleanse it', you see, and this sterilizes it; takes out all the grit and, you know, there's nothing left but vapid, vacuous, boneless adolescence. And the same thing happened with jazz. In this country, it is difficult for people to regard something as a cultural art form that came from people they regard as inferior, you see, so they have to change the source of it to something they regard as socially all right. And this is what I think affected it.

A lot of people got sucked in, a lot of musicians got sucked in, a lot of musicians KNEW they were getting sucked in and sold themselves. Now they're trying . . . they got rich, but they lost their souls. What profiteth a man, you know—

RJG: How did Annie get in the group?

Jon: Annie was on the Patrice Munsel show, dancing and once in a while a walk-on and a line. And Dave and I hired 13 singers, the Ray Charles singers, people who could read anything. This was for Sing A Song, so we go to the studio and they sound like Walter Schumann singing Basie. So there was \$1200 and I was going to go out and kill myself! We figured, oh well. So we just happen to have an A&R man with a lot of soul. Boy, this guy says, 'Throw that out and just start from scratch'. Creed Taylor. So we dig Annie, you know, because she seems to be the only one who could do it, even then we had no idea about going out like this, you know.

RJG: How long did it take you to do that album?

Jon: It took us about, oh, we recorded for about three months. We wrote for about three months, Dave and I. That's about seven, eight months. I went to the hospital after the last date. Went right out. Just that last date, I staggered out to the taxicab to Bellevue, got operated on the next morning. I didn't have any money. Stone broke. So I had to go in as a charity patient and they operated on me the next morning. I had a fatty tumor on my rib. And when I started getting well, the album started to take off. So we figured, you know, let's sing around New York and make ourselves some little extra money. We ain't been in New York since!

RJG: Do you read poetry?

Jon: I used to. I was studying poetry and I read Shelley and Byron and

Keats and it seemed to me all those cats did was invent picturesque ways to say 'I love you'. I was saying what was happening during the time they were living, you know? What was going on? It seemed to me they didn't say anything had any significance at all and I start writing my own things. I was on the newspaper at the University of Toledo and they gave me the poets corner and I was supposed to pick a poem and just run it, you know, but I started writing my own and I was saying some *funny* things, man! I did one about getting up in the morning that was called 'Awake is what I wish I wasn't, so why?'

RJG: Do you think music offers a solution to some of the world's problems?

Jon: Yeah, I do. Well, it already has. You remember that cartoon in one of the New Yorkers that showed these guys around a conference table in Washington and the guy is saying 'It's a serious situation, we don't know whether to send John Foster Dulles or Satchmo.' It already has made such an impact, that's why there's so much attention being paid to it by the State Department. It's not that they love it any more, it's that everybody else has made them aware that 'This is your only native culture, never mind coming over here telling us how to live and what to do, just send us some of your jazz and be cool.' I was overseas during the war. Three and a half years. I got within 14 miles of London. And I went through Paris in a big convoy early in the morning about dawn and I looked around and that's all I saw and I hope to get back there. I like it in Europe.

RJG: Was this trip you made to London very exciting?

Jon: Oh, my yes! Indeed. So much happening. In the first place, we went over there for an organization called The Christian Action and we arrived on a Sunday and it was sunny, like here, beautiful sunny day, everybody was so happy . . . after the concert it rained. It rained the night we left.

RJG: Other jazz groups on it?

Jon: Johnny Dankworth, Ronnie Ross.

RJG: How did they come to pick you for this?

Jon: We don't know exactly. They sent to Willard, they wanted Lionel Hampton, who had been there last year, he couldn't make it so they asked Willard who he had, so he said, 'Lambert, Hendricks and Ross' and they said, 'Who the devil are Lambert, Hendricks and Ross?' so he says, 'The greatest trio going!' So he sent over the contracts and they said, 'Come ahead'. It was a very important benefit — the South African trials. Next day, 26 were killed in Nyasaland.

RJG: How do you pick a tune to do?

