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A Comparison and Contrast of Instrumental and Vocal Approaches to Idiomatic Phrasing, Articulation and Rhythmic Interpretation Within the Jazz Idiom

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A COMPARISON AND CONTRAST OF INSTRUMENTAL AND VOCAL APPROACHES TO IDIOMATIC PHRASING, ARTICULATION AND RHYTHMIC INTERPRETATION WITHIN THE JAZZ IDIOM

By

Argarita Nichole Palavicini

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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the requirements for the degree of
Doctor of Philosophy

A COMPARISON AND CONTRAST OF INSTRUMENTAL AND VOCAL
APPROACHES TO IDIOMATIC PHRASING, ARTICULATION AND RHYTHMIC
INTERPRETATION WITHIN THE JAZZ IDIOM

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Successful performance as a vocalist requires much time and dedication, as does becoming a successful instrumentalist. Learning how to effectively *Phrase, Articulate, and Rhythmically Interpret* melodies authentically as a Jazz Vocalist, rather than as a musician who can merely sing a melody entails a great work ethic as well as discipline.

In researching the topic, authoritative opinions and studies were examined with the intention of discovering whether similarities exist between vocalists and instrumentalists and to what extent. This document researches the differences in *phrasing, articulation* and *rhythmic interpretation* among wind players and vocalists by discussing the techniques used when approaching tunes. A questionnaire was emailed to various artists and educators that are wind players as well as vocalists to determine the artists’ approaches to jazz phrasing, articulation techniques, and rhythmic interpretation utilized in effectively mastering the art. “Doublers” that is, wind players who also sing, and singers who also play wind instruments, were also sent questionnaires. Informal email interviews and discussions with vocal and instrumental performers were conducted
to determine which phrasing and articulation techniques they found to be the most useful when performing.

This document is intended to be a resource that enables musicians and future music educators to become more knowledgeable about similarities and differences that such crossing over entails, while teaching with sensitivity and awareness towards individual weaknesses and strengths.
DEDICATION

*Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave. I rise. I rise. I RISE.*

–Maya Angelou

I dedicate this essay and doctorate to the following great women whose shoulders I stand upon: Sojourner Truth, Harriet Tubman, Ida B. Wells, Madame C. J. Walker, Fannie Lou Hamer, Dr. Mary McLeod Bethune, Argarita Douglas, Maya Angelou and Dr. Rebekah Walker-Steele.

These women paved a way for me to dream higher, think bigger and achieve an education that my ancestors and forefathers were not given the ability to achieve. I stand on the shoulders of the men and women who fought and died so that I would be free.
ACKNOWLEDGMENTS

We spend precious hours fearing the inevitable. It would be wise to use that time adoring our families, cherishing our friends and living our lives.

–Maya Angelou

It is important to me to mention that the challenge of researching, writing, defending, and presenting this document was no match for the never-ending support, strength and love of my immediate family!

My husband, parents, siblings, grandmother and Papa have all pushed me and helped me to see this dream to the end and not stop until I completed it.

There were many days and nights in the last year of writing this document that I felt that I could not complete this, and that my dream of becoming a doctor of music was not going to be realized, but it was the prayers of my grandmother and family and the strong push of encouragement and declarations from my mother, that kept me running this race. No man is an island, and I would not have come this far if it were not for the relationships that God put in my life. Ranieri, Daddy, Mommy, Tiffany, Allister, Austin, Christany, Grandma, and Cecil “Papa” Bridgewater, Thank You for standing in the gap for me when I felt as though I could not go on. This degree and this document are realized because of each one of you. I thank you from the bottom of my heart!!

I have also found a great source of encouragement from the University of Miami Studio Music and Jazz Faculty. From Dean Shelly Berg to Don Coffman to Lisanne Lyons and Whit Sidener, and to my four committee members Larry Lapin, Rachel Lebon, Trudy Kane and Kate Reid.

I appreciate and will always cherish the tough love given to me by Larry Lapin and Dr. Rachel Lebon. The two of them pushed me passed my breaking point and told me that I could achieve more and become greater.
Dr. Lebon assisted me with devising a plan to make this project come to pass, and pushed me to write clearer and with more attention to detail. She also tirelessly edited my work and she forced the best out of me. I thank you very much for your push Dr. Lebon.

Mr. Lapin always encouraged me and believed in me and expected nothing but the best from me. He took a chance on me when others wouldn’t and he saw the greatness inside of me. He too pushed me passed my comfort zone and made me a much better musician and educator.

Professor Trudy has always given me a glimmer of hope, peace and confidence. She was a constant encouragement and inspiration during my time here at the University of Miami.

Dr. Reid was helpful and eager to lend a helping hand when I was unsure which way to turn. I appreciated when she saw me in passing one day during my last few months at the school, and said that she was proud of me. This was the shot of encouragement that I needed when I was uncertain of what was else I would face before graduation.

I also want to thank the six men and women that agreed to be a part of this project and allowed me to interview them for their experience, knowledge, and wisdom. This project would not have been completed if it were not for all of you, Thank You.

Most importantly, I must thank and give Honor and Glory to my Lord and my Savior Jesus Christ for dying on the cross for my sins, defeating the enemy and ascending back to heaven. In doing so, He clothed me in His righteousness; He reconciled me to my Heavenly Father, The Most High God, and lives on the inside of me. The Holy Spirit has guided me through every step of this extremely long journey and I am eternally grateful.
Heavenly Father, thank YOU for giving me the gifts, talent, fortitude and drive to complete what You have put me on this earth to do. I am your living vessel and I live for you God!
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Chapter 1

Introduction

For I am my mother’s daughter, and the drums of Africa still beat in my heart.

-Dr. Mary McLeod Bethune

Jazz can be traced back to the arrival of slaves who introduced the languages, dance and music of the various tribal cultures of America. Frank Tirro states that Jazz “evolve[d] from the marriage of African-American sacred and secular music with American band traditions and instruments as well as with European harmonies and forms.” 1 In his book, Jazz, a History, Rodney Dale notes that in order “to fully appreciate jazz, we must understand its background and always approach the music with an open mind.”2

“Since rhythm and inflection are the elements that most obviously distinguish jazz from the rest of Western music, it is highly revealing to study them in relation to African ancestry.”3 The main instrument of the Africans is the drum. The drum and rhythm is the connection between jazz and African music. When discussing the influence of West African music brought to America by the slaves, jazz historian and author Marshall Stearns discusses a tribal ceremony in Dahomey and notes that “the musicians are playing rattles, gongs and other percussion instruments, while the tribesman are dancing, singing, clapping and stamping.”4 The tribesman are incorporating singing, dancing, and the use of percussion instruments within their music and those musical and rhythmic elements coalesced into what we know today as jazz. When the Emancipation

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2 Dale, Rodney The World of Jazz. [Hong Kong: Basinghall Books, 1980], 7.
Proclamation was passed in 1863, African-Americans began interpolating the Western European harmonic styles of church hymns into what came to be known as Spirituals. “Jazz was the product of a specific social environment in which a group of people, the American Negroes, largely shut off from the white world, developed cultural patterns on their own.”

In the early 19th century, minstrelsy in which whites began to imitate slave language, dance, and music was introduced. “The full-sized minstrel show was a firmly established form of entertainment in which, by developing parodies and satires of various Negro characters, the white performers in effect evolved folk music approaches of their own, which in turn were taken back and used in altered form by Negro performers.”

Those performances paved the way for the emergence of the musical comedy in the 20th century, and in the 1920’s, Blues, Ragtime and Dixieland emerged. Jazz vocalist and jazz vocal educator Rachel Lebon states: “As vaudeville and minstrel shows travelled the country, both black and white vocalists were required to project their voices outside without amplification. The result was a more shouted or belted approach to singing that emanated from the speaking range.” She also notes “this vocal approach represented a departure from the European classical tradition in which vocal projection is achieved through enhancement of resonance and “ring” in the voice.” This is significant because singing in the speaking range is an inherent characteristic of the jazz idiom. This characteristic evolved out of the African diaspora.

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6 ibid, 16.
8 ibid.
In the 1930’s jazz continued to develop and became popularized by great musicians such as Duke Ellington and Louis Armstrong. The new syncopated approach to the rhythms characteristic of Blues, Ragtime and Dixieland, evolved into what we now know as the Swing and the Big Band Eras.

Instrumental jazz emerged out of vocal music through imitation, while instrumental music, particularly that of the big bands, influenced vocalists. “In other words, a singer, or instrumentalist, takes certain notes and cradles and caresses them lovingly, or fiercely”\(^9\) based upon the musical emotion they are striving to evoke. Instrumentalists yearned to replicate the pitch bends, slurs, swells, flips and other attacks into phrases that reflected the emotional connection exuded by vocalists. It could be said that although instrumentalists imitated vocal approaches, the importance of the lyric and overall sentiment within the lyrics can be lost when interpreted on instruments. In discussing how vocalists influence instrumentalists and vice versa in his book, *The History of Jazz Volume I Early Jazz: Its Roots and Musical Development*, Gunther Schuller states:

> In jazz, a similar reciprocal relationship between languages and music survives in several manifestations, such as instruments imitating words in answering the vocal lines in blues or the “talking” technique of someone like Joe “Trick Sam” Nanton, the great Duke Ellington trombonist. Conversely, we hear the instrumentalization of vocal jazz in almost every note ever sung by Billie Holiday, who more or less consciously incorporated the instrumental concepts of Lester Young and others into her style; it also survives as a kind of commercialized distant cousin in Jon Hendricks’ verbal versions of improvised instrumental solos.\(^{10}\)

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The overall importance of the voice influencing the instrument and the instrument influencing the voice is a key element within the jazz idiom. One does not carry more significance over the other, for they are intertwined.

The purpose of this essay is to compare and contrast approaches to the elements of *phrasing*, *articulation* and *rhythmic interpretation* among instrumentalists and vocalists within the jazz idiom. Also described are the challenges that face a musician when transitioning from performing as a jazz instrumentalist to a jazz singer or vice-versa. How adjustments in phrasing, articulation and rhythmic interpretation play a part in making the transition is also discussed.

The challenges of transitioning from jazz musical performance as a wind player to jazz musical performance as a vocalist and, conversely, from vocalist to wind instrumentalist has not been heavily researched or discussed. While there exist a number of sources that discuss vocal techniques and instrumental techniques respectively, to the author’s knowledge few, if any, discuss the distinct differences and similarities of performance within the two realms.

This essay will highlight those similarities and discuss how to utilize them effectively in performance. “Teachers and students alike could benefit, and the development of student musicians would improve exponentially.”

Articulation is an important tool that musicians use to communicate musical ideas as well as to evoke emotional connection. The term articulation refers to the style in which the notes of a tune are played, particularly the attack into a musical figure or

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phrase. When discussing the elements of swing, Gunther Schuller describes articulation as “a specific type of accentuation and inflection with which notes are played or sung, and the continuity-the forward-propelling directionality-with which individual notes are linked together”.\(^\text{12}\)

For example, in vocal music, the lyric is the articulation used to shape tones except when scatting. When scatting, the vocalist must create and use syllables that will articulate what they are trying to express musically. Jazz vocalist, jazz Arranger and jazz Educator Michele Weir, states that

\[ \text{Jazz articulation does not come entirely from the ‘articulators’ such as the mouth, lips, teeth, hard palate, and tongue. Instead, jazz articulation is primarily manifested in the form of a breath pulse, and emanates from a feeling in the belly. This breath articulation is also used by jazz horn players in exactly the same way as singers.}\(^\text{13}\)\]

In instrumental music, the musician must utilize proper articulation to attack and phrase each note in a way that fits the musical style being played whether it be classical, country, or in this case, jazz. Within the jazz idiom, syncopation is a heavily weighted element that gives jazz its characteristic feel. “Syncopation is the most direct way a musician has of emphasizing weak beats, other than outright accentuation.”\(^\text{14}\)

Emphasis on effective phrasing and rhythmic interpretation among jazz instrumentalists and jazz vocalists represents one of the biggest challenges in music education within the jazz idiom.

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\(^{13}\) Weir, Michele. *Vocal Improvisation.* [California: Advance Music], 74.

There are a number of musicians that play a wind instrument and sing, but very few have mastered the art of performing on each instrument well. Select musicians, called “doublers” that have mastered both playing their instrument and singing and have become proficient, were sought after and interviewed to discuss their approaches, techniques, and the challenges that they face in accomplishing both successfully. This essay will conclude with a discussion of the author’s own experiences in transitioning from playing jazz flute to becoming a jazz vocalist as well as the challenges that confront the “doubler.”
Chapter 2

Methodology

A significant number of musicians play a wind instrument and sing, but a smaller number have mastered the art of both and do it well. A selected group of musicians that have become proficient and have mastered both were interviewed to discuss their approaches, techniques and the challenges that they have experienced while working to accomplish both successfully. This essay will also discuss the author’s experience in transitioning from wind player to vocalist.

The artists that were interviewed represent examples of vocalists, instrumentalists and/or “doublers” who can contribute valuable information regarding the topic being discussed in this essay. In researching the topic, authoritative opinions and studies were examined with the intention of discovering whether similarities do exist and to what extent.

A questionnaire was emailed to distinguished artists and educators that are wind players as well as vocalists to determine the artists’ approaches to jazz phrasing, articulation techniques, and rhythmic interpretation utilized in effectively mastering the art. Informal interviews with vocal and instrumental performers as well as “doublers,” were conducted to determine which phrasing and articulation techniques they find to be the most useful when performing.

This study was not only limited to artists that are currently successful wind players as well as vocalists, but this study also included notable “doublers” and educators that have been successful in teaching students how to properly execute and interpret jazz phrasing, articulation and rhythm.
This study also investigates the similarities among wind players and vocalists regarding idiomatic rhythmic interpretation. The study researches the differences in articulation among wind players and vocalists by discussing the techniques used when approaching tunes. It is not the intention of the author to create a concrete proposal, static method, or even specific trends to be followed, but to help illuminate the issues and challenges that commonly plague the doubling musician when crossing over and to discuss ways to bridge the gap between the varying skill sets.

