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QUOTATION AND REFERENCE IN JAZZ PERFORMANCE:
ELLA FITZGERALD'S "ST. LOUIS BLUES," 1957-79

by

Katharine Cartwright

A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York

1998

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Abstract

QUOTATION AND REFERENCE IN JAZZ PERFORMANCE:

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Katharine Cartwright

Advisor: Professor Stephen Blum

Ella Fitzgerald (1917-96) once declared, "I steal everything I ever heard." Tommy Flanagan, who worked with her for years, calls her "one of the biggest quoters of all time." The dissertation speaks to several issues concerning her borrowings and references: What do her interpolations reveal about her musical conception? What do they tell us about who and what she listened to? How does she invoke her sources? How does she adapt bits of borrowed material and weave them into her improvisations?

The study places interpolation in her practice within the context of quotation and reference in jazz performance as it is understood by musicians. The project focuses on seven of her versions of W. C. Handy's "St. Louis Blues," and includes seventy-two musical transcriptions from her recordings and other sources.

Chapter One, "'Improvising the Past': Quotation, Interpolation and Reference in Jazz Performance," summarizes the author's conversations with members of the jazz community on the subject of quotation. They reveal aesthetic issues

that arise and myriad types of quotation and interpolation that are recognized and used.

Chapter Two, "'Long, Deep, and Wide': 'St. Louis Blues' and Text Borrowing," looks at texted references. Like traditional blues singers who have performed the piece, Fitzgerald includes stanzas not written by the composer along with Handy's verses, creating her blues persona and arrangements by combining couplets from various sources, including classic/Vaudeville-blues and downhome/folk-blues repertoires.

Chapter Three, "'Guess These People Wonder What I'm Singing': The 1958 Birthday Concert," examines sources of thirteen quotations Fitzgerald interpolated in one fifteen-chorus scat solo.

Chapter Four, "Paraphrasing and Reworking Source Materials," focuses on the musical substance of each of the quotations discussed in Chapters Two and Three, summarizes her techniques of paraphrase and restatement, and looks at interpolation as an improvisational/compositional strategy in her work..

Chapter Five, "'Passing Things Along': Quotation and Fitzgerald's 'Royal Ancestry'," addresses issues raised in earlier chapters and in other writings on Fitzgerald's work and on referentiality in jazz and other African-American idioms.

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QUOTATION AND REFERENCE IN JAZZ PERFORMANCE:
 ELLA FITZGERALD'S "ST. LOUIS BLUES," 1957-79

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INTRODUCTION

Ella Fitzgerald (1917-96) once declared unabashedly, "I steal everything I ever heard" (Friedwald 1990: 142). Those who know her work have tended to agree with her. As Murray Kempton (Fidelman 1994: 103) put it, she "remembers everything, absorbs everything, and uses everything."¹ Tommy Flanagan, who worked with her for years, thinks of her as "one of the biggest quoters of all time, she and Sonny Rollins."² Rollins has himself pointed particularly to the artful way in which she interpolated bits of borrowed material in her improvisations. "Scat singing is an art, but the way Ella uses interpolations," he said, "is really high art" (Nicholson 1993: 92). I, too, have been struck by her borrowings, her palpable delight in making references, the rich diversity of her sources, and the ingenuity with which she presents and reinvents them.

Quotation "communicates," says Jimmy Heath.³ For Mike Melillo, what it communicates is a musical history. "What's really interesting" about interpolation, Melillo feels, is that "it's your history coming right out of you."⁴ "It may come out of you in a very abstract way, in all kinds of

1 According to Will Friedwald (1990: 142), Fitzgerald herself made this comment to Kempton.

2 Conversation with the author 6/20/97.

3 Conversation with the author 5/23/97.

4 Conversation with the author 5/23/97.

ways," he explains, but it is essentially the history of one's "ears." This project is rooted both in an interest in Fitzgerald's voice and a fascination with her ears, her musical memory and aural imagination. The dissertation speaks to several issues concerning her borrowings and references: What do her interpolations reveal about her musical conception? What do they tell us about who and what she listened to? How does she invoke her sources? How does she adapt bits of borrowed material and weave them into her improvisations?

I am concerned to place interpolation in Fitzgerald's practice within a more general context of quotation and reference in jazz performance as it is understood by performers. As a jazz singer, I am acutely aware of a perception among many musicians that scholarly and critical writing on jazz is (or has been) inadequate in its representation of theoretical and aesthetic issues as they are understood and articulated within the jazz community. For this reason, I engaged in dialogue with friends, colleagues, and other members of the community as much as possible while working on the project, frequently asking for their feedback on my interpretations (see Table 1).

Chapter One, "'Improvising the Past': Quotation, Interpolation and Reference in Jazz Performance," summarizes these conversations with musicians (and informed listeners) on interpolation. They reveal many of the ambiguous attitudes and aesthetic differences that arise in discussing

the subject, as well as the myriad types of quotation and interpolation that are recognized and used. For other musicians' ideas on quotation, I looked to such oral historical accounts and collections of interviews as Shapiro and Hentoff (1966), Spellman (1985 [1966]), Travis (1983), Gitler (1985), Balliett (1988), and Sidran (1992). These were supplemented by autobiographies, including Ellington (1973) and Gillespie (1979), and musicians' statements in Berliner (1994). The chapter closes with a discussion of interpolation and research and an overview of quotation and reference in Fitzgerald's work.

I agree with Stephen Blum (1992: 213) that "musical analysis is a discipline that we learn, above all, from musicians," and have tried to follow his imperative to "continually reshape our tools and our questions as we attempt to interpret some of the actions of musicians and some of the meanings of these actions." While practicing musicians have often criticized academic analysis of jazz for its general indifference to artists' views, I point to recent works whose authors have painstakingly incorporated musicians' conceptions. One that especially bears on this work is Paul Berliner's Thinking in Jazz (1994), an extraordinarily insightful and thorough ethnomusicological study of the tradition in which jazz musicians become improvisers, which Berliner dedicates "to the artists of the jazz tradition." His monumental project, carried out over fifteen years, is by far the most comprehensive study of jazz

improvisation to date. I found the transparency with which he presented his findings particularly appealing. His narrative is interlaced with musicians statements, making it possible to clearly hear the voices of his participants. In Chapter One and throughout the work, I have tried to do the same, using footnotes to provide supporting statements by other musicians (many of which are contained in Berliner's study) and to reference scholarly arguments relevant to a given issue.

John Murphy's (1990) exploration of references to Charlie Parker in Joe Henderson's work is a good example of a concise analysis which both takes into consideration Henderson's views and draws on the literary theory of Henry Louis Gates (1988) to place referencing within the broad context of African American aesthetics. Until recently, as Lewis Porter (1988), Samuel Floyd (1991), Ingrid Monson (1996), and others have pointed out, analytical techniques developed by scholars of European and European American music have been seriously inadequate in dealing with African American music, ignoring aspects that are considered fundamental to practitioners as well as their audiences, and ultimately judging works by irrelevant criteria. There is currently a large and growing interdisciplinary literature on African American aesthetics. Ingrid Monson's study of jazz improvisation and interaction entitled Saying Something (1996) contains an extensive review of this literature, and she effectively reads jazz musicians' statements about

improvisation as a socially-constructed art in light of recent discourse in ethnomusicology, musicology, cultural studies, anthropology, and other disciplines.

I have chosen to focus on Ella Fitzgerald's specific quotations and their referents, and more generally to situate the analyses within the context of musicians' views on the art of interpolating and on interpolation in Fitzgerald's work. Because the research was heavily aural, involving listening to and locating many recordings, perhaps the single most indispensable written source was Phil Schaap's (1993) outstanding discography of Fitzgerald's recordings, organized chronologically by session date. Rainer Nolden's (1986) discography was also very useful, particularly in combination with Schaap's, as its organization highlighted original album releases, whereas Schaap's emphasized individual songs. Nolden also includes a tune index, a welcome feature. In locating and cross-referencing tunes and sources of quotations, discographical resources were of the most vital importance, and I relied heavily on Bruyninckx (1967-76?, 1980?, 1991-?), Lord (1992-), Rust (1978), and Whitburn (1986, 1987, 1988). Among these, only Rust's and Whitburn's contain tune indexes, a feature which made the research much less time-consuming when it was available.

Stuart Nicholson's (1993) well-researched biography of Fitzgerald, which contains the Schaap discography, provides numerous items of information on her life and associations. Nicholson interviewed many musicians who had worked with

Fitzgerald and reviewed countless articles on her work and interviews with her in the contemporary press. Other biographies include Geoffrey Fidelman's (1994) and Sid Colin's (1986). Fidelman also interviewed a number of Fitzgerald's associates and his observations are often interesting, but both he and Colin often omit bibliographic references, making their research less useful than Nicholson's for scholarly purposes. Fitzgerald was very reluctant to grant interviews, almost never giving them in later years, and I was unfortunately unable to speak with her before she died.

While there exists a vast web of relations between Fitzgerald's work and that of her predecessors and contemporaries in jazz and other idioms, I chose to limit the study to a selected number of recorded performances to enable close scrutiny and comparison of musical references and sources, and to allow for sufficiently detailed analyses of individual musical contexts. W. C. Handy's "St. Louis Blues," with its abundance of associations both within and outside of Fitzgerald's oeuvre, provides an exceptionally rewarding example. For at least twenty-two years (1957-79), the piece served as an improvisational vehicle for Fitzgerald, particularly in concert programs but also in studio sessions. Five commercial recordings from concerts (1958, 1964, 1966, 1971, 1979), and two from studio dates

(1957 and 1963) have been released.⁵ A vocal duet with Jo Stafford and the Benny Goodman orchestra is commercially available on videotape (Video Yesteryear 763, rec. 7/27/66).⁶ Another six takes from live dates remain unissued.⁷

Fitzgerald's "St. Louis Blues" performances are rich examples for several reasons. First, they are loaded with quotations and allusions of all sorts, both the readily-recognizable and the more obscure. Her renderings are also remarkably different from one another. According to Fidelman (1994: 246), "St. Louis Blues" has "the distinction of more different versions recorded by Ella than any other song." Among these recordings are versions which feature melodic quotation and paraphrase in largely untexted solos. In others, she worked with text to create emotional portraits by drawing on the huge store of known stanzas and phrases that comprise the traditional and popular blues idioms.

5 The Fitzgerald "St. Louis Blues" studio sessions are Verve 10128, rec. 7/24/57, and Verve 4062, rec. 10/29/63. The live dates are Verve 835-454-2, rec. 4/24-5/58; Verve 4065, rec. 7/28/64; Status DSTS1013, rec. 9/23/66; Pablo 2308 234, rec. 7/21/71; and Pablo Today 2312 110-2, rec. 7/12/79.

6 On television, she appeared in a couple of other performances of "St. Louis Blues" with singers, including a duet medley with Dinah Shore during a 1960 spot on NBC's The Dinah Shore Chevy Show, and a November 1978 trio with Pearl Bailey and Sarah Vaughan in a Salute to Pearl Bailey (Fidelman 1994: 130, 243).

7 Unissued recordings were made on the following concert dates: 4/25/58, 8/10/58, "possibly" 4/5/61, 5/14/61, 7/29/64, and an unknown date in 1967 (Schaap 1993). These recordings were not available to me in researching this paper.

The compositional form of "St. Louis Blues" allowed me to come to know more about Fitzgerald as a singer of the blues--a role for which she is not generally known--and to see some of the ways in which her improvisatory practices grew out of and continued those of traditional blues musicians. The work of Jeff Todd Titon (1977) and David Evans (1982) on downhome/folk-blues illuminated issues concerning both aesthetics and musical behavior. W. C. Handy's (1941) and Perry Bradford's (1965) autobiographies provided insights into W. C. Handy's music and the popular blues of his time, as did Handy's (1926) anthology of the blues. On the subject of blues aesthetics in jazz, Albert Murray's (1976) Stomping the Blues enhanced and supported my understandings. Regarding the music and milieu of women who sang the classic/vaudeville blues in the 1920s, I gained perspectives from autobiographies and interviews, including Ethel Waters' (1950) memoirs, and studies by Daphne Duval Harrison (1988), Linda Dahl (1984), and others.