Jon: I listen for one that sings to me. All of them sing to me, but one that

Appendix

Other Transcriptions

(all transcriptions by Bilal Salaam)

In A Mellow Tone

Midnight Indigo

Fiesta In Blue

Charge Account

Discographies

By date

By title

By artist vocalesed

Bibliographies

Darmstadt Bibliography

Works Consulted

Curriculum Vitae

In A Mellow Tone

In A Mellow Tone is a contrafact of Al Hickman's 1921 *Rose Room*. Duke Ellington's riff-like melodic addition draws attention to the beauty of the chord construction Hickman created. Like most Ellington compositions, the antiphonal patterns between the main melody and the countermelody evoke the spirit of call and response.

Transcription by Bilal Salaam

In A Mellow Tone

Duke Ellington

8

Ross

B \flat 7

E \flat 7

In a mel - low tone__

Hendricks

You take it easy e very day

Lambert

3

A \flat maj7

8

Play a me - lo - dy__

—

And life is ea - sy e - very

5

A \flat 7

8

In a mel - low tone__

way

Pretty soon__ the smoo - ther you go__

7 D^b7

8 In a mel - low key — Pret - ty soon you hear. Pret - ty soon —

9 D^bm7

8 In a mel - low style — — you know And when you sing

11 A^b7 F7

8 A joy — to hear — — You might as well make it swing.

13 B \flat 7

Life's a me - lo - dy _____

Just _____ li - sten

15 E \flat 7 F7

to please _____ the ear _____

See _____ what your mis - sin' not swing - ing

17 B \flat 7 E \flat 7

In a mel - low tone _____

cont - stant - ly You ought to keep it soft and

19 $A^b\text{maj}7$

there's a mel - low glow

low You need - n't hol - ler loud you

21 A^b7

Kind of mel - low moan

know Pret - ty soon you're liv - ing on love

23 D^b7

Sort of In - di - go

Pret - ty days a - head. Pret - ty skies

25 D^bm

8 A song of love

a - bove I'm talk - ing 'bout love

27 A^bmaj7 F7

8 And love a - lone

I'm talk - ing 'bout life

29 B^b7 E^b7

8 A me - lo dy

I'm talk - ing bout living

31
8

$A^b\text{maj}7$

In a mel - low tone

Midnight Indigo

Midnight Indigo is a vocalese based on an Ellington composition of the same name from the *Anatomy Of A Murder* soundtrack. This 1960 vocalese is interesting in that it is derived from a recording that includes piano and celeste, played by Ellington and Strayhorn originally, respectively. It is one of two songs from the *Sing Ellington* LHR album that was recorded less than a year after the original it was based on. The most glaring difference when comparing this vocalese to others by the trio is that it is transposed from Bb to D.

Transcription by Bilal Salaam

Midnight Indigo (1hr version)

Duke Ellington

1 2 3

Celesta

Contrabass

5

blue mid-night is al-ways blue the on-ly blue I e-ver know or

Cel.

Cb.

Plen-ty of

The musical score is written for three vocal parts (1, 2, 3), Celesta, Contrabass, and Cello/Double Bass. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: 'Plen-ty of blue mid-night is al-ways blue the on-ly blue I e-ver know or'. The score is divided into two systems, with measures 1-4 in the first system and measures 5-8 in the second system. The vocal parts are in the upper staves, and the instrumental parts are in the lower staves. The lyrics are written below the vocal parts.

Midnight Indigo (lhr version)

141

2

10

Soft warm blue

dare bo-ther to show Mid - night in - di go. Soft warm blue

Soft warm blue

Cel.

Cb.

16

glow That's my mid - night in - di - go. E very night at mid-night

glow. That's my mid - night in - di - go

glow That's my mid - night in - di - go

Cel.

Cb.

Midnight Indigo (lhr version)

142

3

22

I get fee-lin blue-right inthe middle of the night and then I re-a-lize to day's a no ther new day

Cel.

Cb.