In order to support the scope of this essay, interviews were conducted with the following artists and educators. Darmon Meader, Peter McGinnis, Neil Carson, Cecil Bridgewater, Lisanne Lyons and Carla Cook. The first three participants were selected because they are instrumentalists who are also fine jazz vocalists. Cecil Bridgewater, in addition to being a notable performer, is also a jazz composer, jazz arranger, and jazz educator. Carla Cook and Lisanne Lyons are vocalists who were chosen based on performances of tunes as well as improvisational styles. The vocalists are also jazz educators who teach young vocalists the art of *phrasing, articulating, and rhythmically interpreting* melodies effectively within the jazz idiom.

The author conducted phone or email interviews with the artists who were posed three different sets of questions respectively. One set of questions is for the Jazz Instrumentalist. The second set of questions is for the Jazz Vocalist, and the last set of questions is for the “Doublers.”
The general list of questions for the Jazz Instrumentalist is as follows:

1) How do you approach phrasing swing tunes?
2) How do you approach phrasing ballads?
3) How do you articulate or what do you think of when articulating during swing tunes vs. ballads?
4) When approaching rhythmic interpretation in swing tunes, what do you do to make your tunes really swing?
5) Are there any other comments or observations that you would like to add?

The general list of questions for the Jazz Vocalist is as follows:

1) How do you approach phrasing swing tunes?
2) How do you approach phrasing ballads?
3) How do you articulate or what do you think of when articulating during swing tunes vs. ballads?
4) When approaching rhythmic interpretation in swing tunes what do you do to make your tunes really swing vocally? Do you feel it and if so how?
5) Are there any other comments or observations that you would like to add?
The general list of questions for the Doublers are as follows:

1) What are the similarities that you have discovered in transitioning from instrumentalist to vocalist, or vice-versa?

2) How would you compare your approach to *phrasing* as an instrumentalist versus as a singer?

3) How would you compare your approach to *articulate* as an instrumentalist versus as a vocalist, or vice-versa? What are the major adjustments, if any that are needed to make in the transition?

4) How would you compare and contrast your approach to *rhythmic interpretation* as an instrumentalist and as a singer?

5) Are there any other comments or observations that you would like to add?

Some distinctions exist among instrumentists and singers in how to approach and interpret tunes. This study hopes to illuminate challenges that musicians and vocalists encounter when interpreting tunes within the jazz idiom. It also presents methods and approaches that address these challenges by including email interviews with artists who function successfully both as a vocalist and instrumentalist within the jazz idiom.
Chapter 3

Literature Review

This literature review will discuss the importance of *phrasing, articulation,* and *rhythmic interpretation* as applied to performance within the jazz idiom. Each will be defined independently and collectively, and their application will be discussed within the context of instrumental and vocal performance. It is the desire of the author to highlight the instrumental and vocal approaches needed to successfully perform as well as transition from one discipline to another within the jazz idiom. Each instrument whether vocal or instrumental, has distinct approaches to effectively perform and create the ideal jazz sound. This portion of the paper will illustrate and highlight those approaches with a systematic and comparative method.

**Phrasing**

According to Theodore Karp’s Dictionary of Music, phrasing is the realization of musical phrase structure or organization by “means of nuances of articulation, rhythm, and dynamics in a performance. The importance of a given note may be made clear not only by dynamic stress, but also by slight prolongation or distinctive attack (or by a combination of these methods.)”  

15Pat Harbison states in his *Jazz Style and Articulation* article, that “Jazz has always been an oral/aural tradition. Musical style, phrasing, articulation, etc. are a matter of pronunciation. Jazz articulation and phrasing (actually articulation and phrasing in any

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style) are about pronouncing the music in such a way that the meaning of the phrases makes sense to others who speak the language.”

It must be remembered that because jazz has its roots in the aural traditions of African-American culture, the printed page merely approximates the ultimate sound. What happens in the actual performance is far more crucial than what is on the printed page. It should be noted that jazz, from its inception, has always been a performer’s and an arranger’s music rather than a composer’s music. Thus, interpretations of style have varied from individual to individual and from band to band throughout the course of the history of the music. This makes generalizations about stylistic performance even more challenging.

In responding to the question, “How do we learn musical style in a natural way? Trumpeter, Educator and Jazz Arranger Pat Harbison, responded that “The best way is to use the same method by which we learned to speak our mother tongue: immersion, observation, and emulation. Like other aspects of sound and musical style, jazz style is difficult to learn from description or verbal instruction. However, it is easily acquired from listening.” Jazz phrasing is analogous to the accent a person utilizes when speaking in a different language or when speaking any language from various regions. Each region has its own dialect and its own sound. Likewise, the jazz idiom has its own sound that is distinguished through Phrasing. Phrasing in jazz is much like pronunciation in any spoken language. When learning to speak a language other than one’s native tongue, one should be sensitive to the subtle sounds and nuances that are ever present in the language in order to sound clear to native speakers.

“Mispronunciation is not a problem if a person learns to speak by listening to and imitating good role models. People mispronounce words if they learn them from the

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written form or by emulating a person who mispronounces or whose speech is heavily accented. The same is true of music style.”

As children acquiring language, we have no problem with the prosody of words because we copied what we heard as we were developing speech. Pat Harbison states, 

people learn to speak their native tongue with the accent and dialect of their parents. Someone born and raised in Scotland to Scottish parents will not speak English with the accent and idioms of a person raised in Brooklyn, New York. Interestingly, the Scot and the person from Brooklyn might only be able to communicate verbally with great difficulty, yet they could easily communicate via written English.

The same principle applies when learning how to effectively enunciate within the jazz idiom. According to Harbison, “Listening is key.” He goes on to write:

The mind is the control panel for everything you do when playing. The ear and the imagination are more important than any physical aspect. All physical activities result from the direction and guidance of your thinking. The way a player hears the music in the imagination become the command that the body executes. It is impossible to imagine the sound of a phrase in the appropriate style if one hasn’t spent a great deal of time listening to people who are masters of that style.

In a dissertation Phraseology: A study of bebop piano phrasing and pedagogy by Yoshizawa, Haruko, “phrasing reflects a performer’s aesthetic perception, rhythmic concepts, as well as physical and sensual perception of music. Moreover, phrasing is vital to successful musical performance by enhancing musical tension and release and augmenting a rhythmic drive.”

19 Ibid.
21 Ibid.
Yoshizawa also states that when discussing jazz, “many scholars note that the aesthetic value of a jazz performance is largely affected by the performer’s phrasing skills. For example, Miles Davis once said to a trumpet player that players could ‘play simple and sound good’ if they understand how to phrase.”

Great jazz masters such as Louis Armstrong and Wilbur Hardin generate “tremendous excitement with a stream of single-pitched rhythmic patterns by manipulating timbres and articulation subtleties. Distinctive uses of accentuation and articulation are great factors in creating rhythmic interest of jazz.” Phrasing is what generates a groove or rhythmic drive in jazz performances. The music swings based upon the manner in which it is phrased.

How a singer handles phrase endings and releases is vital for rhythmic integrity as well as emotional expression. An excellent example of this is Lambert, Hendricks, and Ross. They sang a very popular blues standard written by Jon Hendricks and Harry “Sweets” Edison entitled Centerpiece. When the three vocalists sing the melody together, the listener can hear how they breathe together, release the ends of the phrases together, and cut off simultaneously. They use breath releases as well as scooping into certain notes to assist in creating a laid back feel while idiomatically phrasing within the tune.

Yoshizawa notes that “As a number of scholars note in their writings, phrasing is an essential element in the art of jazz improvisation. In particular, phrasing plays a crucial

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24 Ibid.

role in creating a distinctive and highly valued aesthetic rhythmic quality of jazz—
“swing.”

Yoshizawa’s research in bebop phrasing found there to be ten common phrasing
devices in bebop that have also been found in standard jazz.
1. “Playing a pair of eighth notes unevenly without accents.
2. Grouping a string of eighth notes into two-note sub-phrases that start on the weak part
of a beat by using legato and detached articulation.
3. Grouping a melodic line into various lengths of phrases by using legato and
detached articulation.
4. Playing notes on the weak part of a beat in a syncopated figure in a detached manner.
5. Playing the final note on the weak part of a beat within a phrase short.
6. Accenting the high pitch notes in a melodic line.
7. Accenting the weak part of a beat in a syncopated figure.
8. Accenting the anticipated first note in a phrase that ties to a downbeat.
9. Accenting the final note on the weak part of a beat in a phrase.
10. Using ghost notes.”

As stated by Yoshizawa, “The functions of bebop phrasing are to (a) express the
beat and its subdivision, (b) create conflicting rhythmic patterns and enhance the forward
motion—swing, and (c) create rhythmic and melodic interest and complexity.”

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27 ibid.
28 ibid.
The findings of this essay have found the aforementioned research to be conclusive. Not only are the phrasing devices found in bebop, but they were utilized within the jazz idiom after bebop and continue into current day *phrasing*. Bebop may have been the catalyst in which the phrasing devices were founded, but they are continuously being mastered and amplified by musicians to this day.

Since Jazz is an aural/oral tradition, perhaps the most effective way to discuss *Phrasing* for the instrumentalist and vocalist, is to analyze a tune by an instrumentalist and a vocalist and establish what the performers are doing to evoke this particular “feel.” The instrumentalist that will be initially analyzed is tenor saxophonist, Ben Webster. In an interview with Darmon Meader, he referred to a story that he was once told regarding Ben Webster.

*There’s a famous story, think it’s Ben Webster and I’ve heard the story from numerous places so I’m going to assume that it’s true. (laughing) But uh, he was recording some ballad in a ya know, in a recording session and he stopped in the middle of the recording and ya know the engineer was like ‘why did you stop man, that sounded great’? and he {Ben said} yeah, I forgot the lyric. So he’s playing his tenor sax and thinking about the lyric and he forgot what the lyric was and it just made him just stop. He couldn’t, didn’t really know where he wanted to go with the song. I always thought that was an extreme example perhaps, but that’s like somebody who’s really tuned into that lyric sensibility as an instrumentalist.*

In listening to the ballad “The Nearness of You” from Ben Webster’s *The Genius of Ben Webster & The MJQ*” album, one can actually hear the genius in his playing. The tune commences with a four bar rubato intro by the pianist. Ben Webster enters and plays the melody. It sounds as though he is actually ‘singing’ every word of the melody. His *phrasing* demonstrates how sensitively he is able to match a vocalist. The first two A sections of the tune are very simply executed, he presents the melody with a soft,

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29 Darmon Meader, telephone interview by author, July 14, 2014.
unpressed tone that includes delays and anticipations. For example, in the eighth notes that lead into measure one, he plays the pick up note lyric “it’s not the” with ease, then scoops into the third beat of the first measure which is the lyric “pale”, while delaying the fourth beat into the following measure. He also scoops into certain melodic notes as a vocalist would do when *articulating* and *phrasing* within a ballad. Typically, a jazz vocalist may scoop into certain melodic notes to accentuate the lyric especially when performing ballads.

Webster also utilizes dynamic contrast when ending his phrases to create the same feel that a vocalist creates when quietly ending the phrase within the confines of the lyric. An excellent example of that is in measures 4 and 5. In the last beat of measure 4, he decrescendos into the first beat of measure 5 after sliding down into the concert A pitch. In the pick up to measure 11, the lyric in the bridge section is “arms.” Webster’s vibrato is slowed down and he maintains straight tones before allowing his vibrato to sound as a jazz vocalist would typically employ. When *phrasing* in the bridge, he adds enclosures and upper neighbor passing tones to employ tension to the melody. In measure 19, he scoops into the lyric “soft”, which is the first melody note, and continues to play the melody as written with a few deliberately long and slow scoops into the melody to complete the head.

Vibraphonist Milt Jackson, solos in the first two A sections and Ben Webster comes back in with the melody of the bridge at measure 19. When he enters back in on the bridge, he is playing a partial ascending Ionian scale that serves as a pick up measure into the melody with strength and ease. Webster even pauses and takes a breath at measure 20 after the lyric *me*, much like a vocalist would when singing the tune. Webster
proceeds to play a descending line into the second phrase of the bridge that pulls the beat back slightly and lingers on the melody note once again to evoke the sound of singing the lyrics. He also adds slow quarter note triplets in between the melody to pull the time back a bit and fill in the space. During the last few phrases of the bridge, Webster plays with authority and confidence. While arpeggiating around the melody at the conclusion of the bridge, he enhances the melody with motivic development. However, when he transitions into measure 19, (the last A section of the tune), he reverts back to playing that soft, unpressured tone used at the beginning of the song and scoops within the melody to eventually conclude with a one note ending, that settles into the tonic.\textsuperscript{30}

For jazz musicians, the tune “All the Things You Are”, is an all-time standard. Improvising vocalists and instrumentalists have continuously worked out on its ingenious chord progressions and appealing melody. “All the Things You Are” was written for the 1939 musical \textit{Very Warm in May} by Jerome Kern with lyrics by Oscar Hammerstein II. Ella Fitzgerald had only recorded one version of this tune during her career on the Jerome Kern album entitled \textit{Ella Fitzgerald Sings the Jerome Kern Song Book} recorded in January, 1963.\textsuperscript{31}

Ella Fitzgerald will be analyzed singing “All the Things You Are” in this document as she effectively \textit{phrases} much like an instrumentalist would with her use of anticipation, delay and rhythmic alterations.

The tune “All the Things You Are” is both an ingeniously crafted and lovely tune, and its melodic rhythm is quite simple. There are only four eighth notes in the entire tune,


with the rest of the music composed of quarter notes, dotted quarter notes, half notes, and whole notes. In this recording, there is an eight bar intro heavily dominated by the trombones and trumpets. Ella then enters in with a very relaxed tone without a hint of restraint. She sings the melody as written for the initial four measures and begins to alter the rhythm a bit for the rest of the chorus. Wherever the melody has consecutive quarter notes, she alters the phrasing by altering the rhythm. She rhythmically interprets this tune vastly different than as originally written. On the words “winter” in measures 5 and 6,

Fitzgerald Example 3.1

and “evening” in measures 11 and 12, she sings the first syllable across the barline and sings the second syllable on the second half of beat one. In measure 7, she slides the word “long” down a half step from B-flat to A natural.