I began work on this project by looking at "St. Louis Blues" the composition, and listening to numerous popular, blues, and jazz recordings of the piece, both vocal and instrumental. At one point, I had spent so much time listening to one "St. Louis Blues" record after another in the sound archives of the Institute of Jazz Studies at Rutgers University that Dan Morgenstern, Director of the Institute, felt compelled to caution me that it would be impossible to go through all of the recordings of the piece.

He was right, but I managed to hear many of them. The ones that were found to be most pertinent are listed in the Discography. I also spent many hours listening to items in the collection of The Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library for the Performing Arts.

Comparing Fitzgerald's versions with Handy's composition, one immediately notices that she doesn't use all of his text stanzas, nor does she necessarily preserve his ordering, and that some of her verses are not his. Among vocal "St. Louis Blues" recordings in general, there are a strikingly large number of basic differences in text. While it is very unusual for jazz singers to exchange, reorder, and add whole stanzas when performing standard popular material or jazz compositions (unless a musician finds "lost" texts written by the composer), it is typical for traditional blues singers to do this. Handy himself (1926) acknowledged that he created the piece out of expressions and verses he had heard blues musicians perform in various settings. Some of Fitzgerald's imported texts are present in other musicians' performances of "St. Louis Blues," others are not.

Chapter Two, "'Long, Deep, and Wide': 'St. Louis Blues' and Text Borrowing," is an account of my findings on issues related to text in Fitzgerald's versions of "St. Louis Blues." The emphasis is on locating sources, discussing the associations they bring up, and looking into Fitzgerald's relationships to them (detailed musical analyses and

comparisons are presented in Chapter Four). The chapter begins with a brief look at the stature of "St. Louis Blues" in the jazz repertoire and a précis of some of the piece's compositional features. Fitzgerald, like many jazz and blues singers, substituted traditional blues stanzas for some of Handy's verses. I explore two of these texts ("Mississippi River" and "peach tree" couplets), identifying her likely sources and looking at ways in which she reinflects them. The discussion then turns to two of her borrowed verses which derive from sources with no discernible relation to "St. Louis Blues," one from a vaudeville-blues piece ("He May Be Your Man") and another from a composition by a New Orleans contemporary of Louis Armstrong ("You Ain't So Such-a-Much"). The chapter closes with a reflection on the blues persona Fitzgerald creates for herself through her text borrowings in "St. Louis Blues."

Chapter Three, "'Guess These People Wonder What I'm Singing': The 1958 Birthday Concert," focuses on thirteen interpolations Fitzgerald made in one fifteen-chorus solo on a live date. These quotations are different from the blues stanzas in a couple of respects. Most of the insertions are wordless, although some contain text, and they are most often shorter than a full chorus. As with the blues texts, the sources are remarkably diverse and often multiple. The discussion begins, as does her solo, with a reference to a piece ("The Chase") which itself contains a quotation. Because quite a few of her interpolations cluster around

specific genres--12-bar blues compositions and contemporary Rhythm and Blues pieces in particular--I investigate them with genre in mind, also looking at references to ballads, swing, bebop, cool jazz, and hit tunes in general.

Both in identifying quotations and tracing their derivations, I frequently enlisted the ears of fellow musicians and friends listed in the Acknowledgments. This expertise and effort notwithstanding, I make no claim to have identified each bit of borrowed material in this or any of her performances. A few of the quotations to which Fitzgerald referred in this performance of "St. Louis Blues" she used in solos on other pieces before or after the 1958 concert. I decided to include some of these in the analyses (Chapter Four) for the light they would shed on her interpolative techniques and improvisatory/compositional processes.

Chapter Four, "Paraphrasing and Reworking Source Materials," looks more closely at the musical substance of each of the interpolations discussed in Chapters Two and Three. Multiple examples of a single quotation are grouped together. For each set of examples, I examine Fitzgerald's paraphrases and investigate the interpolations in light of their musical environments--rhythmic, harmonic, formal. I then summarize small- and larger-scale techniques and processes she uses to paraphrase, rework, and integrate source materials into her solos and look at ten of her signature quotations. In conclusion, I offer reflections on

interpolation as an improvisational/compositional strategy in her work.

Analyzing her references naturally necessitated a substantial amount of transcription. Because individual vocal and instrumental lines were the primary concern, I chose a fairly standard lead-sheet format for the musical texts, the sort used by most jazz musicians in writing down solos; the transcriptions show Fitzgerald's and/or other artist's solo parts and indicate the harmonic background (in Roman numerals) above them, with text (where applicable) given below. The notation is essentially conventional but, like other transcriptions of blues performances (Titon 1977, Evans 1982), also contains arrows pointing up and/or down to indicate the microtonal pitch inflections so common in this idiom, special articulation such as growls, and indications of slides (glissandi) to or from a particular pitch. I occasionally used arrows pointing left or right to show minute inflections of time feel: a slight "laying back" on (playing behind) the beat is shown with an arrow above the phrase pointing to the right, and playing "on top" (ahead) of the beat is indicated with an arrow pointing to the left.⁸ All the musical texts include discographical references to

8 The directions of the time arrows may at first seem counter-intuitive to improvisers who read this; they did to me. The way it works is that an arrow to the left is not a composer's directive to lay back on the beat (as it would be on a chart intended to be read by a performer), but rather a description of a phrase which was played slightly before (ahead of) the pulse and meter as indicated by the bar lines (the perspective is the analyst's). Thanks to Stephen Blum for pointing this out.

original label and issue numbers and recording dates. The timing of an excerpt within a given performance is also provided (in brackets).

Chapter Five, "'Passing Things Along': Quotation and Fitzgerald's 'Royal Ancestry'," addresses issues raised in earlier chapters, and in other writings on Fitzgerald's work and on referentiality in jazz more generally. It begins with a reflection on Fitzgerald's "St. Louis Blues" performances as blues pieces and her work in the blues as a whole. Through her "St. Louis Blues" performances, I argue, Fitzgerald demonstrates her dual ties to the referencing traditions of jazz instrumentalists and folk-blues singers.

Because it provides a contemporary example of quotation and referentiality in African American music, I then take a brief look at sampling practices in rap music, comparing them with interpolation in jazz. Jimmy Heath is among the jazz musicians who have been sampled by producers and rap artists, and I report his views on the subject along with those expressed by other jazz musicians. What follows is a discussion of quotation/interpolation in light of recent works--including those of John Murphy (1990), Samuel Floyd (1991), Gary Tomlinson (1991), Robert Walser (1995), and Ingrid Monson (1996)--which apply Henry Louis Gates' (1988) "Signifyin(g)" theory of African American literature to the interpretation of jazz. Revisiting questions raised in Chapter One, I call upon musicians participating in the study to give their ideas on signifying and voice their opinions on

its usefulness as an analytical paradigm for referentiality in jazz. They point to important differences between vernacular senses of signifying as a "negative way of relating" (Heath) and quoting as a more positive form of communication. Pursuing the issue of intertextuality, I then explore other kinds of dialogic relation in Fitzgerald's work.

Following this the discussion returns to interpolation as reference in Fitzgerald's work, a means of directing attention to particular people and relationships, as well as compositions, materials, genres, and ideas. Self-referential quotations, references to the repertoire of other artists, and allusions to tenor saxophonists and trumpeters are discussed. Her allusions to Louis Armstrong are offered as good examples of some of the ways in which she shows how she feels about a referent through her interpolations and other types of reference.

To close, I invoke Duke Ellington's remarks on Fitzgerald's "Royal Ancestry," quoted from the spoken introduction to his musical portrait of her (Verve 4010-4, rec. 6/24-7/57). Ellington's metaphor of "gathering material for our musical portrait by allowing our imagination to browse through her family album" is a particularly apt one for this type of research. Resonating with Ellington, Phil Woods sees the phrases a jazz improviser interpolates as

"part of the family."⁹ Quotations in a performance can be viewed as pictures in a personal photo album or clippings in a scrapbook. Going through the book, looking carefully at each aural "image," noticing how it is framed and presented, we can learn a lot about an artist's musical relations and their history. As Mike Melillo suggests, exploring a musician's quotations can be like investigating the history of their ears.

9 Conversation with the author 3/19/97.

CHAPTER 1--"IMPROVISING THE PAST":

QUOTATION, INTERPOLATION, AND REFERENCE IN JAZZ PERFORMANCE

Jazz performers and other musicians acquire (are given, "borrow," "trade," "steal") all sorts of things from one another.¹ A musician might adopt an arranging idea, a turn of phrase, an instrumental technique, a memorable theme, a couple of bars of an interesting solo, an emotional stance, an extra lyric, a chord change, a tempo. Some ideas are picked up from recordings, others are caught in live shows. On record, improvisers often recreate tunes, licks, and arrangements they have played in concerts and clubs, making it easier for other artists to study their work.

Musicians describe a multitude of ways they use bits of borrowed material, each one lending its own character to an allusion. Table 1 lists members of the jazz community with whom I have spoken about this aspect of jazz performance.

¹ As Peter Burkholder (1985) and others have observed, musical borrowing and reuse have been central to musical practice in the United States and elsewhere for centuries. Regarding African American musical tradition, Henry Louis Gates goes so far as to say that improvisation, a sine qua non of jazz, rests ultimately on "nothing more" than "repetition and revision," the creative restatement of materials and ideas given a new twist, a "signal difference," in the retelling (Gates 1988: 63-4).

Table 1. Musicians interviewed for this study.

	Date of Interview	Instrumental Category
Frank Anderson	5/22/97	pianist
Cameron Brown	6/4/97	bassist
Belden Bullock	6/8/97	bassist
Bob Dorough	6/7/97	singer, pianist
Diana Flanagan	6/20/97	educated listener
Tommy Flanagan	6/20/97	pianist
Steve Gilmore	6/9/97	bassist
Bill Goodwin	5/29/97	drummer
Jill Goodwin	6/26/97	educated listener
Barry Harris	5/28/97	pianist
Jimmy Heath	5/23/97	saxophonist
David Liebman	6/10/97	saxophonist
Mike Melillo	5/23/97	pianist
Richard Oppenheim	6/8/97	saxophonist
James Weidman	5/23/97	pianist
Carla White	5/22/97	singer
Phil Woods	3/19/97	saxophonist, clarinetist

I am grateful to all of these musicians and listeners for their time, insights, and honesty. All the musicians are accomplished jazz improvisers, quite a few are historic figures. Their backgrounds are various, and their playing encompasses a variety of styles and genres within and outside of the jazz mainstream. The bebop-inspired music of Jimmy Heath, Phil Woods, Bob Dorough, Barry Harris, and Tommy Flanagan is legendary among listeners and critics. David Liebman's modally-based compositions and performances are also world-renowned, as is his, Barry Harris', and Phil Woods' work in jazz education. Bill Goodwin's award-winning records distinguish him as a sought-after producer as well a drummer at the top of his field. For many years, he and Steve Gilmore have provided the rhythmic foundation of the Phil Woods Quintet, but they have also gained prominence as players and band leaders in their own right. Cameron Brown's outstanding credits have often leaned toward the avant-garde, especially through his long-time associations with the George Adams/Don Pullen Quartet (featuring Dannie Richmond), Dewey Redman, and Beaver Harris. He has worked frequently in the unusual context of voice/bass duet with Sheila Jordan and myself. Frank Anderson, in contrast, has ties to early New Orleans jazz through studies with his mentor Luis Russell, but the bulk of his work has been in African American musical theatre, as pianist/musical director for such Broadway hits as "Purlie," "Raisin," "Eubie," "Don't Bother Me, I Can't Cope," and "Bubbling Brown Sugar." Anderson worked with

Cuban flutist Alberto Socarras' dance band, a group with which Dizzy Gillespie played (Gillespie 1979: 86). Carla White studied with Lennie Tristano and his protégé Warne Marsh, and has performed and recorded in primarily-wordless contexts as well as more conventional vocal situations, receiving accolades as a scat singer and an interpreter of lyrics. Mike Melillo and James Weidman are recognized among critics and musicians for their performances as leaders and as sidemen with such historic figures as Sonny Rollins, Chet Baker, and Phil Woods (Melillo), and Steve Coleman, Max Roach, and Sonny Stitt (Weidman). James Weidman is particularly acclaimed for his recordings and performances with singers, including Abbey Lincoln, Cassandra Wilson, and Kevin Mahogany. Belden Bullock has earned an enviable reputation through his tenures with such distinguished artists as Andrew Hill, Ahmad Jamal, Oliver Lake, Abdullah Ibrahim, and Jay Hoggard. Richard Oppenheim's extraordinary versatility is evidenced by his varied experiences, including tours with Marvin Gaye and Haitian compas group System Band, performances with Otis Rush, and concerts with Shelley Hirsch. Two of the people I spoke with, Diana Flanagan and Jill Goodwin, are wives of prominent soloists (Tommy Flanagan and Phil Woods respectively). As astute and extremely experienced listeners, their comments provide unique perspectives on certain audience responses to particular kinds of quotation and interpolation. Four of the interviewees (Bill Goodwin, James Weidman, Belden Bullock,

and Richard Oppenheim) are current members of my performing group, the Cartwright/Oppenheim Quintet. I have also incorporated insights gleaned from my work as a singer and band leader, and through performing/recording experiences and friendships with such artists as Flo and Al Cohn, Tommy Lopez, Ed Blackwell, Charles Brackeen, and musicians interviewed for this paper.