26

so i se-ttle down fair-ly cer-tain my blues won't last for-e-ver my in-di-go

Cel.

Cb.

Midnight Indigo (lhr version)

143

4

28

don't lay me low 'cause be-tter times 'll come I know in my Soft warm blue

Soft warm blue

Soft warm blue

28

Cel.

28

Cb.

32

glow. That's my mid night in - di - go.

glow. That's my mid - night in - di - go.

glow. that's my mid - night in - di - go

32

Cel.

32

Cb.

The musical score is written for a vocal soloist and a chamber ensemble. The vocal part is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "don't lay me low 'cause be-tter times 'll come I know in my Soft warm blue". The instrumental parts include a Cello (Cel.) and a Contrabass (Cb.), both in bass clef with the same key signature. The Cello part has rests in the first system and then plays a series of eighth notes in the second system. The Contrabass part has rests in the first system and then plays a series of eighth notes in the second system. The score is divided into two systems, each starting with a measure number (28 and 32). The first system ends with a double bar line, and the second system ends with a double bar line.

Fiesta In Blue

LHR's *Fiesta In Blue* is a vocalese based on a September 24th, 1941 version of a Count Basie song of the same name. The trumpet solo line here is a Cootie Williams improvisation. It corresponds with Annie Ross' vocalese from the *Sing A Song Of Basie* album. The tenor saxophone line corresponds with Dave Lambert's part. The wonderful thing about Lambert Hendricks & Ross, is that their vocalese versions of songs were perfect matched with the instrumental original they adapted. In fact there are numerous live recordings of this song in vocalese fashion with Count Basie's band accompanying.

Transcription by Bilal Salaam

Fiesta In Blue

Trumpet Solo and Tenor Sax Line

Count Basie
Sep 1941

The musical score is written for Trumpet (tr) and Tenor Sax (ts) in 4/4 time, key of D major. It consists of four systems of staves. The first system shows the initial four measures. The second system starts at measure 5 and includes triplet markings. The third system starts at measure 8 and also includes triplet markings. The fourth system starts at measure 11 and continues with triplet markings. The notation includes various note values, rests, and articulation marks typical of swing era music.

2

The musical score consists of two systems, each with a treble and bass staff. The first system covers measures 15 to 17. Measure 15 begins with a treble staff containing a triplet of eighth notes (F4, G4, A4) followed by a quarter rest, and a bass staff with a quarter note (F3). Measure 16 features a treble staff with a triplet of eighth notes (B4, C5, D5) and a quarter rest, and a bass staff with a quarter note (G3). Measure 17 has a treble staff with a triplet of eighth notes (E5, D5, C5) and a quarter rest, and a bass staff with a quarter note (F3). The second system covers measures 18 to 19. Measure 18 shows a treble staff with a triplet of eighth notes (B4, A4, G4) and a quarter rest, and a bass staff with a quarter note (E3). Measure 19 concludes with a treble staff containing a half note (F4) and a bass staff with a quarter note (D3). The key signature is one sharp (F#), and the time signature is 4/4.

Charge Account

Charge Account is a scatted and horn-led *All The Things You Are* contrafact featuring Buddy Stewart and Red Rodney along with Dave Lambert. It is one of four songs from the first ever Dave Lambert session. This 1946 session also produced *A Cent And A Half*, *Perdido*, and *Gussie G*. Other players from this session include Stan Levey, Curly Russell, Al Haig, and arranging credits were attributed to Neal Hefti.