In measures 12 and 13, she sings the lyric “that trembles on the brink” by combining quarter note triplets and syncopated eighth notes. In measure 16, she also makes excellent usage of the quarter note triplets on the lyrics “You are the”, “The dearest”, in measure 20, and “are what you” in measure 22. During the bridge, Ella reacts minimally to what the instrumentalists are playing and maintains her subdued sound until the completion of the chorus.
Fitzgerald Example 3.2

The orchestra plays the A and B section of the tune predominantly as written. Ella comes in on the bridge with descending quarter notes. That is a motive altering technique that an instrumentalist may apply to a melodic line. In measure 17, instead of singing “angel” on the second half of beat two as originally written, she alters the rhythm on the lyric “angel glow” by placing the second syllable of “angel” on beat three of the measure. She then delays the rhythm of the word “glow” longer than expected, over the barline into measure 18. As a result, the next motive is now shifted forward.

Fitzgerald Example 3.3

As originally written in measure 18, the lyrics “that lights a star” falls on beats two, three, and four, and on beat one in measure 19. However, Ella starts the motive on beats three and four in measure 18, and on beat one in measure 19. This permits her to swing the motive by intentionally delaying the entrance of the word “star” until the second half of beat one. Lastly, between measures 20 and 23, Ella concludes the bridge with *phrasing* built around quarter-note triplets.
In Tolson’s words, “The history of jazz has long documented the symbiotic relationship of the voice and instruments in jazz.”\textsuperscript{32} Vocalists and instrumentalists can phrase musically and rhythmically by learning from each other, a lesson that is ever present in the highlighted performances of Ben Webster and Ella Fitzgerald. Ben Webster and Ella Fitzgerald illustrate the effectiveness of \textit{phrasing} each time they performed. Ben Webster \textit{phrases} on his horn as if he were a vocalist when playing a ballad, and Ella Fitzgerald \textit{phrases} like an instrumentalist while maintaining sensitivity to the lyric. Within the jazz idiom, how you say something, is just as important as what you say. \textit{Phrasing} is considered the how you say something within the music. \textit{Phrasing} alongside with \textit{rhythmic interpretation}, incorporate most of the nuances present in jazz tunes that separate the jazz masters from the amateur jazz players.

\textbf{Articulation}

“Articulation is considered a primary factor in musical expression.”\textsuperscript{33} Authors and jazz educators John Kuzmich and Lee Bash considered “articulation to be a basic, fundamental concept of jazz musicianship.”\textsuperscript{34} According to Michele Weir, “Articulation is an important stylistic element”\textsuperscript{35} within the jazz idiom. Jazz saxophonist and jazz educator Greg Fishman states that instrumental “articulation is intrinsically linked to the time feel. With jazz, beats two and four are the strong beats,

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{32} Jerry Tolson, “Jazz Style and Articulation: How to Get Your Big Band or Choir to Swing”, \textit{Music Educators Journal} 99.1 [2012]: 81.
\item \textsuperscript{34} Lee Bash and John Kuzmich. \textit{Complete guide to instrumental instruction: techniques for developing a successful school jazz program} [Delevan, New York: Kendor Music, 1984], 42.
\item \textsuperscript{35} Michele Weir, \textit{Vocal Improvisation} [California: Advance Music, 2001], 108.
\end{itemize}
\end{footnotesize}
and you tongue off-beats and slur into downbeats.”

Fishman notes that “tempo is a major factor when choosing the appropriate style and depth of articulation. If the tempo is slow, you can focus on every nuance and detail, but as the tempo gets faster, you need to make critical decisions regarding your articulation strategy.”

Long time music educator, Zachary Poulter surmised that “articulation is inseparably connected with proper swing style.” Poulter substantiated what Fishman noted regarding tempo, by stating “the style or genre of a song affects components of the improvised section, including the articulation, harmonies, and subdivision of the beat.”

In a guide on strategies for reading music, author Helen Cooper states that Articulation “refers to the musical performance technique that affects the transition of continuity of a single note, or between multiple notes or sounds.”

This chapter will highlight the intrinsic similarities and differences between instrumental and vocal articulation in hopes to bring awareness to the unique characteristics of the voice and wind instruments.

In his article “Elements of Jazz Improvisation: The Art of Jazz Articulation”, Fishman writes:

> For many aspiring jazz musicians, articulation is a great mystery. Unlike the classical world, where the written page tells you, in great detail, how loud to play, what notes to tongue, slur, accent, etc., the conventions for jazz articulation are much more elusive.

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37 ibid.


In Pat Harbison’s article “Jazz Style and Articulation: Speaking the Language”, he states that:

*phrasing, rhythm, and articulation of jazz eighth-note lines seem to be some of the most difficult and elusive elements in modern music. The jazz eighth-note feel and articulation are the most common obstacles. Quarter notes and eighth notes look the same in works by Haydn and Thad Jones, yet they are “pronounced” very differently.*

Significant differences appear to exist between instrumentalists and vocalists in approaches to articulation and articulatory patterns. For a wind instrumentalist, the primary concern when articulating into notes or phrases consists of deciding which method should be used when tonguing and the amount of air needed to properly attack and release each phrase. The wind instrumentalist must consider the approaches available to them when articulating into phrases, as well as in the variety of attacks or onsets that can be utilized to create the ideal swing feel when playing an upbeat tune, or the smooth legato feel when playing a ballad.

According to Greg Fishman, “there are five dominant/distinct types of articulation that wind instrumentalists tend to employ. Mainstream tonguing, Hard “T” Tonguing, Air-Attack Articulation, Multiple Consecutive Tonguing, and Ghosted Notes. He defines five articulations into notes for wind instrumentalists as follows:

**Mainstream Tonguing** - “is to tongue off-beats and slur into all downbeats. This approach helps to give phrases great clarity, and a good feeling of forward motion.”

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Mainstream Tonguing 3.4

Hard “T” Tonguing—“involves the use of exaggerated staccato articulation applied to one or more notes within an eighth-note line.”

Air Attack Articulation—utilizes air to begin and to play the first note, followed by tonguing the second note of the phrase. This is an exact comparison to the breathy onset that is used by vocalists at times.

Multiple Consecutive Note Tonguing— is when a player experiments with the depth and length of each played note. Sometimes the consecutive notes are all legato. John Coltrane often employed this effect. At the other extreme, Sonny Rollins would often employ Multiple Consecutive tongued notes which were very short and accented. Wayne Shorter can utilize this style of tonguing with amazing precision and speed.

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44 Ibid, 49.
Multiple Consecutive Note Tonguing 3.7

**Ghosted Notes** are the opposite of the “Hard-T” note approach. They’re de-emphasized notes within an eighth-note line, and like the “Hard-T”, they will add some interesting contours to [an] eighth-note line. Ghosted notes often occur on off-beats in an eighth-note line.46

**Ghosted Notes 3.8**

For vocalists, effective articulation entails: articulation of the lyric through vowel and consonant shaping, the elision of words, the RHYTHMIC attack and release of air at the ends of phrases, and, when improvising, using scat syllables that imitate or evoke the sound of individual musical instruments. “Syllables and articulation work together to define rhythmic feel; it’s impossible to sound like you’re singing in a jazz style if there’s no articulation. This element of jazz improvisation is important to the stylistic characteristic and rhythmic vitality of the music.”47

Professor Larry Lapin, acclaimed Jazz Vocal Arranger, Vocal Ensemble Conductor and Retired Director of Studio Music and Jazz Vocal Program at the University of Miami discusses the elision of words during a Jazz Educators Network Conference in 2012. He states,

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46 Ibid., 38.
In swing rhythms, quarter notes on the beat are articulated short and separated (about two-thirds the value, equivalent to the duration of the first two eighth notes in the triplet subdivision) and accented, while eighth notes are full value and connected. How then, do we apply those concepts to singing with words? For example if we are singing a series of quarter-notes with lyrics such as “fly me to the moon”, it would sound very unnatural to actually separate each word from one another as described above. The answer might be accenting the consonant at the beginning of the word and using a quick decay on the sustained vowels that follow so that the effect is the same as separating the words.48

While it is not within the scope of this document to discuss in detail, improvisation in general, syllabication within vocal improvisation will be discussed in order to illustrate the usage of vocal articulation. Additionally, analyses of performances by instrumentalists who are also vocalists constitute ideal resources for comparison as well as furnishing ideas for articulation, syllabication and phrasing.

When analyzing Louis Armstrong’s vocal solo from his 1927 “Hotter than That” recording, for example, he utilizes the instrumental “Multiple Consecutive Tonguing” technique when singing by combining long and short syllables. He uses syllables such as doo, day, ba, da, va, daht, dow, and dit. Those are just some of the staples of the vocal “scat” vocabulary that assisted him in creating the appropriate articulations.

While the aforementioned syllables are not the only syllables used to effectively articulate within the jazz idiom, they were selected to illustrate a basic set of syllables that are typically used to provide vocal accuracy and consistency.

According to Jerry Tolson, syllables are typically utilized within the following contexts:

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“Doo is used for long sounds that occur on downbeats. The articulation symbol used is (-).⁴⁹

_Doo Excerpt 3.9_

Day or dah is used for accented long sounds on either downbeats or upbeats. The articulation symbol used is (>).⁵⁰

_Day or Dah Excerpt 3.10_

Va, da, or ba is typically used on unaccented upbeats. (no articulation symbol is used)⁵¹

_Daht is used for accented short sounds, whether downbeats or upbeats. The articulation symbol used is (ʌ).⁵²

_Va, Da, Daht Excerpt 3.11_

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⁴⁹ Jerry Tolson, “Jazz Style and Articulation: How to Get Your Big Band or Choir to Swing”, *Music Educators Journal* 99.1 [2012]: 82
⁵⁰ ibid, 82.
⁵¹ ibid, 82.
⁵² ibid, 82.
Dit is used for unaccented short notes. The articulation symbol used is (.).

Dit Excerpt 3.12

Dn is used for notes that are ghosted or swallowed. These notes are often designated by an X on the staff in place of the notehead or a notehead in parentheses.

Dn Excerpt 3.13

Dow is used for notes that are followed by a fall - a descending glissando to an undefined ending pitch. The articulation symbol used is (/).

Dow Excerpt 3.14

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53 ibid, 82.
54 ibid, 82.
55 ibid, 82.
**Doo-dle-da (de)** is used to articulate eighth-note triplets.\(^{56}\) This example is an excerpt from Larry Lapin’s arrangement of “That’s All.”

**Doo-dle-da (de) Excerpt 3.15**

Vocalists and instrumentalists alike must be aware of how they choose to **articulate** passages when performing. According to Fishman,

> Just as you need to learn to master all types of scales, rather than just one, you should also strive to master a wide variety of articulation styles, so that you’ll be better prepared to fully express your musical ideas. You need to allow time not just for the physical aspect of articulation, but for the mental aspect of hearing the clearly articulated line in your mind as well.\(^{57}\)

The jazz master and the accomplished performer may not consciously think of every nuance and the way in which they are attacking and releasing each passage, however, the use of various **articulations** is ever present to effectively speak within the jazz idiom.

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\(^{56}\) Jerry Tolson, “Jazz Style and Articulation: How to Get Your Big Band or Choir to Swing”, *Music Educators Journal* 99.1 [2012]: 82.

“Articulation is a key element in jazz style. Crisp, clear articulation in music is the equivalent of good diction used in any spoken language.”  

**Rhythmic Interpretation**

According to two different English Dictionaries, *Rhythmic* is defined as:

“1) of, relating to, or having rhythm; recurring with measured regularity. 2) of, relating to, or characterized by rhythm, as in movement or sound; metrical, periodic, or regularly recurring.”

*Interpretation* is also defined as: “1) a performer’s distinctive personal version of a song, dance, piece of music, or role; a rendering. 2) a particular view of an artistic work, especially as expressed by stylistic individuality in its performance.”

By incorporating both definitions, *Rhythmic Interpretation* could be defined as: a regularly recurring measure of sound as expressed by stylistic individuality within performance. *Rhythmic Interpretation* is vital to the singer as well as to the instrumentalist in each musical idiom. Rhythm and rhythmic phrasing have provided jazz and associated popular styles with an identity uniquely different from any other form of music. Rhythm is one of the key ingredients incorporated in a good definition of jazz, and is the most difficult aspect to teach to players trained in the classical tradition.

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Within the jazz idiom, there are three common listed styles. Swing, Ballad, or Latin styles. Within these styles, there are (sub-styles) as well. According to the doctoral essay written by Timothy Buchholz, the Categorization of Stylistic Markings from The Real Vocal Book are as follows:

Table 3.1 Categorization of Stylistic Markings in The Real Vocal Book.

<table>
<thead>
<tr>
<th>Swing</th>
<th>Ballad</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swing</td>
<td>Ballad</td>
<td>Med. Latin</td>
</tr>
<tr>
<td>Med. Swing</td>
<td>Med. Ballad</td>
<td>Bossa</td>
</tr>
<tr>
<td>Med.</td>
<td>Slow</td>
<td>Samba</td>
</tr>
<tr>
<td>Up Swing</td>
<td>Bluesy</td>
<td>Bright Afro-Latin</td>
</tr>
<tr>
<td>Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fast Blues</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These markings are significant because within the jazz idiom, there are various rhythmic styles that jazz musicians need to be aware of when effectively performing the music. However, these categories are very general. These stylistic markings are not specific metronomic markings or clear descriptions of how to perform the tempo correctly. For example, where it depicts the blues in the chart, is it an eighth note blues, a shuffle blues, or a Chicago blues? Those stylistic markings do not include jazz-fusion,

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funk, or jazz funk as heard in many Herbie Hancock tunes such as “Watermelon Man” or Chick Corea tunes such as “Spain”.

For example, the tempo marking, general style, historical style of a tune and an individual’s personal style within a period, influence the way a performer interprets the eighth-note subdivisions found within jazz. When dealing with rhythmic interpretation, the placement of the rhythm against the pulse is of utmost importance.

In a January 2014 article written by Pete McGuinness in Downbeat, he refers to a performance he saw by Jon Hendricks at the jazz venue called the Blue Note. In the performance, Mr. Hendricks was imitating the sound of an upright bass. “His overall rhythmic feel and content were so strong that I didn’t feel I needed to hear an actual bass. His voice (sound and pitch) and his mouth (syllables, accents, etc.) did all the work of producing the music.”65

As a jazz vocalist, the vocalist is not only concerned with the rhythmic intent of the tune, but the need to “communicate the story of the lyrics and other dramatic aspects of delivering a song.”66 A jazz instrumentalist should also be concerned with the lyrics of the tune. If accompanying singers, instrumentalists mainly concerned with the rhythmic intent and “feel” of the tune, may lose the sensitive rhythmic interpretation of a tune that originally has lyrics.