Terminology

Putting bits of songs and other musicians' phrases into a solo is something that a great many jazz players do or have done at one time or another. References created this way are often called "quotes" by musicians, and the act of inserting them, "quoting." Despite the ubiquity of such references, and the frequency with which they show up in solos on recordings and in live performances, it is not uncommon to find musicians who say they've never really discussed the matter. When I asked Barry Harris what term he would use to describe the use of fragments of tunes or solos in an improvisation, he said, "I couldn't even tell you. I wouldn't use a word for it that I know of." His answer to the very next question, "Do you do that when you improvise?", was, "I think everybody does."²

² Unless otherwise noted, the musicians' statements quoted herein are from interviews I conducted with the people listed in Table 1 on the dates given. Paul Berliner (1994) elicited descriptions of processes involved in quotation and interpolation from musicians he interviewed and worked with, many of which are cited below as well.

Some musicians describe this sort of quotation using such general terms as "inserting," "pulling," "putting," and "throwing in." Carmen Lundy, citing Ella Fitzgerald's work, talks about "a little improvisation technique in which you learn to pull things from other songs and insert them into what you're singing at the moment" (Berliner 1994: 103). Jimmy Heath, relating a conversation he had had with Dizzy Gillespie, remembers Gillespie explaining that his wife Lorraine had urged him to use quotations, saying, "why don't you put them other songs in like Bird does?"

Sonny Rollins, in discussing Fitzgerald's work, referred to the way she would weave "interpolations of different songs into different parts of the melodies" (Nicholson 1993: 92). I adopt the term interpolation as well, using it to indicate the act of inserting paraphrased or quoted musical and/or textual phrases from other compositions, arrangements, and/or improvisations between and among other types of musical materials in the course of creating a jazz performance.³ Interpolation defined this way encompasses a range of activities and purposes, including direct quotation involving precise duplication of musical and/or textual features, and paraphrase. Some of these activities are deliberate, others are accidental or unintended. Some are part of

³ The term interpolation also indicates the fragments themselves. David Liebman reminded me that Nicholas Slonimsky (1947), in his Thesaurus of Scales and Melodic Patterns, used the term interpolation to refer to smaller-scale melodic processes than my definition addresses. Paul Berliner (1994: 189) also describes interpolation on a smaller scale, as "the opposite of phrase contraction--inserting chromatic pitches or short patterns into the model."

improvisational processes, others may involve composition or arrangement.

Like most of the musicians interviewed for this study, I also employ the word quotation, finding it generally useful, and more apt than interpolation in describing some circumstances. Among these are references to blues stanzas (with text) which may often be strung together in open-ended fashion rather than interpolated into other types of material. I make a distinction between direct quotations which preserve virtually all of the musical features of a source phrase, and looser paraphrases which, while preserving much of the substance of a source phrase, maintain certain essential features and change other less distinctive ones.

Alan Perlman and Daniel Greenblatt (1981: 176) define a jazz "quote" as follows:

A 'quote' in jazz improvisation is, as the name implies, a melodic motif, usually no more than a two- or four-measure phrase that is lifted from one song and inserted into a jazz solo based on another. Any recognizable melodic fragment is fair game for quoting...though quotes usually come from jazz and popular standards.

While it does not accommodate all of the phenomena described by musicians under the rubric "quotes," omitting such items as fragments of lyrics, rhythmic quotations, phrases substantially longer than four bars, and phrases inserted

into arrangements and compositions, Perlman and Greenblatt's definition is an apt description of many jazz quotations.⁴

"All kinds of ways to go": Types of interpolation

Some interpolation has a conscious purpose. Phil Woods feels there are "all kinds of ways to go" in quoting, but sees it as "a great way of sending a message."⁵ Woods will often put a fragment of Dennis/Adair's "Everything Happens to Me" into one of his solos for his wife Jill Goodwin when she is in the audience. This is "our song," she explains, and he quotes from it as "a nod in my direction" which means, "hey, I know you're out there." When Tommy Flanagan worked with Ella Fitzgerald, he remembers, she would throw in things for the band, "like when she was bugged about something, she used to come up with 'I've Got Plenty of Nothin'.'" "Or if she can't hear somebody's part coming out, she might come out

⁴ Perlman and Greenblatt's (1981: 176) definition of a jazz "quote" also does not accommodate such items, mentioned by musicians under the rubric "quoting," as citing the melody of the same tune on which an improvisation is based, paraphrasing through the use of melodic contour, and interpolation which involves mimicry.

⁵ On the importance of sending messages in improvisation, see Ellington 1980: 47. Charlie Parker's name seems to come up often as musicians explain message-type of interpolation. Parker's associates and sidemen describe ways in which he sent various types of messages to band members, friends, and people in the audience through specific quotations (Berliner 1994: 176, 391, 469, 819n.11). Gene Roland, who conducted a studio band which featured Parker, told Bob Dorough of one time when a woman friend of Parker's came into a session dressed in scarlet, and Parker acknowledged her presence by putting a snippet of "The Lady In Red" into his solo. Phil Woods speaks of Parker's legendary flirtatiousness, saying he would "throw" fragments of such tunes as "A Pretty Girl is Like A Melody" to his wife Chan or to "any number of ladies."

with 'Where Are You, Now That I Need You?'"⁶ When Lester Young saw someone's temper flare, he was known to quote the first bar of Gibbs/Grey/Wood's "Runnin' Wild" (Berliner 1994: 312).

Bill Goodwin explains how he sometimes uses quotations to greet other musicians who come to hear him perform:

If Roy Haynes walks in the room when I'm playing, I start playing his licks for him. Once I had Blakey and Roy Haynes walk in the door together, and I was playing fours. So I did one for Art, and one for Roy. They were looking at me, nudging each other and cracking up. They knew exactly what I was doing. I was saying hello, you know. And I came over after the set, and they said, 'Yeah, we heard you, we checked you out, we knew what you were doing.'⁷

Goodwin's story is a clear example of interpolation as communication: the use of a reference to convey a definite meaning to a particular person, immediate (nonverbal) acknowledgment of the message upon its receipt, and verbal confirmation of the whole process in later conversation.

⁶ As Paul Berliner (1994: 427) mentions, citing such tunes as "I Got Rhythm" or "I Didn't Know What Time It Was" can be a signal from one musician to another that something of a rhythmic nature is awry in the band.

⁷ For statements by Keith Copeland, Charli Persip, and Kenny Washington on recognizing and playing Art Blakey's, Roy Haynes,' and other well-known drummers' characteristic licks, see Berliner 1994: 331-2.

Of course, not all insertions are explicit personal messages of this sort. Jimmy Heath, who sees interpolation as an important "way of communication with an audience," stresses the communal aspect, the "common knowledge" shared by musicians and their audiences.⁸ He explains that, particularly during the 1940s and 1950s, as bebop came to prominence, references to well-known phrases helped listeners place some of the complexities of the new idiom in a more familiar context.⁹ As a long-time listener, Diana Flanagan feels that quoting "really connects with the audience," because "it's very accessible." For Barry Harris, the primary source of quotations has been a "common store of knowledge of tunes," popular tunes, movie themes, and especially dance music:

The old jazz audience, they know certain songs. They danced to these songs. They didn't sit and listen, they danced and they sang the lyrics, just like these people

⁸ Arthur Rhames, Curtis Fuller, and Roy Haynes also describe interpolation as a way of relating to an audience (Berliner 1994: 467-9). For further discussion of quotations and audience responses, see also Berliner 1994: 459.

⁹ Perlman and Greenblatt (1981: 180) assert that meaning in a jazz solo is created by the history of the phrases on which it is built. They see jazz competency (analogous to linguistic competency) in educated listeners as established primarily through their familiarity with phrases played by improvisers, including quotations from the popular literature and licks. If a listener knows some of the history of the phrases out of which a solo is constructed, s/he will be able to make sense of the solo to a certain degree, even if s/he does not understand the deeper structures on which it is based (the form, the harmonic scheme). Perlman and Greenblatt's view of competency is supported by Jimmy Heath, Barry Harris, Phil Woods, and other musicians (along with such competent listeners as Diana Flanagan and Jill Goodwin) who describe interpolation of pop fragments as a way communicating with an audience.

are singing the lyrics today. We did the same thing. The people knew the lyrics, they knew the words, so that you could play a song, and you didn't even have to play the song, they'd know what tune you were playing. If you were to quote some of those songs while you were playing, they would know immediately. So the quotes relate you to the audience a little bit.

Phil Woods calls these tunes "part of the family," but is quick to express doubts about whether this relationship pertains today, given a proliferation of popular genres, the variety of musical sources available, and a trend toward narrowness of personal tastes or "separatism within the family," as he put it. Age and the ever-changing nature of the hit parade play a role as well. Naturally, certain references which, if made forty or so years ago, would have been instantly recognized by a majority of listeners, when shared by musicians and audience members today become more like inside jokes or secrets.

Today, jazz compositions from the 1940s and 1950s have become part of the communal tune pool, and excerpts from them often appear as interpolations.¹⁰ Contemporary bop-oriented

¹⁰ The trend toward increased interpolation of bebop phrases accords with Perlman and Greenblatt's view of how musical meaning is established in a solo. For them, phrases of such geniuses as Charlie Parker become more meaningful for listeners and musicians over time. "Geniuses--Charlie Parker, John Coltrane, Clifford Brown, Art Tatum--make startling new phrases which are not immediately comprehensible and whose meaning is the present, since they have no history, or since their history is concealed" (Perlman and Greenblatt 1981: 181-2). "In a short while," however, "the innovator's phrases begin turning up in everyone's solos, and new jazz meaning has been created."

players make abundant references to bebop pieces, especially those written by Charlie Parker, and use phrases from his solos in their improvisations.¹¹ A major reason for this is that many of these musicians studied Parker's work and that of their other musical "heroes" in depth when they were learning to improvise, playing along with recordings, transcribing and analyzing solos and accompaniment figures.¹² For Belden Bullock, citing solos and compositions by great jazz musicians of earlier periods "sort of passes certain things along."¹³ "It shows where you've been," explains James Weidman, "it shows the respect that you have for all these great motives and lines that came out of that style of music."¹⁴

While, to an extent, bop references have supplanted those to popular tunes, particularly those that were hits prior to the 1960s, some older pop songs are still used as quotations by players who are too young to have heard the

11 Examples of improvisations which incorporate phrases from other musicians' solos and ways in which musicians use them are discussed in Berliner 1994: 195.