Charge Account

Rodney/Lambert/Stewart/Kern
1946

5 F m7 Bbm7 Ebm7 Abmaj7

9 Dbmaj7 Dm7(b5) G7 Cmaj7 Cm7

13 Cm7 Fm7 Bb7 Ebmaj7

17 Abmaj7 Am7(b5) Dm Gmaj7 Gmaj7

21 Gmaj7 B7 Emaj7 C7(b5)

25 Fm7 Bbm7 Eb7 Abmaj7

29 Dbmaj7 Dbm7 Cm7 Bdim7

33 B^b7 E^b7 A^bmaj7

Musical notation for measures 33-36 in bass clef, 2/4 time, key of B-flat major. Measure 33: whole rest. Measure 34: quarter notes G2, A2. Measure 35: quarter notes B^b2, A2, quarter note G2. Measure 36: quarter notes F2, E2, quarter note D2. Measure 37: eighth notes C2, B^b1, eighth notes A1, G1, quarter note F1. Measure 38: eighth notes E1, D1, eighth notes C1, B^b1, quarter note A1. Measure 39: eighth notes G1, F1, eighth notes E1, D1, quarter note C1. Measure 40: quarter note B^b1, quarter rest, double bar line.

NOTE: Grammatically, the song "Everyday" should be written "Every Day." But since it is almost always written as one word, "Everyday," I have used that spelling in all the discography listings.

Chronological Discography

Date	artist	vocalesed	song	accompanists
1957.08.26	Count Basie		Blues Backstage	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.08.26	Count Basie		Down For The Count	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.08.26	Count Basie		It's Sand Man	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.08.26	Count Basie		Little Pony	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.09.16	Count Basie		Avenue "C:"	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.10.11	Count Basie		Down For Double	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.10.11	Count Basie		Fiesta In Blue	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.11.26	Count Basie		Everyday (I Have The Blues)	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.11.26	Count Basie		One O'Clock Jump	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1957.11.26	Count Basie		Two for The Blues	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green
1958.05.26	Count Basie		Goin' to Chicago	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.05.26	Count Basie		Tickle Toe	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.05.27	Count Basie		Every Tub	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.05.27	Count Basie		Let Me See	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.05.27	Count Basie		Li'l Darlin	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns

1958.05.27	Count Basie	Swingin' The Blues	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.08.01	Horace Silver	Doodlin	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell
1958.08.01	Milt Jackson	pirit Feel	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell
1958.09.03	Count Basie	Jumpin At The Woodside	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.09.03	Count Basie	M-Squad Theme	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.09.03	Count Basie	Rusty Dusty Blues	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.09.03	Count Basie	Shorty George	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1958.09.03	Count Basie	The King	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.03.xx	Charlie Parker	Now's The Time	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims
1959.03.xx	Miles Davis	Four	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	n/a	Love Makes The World Go Round	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims
1959.03.xx	Oscar Pettiford	Swingin Til The Girls Come Home	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	Randy Weston	Babe's Blues	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	Randy Weston	Little Niles	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	Randy Weston	Where	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	onny Rollins	Airegin	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.03.xx	onny Rollins	Airegin (alt take)	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims

1959.03.xx	tan Getz	Dark Cloud	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims
1959.03.xx	Wardell Gray	Farmer's Market (Jackie)	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims
1959.07.02	Count Basie	It's Sand Man (live)	(p) Count Basie (b) Eddie Jones (d)
1959.07.02	Count Basie	Let Me See (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.07.02	Count Basie	Li'l Darlin (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.07.02	Count Basie	Rusty Dusty Blues (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.07.02	Horace Silver	Doodlin (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.07.02	n/a	Poppity Pop (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.08.06	Art Blakey	Moanin	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.08.06	Charlie Barnet	Charleston Alley	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.08.06	Erroll Garner	Cloudburst	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.08.06	Harry Edison	Centerpiece	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.08.06	Wardell Gray	Twisted	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.08.08	Count Basie	Everyday I Have The Blues (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.08.08	Horace Silver	Doodlin (live)	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns
1959.11.04	Duke Ellington	Everybody's Boppin	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.11.04	Miles Davis	Summertime	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.11.04	n/a	Gimmie That Wine	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden

1959.11.04	Nat Adderley	ermonette	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1959.11.04	Woody Herman	Bijou	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison
1960.05.09	Duke Ellington	Midnight Indigo	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.05.12	Duke Ellington	Happy Anatomy	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.05.12	Duke Ellington	I Don't Know What Kind of Blues I've Got	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.06.02	Duke Ellington	Cottontail	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.06.02	Duke Ellington	In A Mellow Tone	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.06.02	Duke Ellington	Main Stem	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.06.02	Duke Ellington	Things Ain't What They Used To Be	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Count Basie	Everyday (I Have The Blues) (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Count Basie	Fiesta In Blue (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Count Basie	Jumpin At The Woodside (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Count Basie	Rusty Dusty Blues (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Duke Ellington	Cottontail (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Duke Ellington	Happy Anatomy (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Erroll Garner	Cloudburst (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Horace Silver	Doodlin (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth

1960.07.02	n/a	Gimmie That Wine (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	Oscar Pettiford	Swingin Til The Girls Come Home (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.07.02	onny Rollins	Airegin (live)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.08.18	Duke Ellington	All Too Soon	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.08.18	Duke Ellington	Caravan	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.08.18	Duke Ellington	Rocks In My Bed	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1960.08.18	Duke Ellington	What Am I Here For?	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	?	Blue	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	Horace Silver	Come On Home	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	John Coltrane	Mr. P.C.	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	n/a	Poppity Pop	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	Randy Weston	Hi Fly	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.13	Wardell Gray	Farmer's Market	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.14	Horace Silver	Home Cookin	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.14	James Moody	With Malice Towards None	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.14	n/a	Halloween Spooks	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.03.14	n/a	The New ABC	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth

1961.05.04	n/a	Deck Us All With Boston Charlie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1961.09.12	n/a	Everybody's Coming	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1961.09.12	n/a	Swing Bells	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1961.09.12	n/a	The Real Ambassadors	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1961.09.12	n/a	They Say I Look Like God	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1961.09.19	n/a	Cultural Exchange	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1961.09.19	n/a	Good Reviews	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Carmen Mcrae
1961.09.19	n/a	Remember Who You Are	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Trummy Young
1961.09.xx	n/a	Blow Satchmo	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong
1962.02.19	n/a	This Here	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter
1962.02.19	n/a	Walkin'	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter
1962.02.19	Oscar Pettiford	Swingin' Til The Girls Come Home	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter
1962.03.09	Dizzy Gillespie	A Night In Tunisia	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1962.03.09	Dizzy Gillespie	A Night In Tunisia (alt version)	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1962.03.09	Ray Bryant	Just A Little Bit of Twist	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth
1962.03.09	Ray Bryant	Twist City	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth

Song Discography

song	artist vocalesed	accompanists	date recorded
A Night In Tunisia	Dizzy Gillespie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09
A Night In Tunisia (alt version)	Dizzy Gillespie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09
Airegin	Sonny Rollins	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Airegin (alt take)	Sonny Rollins	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Airegin (live)	Sonny Rollins	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
All Too Soon	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18
Avenue "C:"	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.09.16
Babe's Blues	Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Bijou	Woody Herman	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04
Blow Satchmo	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.xx
Blue	?	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
Blues Backstage	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26
Caravan	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18
Centerpiece	Harry Edison	(p) Gildo Mahones (b) Ike Isaacs (d) Walter	1959.08.06

		Bolden (tp) Harry Edison	
Charleston Alley	Charlie Barnet	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06
Cloudburst	Erroll Garner	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06
Cloudburst (live)	Erroll Garner	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Come On Home	Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
Cottontail	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02
Cottontail (live)	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Cultural Exchange	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.19
Dark Cloud	Stan Getz	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx
Deck Us All With Boston Charlie	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.05.04
Doodlin	Horace Silver	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell	1958.08.01
Doodlin (live)	Horace Silver	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02
Doodlin (live)	Horace Silver	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.08.08
Doodlin (live)	Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Down For Double	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.10.11
Down For The Count	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26
Every Tub	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27