However, when a vocalist is attempting to sing a tune that does not originally have lyrics, like the tune Joy Spring, the vocalist could still make allowances for the lyric that was written as a vocalese over the melody. In an interview with Darmon Meader, he discusses:

66 Ibid.
the reason you’re singing the song [Joy Spring] to some degree is you kinda wanna be in the pool with the instrumentalists. Ya wanna join in in that fun, and you wanna pay tribute to that vibe and that history. So you’re kinda probably trying to be as accurate as you can to the original rhythms. BUT, I’m not one of those people who says that you have to do it 100% because sometimes the lyrics just need to…I might change a rhythm here or there or stretch a phrasing here or there for the sake of getting the lyric to come thru a little clearer.  

Rhythmic interpretation varies among instrumentalists and vocalists with the underlying focus on the particular style that they are performing. “A vocalist’s way of articulating the rhythmic content of music is much like how a brass or woodwind player uses his body to create a rhythmic action. The two are closely related. For example, a brass player’s lips vibrate just like vocal chords to create sound as the air travels through the instrument and out the bell.” A vocalist uses their vocal chords and articulators, which include the tongue, teeth, and lips to manipulate sound and delay or anticipate a rhythmic entrance.

Chet Baker and Louis Armstrong are two trumpet players as well as vocalists who had very different styles and uses of rhythm within their playing that will be addressed.

When closely listening to Chet Baker in a recording of the tune “There Will Never Be Another You” from his Chet Baker Sings Album, he begins the tune by playing the melody on trumpet. His rhythmic interpretation of the melody is such that there are a string of long smooth eighth notes and triplets within his interpretation of the melody. The rhythm of the lyric is not realized when he interprets the melody in the onset of the tune. He plays melodic triplet fills within the melody and anticipates beats and jumps phrases within the melody as well.

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67 Interview with Darmon Meader
When he enters singing the lyrics, you can clearly hear how he conforms to the written melody to interpret the lyric. He has more space between his eighth notes compared to when he plays eighth notes on his trumpet. When singing, he sings with a straight tone and then uses vibrato at the end of each note for color. He articulates his notes in a similar manner to the way in which he plays the trumpet. In his *rhythmic interpretation* of this tune, he does not vocally anticipate or overly delay the rhythmic intent of the melody as he does when playing trumpet. He sings the melody emphasizing rhythmic inflections on significant lyrics while maintaining the original melody.

In contrast, when listening to Louis Armstrong perform “Hotter than That” from his 1927 recording, (from the Smithsonian Collection of Classic Jazz, Volume 1) you hear a greater degree of mouth movement when he sings as compared to Chet Baker. In his vocal improvisation, you hear a wide variety of scat syllables and rhythmic diversity within his solo. His rhythmic inflections are very deliberate and fit perfectly within the style of the tune. Armstrong did not use a long string of eighth notes or legato phrasing. He sang shorter phrases and even utilized hemiolas in one part of his solo that gave the tune a different drive and rhythmic feel. When singing, Armstrong has a wide and very active vibrato. He does not utilize straight tone notes or sing very long phrases.

Largely due to the fact that Chet Baker and Louis Armstrong were active in different periods of jazz history, their *rhythmic interpretation* are distinctly different.

In an article written by Pat Harbison in the 2002 International Trumpet Guild, he writes “that the style of phrasing and articulation in jazz varies from artist to artist, from
band to band, between historical styles and eras, and according to tempo, rhythm section sound, and feel”.

Clearly, an individual’s personal style within a period and the historical style of a tune, influence the way a performer interprets the rhythmic intent of tunes. This is vividly demonstrated when comparing the renditions of Baker and Armstrong on a standard. Ultimately, the manner in which a performer chooses to rhythmically interpret a tune strongly impacts its effective performance and presentation.

For an instrumentalist, the initiation and use of the breath stream creates a sense of rhythmic delay due to the time lapse as the air travels through the horn. “When a horn player articulates a note, he/she has to send it from the mouthpiece through the length of the horn and out of the bell. This takes a bit more time than producing a sound from the vocal chords through the mouth that is almost immediate.” Thus, for the instrumentalist, the attack into initials words of a phrase must be adjusted.

When an instrumentalist transitions into becoming a vocalist, the differences in the use of air and lyric delivery, and sense of rhythmic delay in an instrument due to the time the air pushes through the horn needs to be realized, analyzed and compensated for, when performing as a vocalist.

The *rhythmic interpretation* will vary as well in transitioning from instrumentalist to vocalist and vice versa. There will be adjustments in the initiation of tone that will be introduced between singing and playing an instrument, and the instrumentalist needs to be conscientious of the differences when beginning to sing. When singing, the rhythm of

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the lyric should prevail and when playing an instrument, having a sense of the lyrics and mood would be most effective when interpreting a tune.
Chapter 4
Discussion of Interviews

The six artists that were interviewed are very proficient in their prospective areas and have given insight into the varying worlds of instrumental versus vocal performance within the jazz idiom. Two vocalists were interviewed, three “doublers” and one instrumentalist. Each artist was asked five questions that are pertinent to their experience and expertise.

Phrasing

According to the interviews, when asked about *phrasing* swing tunes, the instrumentalist and vocalists emphasized the importance of rhythm and “lyricism.” According to the Cambridge Dictionary, lyricism is defined as “the beautiful expression of personal thoughts and feelings in writing or music.”\(^7\) Whether it is the rhythm from the drummer or overall ensemble, rhythmic awareness is what successfully assists the artists in effectively *phrasing*.

Trumpeter Cecil Bridgewater states, that the way he shapes music is with a rhythmic emphasis when *phrasing* swing tunes. He also says that he utilizes accents and alters the length of phrases to better communicate musical ideas.

Vocalist Carla Cook has found that energy, good diction, and rhythm assist her in effectively *phrasing* her melodies to motivate listeners to tap their foot and enjoy the performance.

Vocalist Lisanne Lyons states that story telling takes precedence and “finding that personal and creative way of delivering the lyric that supports the rhythmic language of

swing is the challenge.”72 She goes on to explain that the “underlying steady pulse of the swinging eighths must be felt internally at all times.”73 A song’s tempo will also affect the way that a singer handles the *phrasing*. If the tempo is fast, the singer needs to sing with more aggression and authority. Conversely, if the tempo is slower, it encourages the singer to dig into the swing feel and lay back more into the beat. Dr. Lyons also states that the slower sing tempo gives the singer more “time to ornament and stylize the melody.”74

The “doublers”, Neil Carson and Darmon Meader, found that lyricism is emphasized substantially when singing a tune more than when playing the tune on an instrument. The lyrics must connect the flow of the melody whereas when playing the instrument, it is the use of air, articulation and rhythm that assists in creating that flow. During the discussion of *phrasing* ballads, all of the artists conclude that the lyrics and a sense of storytelling are of utmost importance. The instrumentalists try to familiarize themselves with the lyric and “wed the lyric and the melody”75 together. The “doublers” as well as the instrumentalists all say that they work to take a vocal approach to the interpretation and *phrasing* of ballads. The instrumentalists form a story in their heads to create a destination and a way in which to get there that allows them to “approach the songs in a meaningful way.”76 The vocalists also rely heavily on the lyric and use the lyrics to present an opportunity to become a storyteller. The lyrics can also be used to present a song with a sense of longing or of a time gone by. The vocalists have found that

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72 Lisanne Lyons, e-mail message to the author, February 2015.
73 ibid.
74 ibid.
75 Cecil Bridgewater, e-mail message to the author, August 2014.
76 ibid.
the way they phrase the ballads has a great deal to do with what type of story they wish to narrate. Lisanne Lyons describes phrasing a ballad as “where the real story telling takes place.” July Lyons continues to discuss the following approaches and their importance to effectively phrasing but are not limited to:

“melodic variation, forward and back phrasing, use of space for dramatic effect, word stress, text painting, emotional connection, tone color, dynamic contrast, use of vibrato, and the ability to communicate a story in an honest and organic manner. (This is also applicable when interpreting swing tunes.)” July

Articulation

Articulation has been found to be fundamentally different between the instrumentalists and vocalists with one major similarity. Instrumentalists will use more percussive articulation for swing tunes and a more legato articulation for ballads. According to Neil Carson, “Bite”, refers to the “immediacy of the attack rather than the actual sound of it.” July The saxophonists found that they may use more ‘bite’ in their articulation when producing a stronger or more percussive attack. The trombonist may get the tongue more involved by “striking the back of the teeth as a brass player might” July do when producing a more percussive attack as well. As previously stated in Chapter 3, there are varying articulations that both wind players and vocalist use to evoke a particular sound or feeling and all of the artists have discussed what articulations they find themselves utilizing depending on the type of tune they are playing.

77 Lisanne Lyons, e-mail message to the author, February 2015.
78 Ibid.
79 Neil Carson, e-mail message to the author, January 2015.
80 Pete McGuinness, e-mail message to the author, July 2014.
Vocally, the use of the articulators (tongue, teeth, lips) is what is used to evoke particular sounds. “As the mouth opens or closes, the tone is affected by shape and size of the opening of the mouth.”\(^{81}\) The use of consonants is the greatest difference between instrumentalists and vocalists and vocalists must master how to effectively *articulate* consonants especially when improvising. Vocalists must elide consonants to *articulate* a certain feel. If a vocalist wants to make something ‘swing’, they need to know what consonants to elide and when and how quickly to attack and release each consonant. Certain letters such as K’s, P’s, and T’s are more percussive than others and will generate an aggressive ‘bite’ in the sound. Whereas M’s, N’s, and L’s are very active syllables that can lend a softer and more creative use to propel the sound in a more subtle direction if desired. The use of consonants is an aspect very specific to vocalists. When a vocalist wants a certain note or phrase highlighted, they must stress the consonants, which alters the fundamental sound of the attack. Lyons discusses that “consonants act as articulation devices in swing tunes and can be used to help lock in the time feel and color the lyric at the same time.”\(^{82}\) For example, when a vocalist sings the words to the tune “Fly Me to the Moon,” they must stress the “F” in fly with a quick air attack and then emphasize the word “Me” because it falls on the upbeat. Then sing the words “to the” rather lightly as though they are “ghost notes” as discussed in Chapter 3, and then use the active syllable M to gently elide into the O to make the word ring and swing at the same time. The last consonant N must also have a soft release as to not chop off the word but to make the

\(^{81}\) Pete McGuinness, e-mail message to the author, July 2014.  
\(^{82}\) Lisanne Lyons, e-mail message to the author, February 2015.
entire phrase feel calm and ‘swinging’. “Consonants [are used] in swing tunes as a way of creating syncopation and rhythmic intensity.”

Wind and Brass players on the other hand, tend to utilize letters or syllables to effectively tongue or articulate for the immediacy of sound. For example, some flutists may use “doo -goo” to effectively double tongue. Those consonants may assist the player with achieving a rounder and not such an aggressive or sharpened attack on each note. The syllables may also aid in adjusting the flutists’ embouchure slightly forward rather than tightening the embouchure back in syllables like “Ta-Ka” which can produce a harsher attack on each note.

The one major similarity that exists between the vocalists and instrumentalists is the sensitivity to the lyric. In the data collected from the interviews, all six artists concluded that in order to accurately and effectively articulate any melody, the performer needs to familiarize oneself with the lyric, personalize the song, and execute accordingly. The lyrics will influence the way the instrumentalist and vocalist “articulate the melody and choose which notes they might want to bring out more than others.”

**Rhythmic Interpretation**

The Rhythmic Interpretation synopsis, rendered various opinions from the artists with one main similarity. When referring to rhythmic interpretation, Mr. Bridgewater puts on his “Drummer’s Hat” and thinks in terms of “swing.” He focuses on accenting the up beats or the third of the triplet to ensure the “swing feel” is properly portrayed.

83 Lisanne Lyons, e-mail message to the author, February 2015.
84 Darmon Meader, phone interview conducted by author, July 2014.
“Accenting the upbeat, i.e. third of the triplet, gives the music its forward motion as opposed to accenting the down beats.”

The “doublers” found that their approach changes significantly when playing versus when singing. When playing, they find that they may play more arbitrary rhythms to make it feel good or simply for rhythmic purposes. Conversely, when singing, the lyric is most likely going to dictate particular rhythmic choices due to the syllabic inconsistencies within the prosody of the language. The greatest obstacle found for the “doublers” at times is vocal pitch accuracy. Pete McGuinness has found in his approach to *rhythmic interpretation* that “perhaps there is a greater ease of smoothness possible when singing, so I can create extremely legato lines without worry of any range or note regions that might otherwise be a bit more difficult to execute on the bone as smoothly.”

The vocalists discuss using the “inspiration from the rhythm section” to effectively interpret the rhythm and alter the initial melody. The vocalists have also found that using the “consonants to help with rhythmic articulation,” syncopation and focusing on the third of the triplet also assist in giving the music that forward propulsion and assist in making the music ‘feel’ good. Lyons has found that “the voice and or vocal line is carried on the vowel sounds and the consonants give it intelligibility and rhythmic clarity.” She believes that “their placement within the subdivision [is] to be the most critical and determining factor of whether or not the song will swing.”

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85 Cecil Bridgewater, e-mail message to the author, August 2014.
86 Pete McGuinness, e-mail interview to the author, July 2014.
87 Carla Cook, e-mail interview to the author, January 2015.
88 Lisanne Lyons, e-mail message to the author, February 2015.
89 Lisanne Lyons, e-mail message to the author, February 2015.
90 Ibid.
The one major similarity that all of the artists mentioned or discussed is simply stated by Darmon Meader. “The lyric is the big[gest] influence on the rhythmic interpretation as a vocalist.”

Additional Comments from the Artists

All of the artists have one thread in common and that is to LISTEN to the music! Carla Cook feels that the “vocalists have the advantage of using actual words. Tell the story using rhythm, melody and passion to get the listener to go away having really FELT something. That is the difference between singing a song and MAKING MUSIC.”

Lisanne Lyons believes that:

Jazz singers and instrumentalists share and borrow so much from each other. The instrumentalists learn lyricism and poetic phrasing from singers. Singers learn a more advanced harmonic and rhythmic vocabulary that has been passed down through the years from a long tradition of jazz playing in various idioms and instrumental combination. At the end of the day, singers possess the one thing instrumentalists will never have, the spoken word. Instrumentalists that can sing tend to have a better understanding of improvisation and swing articulation that singers who just sing.