12 Musicians describe the practice of working with other musicians' solos and accompaniment figures in Gitler 1985 (48-9, 62, 86, 107, 108, 119, 147, 216, 224, 261), and Berliner 1994 (98-9, 104, 136, 168), among other sources.

13 Paul Berliner (1994: 103-4) cites statements by other musicians who express this view.

14 Quotation "as a way of demonstrating respect for" an artist or idiom may be considered a kind of musical Signifyin(g) as Samuel Floyd (1991: 271) defines it.

tunes when they were hits.¹⁵ These melodies remain in the common store of knowledge, not so much as part of the regular performance repertoire, but as fragments. A good example is Van Heusen/De Lange's "All This And Heaven, Too." It was the title theme from a 1940 film, and in July and August of that year became a hit for Charlie Barnet (Bluebird B-10751, rec. 5/16/40), for Jimmy Dorsey (Decca 3259, rec. 5/10/40), for Tommy Dorsey (Victor 26653, rec. 5/23/40), for Jack Leonard (Okeh 5631, rec. 1940), and for Dick Todd (Bluebird B-10789, rec. 5/29/47).¹⁶ Like other players my age, I don't really recall having heard the piece performed, and have never played it myself, but I have heard the opening two-bar segment of the melody interpolated often in clubs and jam sessions, and have even found myself quoting it.¹⁷ Bill Goodwin likewise heard the piece quoted many times, but didn't find out what it was until he played it on a job with

¹⁵ Some of today's players continue the tradition of interpolating contemporary popular music. James Weidman mentioned Harold Mabern as a musician who will cite current pop material, including "something off the radio, or a TV show." For Weidman, it shows "well, yeah, I'm in touch with what's happening besides this jazz art-music."

¹⁶ The basic phrase from "All This And Heaven, Too" that is used as an interpolation is (in movable solfège) "sol, sol-la-sol, sol-la-ti, ti-do-ti-la-sol." (All durations are given as eighth-notes; a comma indicates an eighth-note rest [or lengthening of the previous syllable by one eighth-note]; a line under a syllable indicates the lower octave.) The quotation most often cited omits a pick-up note on "mi" from the tune of the original composition.

¹⁷ The members of my quintet who are approximately my age (Richard Oppenheim, James Weidman, and Belden Bullock) related similar experiences with the piece. All knew it as an interpolation, none had played it as a full composition. Of the three, Oppenheim alone was able to identify the title, but only because I had told him what it was a few years back. Phil Woods had given me a lead sheet of it around 1990, for which I thank him.

George Shearing in 1968, nearly thirty years after it had been on the hit parade.¹⁸ Working with Shearing, who played hundreds of now-obscure tunes, helped him to identify many such interpolations, including Percy Grainger's "Country Gardens," a composition which Goodwin had known only by way of Charlie Parker's references to it.¹⁹

As Jimmy Heath recollects, interpolating "Country Gardens" was the typical way for Parker to "sign off" at the end of a performance. Other players have used certain fragments a sufficient number of times to have become linked with them in the memories of fellow musicians. A quotation, as Heath suggests, can function as a signature or as a kind of motto, if it is used a great deal or in a characteristic way by a particular artist.²⁰ Bill Goodwin, for example, associates "All This And Heaven, Too" especially with Lee Morgan because he used it a lot.²¹ Jimmy Heath and Tommy Flanagan refer to the first few bars of the habañera

18 Tommy Flanagan also brought up "All This And Heaven, Too" as a quotation "that's been used for years, and a lot of musicians don't know what they were playing."

19 On Parker's interpolation of the quotation from Grainger's "Country Gardens," see Owens 1974 (Vol. I): 25, 29-30; (Vol. II): 9.

20 For other musicians' statements about signature licks and quotation, see Berliner 1994: 103, 129-30.

21 Goodwin also connects Willemetz/Charles/Pollock/Yvain's "My Man" with Bud Powell. Other musicians make similar connections. For example, Barry Harris remembers Ella Fitzgerald interpolating Bernier/Simon's "Poinciana," and James Weidman recalls her inserting Fuller/Gillespie/Roberts' "Oop-Bop-Sh-Bam." For Weidman and Richard Oppenheim, Richard Wagner's wedding music from Lohengrin known as "Here Comes the Bride" and Livingston/Evans' "Mona Lisa" come to mind in conjunction with Dexter Gordon.

("L'amour est un oiseau rebelle") from Bizet's Carmen themselves, but link the passage particularly with Charlie Parker.²² It would appear that Parker the "Bird" was playing off the "oiseau" reference in the text of the Bizet quotation ("Love is a rebellious bird").

Like Flanagan and Heath, other musicians are able to recall one or more quotations which they have found themselves referring to with a degree of regularity. As with the excerpt from Carmen for them, in some cases these may be fragments one musician has picked up from another and adapted to suit that musician's own aesthetic purposes.²³ Jimmy Heath calls these "second-hand quotes." "People use the same quotes as their heroes did, people they were influenced by," as Tommy Flanagan observes.²⁴ "If it's good enough for them-- one of my heroes," he says, "I'll use it, too." James Weidman picked up one "Sonny Rollins quote" and, for a time, began using it in his own circumscribed way. He had once heard Rollins interpolate Stephen Foster's "Camptown Races" and decided it would be a "pertinent" reference to cite as a signal that the tempo was speeding up.

²² See Owens 1974/1: 25, 29. They recall that Dizzy Gillespie also used Parker's Carmen phrase. Tommy Flanagan remembers that Ella Fitzgerald used it, too.

²³ Jimmy Heath also finds he frequently quotes Mercer/Raksin's "Laura," and Gershwin/Gershwin/Heyward's "Summertime" and "It Ain't Necessarily So," among other tunes.

²⁴ Tommy Flanagan says, "the ones I think that are good to use over are those used by Charlie Parker and Dizzy." As Diana Flanagan explains, "You almost do it in tribute to that person, instead of to the original composer."

In other cases, a musician will hit on a particular melody which he or she feel fits especially well into a certain harmonic circumstance. Steve Gilmore's "favorite quote of all time" is the first two to four bars of Washington/Harline's "When You Wish Upon A Star," which he uses often and likes because--beginning the melody on the root of the chord--he can use it on a dominant-seventh chord with a suspended fourth. In other instances, a player will not really be conscious of having a pet quotation until someone else tells him that he uses a particular fragment frequently. Tommy Flanagan reports that people tell him he uses Elgar's "Pomp and Circumstance" a lot but says, "I don't know where it came from myself."

Certain players have gained reputations among musicians as big users of quotations. Those most frequently named by musicians I have spoken with include Sonny Rollins, Charlie Parker, Dexter Gordon, Phil Woods, and Ella Fitzgerald.²⁵ Phil Woods thinks of Dexter Gordon as "the boss quoter" but admits that he does it a lot, too. "There's no end to my reaching for cheap vaudeville vulgarizations at a minute's notice," as he laughingly put it. He and other members of his group mentioned a time, a few years ago, when everyone in the Phil Woods Quintet was using so many quotations that he

²⁵ These names are listed in descending order according to frequency with which their names came up as interpolaters; Rollins was most frequently mentioned. Other musicians whose names came up in this regard include Sonny Stitt, Lester Young, Lee Morgan, Johnny Griffin, Joe Henderson, Ahmad Jamal, Dizzy Gillespie, Oscar Pettiford, and Tommy Flanagan.

declared a temporary moratorium on it. "Phil said that the first guy who quoted on the gig that night was going to like buy everybody a drink, or pay some fine," as Bill Goodwin recollects. "So Phil started playing and immediately played about ten quotes in a row," remembers Steve Gilmore, "it was hilarious." For Goodwin, Gilmore quotes "incessantly" and is big on what Goodwin calls "topical quotes," or interpolations based on a given subject. This might include interpolating Webster/Burke's "Black Coffee" on a morning job, or citing a series of tunes with titles related to the song being played at the moment.²⁶ Gilmore uses an example to illustrate this type: "If I'm playing 'Stars Fell on Alabama'--just picking any tune out of the wind--I would throw 'When You Wish Upon a Star' right in there, or other celestial tunes, like 'Star Eyes.'"

On occasion, if one player interpolates a string of tunes, another may try to top him or her by making even more references. This is something that happens from time to time in the Phil Woods Quintet as well. As Steve Gilmore explains,

Sometimes we get into quoting battles on the bandstand.

Phil is very good at that. He'll quote a bunch of

tunes, and I'll pick up the gauntlet and quote some more

²⁶ George Coleman talks about this type of topical interpolation in Berliner 1994: 195. Some musicians associate this kind of quotation particularly with singers who, even off the bandstand, have a habit of "breaking into a different song whenever a conversation's turn of subject or key word reminds them of a corresponding lyric" (Berliner 1994: 283).

tunes. We kind of challenge each other as to how many quotes we can fit into a song.

This kind of interpolation has a sporting character and can be a lot of fun for the musicians and audience members alike.²⁷ Tommy Flanagan suggests that "maybe horn players are guilty of that more." "They have to exchange those things with each other to keep each other entertained, at our expense--the rhythm section," he adds, good-naturedly. James Weidman, on the other hand, brought up a related "see how many you can do" type of interpolation which he associates primarily with pianists. In the example he used, one might play a bebop blues and "start quoting snatches of all the bebop blues you might have in your memory in the course of that."²⁸ He referred to this type of quotation upon quotation as "collage quotes."

Mike Melillo remembers that, working with Sonny Rollins in 1964-5, the group frequently got into unusual playing situations which began with quotations which Rollins dug up and pursued:

I've never heard improvising like that in my life. We would just stop playing and listen to him sometimes.

And he'd be flying for fifteen minutes sometimes on some

²⁷ Samuel Floyd (1991: 272) sees competitive contests in jazz (including "cutting contests") as "akin to" those based around the "Toast," the widespread African American epic-poetic form.

²⁸ Walter Bishop, Jr. (in Berliner 1994: 184) and Belden Bullock described this type of interpolation as well, although they did not use Weidman's term "collage quotes."

totally abstract cadenzas, which he played a lot of. And all kinds of quotes and tunes from all over the world would enter in there, and come in and come out. And then he'd wind up in another tune, another key, or the same tune in another key, or another tempo. It could be anything.

James Weidman recalls a similar type of improvisation from his work with Steve Coleman. Coleman would play a phrase from one of his own pieces or from a Charlie Parker tune, and the rest of the band would follow him, taking up the new tune, dropping the old one. In describing the piecing together of several songs in this fashion, Weidman used the imagery of making a quilt. "You could do one quote, and maybe lead into a tune," he explained, "or else you could do one tune and just start 'quilting,' you know."²⁹

Musicians sometimes use quotations in ways that are more oblique. Bill Goodwin and other drummers often play off of the melodic rhythm of a tune in their improvisations. Non-drummers sometimes do this as well. Belden Bullock brought up a type of quotation or paraphrase which he calls "rhythm quotes." One kind of rhythm quote is a tune paraphrase based primarily on the melodic rhythm of the tune rather than on

²⁹ John Hicks says that when a member of the band plays a phrase which reminds him of another song, he sometimes plays around with the second piece while staying within the form of the first (Berliner 1994: 368).

its pitch configurations.³⁰ Bullock sometimes also creates his own pitch configurations for drum patterns he associates with particular drummers. "There have been times I've quoted things that have a melodic line," he explains, "but it's related to a drum thing that Max Roach does."

Some less-explicit references are not necessarily intended to be easily recognized. Mike Melillo described composing a paraphrase of Cole Porter's "What Is This Thing Called Love" which he based on the melodic contour of the tune rather than on its intervallic structure or harmonic scheme. "I took the same direction of how the melody goes, using different chord changes and different intervals, but with the same direction," he explained. "But when you hear it, you wouldn't think of it," he says, "it's just like a vague--like a shadow of a tune, which I kind of like." Bob Dorough also likes subtle quotations. "The most fascinating thing about quoting," for him, "is when it's in such small fragments that it may not be obvious to the listener, not even obvious to members of the band who aren't really paying close attention."