Everybody's Boppin	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04
Everybody's Coming	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12
Everyday (I Have The Blues)	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26
Everyday (I Have The Blues) (live)	Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Everyday I Have The Blues (live)	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.08.08
Farmer's Market	Wardell Gray	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
Farmer's Market (Jackie)	Wardell Gray	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Fiesta In Blue	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.10.11
Fiesta In Blue (live)	Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Four	Miles Davis	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Gimmie That Wine	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden	1959.11.04
Gimmie That Wine (live)	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Goin' to Chicago	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.26
Good Reviews	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Carmen Mcrae	1961.09.19
Halloween Spooks	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14
Happy Anatomy	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.12

Happy Anatomy (live)	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Hi Fly	Randy Weston	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
Home Cookin	Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14
I Don't Know What Kind of Blues I've Got	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.12
In A Mellow Tone	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02
It's Sand Man	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26
It's Sand Man (live)	Count Basie	(p) Count Basie (b) Eddie Jones (d)	1959.07.02
Jumpin At The Woodside	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03
Jumpin At The Woodside (live)	Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Just A Little Bit of Twist	Ray Bryant	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09
Let Me See	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27
Let Me See (live)	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02
Li'l Darlin	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27
Li'l Darlin (live)	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02
Little Niles	Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Little Pony	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26
Love Makes The World Go Round	n/a	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx
Main Stem	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy	1960.06.02

		Wormworth	
Midnight Indigo	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.09
Moanin	Art Blakey	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06
Mr. P.C.	John Coltrane	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
M-Squad Theme	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03
Now's The Time	Charlie Parker	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx
One O'Clock Jump	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26
Poppity Pop	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13
Poppity Pop (live)	n/a	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02
Remember Who You Are	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Trummy Young	1961.09.19
Rocks In My Bed	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18
Rusty Dusty Blues	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03
Rusty Dusty Blues (live)	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02
Rusty Dusty Blues (live)	Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
Sermonette	Nat Adderley	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04
Shorty George	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03

Spirit Feel	Milt Jackson	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell	1958.08.01
Summertime	Miles Davis	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04
Swing Bells	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12
Swingin' The Blues	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27
Swingin Til The Girls Come Home	Oscar Pettiford	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
Swingin' Til The Girls Come Home	Oscar Pettiford	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19
Swingin Til The Girls Come Home (live)	Oscar Pettiford	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02
The King	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03
The New ABC	n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14
The Real Ambassadors	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12
They Say I Look Like God	n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12
Things Ain't What They Used To Be	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02
This Here	n/a	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19
Tickle Toe	Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.26
Twist City	Ray Bryant	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09
Twisted	Wardell Gray	(p) Gildo Mahones (b) Ike Isaacs (d) Walter	1959.08.06

		Bolden (tp) Harry Edison	
Two for The Blues	Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26
Walkin'	n/a	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19
What Am I Here For?	Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18
Where	Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx
With Malice Towards None	James Moody	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14

Vocalesed Artist Discography

?	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Blue
Art Blakey	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06	Moanin
Charlie Barnet	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06	Charleston Alley
Charlie Parker	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx	Now's The Time
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.09.16	Avenue "C:"
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26	Blues Backstage
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.10.11	Down For Double
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26	Down For The Count
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27	Every Tub
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26	Everyday (I Have The Blues)
Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Everyday (I Have The Blues) (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.08.08	Everyday I Have The Blues (live)
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.10.11	Fiesta In Blue
Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Fiesta In Blue (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.26	Goin' to Chicago
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26	It's Sand

			Man
Count Basie	(p) Count Basie (b) Eddie Jones (d)	1959.07.02	It's Sand Man (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03	Jumpin At The Woodside
Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Jumpin At The Woodside (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27	Let Me See
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02	Let Me See (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27	Li'l Darlin
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02	Li'l Darlin (live)
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.08.26	Little Pony
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03	M-Squad Theme
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26	One O'Clock Jump
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03	Rusty Dusty Blues
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02	Rusty Dusty Blues (live)
Count Basie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Rusty Dusty Blues (live)
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03	Shorty George
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.27	Swingin' The Blues

Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.09.03	The King
Count Basie	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1958.05.26	Tickle Toe
Count Basie	(p) Nat Pierce (b) Eddie Jones (d) Sonny Payne (g) Freddie Green	1957.11.26	Two for The Blues
Dizzy Gillespie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09	A Night In Tunisia
Dizzy Gillespie	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09	A Night In Tunisia (alt version)
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18	All Too Soon
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18	Caravan
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02	Cottontail
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Cottontail (live)
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04	Everybody's Boppin
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.12	Happy Anatomy
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Happy Anatomy (live)
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.12	I Don't Know What Kind of Blues I've Got
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02	In A Mellow Tone
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02	Main Stem
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.05.09	Midnight Indigo
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18	Rocks In My

			Bed
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.06.02	Things Ain't What They Used To Be
Duke Ellington	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.08.18	What Am I Here For?
Erroll Garner	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06	Cloudburst
Erroll Garner	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Cloudburst (live)
Harry Edison	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06	Centerpiece
Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Come On Home
Horace Silver	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell	1958.08.01	Doodlin
Horace Silver	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02	Doodlin (live)
Horace Silver	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.08.08	Doodlin (live)
Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Doodlin (live)
Horace Silver	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14	Home Cookin
James Moody	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14	With Malice Towards None
John Coltrane	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Mr. P.C.
Miles Davis	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Four
Miles Davis	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04	Summertime
Milt Jackson	(p) Nat Pierce (b) Addison Farmer (d) Osie Johnson (g) Kenny Burrell	1958.08.01	Spirit Feel
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.xx	Blow Satchmo
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.19	Cultural Exchange
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.05.04	Deck Us All

			With Boston Charlie
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12	Everybody's Coming
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden	1959.11.04	Gimmie That Wine
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Gimmie That Wine (live)
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Carmen Mcrae	1961.09.19	Good Reviews
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14	Halloween Spooks
n/a	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx	Love Makes The World Go Round
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Poppity Pop
n/a	(p) Count Basie (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (vcl) Joe Williams and horns	1959.07.02	Poppity Pop (live)
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong, Trummy Young	1961.09.19	Remember Who You Are
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12	Swing Bells
n/a	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.14	The New ABC
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12	The Real Ambassadors
n/a	(p) Dave Brubeck (b) Gene Wright (d) Joe Morello (chimes) Howard Brubeck (vcl) Louis Armstrong	1961.09.12	They Say I Look Like God
n/a	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19	This Here
n/a	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19	Walkin'
Nat Adderley	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04	Sermonette
Oscar Pettiford	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts)	1959.03.xx	Swingin Til

	Zoot Sims		The Girls Come Home
Oscar Pettiford	(p) Gildo Mahones (b) Ron Carter (d) Stu Martin (as) Pony Poindexter	1962.02.19	Swingin' Til The Girls Come Home
Oscar Pettiford	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Swingin Til The Girls Come Home (live)
Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Babe's Blues
Randy Weston	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Hi Fly
Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Little Niles
Randy Weston	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Where
Ray Bryant	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09	Just A Little Bit of Twist
Ray Bryant	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1962.03.09	Twist City
Sonny Rollins	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Airegin
Sonny Rollins	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Airegin (alt take)
Sonny Rollins	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1960.07.02	Airegin (live)
Stan Getz	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Jim Hall (ts) Zoot Sims	1959.03.xx	Dark Cloud
Wardell Gray	(p) Gildo Mahones (b) Ike Isaacs (d) Jimmy Wormworth	1961.03.13	Farmer's Market
Wardell Gray	(p) Russ Freeman (b) Eddie Jones (d) Sonny Payne (g) Freddie Green (ts) Zoot Sims	1959.03.xx	Farmer's Market (Jackie)
Wardell Gray	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.08.06	Twisted
Woody Herman	(p) Gildo Mahones (b) Ike Isaacs (d) Walter Bolden (tp) Harry Edison	1959.11.04	Bijou

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