According to Pete McGuinness,

The choices for creativity are endless. The idea that singing and horn playing are to be treated entirely with a different mentality is not wise in my opinion. All jazz performers operate in a similar world of melody, rhythm and time. We all want to make our music feel good. This requires real practice, listening and imitating by BOTH singers and instrumentalists.

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91 Darmon Meader, phone interview conducted by author, July 2014.
92 Carla Cook, e-mail interview to the author, January 2015.
93 Lisanne Lyons, e-mail message to the author, February 2015.
94 Pete McGuinness, e-mail interview to the author, July 2014.
Darmon Meader teaches many students aspiring to become “doublers” and the first piece of advice that he gives his students is to “GO LISTEN.”

If you really listen to some jazz and also listen not just passively ya know like, this is nice in the car, but listen uh actively and like get inside there and check out what’s happening and ya know really get in there. Um and listen to instrumentalists because then, you start understanding all the stuff that you and I were just talking about.96

Cecil Bridgewater feels that “because of technology, we are able to listen to and study the master’s of this music. To listen to and learn from the [Masters], gives us the lineage of this music and the opportunity to pick and choose how we wish to speak this language and form our own way of speaking it!”97

95 Darmon Meader, phone interview conducted by author, July 2014.
96 ibid.
97 Cecil Bridgewater, e-mail message to the author, August 2014.
Chapter 5

Conclusion

According to all of the artists interviewed, LISTENING is the key to understanding, accurately performing and mastering the art of Jazz. Just as the music of the African slaves, jazz is an aural/oral tradition that is passed down through imitation and creativity. The writer has been taught and has personally experienced this tradition and concurs with the observations of the musical artists interviewed.

Having begun musical training in the classical discipline with the flute and later crossing over into jazz on the flute to eventually pursue a terminal degree in jazz voice, the author understands and appreciates the importance of listening, imitating and creating music by utilizing the idiomatic aspects of music placed before the singer/instrumentalist. Significant challenges exist when crossing over from classical flute repertoire to conceptually understanding performance as a flautist within the jazz idiom as well as to then crossing over into performance as a jazz vocalist.

Successful performance as a vocalist requires much time and dedication, as does becoming a successful instrumentalist. Learning how to effectively Phrase, Articulate, and Rhythmically Interpret melodies authentically as a jazz vocalist, rather than as a musician who can merely sing a melody, entails a great work ethic as well as discipline.

*Phrasing* was a challenge faced by the author when realizing the difficulty of effectively swinging tunes to give them that forward propulsion; an issue for the author when playing flute as well as when singing. Actively listening to jazz instrumentalists and their approaches in phrasing tunes, enabled the author to acquire an understanding of the swinging eighth note. The author would listen to Charlie Parker playing
“Confirmation”, and Ella Fitzgerald singing “Mack the Knife.” Although the tunes come from different jazz eras, they were both performed at fast tempos and carry an underlying swinging eighth note feel when being performed. For this writer, learning how to effectively phrase while playing the flute, made it easier to learn how to phrase effectively as a vocalist.

Articulation was the most difficult aspect within the jazz idiom for the author to achieve, especially as a vocalist. Learning how and where to place the consonants and vowels when singing a tune to allow the tune to ‘swing’ and freely move represented the most daunting challenge. Learning how to utilize the vowels and the vocal articulators to manipulate sound was vastly different than when playing flute. Also learning how to effectively use particular syllables such as K,’s, and T’s, for a more aggressive attack and when to use D’s, and L’s, for a more subtle attack when improvising was challenging. Initially, learning how to understand and use the prosody of the language to articulate a swing tune or ballad was also an issue in presenting the lyrics of tunes. Typically, instrumentalists do not have to consider the prosody of the language when playing, and that was a major reason why it was such a challenge for the author. Like the instrumentalists interviewed, I would consider the lyrics when playing tunes with lyrics, but the author did not have to think about vowel or consonant placement to make a tune feel good. Once taught about vocal considerations and challenges that must be met in order to effectively deliver a jazz tune, singing within the idiom became much more effective and enjoyable for the author.

Rhythmic Interpretation was found to be integral to the jazz idiom, for if a tune is not rhythmically portrayed correctly, it gives the tune a completely different feel. For this
reason, the realization that accentuating the upbeat or the third of the triplet gives the music its forward motion, as opposed to accenting on the down beats, was vital for the author to understand, both in instrumental and vocal performance.

The author studied for many years under the direction of Professor Larry Lapin and he taught his students that there is one major difference between instrumentalists and vocalists when rhythmically interpreting tunes. The one major difference between instrumental and vocal rhythmic interpretation is the amount of time the air/sound exits the horn versus the amount of time air/sound exits from the mouth. Sound exits the vocal chords almost instantaneously, whereas, when playing an instrument, there is a slight delay due to the air having to leave the body, go into a mouthpiece of some sort, and then disperse out from the horn. Due to that difference in time, when an instrumentalist plays a tune, they typically have a ‘laid back,’ behind the beat feel. Conversely, vocally, the sound will come out almost instantly giving the ‘on top’ or ‘ahead of the beat’ feel if the vocalist is not careful. This physiological difference between instrumentalists and vocalists is a major consideration especially for vocalists, to ensure that a tune is rhythmically interpreted successfully. If the vocalist is too far ahead of the beat or on top of the beat, the rhythmic authenticity of the tune will suffer and the tune will not ‘swing’. The author has found that it is necessary to sing slightly behind the beat imitating the instrumentalists, to ensure that the tune will successfully exemplify the swing feel.

As a result, the author dedicated many years of studying and listening to jazz in order to understand the idiomatic rhythmic interpretation used within the jazz idiom. A great deal of practice using standard Jazz repertoire and rhythmic interpretation of tunes
with a concentration on the internal pulse also was essential in working towards the ideal feel.

The author has found that each detail described and discussed by the artist interviewees was essential in the development of the author’s musical growth. For the author to develop into an effective “doubler,” the importance of effective *phrasing, articulation and rhythmic interpretation* had to be acknowledged, addressed and mastered.

The evolution or development of jazz education is imperative if we are to perpetuate the history of this wonderful art form. The author hopes that this investigation of the similarities and differences in crossing over from vocalist to instrumentalist or instrumentalist to vocalist, as well as the challenges facing the “doubler,” will enable music educators to become more knowledgeable of the similarities and differences that such “crossing over” entails, while teaching those students with a sensitivity and awareness towards their weaknesses and strengths.

While the intent of this essay is to highlight the similarities and differences in the musical elements of *phrasing, articulation and rhythmic interpretation* as demonstrated by instrumentalists and vocalists, the author also wished to create an awareness of the issues that plague the “doubler,” that is, the increase in singer/instrumentalists that is beginning to become evident in jazz education.

As Booker T. Washington so eloquently stated, “Success is to be measured not so much by the position that one has reached in life as by the obstacles which he has overcome while trying to succeed.”

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APPENDIX A

INITIAL INTERVIEW QUESTIONS FOR THE JAZZ ARTIST INTERVIEWEES

Questions for the Jazz Instrumentalist are as follows:

1) How do you approach *phrasing* swing tunes?
2) How do you approach *phrasing* ballads?
3) How do you *articulate* or what do you think of when *articulating* during swing tunes vs. ballads?
4) When approaching *rhythmic interpretation* in swing tunes, what do you do to make your tunes really swing?
5) Are there any other comments or observations that you would like to add?

Questions for the Jazz Vocalist are as follows:

1) How do you approach *phrasing* swing tunes?
2) How do you approach *phrasing* ballads?
3) How do you *articulate* or what do you think of when *articulating* during swing tunes vs. ballads?
4) When approaching *rhythmic interpretation* in swing tunes what do you do to make your tunes really swing vocally? Do you “feel” it and if so how?
5) Are there any other comments or observations that you would like to add?
Questions for the “Doublers” are as follows:

1) What are the similarities that you have discovered in transitioning from instrumentalist to vocalist, or vice-versa?

2) How would you compare your approach to *phrasing* as an instrumentalist versus as a singer?

3) How would you compare your approach to *articulate* as an instrumentalist versus as a vocalist, or vice-versa? What are the major adjustments, if any that are needed to make in the transition?

4) How would you compare and contrast your approach to *rhythmic interpretation* as an instrumentalist and as a singer?

5) Are there any other comments or observations that you would like to add?
APPENDIX B

INFORMED CONSENT FORM

A Comparison and Contrast of Instrumental and Vocal Approaches to Idiomatic Phrasing, Articulation, and Rhythmic Interpretation Within the Jazz Idiom

INFORMED CONSENT FORM

PURPOSE:
Instrumentalists confront challenges with maintaining the integrity of tunes if they do not internalize the lyrics that speak to the overall sentiment of the tune. Conversely, vocalists have a challenge with properly articulating time-feel and rhythmic transition methods in swing tunes and ballads.
The purpose of this study is to compare and contrast approaches to Phrasing, Articulation and Rhythmic Treatment by instrumentalists and vocalists in the performing of Jazz Standards. The research analyzes these elements as performed by instrumentalists who sing Jazz as well as vocalists who are also Jazz Instrumentalists. You are being asked to participate in this study because you are a prominent singer/instrumentalist and pedagogue within the Jazz Idiom today.

PROCEDURE:
The informed consent form will be sent in an email to the participants. All participants are asked to voluntarily answer the interview questions, in an email.
The participants will be asked to include in their email response whether they consent to their names being published or not. Each participant acknowledges through his/her email response that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the researcher’s doctoral essay. Through responding to the questionnaire and editing it as the participant wishes it to appear in the document, each participant also agrees that his/her responses will be published in the essay.

RISKS:
No foreseeable risks or discomfort are anticipated for you by participating. Because this research is being conducted through email, security of your correspondence cannot be guaranteed.

BENEFITS:
While no direct benefits can be promised to you by participating in this study, your authoritative comments as a performer regarding the elements of Jazz Vocal and Instrumental Phrasing, Articulation, and Rhythmic Treatment, can furnish insight and facilitate the effective performance of Jazz Standards by young musicians.

ALTERNATIVES:
You have the alternative to not participate in this study. You may stop participating at any time or you can skip any question that you do not want to answer. There is no penalty incurred should you choose to halt participation.
COSTS:
No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:
No monetary payment will be awarded due to participation in this study.

CONFIDENTIALITY:
The participants’ names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring 2015 and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:
Your participation is voluntary and you have the right to withdraw from the study at any time.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Argarita Palavicini researcher, at 812-369-9200 or Arga_rita@yahoo.com, or Professor Rachel Lebon, at 305-284-6118 or RLLebon@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.
APPENDIX C

PARTICIPANT QUESTIONNAIRE TRANSCRIPTS

CECIL BRIDGEWATER- INTERVIEW

Via E-mail- August 2014

1) How do you approach **phrasing** swing tunes?

Phrasing is as individual as the sound of your voice, the way you speak, etc. My approach is based on the listening and studying I’ve done throughout the years. Starting with my parents from an aural tradition and then progressing to music and realizing that there is no difference between how you think and speak and how you perform on your instrument. As a trumpet player, listening to great musicians like Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Clark Terry, Miles Davis, etc., I have developed a sense of how to speak this language called “Jazz.” Each of these musicians spoke with a very different “dialect”, but within the same language so my quest has been to find my way of speaking this language based on the tradition that has come before.

I take a rhythmic approach in that I try to make the rhythm most important. I’ve found that I can easily relate to others on the bandstand and in the audience if they hear something that has continuity in it. I may repeat a phrase several times to let the audience absorb it and to give the other musicians a chance to pick it up and create something with it. After spending 33 years with a master drummer, Max Roach, I’m sure learning from him on a nightly basis, has shaped the way I create music with a rhythmic emphasis. The Swing tradition requires me to always think from that rhythmic pulse and to strive to use accents and length of phrases as a way to better
communicate my ideas. The older I get the more I realize that it is not necessary for me to think that I am the only voice on stage, so if there is one other person then it is a duet, two others then it is a trio, etc. That way not all of the weight falls on anyone person and we can then have a dialogue/conversation.

2) **How do you approach phrasing ballads?**

Ballads are especially rewarding when properly phrased. If it has a lyric, I try to familiarize myself with it so that I can wed the lyric and melody. There are a few singers who I would love to perform a ballad like; Louis Armstrong, Billie Holiday, Little Jimmy Scott, Shirley Horn, Carmen McRae, etc. They personalize the song so much that I actually hear the words. If I can’t form a story in my mind then it will be difficult to form a story in my performance. I try to take a vocal approach to phrasing and interpretation of a ballad. If the song does not have a lyric, then it is up to me to create a storyboard of information that will allow me to approach the song in a meaningful way.

3) **How do you articulate or what do you think of when articulating during swing tunes vs. ballads?**

Swing tunes for me can be more percussive than ballads. If the composition is something like, Ruby My Dear, Good Bye Pork Pie Hat or Blue Monk, I might articulate differently because of the nature of the tune and composer. If it is something faster or something very fast then it takes on a different feeling and requires a different approach. Context is everything!
4) **When approaching *rhythmic interpretation* in swing tunes, what do you do to make your tunes really swing?**

When I put on my “Drummers Hat” and think in terms of rhythmic interpretations of “Swing,” I think of the tradition of the “boogie- woogie” piano players and the shuffle rhythm of the blues. The triplet feel of swing comes from that. I try to keep that sound in my head and approach it like a drummer. Accenting the up-beats, i.e. third of the triplet, gives the music its forward motion as opposed to accenting the down beats.

5) **Are there any other comments or observations that you would like to add?**

Because of technology, we are able to listen to and study the “Masters” of this music, unlike European classical music where we can’t hear how Mozart, Beethoven, Brahms, etc. performed their music (we try to interpret their written music.) But to listen to and learn from the Louis Armstrong’s, Duke Ellington’s, Charlie Parker’s, Dizzy Gillespie’s, Billie Holiday’s, Sarah Vaughn’s, Ella Fitzgerald’s, John Coltrane’s, etc. gives us the lineage of this music and the opportunity to pick and choose how we wish to speak this language and form our own way of speaking it! This music requires the performer to constantly re-invent themselves. There is no one-way to do it, but a myriad of ways that are “correct!”
CARLA COOK- INTERVIEW

Via E-mail- January 2015

1) **How do you approach phrasing swing tunes?**

I think a sense of energy, good diction, intonation and a feel that hopefully makes the listener want to tap their foot (if not get up and dance). When it comes to the solo, I simply go where the music dictates. Great players can help bring out the best solos because everyone on the bandstand is listening to each other. i.e. the drummer plays a quick rhythm that I might pick up on and repeat melodically and vice versa.