"Aesthetic value and being able to discern"

Fun looms large as a reason for interpolating among people who like to do it. "It's happy," says Jimmy Heath. People who enjoy it sometimes make references to inject a

³⁰ I once wrote a piece based on this sort of rhythmic paraphrase ("Ethnomusicology," 1995).

little humor into a performance, to be funny and clever. Some conceive of quotations as "humorous asides."³¹ Used at a certain point in a solo, they might provide a kind of comic relief against a more serious background, or "artistic relief" as James Weidman calls it. "Maybe you've created a lot of tension or a lot of drama or something at one point of what you were trying to do," he suggests. "Maybe you can just settle it all down with a moment of lightness or something familiar."

The fun is often shared by people in the audience who understand the reference. A typical reaction from the crowd (or from a fellow band member) is a laugh or a smile, what Mike Melillo calls "the smile of recognition." Diana Flanagan, who nearly always comes to hear her husband play, says she and other members in the audience laugh when they hear a quote, but adds, "it can happen in a serious way, too," perhaps in a ballad. "If it's serious, you might not laugh, but you might gasp, or tears might come to your eyes." An interpolation can draw a groan as well, in much the same way as a pun can. Richard Oppenheim makes a connection between the two types of play:

I enjoy it, for the same reason it's fun to be able to use a snippet of some famous bit of prose when you're talking, or to use an expression in a funny sort of way. Like a pun, or even not necessarily a pun, where someone

³¹ David Liebman, James Weidman, and Phil Woods each described interpolations as "humorous asides."

will take a familiar expression like 'crème de la crème' and they'll put it in some way that's really loopy and strange. That makes it fun.

There are jazz musicians who rarely use quotations. It may simply not occur to them to do so. Carla White, who seldom interpolates, says, "I don't think about it; if it happens, it happens." Or they may actively seek to avoid them. David Liebman tries not to do it. He sees it as "kind of old-fashioned" and sometimes "show-offy," and feels that "the idea is to try to make an invention at the moment that's based on the moment and not on something else." He also admits that "it has occurred" in his playing, and says "if it comes up naturally, I can dig it, but that's it." Some not only avoid interpolating themselves, but also prefer not to hear other people do it. Benny Carter is one who is known among musicians for his dislike of "quotes." He once told Phil Woods he felt it was "cheap" and asked Tommy Flanagan, "why, if I write a piece, would you play somebody else's song in my song?"³²

Even those who do enjoy it mention certain negative reasons for doing it, and/or have ideas about what constitutes "good" and "bad" quoting. "It could also be on the minus side," says Bill Goodwin, "could be a lack of knowing what to play, falling back on clichés, a tried-and-true formula." Jimmy Heath acknowledges that "you can't

³² Benny Carter asked Jimmy Heath a similar question: "why would you have to play one song in another?"

always think of brand new ideas every second of improvisation" and sees interpolating as "an accepted way of biding your time." As Goodwin put it, "it's always nice to have something to play." Mike Melillo, who doesn't like interpolation "when it's predicted," nonetheless feels that "if you don't hold yourself back, leave yourself wide open, these things come out, and you let them come out." "You might as well," he adds, "or you're just going to get indigestion." Steve Gilmore thinks quoting "can be overdone," but explains that "we all know so many tunes, it's just natural when you're playing a chord sequence that's going to fit a tune to kind of let it flow through your mind."³³

One danger musicians recognize in interpolation is that a quotation may interrupt the flow of an improvisation, the "forward momentum" as Phil Woods calls it.³⁴ For Carla White, "a bad quote is something that is disjointed, something that feels like it's interjected into the flow of things for some kind of effect." On the other hand, she says, "if you hear Lester Young weave in 'Polka Dots and Moonbeams' and 'Two Sleepy People,'" as he did on one solo on

³³ For Gilmore, interpolation is also related to learning tunes:

For example, if I'm playing a new tune--a tune I'm not familiar with--and the changes are similar to another song, I will naturally use--start to think of--that particular song which I know. I won't necessarily quote the song, but I'll be thinking of a different song than the one I'm playing because the chords are the same or similar.

³⁴ A discussion of quotation in relation to thematic development and momentum is contained in Berliner 1994: 193.

Marvell/Strachey/Link's "These Foolish Things (Remind Me of You)" (Pablo 2308-225, rec. 12/8/56), it's "gorgeous." White particularly admires these interpolations because they are "so integrated with the melody he's creating himself."

For Jimmy Heath, the aesthetic value of an interpolation is not determined by the improviser alone, but also by the listeners. For him, a good interpolation is "any quote that is understood by your audience."³⁵ "If they don't respond to it," he says, "it's not a good quote." Cameron Brown's perception is more individual. He sees "good" and "bad" quoting as "an if-it-strikes-your-fancy type of thing, rather than objective criteria":

Sometimes it's fun to do quotes that don't quite fit the chord changes. Some people do that, and you're waiting to see how far they're going to be able to go with it, sort of against. I've actually been in playing situations where somebody's played so much of another tune that I've gotten lost. I've started to think about the other tune rather than the tune that I'm playing, which can be fun or terrible. I think quotes that don't quite fit can either be very interesting or terrible.

³⁵ Heath's statement supports Perlman and Greenblatt's (1981: 180) assertion that understanding a phrase is equivalent to knowing where it comes from. Heath's view also accords with Samuel Floyd's observation of musical Signifyin(g), that it "requires the possession and application of appropriate modes of interpretation and understanding on the part of listeners" (Floyd 1991: 270).

Like Brown, James Weidman feels that "you define a good or bad quote in the same way as whether a solo moves you or not." "A good musician, a good artist, knows how to quote," he says, adding that "usually, if I hear a bad quote, I'm hearing a bad solo at the same time."

Barry Harris feels that the big difference between a good quote and a bad one is "timing." "There's a bad time, and there's a good time," as he put it.³⁶ A musician will sometimes quote something, and "after you've done it, you say, 'oh, god, why did I have to do that?'" "When we think of aesthetic value, and being able to discern," he adds, by way of explanation, "well we all blunder." "The thing about jazz," Harris continues, "is when you blunder, there's no going back and correcting the blunder." Mike Melillo includes interpolations among inadvertent things which musicians might "cancel out" if they were writing the music down, but which, he feels, can be exciting, and can make a performance "more real." Phil Woods points out that "you don't necessarily review it like a Down Beat reviewer." "Accept it for what it is," he urges, tongue in cheek, "realize that the man is very sick."

Some improvisers have fairly clear ideas about what they do and don't like in an interpolation. A good quotation for one musician may be a dreadful one for another, however, and

³⁶ Like Harris, Perlman and Greenblatt (1981: 176) propose that "in musical quoting as well [as in its natural-language analogs], creativity consists not in executing the prefabricated unit, but in producing it at exactly the right moment, so that it fits with unmistakable appropriateness at that point in the spoken or musical discourse."

an exciting interpolation in one context may be awful in the next. Steve Gilmore warns that "you never want to repeat a quote in the same song." Bill Goodwin feels it's too much to repeat a quotation "in the same night." Sonny Rollins, perhaps enjoying a momentary flight in the face of such protocol, once interpolated an excerpt from Rimsky-Korsakov's "Scheherazade" no less than four times during a single performance of Young's "Love Letters" (Dragon DRCD229, rec. 3/4/59 [1:22-27, 2:37-50, 3:34-37, 4:33-5]). Not only did Rollins quote the identical passage each time, but he also put it in the parallel spot in the form and used the same transposition. Mike Melillo doesn't like "the kind of thing where it's obvious and you hear the guy play that particular tune and he does it again." Tommy Flanagan likewise feels that an especially good interpolation cites material you've never heard the musician quote before, and/or cites something you've never heard interpolated by anybody else.³⁷ He admits, however, that sometimes, if he's used a particular quotation

³⁷ Tommy Flanagan gave an example of a really good interpolation he had made:

I quoted a march once that I didn't actually know I did, and a fellow musician came up--I guess it was during an intermission--and said, 'you know I haven't heard that since I was in high school band.' And he quoted the thing to me. It was in an odd piece, too, a Billy Strayhorn piece, I think, 'Rain Check.' I don't think I had done it before, and I don't recall doing it again.

before in a certain key, "it kind of comes back."³⁸ "It haunts me again," he says.

Bob Dorough feels "there's no need quoting for the pure sake of quoting, so if it doesn't really fit the harmonic structure, then it's a bad quote." Dorough also favors short quotations, hints of tunes which are "really quite subtle and fleeting." "You just don't want to go on too long with it," he says. Like Dorough, Frank Anderson prefers a quotation that "just fits right in there, as if the composer had the identical structure." Phil Woods, in contrast, tends not to use "verbatim quotes," preferring contexts which are skewed in some way. He will generally "try to put it in a way that it's musical, by displacing it." "If the normal tune starts on '1,'" he says, "you try to delay it, you know, turn it upside down or something." Richard Oppenheim also enjoys changing things around, and particularly likes to "blow the top off the tonality":

Here's this little bit of melody that has its integrity. Anybody would recognize it--not anybody, but most people. And yet you've put it in a slightly different key or done something so that it fits the tonality you're playing in, but what's the third in the quote is the seventh in the tune or something of that kind, something that just changes the way you hear the thing.

³⁸ Mike Melillo said the same thing can happen to him: "If you do make a quote, and then say, 'hey, that was interesting,' then when you play that tune again, it's liable to come up again, and you're liable to do it again, and do it without it coming as free as it did before."

It expands the hearing palette--if there is such a thing--of the audience as well as just being a joke for the musician.

These kinds of changes can be what makes the reference seem funny in context.³⁹ Tommy Turrentine, Chuck Israels, and other musicians remember tunes quoted out of context, reharmonized, and/or displaced in an especially deft and humorous way by such players as Bill Evans, Art Tatum, and Charlie Parker.⁴⁰

Musicians disagree about the place of interpolation in jazz improvisation in general. Some see it as central to improvisation. Jimmy Heath feels its primary importance lies in the fact that "it communicates."⁴¹ Bill Goodwin concurs, calling communication "the real deal." Mike Melillo feels that interpolation and quotation, as manifestations of musical memory, are paramount to "not only improvisation, but creativity in general." "I think it's all memory," he says,

39 Samuel Floyd (1991: 285) finds transformations for humorous or ironic purposes to be a defining feature of musical Signifyin(g). This sort of reference may be distinguished from simple "borrowing of pre-existing material, or the performing of variations on pre-existing material, or even the simple re-working of pre-existing material" because it involves "trifling with, teasing, or censuring it in some way" (Floyd 1992: 271).

40 For Turrentine's and Israels' statements on quoting out of context for irony or humor, see Berliner 1994: 258. See also Gunther Schuller (1989: 487-8) on Art Tatum, and Thomas Owens (1974: 29, 99) on Charlie Parker.

41 Heath's statement supports Perlman and Greenblatt's (1981) view of jazz competency among non-musician listeners as established through their familiarity with the history of individual phrases contained in improvisations. Without this familiarity, a listener is less (or un-) able to understand what a musician is saying in a given solo.

"you're improvising the past." "You're not thinking of it that way, but if you leave your mind open, your head is full of all kinds of stuff." As Barry Harris put it, "we're probably just a composite of all the stuff we've heard all our lives." Tommy Flanagan also thinks interpolation is "very important" because fragments of all kinds are ever-present and available statements with which a musician can engage in meaningful ways. "It can happen at any time," he says, "if it makes sense for the player to do it."