2) **How do you approach phrasing ballads?**

My personal approach to phrasing ballads is simply to focus on the storytelling. Ballads present the opportunity for a vocalist to get really personal in this way. For instance, the song *I Thought About You* can be sung with a wistful, longing and perhaps sorrowful attitude. Or – the same lyrics can be delivered in a matter of fact way that simply tells of a time gone by. A conscientious vocalist will also use tempos to help out in this way – I’m thinking offhand of a Swing Ballad tempo like Ellingtons’, *Just a Sittin’ and a Rockin’*. – Carla Cook – on Dem Bones – MAXJAZZ. It’s a rather wistful – but not sorrowful interpretation.
3) How do you *articulate* or what do you think of when *articulating* during swing tunes vs. ballads?

Articulating for me is extremely important in swing AND ballads. Even when scatting – where you’re creating your own nonsense syllables, one should be able to discern the melody and rhythm. Otherwise, one is not articulating much, but rather, faking their way through a song. Bad news for everybody.

4) When approaching *rhythmic interpretation* in swing tunes what do you do to make your tunes really swing vocally? Do you “feel” it and if so how?

Yes, I’d say I feel it and I use the inspiration from the rhythm section. Since I’m interpreting lyrics, I find it perfectly acceptable to vary the “head”, as it keeps the repeated performances of songs from getting stale. Lots of good steady syncopation and of course whatever a singers’ earliest influences were remain a vanguard. For me, that would be Ella, Sarah, The Count Basie Orchestra etc.

5) Are there any other comments or observations that you would like to add?

Perhaps the only thing I would add is that, the job of the vocalist is much the same as an instrumentalist - only vocalists have the advantage of using actual words. Tell the story using rhythm, melody and passion to get the listener to go away having really *FELT* something. For me that is the difference between singing a song and MAKING MUSIC.
LISANNE LYONS – INTERVIEW

Via E-mail- February 2015

1) How do you approach phrasing swing tunes?

I approach phrasing swing tunes probably very similar to an instrumentalist but with the added challenge of delivering the lyric with the appropriate swing articulation within the prosody of speech. In my opinion, the story telling always takes precedence and finding that personal and creative way of delivering the lyric that supports the rhythmic language of swing is the challenge. The relationship to the accompaniment and its collective time feel is also paramount. Although it may not affect the time feel, the instrumentation used to accompany me will affect the texture and intensity of my voice.

The underlying steady pulse of the swing eighths must be felt internally at all times whether you are singing lyrics or wordless melodies. Of course the song’s tempo will also have an important effect on how I handle the phrasing. The faster the tempo will have me singing with more authority and aggressiveness. It puts the responsibility on me as the singer to “drive the bus,” so to speak. Conversely, the slower tempos allow me to really dig into the swing feel and lay back. It also gives me more time to ornament and stylize the melody. In slower tempos, the space between the quarter notes is more apparent and the temptation not to rush and be patient is the goal. I will also interject an occasional “preachy,” out of the groove statement as a device to break things up. I don’t think it’s necessary to always sing or spell out the time. That can come across as if you are trying to keep time for the band and it limits my expression. The collective inner clock is a must but I should feel free to play within
that framework. If I decide to improvise, I’ll use scat syllables that take on a more instrumental type of articulation and approach since I don’t have to worry about the lyrics. Those will vary as well with the style and tempo of the song.

Refer to “I Thought About You” from my CD “Smile.”

2) How do you approach phrasing a ballad?

I feel like singing ballads is where I can be the most expressive and personal. It can also be a very vulnerable and scary place to be in but it’s also where the real story telling takes place. It exposes all the strengths and weaknesses in technique and phrasing abilities. Without a creative and honest approach in phrasing, I feel that one cannot sound like a jazz singer. This of course includes but not limited to: melodic variation, forward and back phrasing, use of space for dramatic affect, word stress, text painting, emotional connection, tone color, dynamic contrast, use of vibrato, and the ability to communicate a story in an honest and organic manner. (This is also applicable when interpreting swing tunes).

I do approach ballads differently if they are sung in time or rubato, no particular tempo. But for both, it always helps me to monologue the lyric away from the written rhythms so that I may explore its dramatic potential and natural prosody of the lyric. Very often, notes are attached to words that are not important and those notes may even be written with more duration or even higher than the important words I want to stress. The challenge for me is to first work within the framework of the written melody (not rhythms) but phrase it in such a way that it seems conversational and unrestricted, creating more of that speaking on pitch illusion that the greats are able to
do without disturbing the integrity of the original melody. After that is established, I
will take more chances with the melody and vary it away from the original. How far I
stray varies, but the words and harmonic rhythm will always rein me in and tell me if
it works or not. I know you can completely move away from the melody but in my
opinion, you might as well write a new song or contrafact if it is unrecognizable. It’s
a personal choice I know, but I feel paying homage to the composer is important,
otherwise write your own song. You can’t copyright changes.

The time ballads, or rather ballads that are performed with a rhythmic pulse, present
other challenges. I have much more time and space during rubato ballads to push and
pull the melody as desired. Of course I only do this with an accompanist I feel
comfortable with and is experienced with accompanying singers. Time ballads keep
the rhythm section in check but then I have to find ways to sing over the bar line to
create the illusion of a free flowing phrase that is not locked in and restricted. That
being said, I have to be very aware of how far I can push and pull the melody so it
doesn’t create undesirable notes within the accompanying harmony. Once again, the
poetry will give me phrasing ideas and then I juxtapose that phrase over the harmonic
rhythm. I really don’t want the listener to sense I am straight jacketed by the clock.
My job isn’t to keep time but be aware of it.

3) How do you articulate or what do you think of when articulating during swing
tunes vs. ballads?

Well, the ballads are generally sung in a slower tempo, drawing more attention to the
lyric and story telling aspect of the song. The swing tunes are somewhat about telling
a story but you have to include the rhythmic language of swing in the interpretation. I have heard singers phrase a swing tune more lyrical and freer flowing, but that can be a slippery slope and take on the illusion of a comical “lounge singer” if the rhythmic treatment is not interpreted with swinging eight notes sometime in the delivery. In swing tunes I tend to use the sounds of the words as a rhythmic device, similar to the articulation of a horn but using the sounds of the words to create rhythmic tension and release. Once again, this cannot interrupt the story telling and prosody of speech. Choices still need to be made concerning phrasing options and melodic variation. For me, consonants act as articulation devices in swing tunes and can be used to help lock in the time feel and color the lyric at the same time. The underlying feeling of accents are on beats two and four (backbeat), whereas the ballads can be felt more on beats one and three without a backbeat unless of course it’s a 12/8 feel. Ballads allow me to stretch out my phonetic sounds but the swing tunes are not always so sustained, especially at ends of phrases. Of course this is determined by the tempo of the swing tune and the presence of eighth notes in the melody versus more half and whole notes. I use consonants in swing tunes as a way of creating syncopation and rhythmic intensity whereas I use the consonants more expressively in ballads to create more intimacy and emotion. The consonants are “buzzed” or voiced which allows for a more lyrical approach, closely akin to others musical styles such as musical theatre, pop, and other ballad styles. The most important thing for me is to enunciate and phrase with a natural speech-like quality, creating the illusion of being spoken to on pitch and not just drawing attention just to my voice. It should be a given that all the elements of good vocal production are present and that it just supports the story.
4) When approaching rhythmic interpretation in swing tunes what do you do to make your tunes really swing vocally? Do you “feel” it and if so how?

Like I mentioned before, I use the consonants to help with rhythmic articulation and use it as an expressive devise. The rhythmic aspects are already present in the lyrics but the challenge is articulating the words in such a way not to collapse or inhibit sense of legato in the swing feel. The voice and or vocal line is carried on the vowel sounds and the consonants give it intelligibility and rhythmic clarity. I believe their placement within the subdivision to be the most critical and determining factor of whether or not the song will swing. I treat voiced and non-voiced consonants a little different and am aware of the potential hazards they present especially when they are pushed too far ahead of the beat or impede the sense of legato by clipping the vowels or not giving them the necessary duration. The breath is also more elastic in swing tunes and the breathing needs to be taken in tempo. This helps me give the phrase a sense of immediacy. The manipulation of the breath is sometimes conscience but more automatic now.

The use of my articulators such as my lips, tongue, teeth, etc, and the actual vocal mechanism itself is the kinesthetic awareness I have of my instrument. I can feel friction with my teeth against my lower lip or my tongue against my hard palate and they act as a sort of resistance against the air, helping me to pull back the time or add rhythmic and lyric clarity. I manipulate these sensations to help with the time feel but try to be always aware that the lyric takes precedence and not just the swing feel for the sake of swinging. If I can’t understand the words or the wrong part of the word or words are stressed, that would sound and feel unnatural to me.
5) Are there any other comments or observations that you would like to add?

I believe that jazz singers and instrumentalists share and borrow so much from each other. The instrumentalists learn lyricism and poetic phrasing from singers. Singers learn a more advanced harmonic and rhythmic vocabulary that has been passed down through the years from a long tradition of jazz playing in various idioms and instrumental combinations. They both present challenges and idiosyncrasies that are inherent to their particular instrument. At the end of the day, singers possess the one thing instrumentalists will never have, the spoken word. Instrumentalists that can sing tend to have a better understanding of improvisation and swing articulation than singers who just sing. They may lack the beauty of tone and range that trained vocalists possess, but that’s just aesthetics. Some of the best jazz singers do not have beautiful voices but it is possible to have both through diligent study, practice, and awareness of the necessary ingredients that make up a great jazz musician and artist.
PETE MCGUINNESS – INTERVIEW

Via E-mail - July 2014

1) What are the similarities that you have discovered in transitioning from instrumentalist to vocalist, or vice-versa?

My primary training as a musician was on the trombone, a brass instrument that by its design can produce very “vocal” effects (slides, growls, etc.) which also requires the player to have an excellent sense of pitch (as with vocalists), and use of the breath. The lips in a way can be thought of as another set of vocal chords, as the vibration of air via the lips creates the tone (as is with the vocal chords). So, many of the mechanics are similar between singing and playing. But a more all-inclusive concept is the idea of how the inner ear imagines tone and how a sound can be perceived before singing or playing. In other words, the mind can focus on what kind of characteristics the performers wants the ultimate sound to be before performing. “Round”? Harsh”? “Lush”? etc. These ideas can be transferred to whichever medium is being used to create the tone, whether on an instrument (in my case trombone) or with one’s own voice. The ear often can guide the singer to find the best way to create the sound in mind, but it may take real time and practice to line those things up. This is assuming the singer actually HAS something in the inner ear to start with.

2) How would you compare your approach to phrasing as an instrumentalist versus as a singer?

Mentally, I like to think I am in a very similar place when creating improvised melodies on bone or singing. Scat singing does allow me a certain freedom in
terms of different sounds I can create, and this may affect what lines come out in the end. Also, I often find myself coming up with melodies I might not have if playing the trombone, as there are no note-choice tendencies that lend themselves easily to a specific instrument. Certain general things “lay-well” on the horn, and sometimes I find myself including those kinds of lines or patterns in my bone playing. Scat singing doesn’t really have any of that. It is pure melody-making.

3) How would you compare your approach to articulation as an instrumentalist versus as a vocalist, or vice-versa? What are the major adjustments, if any that are needed to make in the transition?

In terms of scat-singing, the difference is in how I articulate and the choice of the various scat syllables I use to create lines and rhythmic figures that might imitate sounds and articulations I hear in horns, like a trombone, or even trumpet or sax. Scat syllables offer a wide variety of types of sounds and articulations that are not possible on instruments. As the mouth opens or closes, the tone is affected by shape and size of the open of the mouth. This has to do with the laws of overtones and how they affect timbre. Then there are the variety of types of attacks that can be achieved. The tongue, the lips, even the teeth all can get into the act in one way or another too. Lately, I’ve enjoyed adding a “fa-fa” or “sha” kind of effect at the start of a line, imitating the sound I sometimes hear of air leaks out of the sides of the mouth of a tenor sax player (Ben Webster and Stan Getz come to mind). For shorter, more percussive attacks, I tend to get the tongue involved, striking the back of the teeth the way a brass player might when playing. A classic example idea of singing and
phrasing like a horn can be heard in Louis Armstrong’s recording of “Hotter Than That” from the later 1920’s. He first improvises on trumpet, then later in the recording scats over a chorus. Great comparison! Also, any recordings where Chet Baker is both playing his trumpet and scatting – there are many indeed. One nice LP for this is “It Could Happen To You” from 1956. Loads of both his singing and trumpet work.

4) **How would you compare and contrast your approach to rhythmic interpretation as an instrumentalist and as a singer?**

Again, I try to feel the rhythm when I play or sing in a similar way. The feeling is simply translated into whatever mode I’m working in (as stated earlier). Perhaps there is a greater ease of smoothness possible when singing, so I can create extremely legato lines without worry of any range or note regions that might otherwise be a bit more difficult to execute on the bone as smoothly. But this is more about articulations than time or rhythmic feel. I suppose they are related.

5) **Are there any other comments or observations that you would like to add?**

I feel that the scat singer needs to be aware of all the possibilities available to them to be creative. Whether imitating a horn style of playing or being more abstract, the choices for creativity are endless.

But the idea that scat singing and horn playing are to be treated entirely with a different mentality is not wise in my opinion. All jazz performers operate in a similar world of melody, rhythm and time.
We all want make our music feel good. This requires real practice, listening and imitating by BOTH singers and instrumentalists. Though things are executed in somewhat different manners, they can be THOUGHT OF in a similar way. Great scat singers like Ella, Chet, Louis, Sarah Vaughn, Jon Hendricks and Bobby McFerrin all get this idea and they are all widely admired by instrumentalists.
1) **What are the similarities that you have discovered in transitioning from instrumentalist to vocalist, or vice-versa?**

Uh…similarities, um…well, from a jazz vocabulary standpoint, I mean, we’re talking the same language, ideally. I mean, I guess it depends, that’s a tricky one to answer. Many vocalists have not figured out the similarities as well as others. Umm, If a vocalist has kinda really spent the time to learn the instrumental vocabulary, then, they can translate that to an instrumental sensibility. In those cases, the similarities would be a similar sense of phrasing, ummm, similar sense of melodic, and harmonic and melodic development, ummm and similar sense of overall musicianship with use of dynamics and a… all those kind of things that are important. Ummm I’m not sure if that quite answers the question. Ummmm, Say the question, one more time. I want to think if it triggers some more thoughts on this.