Others see it as nonessential or only marginally significant.⁴² "All I'd say is it shows you that some cat knows some old tunes," says Barry Harris. Phil Woods feels it's "not important," "almost a trick," but "nonetheless it's still an improvisatory thing." "It's no more untoward than Mozart writing something on a Haydn theme," he says. Even unabashed "quoters" who feel interpolation is important in some way, might point out, as Steve Gilmore did, that "you don't have to quote in a song."⁴³ James Weidman and other musicians are quick to mention particular artists, such as John Coltrane, whom they admire and who they feel don't or didn't interpolate much or at all.⁴⁴ These assessments are

⁴² Barry Harris, Carla White, Cameron Brown, Bob Dorough, James Weidman, and Phil Woods each expressed a view of quotation as either nonessential or marginally significant, with certain qualifications.

⁴³ Similarly, James Weidman said about quotation, "it doesn't have to be there."

⁴⁴ Tommy Flanagan, Jimmy Heath, and Phil Woods mentioned Benny Carter as someone who doesn't quote. James Weidman and Tommy Flanagan brought up Coleman Hawkins. Barry Harris spoke of Thelonious Monk as a

naturally subjective. In bringing up John Coltrane as an example of a non-interpolator, Weidman quickly added that he had, however, heard a recording in which Coltrane had quoted a passage from a spiritual. Coltrane's name must also be added to the very long list of improvisers who have inserted the excerpt from "All This And Heaven, Too," as a solo on "Bye, Bye, Blackbird" with the Miles Davis Quintet shows (Columbia CK40610, rec. 6/5/56 [ca.4:33-35]).⁴⁵

There are also those who feel it may have been more meaningful in the past than it is today. David Liebman, Phil Woods, and Frank Anderson each told me that he felt interpolation had been more important or viable in the past. Ellington, writing in 1973, observed that instrumentalists of earlier eras seemed more inclined to send messages in their solos. He referred to this aspect of improvisation as "call" and described it in regard to a cutting contest between Sidney Bechet and Bubber Miley in the mid- to late-1920s (Ellington 1973: 47).⁴⁶ As he put it,

Call was very important in that kind of music. Today, the music has grown up and become quite scholastic, but this was *au naturel*...where people send messages in what

non-interpolator, while Cameron Brown brought Monk up as someone who interpolated, but in an unusual way.

⁴⁵ Herein, bracketed timings refer to specific durations within a particular performance. In this example, Coltrane's "All This and Heaven, Too" quote begins approximately 4 minutes and 33 seconds into the performance and lasts for about 2 seconds. If a single timing (e.g., [4:33]) is given, it refers to a beginning location.

⁴⁶ Samuel Floyd (1991: 271) lists "calls" among his ways of "Signifying" musically.

they play, calling somebody, or making facts and emotions known.

Cameron Brown, who recognizes several "different types of referencing," distinguishes interpolating for humorous purposes from quoting from a previous solo within a given performance.⁴⁷ He seldom quotes songs, but often tries to pick up a phrase from another musician on the bandstand.⁴⁸ In his view, comic interjections are of little significance to the larger scheme--the total performance of a particular piece--while bringing back an idea presented by a soloist who played before you can spur further development of that idea and bring cohesiveness to the group statement. Lonnie Hillyer, on the other hand, finds that this kind of improvisational continuity can sometimes be generated from a tune interpolation, if another player picks the fragment up and plays with it (Berliner 1994: 368).⁴⁹ In general, Phil Woods feels that interpolation "doesn't really fit into the development scheme" and that "ideally, the thing is just to

⁴⁷ Cameron Brown includes quoting from the melody of the tune being improvised upon among these type of referencing. Other musicians talk about this as well (Berliner 1994: 134, 172-3, 235, 237-8).

⁴⁸ Steve Gilmore and Belden Bullock also mentioned picking up a quotation (and/or an idea for an interpolation) from a previous soloist's statement. Bullock pointed out that, as a bassist, he usually solos last, so he often "feeds off of" ideas that someone else might "plant." Paul Berliner (1994: 668, 669-71) provides transcribed examples of players (other than bassists) picking up phrases from previous solos.

⁴⁹ Paul Berliner (1994: 669) provides a transcribed example wherein Miles Davis adopts a quotation from a previous interpolation made by Cannonball Adderley in the same performance.

state a theme and develop it." "Quoting is just a small little part of that process," he says. "It could lead you somewhere else, or it could bring you to a dead fucking halt."⁵⁰

"We just happen to do it, that's all":

"Subconscious" versus "calculated" interpolation

When I asked Barry Harris how important he felt "this practice of quoting" is to jazz improvisation, he answered, "I don't think it's a practice of quoting, I think we just happen to do it, that's all." Clearly, some interpolations are made by design. Others, however, are less so or perhaps not at all. For Bob Dorough, "it's pretty much subconscious, I think."⁵¹ "Maybe I stumbled onto the right mode in the right place, and something fits." "Not planned at all," he emphasizes, "definitely not planned." Although Bob Dorough does not necessarily take this view, some improvisers prize those interpolations which are "stumbled upon" or come up

⁵⁰ Tommy Turrentine describes one of the ways in which he works with quotations and allusions in his solos (Berliner 1994: 368). If he hears something that reminds him of a certain player, he may start thinking about that player, and try to incorporate some of that musician's "feeling" in his own solo.

⁵¹ Mike Melillo described a situation which came up unexpectedly when he played with Sonny Rollins, an interpolation which developed into a longer improvisation on the form of the interpolated tune:

I remember playing a tune one time, and he lapsed into some song. He asked, after it was over--a few days later--he said to me, 'what was that tune that I played?' We both played it, we both started to play it, I don't know why, it just worked out. To this day, we both can't remember what the hell we played, and it never happened again.

unexpectedly and disparage those which are planned.⁵² Dorrough and other musicians say that this is the only kind of interpolation they engage in.⁵³ One thing that makes this type fun is the element of surprise. "It comes out and I enjoy, 'where did that come from?' or 'what am I playing?'," says Dorrough. As an example of a particularly felicitous interpolation, Cameron Brown points to one of Keith Jarrett's recorded solos on Adamson/McHugh's "Too Young To Go Steady" (on Keith Jarrett Trio, Standards Live, ECM 827 817-4, rec. 7/2/85):

You can feel him trying to build the improvisation from one chorus to the next. And finally, when he gets close to the apex of that improvisation, he suddenly stumbles onto a quote of "The Way You Look Tonight." You can sort of tell that it wasn't a cutesy thing, that he wasn't looking for it, he just stumbled on it....He was working on spinning out his own little variation on something that he was working on, and suddenly--'oops'--there it was. And he laughs, you can hear him.

52 Mike Melillo, Tommy Flanagan, David Liebman, Carla White, and Cameron Brown all indicated that they are not fond of planned quotations, but like ones that (seem or) are stumbled upon.

53 Mike Melillo, David Liebman, and Carla White, who also prefer "subconscious" quoting for aesthetic reasons, say this is the only type they engage in themselves.

Musicians often use quotations and other kinds of allusions in their arrangements and compositions.⁵⁴ As is the case with interpolation in improvised soloing, not all of these references are the result of careful planning. Quotations can turn up in compositions and arrangements more or less by accident as well. Barry Harris described discovering recently that one of his compositions was actually a quotation of another. "I don't remember what the name of it was, but I can remember one day sitting here watching the American Movie Channel, watching a real old movie, and I heard my tune in this old movie," he recalled, which "was out before I wrote the tune."⁵⁵ Mike Melillo says that most of his seed ideas for tunes come from "things that I've heard, things that I don't even remember what they are, but that are kind of vague memory." Melillo said he feels he interpolates more in writing things down than in improvising, then added, "let's put it this way--I notice it more." Whereas, in writing, he always recognizes a reference to something else, he thinks that "maybe in the improvising I

⁵⁴ Cameron Brown thinks particularly of Thelonious Monk as one who wrote references into his compositions. Diana Flanagan cited Monk's "Pannonica" as an example which begins with the opening phrase of Lorenzo/Whiting/Alden/Egan's "Sleepytime Gal." Other examples of compositions which include references to other pieces are given in Schuller 1989 (55, 66, 286-7, 347n.17, 636-7, 828), Gitler 1985: 105, Berliner 1994: 796n.12, and Gillespie 1979: 489. For discussion and accounts of quoted solos which become part of arrangements and compositions, see also Gitler 1985 (147, 192, 216), and Berliner 1994: 797n.9. Further statements about quotation in arrangement are contained in Gitler 1985: 189.

⁵⁵ Like Barry Harris, Barney Kessel described the experience of writing a tune "only, embarrassingly, to find out later that it's already been written" (Gitler 1985: 178).

don't notice it as much, and it goes by me, like a memory that goes by and I don't quite focus on it."⁵⁶

Musicians sometimes speak of relationships between controlled and unintentional aspects of improvisational processes, and tensions that can result from them.⁵⁷ In some scenarios, intended interpolations lead to unpremeditated creations. In others, quotations pop up unexpectedly and are then dealt with deliberately in one fashion or another. Walter Bishop, Jr. describes alternately "leading" and "being led through" performances in which he'll "plan quotes from different tunes or solos and use them, but spontaneous things also happen" (Berliner 1994: 219). Barry Harris thinks of the planned and the spontaneous in improvisation, including interpolation, as a conflict between habits of fingering and conscious efforts to overcome them:

It's funny about planned improvising....See the hands are weird. The hands get into certain little grooves, and they refuse to do anything else. And they will do these little groove things that they like in spite of you. So sometimes you don't even know if it's you or

⁵⁶ Harold Ousley described the experience of realizing later that an idea he played was actually a quotation or paraphrase of someone else's statement (in Berliner 1994: 196).

⁵⁷ For a discussion of, and other musicians' statements about, controlled improvisation and relinquishing control, see Berliner 1994: 219.

the hand. It becomes a battle between the hands and the mind.⁵⁸

David Liebman, who tries to avoid interpolation as well as the playing of licks, describes how he advises his students to do the same. "When you see something coming down the pike, and you know you're going to play it," he says, "you've got to take your hands off the horn, because that's not you." As his statement suggests, in some cases interpolations can have a subconscious quality ("not be you") and yet you can see them "coming down the pike" just before you play them.⁵⁹

The question then becomes whether to play the quotation or not, once it has arisen. "If you care is the big question," as David Liebman put it. A musician may well have a predisposition one way or the other. Mike Melillo, who is inclined to "never resist a cliché," might interpolate more often. "It shouldn't seem a cliché, anyway," he feels, "if it comes freely as you're playing." For Melillo, coming upon a quotation "by accident" does not necessarily preclude actively changing it, however. "And then, of course, when that happens, sometimes I'll make something out of it or play

⁵⁸ Musicians acknowledge and deal with tensions between habit and creative intent in many improvisational traditions, as Stephen Blum observes, with specific reference to al-Farabi's Great Book on Music (al-kitab al-musiqi al-kabir). According to al-Farabi, performers learn to control their dependence on habitual responses as they create new melodies "at the moment of perception" (Blum, "Recognizing Improvisation," forthcoming).

⁵⁹ Bill Goodwin also spoke of a moment of recognition which may occur right before he plays a phrase. "What happens to me when I'm improvising, or when I'm playing is that I hear what I'm going to play before I play it."

it in a different rhythm or with different chord changes," he says, "in fact, quite often." In such a situation, an unpremeditated process might merge with one involving clear intent.⁶⁰ "If you feel like using them, they're always at your disposal," as Tommy Flanagan views it, although "usually we don't know how we come upon them." At the point where serendipity becomes controlled creation, Melillo's description falls more into line with that of musicians who tend generally to be more deliberate in their insertions. At this point, the interpolative process he describes is similar to that of those who would use a quotation to send a message or to be funny, and would--to use Samuel Floyd's (1991: 271) phrase--"trifle with it" to bring out the humor. "It's almost like an ironic situation," Melillo explains, "like a joke."