Yeah, uh, so transitioning, yeah umm, the, can I assume that one of the follow up questions is what are some of the differences? I’m finding myself thinking about both. Some of the similarities in terms of the transition are as I mentioned, the idea of using the melody and/or improvising to be part of the rhythmic energy and not just uh, notes on the page or not just melodic notes trying to develop a swing sense or whatever style the song is. Ummm, a…. now one of the things that’s very different but similar is as an instrumentalist, we’re not dealing with lyrics, and so when you’re playing a melody or playing a solo, you’re just using whatever the
natural articulation of that instrument is. In my case, a saxophone. Ummm, and then when you’re singing, you’re trying to kind of emulate that energy whether it’s through the lyric or through scat syllables. And so that’s kind of a very specific thing that kind of takes a minute to kind of develop um but I think that’s one of the things that’s really cool when a vocalist can create the best of both worlds. Can sing a melody and sing the lyric in a way that you really believe the lyric but it’s also really creating the bounce and the swing and the flow and the arc of the same kind of energy as a instrumentalist might.

The other similarity of course, is that we’re dealing with the same song structure and the same harmonic information, so from that standpoint trying to think about addressing those in the same way whether using my saxophone or my voice. Trying to really be, ya know, really bring out the really great aspects of chords and harmony uh uh through the notes that are chosen and phrases that are chosen and ya know, whether it’s bebop style or whatever.

2) How would you compare your approach to phrasing as an instrumentalist versus as a singer?

Well for me they are very easily connected because I play an instrument that is a wind instrument. The sense of moving air through the saxophone has a similar sort of intensity as singing does at least for me it does. So the context and the connection of phrasing feels quite similar. The articulation is slightly different as I was just mentioning with that idea with the lyrics or scat syllables do. But when you really feel like it’s working well you’re creating almost the same energy
through the syllables whether it’s lyric or scat syllables that you would through
the articulation of the instrument. Now I’ve had some interesting conversations. I
have a couple students of mine who are vocalists who also are pianists. And for
them, they’re having to really, (they’re pianists first) and they’re having to really
work on developing their sense of phrasing with the voice because that feels very
foreign to them because they’re used to playing an instrument that requires no
breath. So that’s been an interesting conversation in really getting inside of how to
really create that arc and have the lyrics really connect and have the whole thing
flow while still also finding the wonderful rhythmic elements in the articulation.

3) How would you compare your approach to articulation as an instrumentalist
versus as a vocalist, or vice-versa? What are the major adjustments, if any
that are needed to make in the transition?

Well, um. When I’m improvising, I’m, it depends on the style of the tune in some
degree. I’m trying to create the same uh intensity that an instrumental line will
have. So, ya know if I’m…[Audible lick here].. I’m really working on trying to
create all of that, that almost like some of the tonguing things you would do on a
saxophone or trombone or trumpet. Um. And so that kind of energy is very
specific. Um, I can’t say that I’ve consciously every practiced like said oh let me
try this one exercise to do it. I just, because of playing the saxophone for so long,
my sense of what the line should do is sort of just built into my whole sensibility.
And so, when I started singing it, the articulation, I just naturally gravitated to
syllables that created that same kind of energy.
Umm, when I’m singing a lyric, one of the things that we do as a vocalist (and I’m certain, ya know, I’m sure you’re very familiar with this) is, is the approach to the line uses consonants a lot differently then say if you were just singing ya know, bell canto classical music or whatever. Um.. we’re using the, whether it’s the consonants that are percussive like K’s and P’s, and T’s. Versus the pitched consonants the voices consonants like M’s and N’s and all those and L’s. And those are super active ah when singing lyrics. Ummm, so ya know like even the word Moon. Ya know it’s like, [sung, I’m looking at the Mmmoon] and ya know like both the M and the N at the beginning are…. The M creates a starting energy and the N at the end creates a resonance uh that uh in some ways that, that right there is something that is slightly different than you have on the horn per say.

That’s something that is very specific to vocals. But you’re kind of, you are at the same time you’re using those consonants. Especially if you’re doing medium swing and sometimes will use elision to, ya know if you really analyze the way someone might sing a line. You might go, something [sung, No Moon at all] like when you sing the word No Moon at All if you’re really to break it down you’d discover that it’s actually “No Moo Na Tall”. Ya know, all of that subtly is going on in each of these little words and so that’s, that’s kinda the best of both worlds. You’re doing it because you wanna, it makes it swing as a vocalist but you’re also doing it ‘cause it makes it swing in the way an instrumentalist would kinda create that bounce.
Additional Comments by Darmon Meader…

The flip side that’s also worth mentioning is it’s important for, It’s always great when instrumentalists actually really learn the lyrics of a song because it will affect the way they articulate the melody. Ya know, often times people will just play the melody on their trumpet or trombone or flute or sax or whatever and they’re just kinda playing nice notes and they’re making it swing cuz it feels, ya know cuz they kinda have their, like if they figure out how they wanna make it swing. But if you were to really compare it to what the lyrics are saying on that song, you would could kinda realize, ok, they don’t know the lyrics to this, they’re just kinda playing a nice melody. Whereas if somebody really knows the lyric, they may, it’ll influence the way they articulate the melody and choose which notes they might want to bring out more than others. There’s a famous story, think it’s Ben Webster and I’ve heard the story from numerous places so I’m going to assume that it’s true. LOL But uh, he was recording some ballad in a recording session and he stopped in the middle of the recording and ya know the engineer was like ‘why did you stop man, that sounded great’? and he {Ben said} yeah, I forgot the lyric. So he’s playing his tenor sax and thinking about the lyric and he forgot what the lyric was and it just made him just stop. He couldn’t, didn’t really know where he wanted to go with the song. I always thought that was an extreme example perhaps, but that’s like somebody who’s really tuned into that lyric sensibility as an instrumentalist.
4) How would you compare and contrast your approach to rhythmic interpretation as an instrumentalist and as a singer?

I think it specifically connects to what we were just talking about. I think my rhythmic interpretation is probably more. I’m more tuned into it when I’m singing because of the lyric. The lyric influences the way I would phrase a song. Uh when I’m singing. Whereas when I’m playing, especially if I’m not completely thinking about every lyric as I’m playing, I might just chose more arbitrary rhythms that just sort of feel good at just sort of a rhythmic, uh just purely for rhythmic reasons. Whereas when I’m singing, the lyric is going to probably dictate some choices ya know, some that feel good and some that don’t because just the words don’t come out well. Uh so, the lyric is the big influence on the rhythmic interpretation as a vocalist.

Follow up question by author:

a) Now, what about if you take a tune that didn’t originally have lyrics and then how would you interpret that tune? For example, a tune that is in my head now, is Joy Spring. Someone created lyrics for that tune, but initially, it was a straight-ahead bebop tune. So as a singer singing the lyrics that someone else wrote, how would you effectively sing it? Would you sing it like a bebop instrumentalist would play it, or would you at that point, allow the lyric to influence the way that you sing it? Even though the lyric was not how the song was originally written or the original intent of the song?
Right, it’s somewhere in between I think. Ya know, that tune is a good example or any of those bebop heads, those Charlie Parker heads, those lyrics. I mean, you’re trying ya know, the whole idea is, usually unless you’ve really changed the arrangement a lot, and you’re turning it into a non-bebop kind of setting. If you’re kinda doing it in its traditional setting, the reason you’re singing the song to some degree is you kinda wanna be in the pool with the instrumentalists, ya wanna join in in that fun, and you wanna pay tribute to that vibe and that history, so you’re kinda probably trying to be as accurate as you can to the original rhythms. BUT, I’m not one of those people who says that you have to do it 100% because sometimes the lyrics just need to… I might change a rhythm here or there or stretch a phrasing here or there for the sake of getting the lyric to come thru a little clearer. I also would at the same time, oftentimes I have to accept that the lyric on a vocalize or a bebop head or something is going to have to be ummm, I can’t expect every syllable perhaps to be clearly understood as I might if I’m singing a Cole Porter tune. Because you also don’t wanna get so caught up with articulating the lyric from a comprehension standpoint that you get in the way of the flow of the swing feel or whatever style it is. So, it’s somewhere kind of in the middle I think.

5) Are there any other comments or observations that you would like to add?

Well, the biggest one probably, when I’m working with, especially when I’m working with younger vocalists, I’m always, often times, people who get into jazz as vocalists, maybe have come in from different directions. Either they originally
sang ya know, more traditional, ya know choir in choirs, or they sang in musical
theatre, or they sang pop music and they maybe got pulled into jazz because they
got turned onto a couple of specific singers or they start singing in their schools
vocal jazz ensemble or something and then they start asking me all of these
questions like: So how do I do this and how do I do that? And I kinda, usually
what I, the first thing I say is GO LISTEN! LOL Ya know, so you’re really into
jazz so who do you listen to? And they say Duhhhh, and they ya know say, I’ve
listened to 2 Ella Fitzgerald CD’s and a couple of takes of Dianna Krall and
Nancy Wilson singing Save your Love for Me. I’m like ok and that’s it? LOL So,
I’m being playful about it, but you know what I mean, but you gotta, ya know, a
lot of these questions that my students will ask me, if they will just start to
become clear if you really listen to some jazz and also listen not just passively ya
know like, this is nice in the car, but listen uh actively and like get inside there
and check out what’s happening and ya know really get in there. Um And listen to
instrumentalists because then you start understanding all the stuff that you and I
were just talking about. Yeah….
NEIL CARSON – INTERVIEW

Via E-mail- January 2015

1) What are the similarities that you have discovered in transitioning from instrumentalist to vocalist, or vice-versa?

Through my own experiences I have found there are few similarities. The one that comes to mind is the vocabulary, specifically note choice: the harmonic and phrasing choices I make as a singer are nearly identical to what I play as an instrumentalist, and I feel that improvements in my vocal technique will only increase this correlation. The most important similarity, I feel, between singing and playing an instrument come when one realizes that the human voice is just that—an instrument. It has its own advantages and disadvantages, and its own unique considerations when it comes to taking care of it, writing for it, and utilizing it to its full potential.

2) How would you compare your approach to phrasing as an instrumentalist versus as a singer?

I find myself singing the same lines that I play for the most part. If it weren’t for my own technical limitations as a singer, I would probably be singing a lot of double-time lines that I play as well. One thing I think singing brings out in me is lyricism: I tend to lean on the lyrical side as a player already, but when I sing this is emphasized even more, with more sustained notes in which I alter the vowel or syllable rather than the pitch itself.
3) **How would you compare your approach to articulation as an instrumentalist versus as a vocalist, or vice-versa? What are the major adjustments, if any that are needed to make in the transition?**

Articulation is, in my experience, fundamentally different between the saxophone and the voice. The each offer wholly unique sounds and considerations. This is one area where I might change my improvisatory choices as a result. In saxophone playing, I can get a lot of bite in my articulation where needed, but the bite is more in the immediacy of the attack than the actual sound of it. This is different with the voice…if I wanted a lot of bite I might choose a “t” sound rather than a “d” sound. But in this case I’m literally changing the sound of the attack. So for me, there is a point where, if I want a certain emphasized articulation as a singer, I also have to change the consonant, and thus change the fundamental sound of the attack.

4) **How would you compare and contrast your approach to rhythmic interpretation as an instrumentalist and as a singer?**

Rhythmic interpretation, much like note interpretation, is largely the same between sax and voice for me. Rhythm has always been a strong area for me, and because rhythmic accuracy poses far fewer obstacles than pitch accuracy, I would say this area is the smoothest transition of all.
5) Are there any other comments or observations that you would like to add?

One area that is still largely a mystery to me is pitch accuracy. I have perfect pitch, which allows for a certain advantage, but only if vocal technique supports it. A burning question I have always had regarding pitch as a vocalist is, how good can pitch accuracy get, and how does one go about improving this? Is it simply familiarity with one’s personal instrument? I always hear singers saying “It’s not like a saxophone where you can press a key and the note comes out.” Does this mean that our standards for pitch accuracy in singers need to be lowered? Or should singers just be expected to work harder to reach the level of instrumentalists?
APPENDIX D
PARTICIPANT BIOGRAPHIES99

CECIL BRIDGEWATER – www.cecilbridgewater.com

**Trumpeter/Producer/Composer/Arranger/Educator**

Cecil Bridgewater’s 40 plus years of experience includes roles as composer, arranger and soloist with the Max Roach Quartet and Double Quartet. Prior to this, he was a member of Horace Silver’s Quintet and the Thad Jones/Mel Lewis Jazz Orchestra. He has also shard the stage and/or studio with the Count Basie Orchestra, Duke Ellington Orchestra, Dizzy Gillespie, Lena Horne, Art Blakey, and Wynton Marsalis among others.

Cecil Bridgewater is a trumpeter who realizes the lineage of the trumpet and has an appreciation for its place in contemporary music. Cecil explores his artistic depth on his releases, I Love Your Smile and Mean What You Say. His illustrious career began with the musical training he received from his parents in Illinois where he grew up. His father, Cecil Bernard Bridgewater, a trumpet player, inspired him to study trumpet. Also, he performed with and wrote for the high school Dance Band and played weekend gigs with band leader/uncle Pete Bridgewater.

After study at the University of Illinois, he went to Chicago for further study and professional performances. After a two-year tour of duty with the Army, he toured with the University of Illinois Jazz Band in Eastern Europe and Russia. They made the rounds at the Newport Jazz Festival and several prestigious collegiate jazz festivals, most notably the Notre Dame Collegiate Jazz Festival, where Cecil was the recipient of the Best trumpet, Best Overall Musician, Best Small Group and Best Big Band awards.