"It's not a thing that you talk about":

Discussing interpolation with musicians

A majority of the musicians I have spoken with on the subject of quotation said they had never before discussed it with another musician. David Liebman finds that "it doesn't come up that much," only "when a guy does it, musicians will kind of look and wink at each other, that kind of vibe." "If a guy throws a funny quote in, you might mention it to him," says Cameron Brown, to say "I thought that was really

⁶⁰ Harold Ousley described an improvisatory process which is similar to Mike Melillo's. Ousley brought up an example in which he had unintentionally played a phrase which reminded him of "Ole Man River," and had then decided to interpolate other phrases from the piece and had "played off them for a while" (Berliner 1994: 195).

humorous when you did that at that particular moment." For Bob Dorough, it's a topic for "acknowledging" only, and for Belden Bullock, it tends only to come up in passing "after the fact." Jimmy Heath, who stresses interpolation as communication, finds that talking about a quotation is usually "not necessary." Responses from musicians who recognize quotations, although not necessarily verbal, can nonetheless be palpable and validating, as David Liebman's comment suggests. In the situation Bill Goodwin described, in which he sent messages out to Art Blakey and Roy Haynes by interpolating their licks, Goodwin was able to see from the bandstand that Blakey and Haynes had understood his comments. The little bit of conversation they had about it after the set was adequate to confirm the event; no further commentary was needed.⁶¹

James Weidman feels that another reason musicians don't talk about it "may be because it's so personal, personal in the same way as how one makes a solo":

So musicians, when they talk about improvisation, they just want to make sure they got the changes right, blah-blah-blah. Maybe they might think about substitutions and things like that. But what you do is you, how you express yourself. The way that you had absorbed the

⁶¹ For Samuel Floyd (1991: 275), Signifyin(g) itself can be a form of critical commentary, a way of making statements to which "responding customarily often takes place *during* rather than after performances, creating as a counterpoint to them a variety of call-and-response events."

music that you play and how you throw it back, from the way that you understand and perceive it. How you think it's supposed to go.

When I asked Cameron Brown the reason people don't discuss it, he responded sarcastically, saying "I don't know, they're deeply ashamed." He was joking, but there may have been a little bit of truth in it. Tommy Flanagan's first response was to say it isn't talked about because it isn't conscious. "I've never heard anybody say, watch out when I play this song, I'm going to load you up," put some phrase in to "see if you know where this came from." A little later in the conversation, though, he told me that he had quoted Dubin/Warren's "You May Not Be An Angel" more than once in Stordahl/Weston/Cahn's "I Should Care," in fact "almost every time." "I'm almost ashamed of it," he said. Mike Melillo is also critical of those who quote a particular song more than once in a given situation, but, like Tommy Flanagan, admitted that he had done it himself. He feels that just about everyone does:

There are times, I've done it myself, where you find a particular thing that happened. You like it, so the next time you play that tune, or maybe in the same kind of chordal situation or whatever, you'll do it again, because you'll remember that it worked. We all do that.

Jimmy Heath may also occasionally "plan" a quotation "according to the chord sequence." As for talking about

interpolation, "no we don't discuss that," he says, "it's supposed to be spontaneous." "It's not supposed to be that calculated that you would talk about it ahead of time."

The issue of spontaneity versus premeditation in improvisation can naturally be sensitive for improvisers. Even those who rarely plan to do anything specific on a given tune may sometimes be loathe to acknowledge subtly preconceived aspects of their improvisations.⁶² For Richard Oppenheim, "quoting" has "a definite prefabricated quality to it a lot of the time."⁶³ He sees it as "if you build a prefab house you're considered less a craftsman than if you start with nothing and build it up from the ground." "Improvisation can mean a whole bunch of different things," he says, "but one assumption everybody seems to have--incorrectly I think--is that everything is just sort of happening on the spur of the moment."

As Stephen Blum ("Recognizing Improvisation," forthcoming) observes, in improvisation of all varieties "performers are almost never responding to challenges that were entirely unforeseen." Paul Berliner (1994: 222) finds that "there is a perpetual cycle between improvised and precomposed components of the artist's knowledge as it pertains to the entire body of construction materials on any

⁶² On the subject of precomposed solos, see Schuller (1989: 108, 162, 307-8) and Gitler 1985: 26. For a fuller discussion of improvisation and precomposition in jazz performance, see Berliner 1994: 221-42.

⁶³ Similarly, Perlman and Greenblatt (1981: 176) refer to musical quotations as "prefabricated units."

and every level of solo invention." "At one moment," he explains, "soloists may play radical, precomposed variations on a composition's melody as rehearsed and memorized before the event," while "the very next moment, they may spontaneously be embellishing the melody's shape, or inventing a new melodic phrase." Of course, proportions of improvisation to (pre)composition and substance of improvised and composed/arranged elements within a performance are quite "personal," as James Weidman suggests, and vary greatly from individual to individual and situation to situation.

"A double load": Vocal references

Some musicians feel that interpolation among singers is fundamentally the same as that among instrumentalists, while others emphasize differences. As an interpolating improviser, Ella Fitzgerald "was the same as the horn players" Barry Harris says.⁶⁴ "She was a horn player," in his view. Unlike horn players, however, Ella Fitzgerald and other singers are able to use both texted and untexted quotations. As Carmen Lundy observed, "she'll sing a few lyrics and then she'll scat sing, taking you into another song" (Berliner 1994: 103). "When a singer quotes," Bob Dorough points out, "there's a double jeopardy." "The word

⁶⁴ Cameron Brown, Belden Bullock, Tommy Flanagan, Bill Goodwin, Barry Harris, Jimmy Heath, and Richard Oppenheim seem to conceive of Ella Fitzgerald's approach to interpolation as essentially instrumental, not fundamentally different from that of her instrumentalist counterparts. They disagree, however, on which instrumentalist's style of interpolation hers most closely resembles.

thing is a double load, because there's the words as well as the melody," so he feels that in general, "it might be tough, quoting as a singer." Not all singers use the text option in quoting melodic material, however. In scatting, Dorrough finds he is "subject to the same thing as I would be as a piano player, in that I might quote a melodic thing, but not a word thing." Like Dorrough, Carla White occasionally uses melodic quotations in her scat solos, but feels that interpolation may be "more prevalent with instrumentalists because it falls under their fingers, whereas with a singer, you'd really have to think it;" "it wouldn't fall out."

Quoting, for a vocalist, is essentially "the same" as for an instrumentalist, James Weidman feels, but a singer has other options and might alternately use "a slightly different approach." Weidman thinks of Fitzgerald as a musician who "interwove" references of different types, "from just singing a lyric to imitating an instrument." In acknowledging another musician, she was a singer who would take advantage of a vocalist's ability to state that person's name, making the message very explicit. When Billie Holiday was in the audience, for example, she would substitute "Oh, Lady Day be good" for the line "Oh, Lady be good" in Gershwin's song (Nicholson 1993: 120). Barney Kessel (Fidelman 1994: 290) described Fitzgerald's wide-ranging references, remembering that, on tour,

instead of gossiping with the rest of the troupe on the bus, she and I would get together and take some song

like 'Blue Lou' and sing it every way in the world.⁶⁵ She'd do it like Mahalia Jackson and like Sarah [Vaughan] and finally make up new lyrics for it. She would try to exhaust every possibility, as if she were trying to develop improvisation to a new point by ad-libbing lyrically, too, the way Calypso singers do.

Weidman spoke of parody as a type of reference more readily available to singers than to instrumentalists. Many jazz vocalists, including Fitzgerald, Betty Roché, Billie Holiday, and others, have performed humorous parodies of other singers. Among the artists that Roché would parody are Fitzgerald, Dizzy Gillespie, and Sarah Vaughan (Berliner 1994: 130), while Billie Holiday was known to mimic Sophie Tucker.

For Fitzgerald, parody was not limited to singers. She would mimic instrumentalists as well, including Slam Stewart as singing and playing the bass simultaneously.⁶⁶ Imitating particular instrumental timbres--such as trombones and flutes--in solos and ensemble performances is a related but more general type of referencing that Fitzgerald and other

⁶⁵ Fitzgerald recorded a texted version of "Blue Lou," a tune which had been an instrumental staple in Chick Webb's orchestra, with Sy Oliver (Decca 28671, rec. 2/13/53).

⁶⁶ Fitzgerald's parodies of Slam Stewart can be heard on several of her recordings. Performances of Goodman/Mundy/Christian's "Airmail Special" (Verve 8231 rec. 8/15/56 [2:59-3:12]), "Oh, Lady Be Good" (Decca 23956, rec. 3/19/47 [1:48-2:04]), and "How High the Moon" (Pablo 2310-751-2, rec. 7/17/75 [3:17-37]) provide a few examples.

scat singers, including The Boswell Sisters, The Mills Brothers, Al Jarreau, and Bobby McFerrin have used.

While it may be easier for a singer to employ parody and vocal mimicry than it is for a horn player, instrumentalists have also used this way of referring, for purposes of derision as well as in homage. Lonnie Hillyer told Paul Berliner (1994: 257) that, "in response to an abusive audience member who 'got up to walk out' on a performance of Charles Mingus' band, Clark Terry once manipulated his trumpet and plunger mute so skillfully that he clearly pronounced the retort, 'Go on home! Go on home!' causing the audience to burst into laughter."

Using quotations to "quilt" songs together--the technique James Weidman associates with Steve Coleman, and that Mike Melillo remembers Sonny Rollins engaging in from time to time--is more open-ended than interpolation per se. Within the jazz mainstream, this kind of free-wheeling quotation, which leads from one composition to the next without necessarily returning to the first, and the type of interpolation which James Weidman calls "collage quotes," which strings together phrases from pieces within the same genre, are relatively unusual. As uncommon as they may be in jazz, they bring to mind a practice which is central to traditional blues vocal performance. Particularly within the "downhome" or "folk" blues tradition, singers would customarily create new compositions and/or extemporaneous performances by linking together stanzas and phrases quoted

from other pieces.⁶⁷ As a jazz singer whose work draws on the blues as well, Ella Fitzgerald incorporates this type of blues-based quotation along with various types of interpolation more commonly associated with jazz performance.

***"Listening to the history of their ears":
Researching and interpreting quotations***

Interpolations, "subconscious" quotations, and other types of references may function as analytical keys of a unique sort, sometimes providing entry into areas and aspects of an artist's musical world that might not otherwise be open for exploration. For Lewis Porter (1988: 203-4), a jazz recording "cannot be fully discussed without reference to the influences behind it," including "direct borrowings from other pieces of music" and "direct quotation of one person by another." "A listener who hasn't heard the solos that are being referred to will miss a whole level of musical meaning," he says.

Samuel Floyd (1991: 284-5) also finds that "there are many elements of African American music" that analytical methods devised to study European art-music "will not uncover." He advocates an "Afrocentric approach" which takes "referencing," which he equates with "musical Signifyin(g)," into consideration. Floyd adapted Henry Louis Gates' (1988: 48) definition of "Signifyin(g)" as "engage[ing] in certain

⁶⁷ For a detailed discussion of blues musicians' use of known stanzas and phrases, see David Evans 1982 (53-62 et passim) and Jeff Todd Titon 1977: 38-9.

rhetorical games" along with Gates' particularized spelling. Although Gates' primary analytical focus is African American literature, he brings music into the discussion as well.⁶⁸ The rhetorical games he discusses include "marking, loud-talking, testifying, calling out (of one's name), sounding, rapping, playing the dozens, and so on" (Gates 1988: 52). Floyd (1991: 271) proposes their musical counterparts: "In music, calls, cries, hollers, riffs, licks, overlapping antiphony...and other musical practices...serve as Signifyin(g) *musical* figures and are used as such in musical compositions and performances." If Signifyin(g) musically is to be equated with making references, it raises the question (addressed in Chapter Five below) of whether quotations might be termed Signifyin(g) figures. Floyd (1991) does not make the connection explicit, but John Murphy (1990) and Paul Berliner (1994) have incorporated it in their applications and interpretations of Gates' theory.