Cecil moved to New York in 1970 where he established himself as an international artist. His recognition increased exponentially after joining the Horace Silver Quintet and the Thad Jones/Mel Lewis Orchestra. As a soloist, writer, arranger and musical consultant, he has collaborated with such musical luminaries as Max Roach, among others. Cecil’s compositions and arrangements have been recorded by/ performed by Lena Horne, Vanessa Rubin, the Uptown String Quartet, the Count Basie Orchestra and Dee Dee Bridgewater, among others. He has received commissions from the Cleveland Chamber Symphony, the Atlanta Arts Festival, University of Illinois, Jazzmobile and Meet the Composers that produced the “Cannonball Adderley Suite” that had its premiere in February 1994 in Long Beach, California and again in March 1996 in Washington, D.C. Cecil Bridgewater co-produced with Vanessa Rubin her RCA/Novus CD, which is attribute to Carmen McRae – “I’m Glad There is You” and Antonio Hart’s RCA/Novus CD – “It’s All Good.” Cecil has also been involved in producing CD’s for the Uptown

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99 The biographical information about these performers appears on their websites (if applicable) and is reproduced here with their permission.
String Quartet – “Max Roach Presents the Uptown String Quartet”, “Just Wait A Minute”, Michael Carvin, Cecil Bridgewater

In 2003-04, he served as musical director for a series of concerts at the University of Illinois called “Jazz Threads” which included concerts, lectures and demonstrations at various venues throughout the Champaign/Urbana, Illinois area. He brought in guests such as; Clark Terry, Dee Dee Bridgewater, Kenny Davis, Mulgrew Miller, Carl Allen and Ron Bridgewater to perform in settings from quintet to symphonic orchestra and jazz band. For each of these occasions, Cecil provided compositions and arrangements for the various artists.

Cecil has contributed arrangements to two of Dee Dee Bridgewater’s CD’s – “Dear Ella” dedicated to Ella Fitzgerald, which won a Grammy and “This Is New” the music of Kurt Weill.
CARLA COOK – www.carlacook.com

Carla Cook is daring. She is a jazz singer/songwriter who sings standards beautifully -- but she doesn't stop there. Cook is willing to put a jazz spin on songs not written by traditional jazz composers. Songs that, until you hear her sing them, you'd never imagine could be interpreted as jazz. This native Detroiter, who grew up in a musically rich and diverse environment, brings all her influences to bear within her repertoire. In her songbook you'll find elements of R&B, European classical, Motown, Blues and Gospel. Cook has always eschewed labels, and refuses to become a jazz purist or snob. That willingness to simply sing what she loves, bringing an earthy sophistication to every song, is what gives Cook her signature style.

While some jazz vocalists limit their repertoire of popular music to the swing of the 20's and 30's, Tin Pan Alley composers and the bebop of the 40's, Cook goes beyond the American Jazz Standard Repertoire. She reinterprets songs from the rock and R&B worlds - giving a jazz flavor to such pop classics as Simon & Garfunkel's "Scarborough Fair", Marvin Gaye's "Inner City Blues", Bobbie Gentry's "Ode to Billie Joe" and Neil Young's "Heart of Gold". She sings great songs, period, be they the standards that are the foundation of her recordings and live performances, her refreshing original compositions, or a smattering of popular songs that were childhood favorites.

In her native Detroit, Cook started singing when she was a young child. Growing up, the Midwesterner sang in the Methodist Church. The secular music that she enjoyed ranged from R&B, rock, country and European classical. Though jazz has always been Cook's primary focus, she has been quoted as saying that her favorite artists range from Miles Davis to Chaka Khan to Johann Sebastian Bach.

During her formative years, Cook studied privately voice, piano and string bass, the latter of which she played in her high school orchestra. After leaving the Motor City, Cook moved to Boston to attend Northeastern University and earned a degree in Speech Communication. While in Boston, she formed the first of several jazz ensembles and set about the business of her trade. Then in 1990, she moved to New York, where she became active on the Manhattan club scene but paid her bills with various "day gigs" that concluded with her teaching social studies in a junior high school. By the mid 90's, however, she was singing on a full-time basis and had given up her day gigs. It was in 1998 that Cook signed with MAXJAZZ, a small independent jazz label based in St. Louis that has a reputation for being singer-friendly. In 1999, Cook recorded her debut album; It's All About Love. The CD enjoyed favorable reviews and received a Grammy nomination in the Best Jazz Vocal Performance category and was awarded the AFIM Indie Award for Best Jazz Vocal in 2000. In 2000, Cook recorded her second album, Dem Bones and in 2002, she recorded Simply Natural, both for MAXJAZZ. Her albums continue to receive critical acclaim.
LISANNE LYONS

Lisanne Lyons’ career began immediately following high school as the featured vocalist for the Air Force Bands. During her years in the service she performed and traveled worldwide with the “Norad Command Band,” “Travis AF ‘Band of the Golden Gate,” and the U.S. Air Force Academy “Falconsaires.” She received her Bachelors and Master of Music and Doctorate in Music from the University of Miami Frost School of Music. As a student, she received two Down Beat “Dee Bee” awards for Best Jazz Vocalist and one for Best Jazz Arrangement. She was also invited to be a featured performer with Joel Grey on the NBC televised Orange Bowl half-time show, “You’ll Get a Kick Out of Cole.” Shortly after school, Cy Coleman selected her to replace Monica Mancini in the national touring company of his Tony award winning “City of Angels.” Dr. Lyons has performed with the Woody Herman Orchestra, Maynard Ferguson Big Bop Nouveau, Arturo Sandoval, Larry Elgart, University of Miami Concert Jazz Band, Roanoke Symphony, Palm Beach Pops, Grand Rapids Symphony, Southwest Pops Symphony, Fort Worth Symphony, Las Olas Studio Orchestra, South Florida Jazz Orchestra, Sunrise Pops Orchestra, Ars Flores Orchestra, Gene Krupa Orchestra, XL Big Band in Sweden, Harry James Orchestra, Artie Shaw Orchestra, and various bands across the country. She has also performed with many of the worlds top jazz artists such as Maria Schneider, Bobby McFerrin, Mark Murphy, Four Freshmen, Mose Allison, Jon Hendricks, Don Braden, Paul Bollenbach, Ted Rosenthal, Ira Sullivan, Duffy Jackson, Jim Pugh, Harold Jones, Dave Berkman, Eliane Elias, Claudia Acuna, Bucky Pizzarelli, Gary Burton, Dennis DiBlasio, John Fedchock, Walter White, Kevin Mahagony, Brian Lynch, and many others. Lisanne has recorded two solo CD’s, “Right as the Rain,” and “Smile,” with the John Toomey trio. “Smile” was met with critical praise including the Washington Post and Cadence magazine. She is in demand as a performer, adjudicator, arranger, and conductor. She is currently director and founder of the jazz vocal program at Florida International State University.
PETE MCGUINNESS – www.petemcguinness.com

Originally from West Hartford, Connecticut, Pete McGuinness has been an active New York City-based jazz musician since 1987. His creativity is expressed in many capacities...well-established NYC-based jazz trombonist, GRAMMY-nominated composer/arranger, award-winning jazz vocalist, and long time jazz educator.

After his many years of studies, starting back as a teenager in the renowned Hall High School jazz program (West Hartford, CT), going on to college studies at New England Conservatory and University of Miami (bachelor of music, 1986), and Manhattan School of Music (master of music, 1987), Pete quickly became involved in the NYC jazz scene. His credits as a jazz trombonist over the years are many, including performances with such jazz artists as Maria Schneider, Lionel Hampton, Jimmy Heath, The Woody Herman Orchestra (dir. Frank Tibieri), Mike Holober’s “Gotham Jazz Orchestra”, Dave Pietro, the nonets of Mike Kaplan and Jim Cifelli, Manny O'Quendo’s “Libre” and most recently as a member of the new “Smoke Big Band” directed by trumpeter/composer Bill Mobley (performing every Monday night at the NYC jazz club “Smoke”). Pete appears as a sideman on over 50 jazz CDs, including the GRAMMY-winning CD by Maria Schneider “Concert In The Garden” He has performed in the pits of many Broadway shows throughout the years. Pete is also featured as a trombonist on 4 CDs he has either lead or co-lead through out the years (see “Discography” page).

As a jazz composer-arranger, Pete has been equally active. A former student of Bob Brookmeyer and Manny Albam (the BMI Jazz Composers Workshop), Pete has gone on to write music for his own projects as well as being commissioned to write for many well-known jazz artists and schools. Some of these include Dave Liebman, the University Of Miami (Florida), The Westchester Jazz Orchestra, Charles McPherson and the New Jersey City University jazz ensemble, as well as receiving grants from such organizations as the National Endowment for the Arts.

He writes for his own big band, “The Pete McGuinness Jazz Orchestra” - click on the “Jazz Orchestra” page for more on the band. The group has performed live at such NYC clubs as The Blue Note, The Jazz Gallery, and Iridium. Its debut CD “First Flight” was released nation-wide in 2007 on Summit records to much critical acclaim and radio play. Pete’s arrangement of “Smile” from the CD was officially nominated in 2008 for a GRAMMY award. And his most recent CD "Strength in Numbers" received TWO GRAMMY nomination; Best Instrumental or A Capella Arrangement for “Beautiful Dreamer” AND Best Instrumental Arrangement With Vocals for “What Are You Doing The Rest Of Your Life?” Many of his charts are available for purchase through Kendor Music (kendormusic.com) and Otter Music distributors, as well as directly from Pete (see “Ordering” page). His music is performed by both college and professional big bands across the country, as well as in Europe.

In his late 20’s, Pete added jazz singing to his areas of creativity. Having been inspired by the great sound and scat singing styles of Chet Baker and others, Pete has gone on to forge his own jazz vocal concept, including a very “horn-like” ability to scat sing and
improvise. Some of his achievements in this area include being chosen for the semi-finals of the 1994 Thelonious Monk Vocalist Competition, being the featured singer with Jimmy Heath’s Big Band (S.S., Norway Jazz Cruise). Most recently, Pete was chosen the winner of the 2010 Jazzmobile vocal competition in New York City. He has also been a member of jazz vocal groups, including “The Manhattan Vocal Project” and “The Faux Freshmen” (which includes former members of “The Four Freshman”).

Finally, Pete is an active jazz educator. He was a member of the jazz studies faculty at New Jersey City University (Jersey City, NJ) for 17 years. In 2011, Pete was named Assistant Professor of Jazz Arranging at William Paterson University (Wayne, NJ) where he currently teaches full-time. He has given concerts and clinics with jazz students throughout the US and abroad, including his annual week-long residence every July at the Poysdorf Summer Jazz Workshop in Poysdorf, Austria (teaching vocalists and trombonists a like). He is a frequent guest conductor of jazz ensembles as well, including for various NYC area all-county high school groups and the New York State Summer Music Festival in Oneonta, NY. Pete is a Conn-Selmer company affiliated clinician, and is available for jazz clinics.

Pete currently lives in Brooklyn, NY with his wife Joan and their wonderful dog Daisy.
Meader, Darmon (August), vocalist, saxophonist, arranger, composer, founding member of New York Voices; b. Waterville, ME, AUGUST 26, 1961. His parents are C. Abbott Meader, artist and college professor (Colby College, Waterville, ME) and Nancy Meader, potter and French teacher. He also has two younger sisters, Jennifer and Rebekah. Darmon lived in Maine his entire childhood except for two years spent in Italy ('68 & 71) with his entire family. He studied clarinet at the age of ten, switched to saxophone at the age of 12, and sang in various school ensembles from the age of 12 on. He began studying bassoon at the age of 17. He attended the University of Southern Maine for three years (1979 - 1982), majoring in Music Performance, Saxophone, with a minor in Bassoon. His saxophone teacher was Bill Street. During this time, he was introduced to jazz, and began focusing much of his time on jazz studies. He transferred to Ithaca College in 1982 and completed his Bachelor of Music degree in 1984. While there, he continued to study jazz along with his classical studies, studying classical saxophone with Dr. Stephen Mauk, and jazz studies with guitarist Steve Brown. Also, while there he sang in the vocal jazz ensemble under the direction of David Riley. Through this ensemble he met Peter Eldridge, Kim Nazarian and Caprice Fox; all fellow founding members of New York Voices. After participating in an Ithaca College vocal jazz alumni tour in Europe in the summer of 1986, Darmon moved to New York in the fall of that year, where New York Voices was formed shortly after. Darmon has achieved international recognition as the founder, musical director, chief arranger, composer, producer, saxophonist, and vocalist with New York Voices. As a member of New York Voices, he has released numerous recordings on the GRP, RCA/Victor and Concord record labels. In addition, New York Voices has appeared as a guest artist on a variety of other projects including the cast album of Irving Berlin's "Louisiana Purchase"; the critically acclaimed "Ancient Tower" (featuring vocals by New York Voices, music by Robert Lepley, poetry by R. M. Rilke, and readings by Meryl Streep); and the Grammy winning "Count Basie Orchestra with New York Voices - Live at MCG". In January of 1998, New York Voices released their RCA Victor release "New York Voices Sing the Songs of Paul Simon", and in June of 2001, their big band swing CD, "Sing! Sing! Sing!" which features Darmon's big band writing, as well as his vocal and instrumental talents. With New York Voices, Darmon has performed and/or recorded with a variety of artists including Ray Brown, Berndette Peters, George Benson, Maureen McGovern, Don Sebesky, Nancy Wilson, Ann Hampton Callaway, Jim Hall, Paquito D'Rivera and the Count Basie Orchestra. He has toured internationally, performing at such renowned venues as Carnegie Hall, Montreux Jazz Festival, North Sea Jazz Festival, Montreal Jazz Festival and Blue Note Jazz Clubs (New York and Japan). In addition to Darmon's continuing New York Voices touring and recording commitments, he is active in New York as a sideman and studio musician/vocalist. Also, Darmon is actively involved in music education, working as a clinician and guest artist at both the high school and university level. Guest artist, clinician and guest conductor appearances include Northwestern University (1996), Virginia Tech (1997), conductor of the New Jersey All-state Jazz Ensemble (1998 & 2001).
NEIL CARSON

Neil Carson is a saxophonist, vocalist and composer based in Miami, Florida whose work spans many genres. After completing his bachelor’s in Jazz Saxophone at the University of Miami Frost School of Music in 2014, he was invited to IASJ International Jazz Conference in Cape Town, South Africa. He is currently pursuing a Master’s degree in Studio Jazz Writing at the University of Miami, where he also studies periodically with Dr. Kate Reid, Professor of Jazz Voice.