In Alan Perlman and Daniel Greenblatt's (1981: 180) view, jazz solos are meaningful for musicians and competent listeners because of the references they contain, the history of the phrases woven into them.⁶⁹ Their proposition is that

68 Gates 1988: 51-2, 63-4, 67-70, 100-1, 104-5, 123-4. See also Baker 1984.

69 Perlman and Greenblatt (1981) acknowledge that for those unfamiliar with the jazz vocabulary of phrases and licks, jazz solos are essentially meaningless. Competent listeners are generally limited to jazz musicians (analogous to native speakers of a natural language) and aficionados such as educated listeners (akin to second-language speakers). Non-musicians would tend to derive less meaning from the solos than would improvising musicians.

"even though music does not have the same referential function as language, we nevertheless believe that phrases in a jazz solo do have meaning and, furthermore, that the meaning of a phrase is its history, that is, where it comes from." For Mike Melillo, this kind of meaning is at the core of his interest in and enjoyment of interpolation. Melillo feels that what is especially fascinating about quotation is the way it allows the listener to look into a musician's "ears" and hear where they're coming from, their "history":

I think it's your history coming right out of you. It might come out of you in a very abstract way, in all kinds of ways....I see creativity that way, as a history. When you listen to somebody play, or listen to somebody's composition, what you're listening to is their ears, what they hear, or what they've heard, the whole history of it. That's what's really great about it. That's what's really interesting to me.

Tommy Flanagan will sometimes track down a quotation he has heard someone interpolate. From time to time, Charlie Parker would "quote from some piece" remembers Flanagan, and "I wondered where he got that from." "Sometimes I research the quote myself," he says, to find out "where he heard it first, and so on." Paul Berliner (1994: 136) tells of musicians who, discovering that their musical heroes acquired phrases from each other, build and revise "genealogies" based on these discoveries. Berliner's "Forty-six years in the

life of a lick: 1946-1992" (Berliner 1994: 196, 576-8) illustrates this type of investigation.

Berliner traced a two-bar phrase which began as an arranged ensemble figure played by Billy Eckstine band members on the introduction to "Baby, Won't You Make Up Your Mind" (Black Lion BLCD 760102, rec. 10/18/46). Miles Davis was in the trumpet section at the time, and played the phrase. Several years later, it showed up in one of his solos on another piece ("Rifftide," Columbia JC34804, rec. 5/8-11/49). Shortly thereafter, Bud Powell picked it up, using it in a different context on a date with Charlie Parker ("The Street Beat," Columbia 34808, rec. 6/30/50).⁷⁰ A few years after that, Davis quoted it again, in a tune by Jimmy Heath ("The Serpent's Tooth," Prestige OJCCD-071-2, rec. 1/3/53 [take 1]).⁷¹ It appeared once again as an arranged ensemble interlude, this time on a Clifford Brown-Max Roach Quintet recording of "The Blues Walk" (EmArcy 814 637-2, rec. 2/24/55). A year later, Davis used it in a call-and-response figure with John Coltrane in his composition entitled "The Theme" (Prestige VDJ-1521, rec. 5/11/56 [take 1]). Dave Young quoted it in an improvisation on "Lullaby for Realville" with the Sun Ra Arkestra (Transition TRLP 10, rec.

⁷⁰ Thomas Owens (1974: 354) lists "The Street Beat" and "Rifftide" as alternate titles for the same tune. On the Davis recording (Columbia JC34804, rec. 5/8-11/49), however, "Rifftide" is a different tune and the harmonic scheme, although related, is not identical to that of "The Street Beat" as Parker recorded it in 1950 (Columbia 34808, rec. 6/30/50).

⁷¹ Miles Davis has also claimed authorship of "The Serpent's Tooth."

7/12/56), and Paul Chambers cited it in his solo on "The Theme" on a date in which he was the leader (Blue Note BST-81569, rec. 7/14/57). Red Garland interpolated it in "Billy Boy" on a session with Miles Davis (Columbia CL1198, rec. 4/2/58). Benny Green and Christian McBride quoted it in succession during another performance of "Billy Boy" (Blue Note CDP7 98171-2, rec. 1992), almost forty years later. Ella Fitzgerald interpolated it in "Stompin' at the Savoy" (Verve 835 454-2, rec. 4/25/58) in concert with her trio, Cannonball Adderley in "Love for Sale" on a date with Miles Davis (Columbia/Legacy CK 47835, rec. 5/26/58). Ray Charles wrote it into "Rockhouse," which The Manhattan Transfer sang (Atlantic 7 81266-2, rec. 1985). John Scofield quoted it, too ("You Bet," Blue Note CDP 7 98167-2, rec. 12/91).

Tracing the sources of individual interpolations is naturally not always easy. Some sources are easier to pin down than others. A brief look at Berliner's example brings in a few of the complexities. Miles Davis emerges as a central figure, and it seems evident where he first encountered the lick. Approaching Benny Green, to pick an artist out of the scheme at random, the picture is a bit less clear. It seems likely that he may have heard Red Garland quote it in "Billy Boy" on the Miles Davis date. He chose a near-identical context for his own interpolation; same tune, same key, similar paraphrase. But one would have to dig a little deeper to find out, for example, whether Green is likely to have heard it elsewhere as well. This would

involve delving into his relationships to the other sources. If Green got the quotation from Red Garland, for instance, he was obviously attuned to the work of Miles Davis to one degree or another, and may well have heard one or more of the other interpolations involving Davis. To determine--in the absence of other evidence--whether this was the case, one would need to analyze for similarities between the Green example and the other Davis interpolations. One little ornament, a triplet snap, jumps immediately out of the transcription of Green's paraphrase because it is not present in Red Garland's interpolation. Its appearance in the Davis versions could mean that Green heard Davis use it, or possibly that he heard someone else use it in a context involving Davis in some way. It does appear, as it turns out, in "The Theme" (John Coltrane plays it), in Davis' solo on "The Serpent's Tooth," and in Cannonball Adderley's solo on "Love for Sale" with Davis' group. This information would seem to strengthen the possibility that Green listened closely to more than one of the recordings involving Davis. Trying to reconstruct a reasonable "genealogy" based on Berliner's findings would involve examining each interpolation carefully, using all new discoveries to spur further questions and test rational hypotheses until a network of relationships between musicians began to reveal itself.

In citing musical phrases as in quoting prose, even when you don't state your source, you can invoke it as you repeat

a statement that's substantially the same as another made by someone before you. Clues leading to a source can be obvious or extremely subtle. In interpolation, where recognition of a fragment by the audience and/or other musicians may be of concern to the improviser, a musician may tend to employ radical variation to a lesser degree than s/he would in other areas of performance. This can either make the researcher's job easier or harder. If the interpolated phrase is extremely well-known and widely-used, it might be difficult to determine whether or not a musician got the idea to use it from a particular artist. In some instances, however, even a widely-used phrase may have one special source for an interpolater, one specific person that a musician "stole" an idea from. Benny Green's use of the "Baby, Won't You Make Up Your Mind" lick in Berliner's example would seem to be such a case. Green may have heard lots of people use the lick, but somehow Red Garland's interpolation of it really captured his fancy. In addition to pointers created by similarities in context, little traces which recur from one example to the next can help in the process of tracking down a source. These might be mannerisms that one musician has picked up inadvertently from another and/or variations that s/he has decided to use in homage.⁷² In the Benny Green example, he used that little triplet snap, which means he probably heard

⁷² Such traces of influence might also include the use of a particular key or tempo, rhythmic or harmonic placement of the phrase, relationship of its melody to the tonality of the piece, and so on.

one or more of the versions of the lick which incorporated that detail, in addition to the Red Garland version.

Instances in which a musician paraphrases a source more radically may provide opportunities to explore that artist's interpolative technique. When an improviser changes a good deal of the substance of a quotation but it is still recognizable as such, the ways in which s/he preserves its identity may suggest what s/he perceives to be its distinguishing features. Particular ways of altering or inserting borrowed material may also show up with some regularity in a given artist's work and contribute to the perception of a more or less consistent personal style of quoting.⁷³

"A melody on her mind":

Ella Fitzgerald and her allusions

The work of some musicians seems particularly to invite a reference-based analytical approach. "Rather than anxiously concealing their influences, some jazz improvisors," as John Murphy (1990: 9) has stated, "make them obvious, and celebrate their debt to their precursors." As

⁷³ Several of the musicians I interviewed described ways in which they were able to distinguish one musician's style of quoting from that of another. Paul Berliner (1994: 184-9) identifies processes jazz musicians use in transforming model phrases, including "coupling," "fusion," substitution, truncation, contraction, dynamic and timbral alteration, "rhythmic substitution," "rest fragmentation," and varied articulation and accentuation. He also includes "interpolation," but uses the term to indicate only small-scale processes involving insertion of one or more chromatic pitches and/or very short patterns in a lick or phrase in order to expand it (Berliner 1994: 189).

her own proclamation about "stealing everything" and statements by her fellow improvisers show, Ella Fitzgerald would appear to be one such musician. She "always had a melody on her mind," remembered Joe Pass (Nicholson 1993: 2), always something "you've forgotten all about, haven't played in a long time or heard in a long time." Thinking of tunes and remembering performances was "like a preoccupation with her," he said. Her wide-ranging recall of material is represented by her interpolations. Her performances are often fairly dripping with references. As Murray Kempton (Fidelman 1994: 103) observed, "she will not let one set pass without singing a long jump tune, all interior reference, all parody, none of it possible to appreciate altogether without having heard every jazz record since Clarence Williams." While this is an exaggeration, "getting" her references can enhance the understanding and appreciation of her work.

She inserted both fragments which were readily-recognizable by her audiences and those which were relatively obscure, quotations for the novice fan and members of the band. Tommy Flanagan remembered that she would as easily cite a familiar hit tune as quote a piece of text which he wasn't able to identify. Kempton felt that the full force of Fitzgerald's art was ultimately created for musicians. "She performs this miracle, one has finally to decide, because she never knows who may be listening," he said; "she sings for musicians" (Fidelman 1994: 103). When I asked Phil Woods if he quoted for the band sometimes, he responded in a way that

explains a musician's perspective on making interpolations which may or may not be understood by the general and/or immediate audience. "Yes I do," he said, "but really it's just to the world." "I just kind of throw it out there and let nature do with it what it will." Fitzgerald, it would appear, sang to her immediate listeners (including musicians) and to the world as well.

Her interpolations demonstrate a wide range of purposes, effects, and sources. She alternately paraphrased and quoted directly. Some interpolations consisted of pet phrases, others were passages she quoted rarely. Her quotations were sometimes lengthy--one or more choruses, and sometimes short--a measure or less. She sometimes quoted like a horn player, interpolating melodic segments, and at other times like a blues singer, quoting text stanzas. Some interpolations, like the ones to the band which Tommy Flanagan described, were explicit messages, others were more general allusions. The sources were instrumental and vocal, old and new, jazz and non-jazz. She quoted spontaneously and in set pieces and head (unwritten) arrangements. She liked to point to performers as well as composers/arrangers, improvisations as well as songs. Some references were direct, others less so.

Some of her interpolations were "obvious" and "calculated"--to use Mike Melillo's words--clearly calling attention to themselves and placed regularly in the same context. She liked to quote from Koehler and Arlen's "Stormy Weather" and interpolated its first two bars in a reference-

based scat solo she developed on "How High the Moon" (e.g., Verve 4041, rec. 2/13/60 [4:12-5]--Ex. 1; Pablo Live 2308-242, rec. ca.1/66 [4:16-8]). While "Stormy Weather" is hardly an obscure melody, what really causes the reference to jump out is the way she continues the quotation. After presenting the first two measures wordlessly, she concludes the phrase with its text, singing the words "stormy weather," as if to say to her listeners, "in case you forgot the tune, here's the title."

In pointing to "Stormy Weather," Fitzgerald was apparently concerned to make her main source as obvious as some of her references. For her, no matter who else may have recorded it, the piece was strongly associated with--belonged to--the performer who introduced it; it had Ethel Waters' signature on it as well as Harold Arlen's. Fitzgerald brought this to public attention. After recording it for her Harold Arlen Songbook (Verve 4046-2, rec. 1/14/61), she told George Simon (1961) of the New York Herald Tribune, "I was scared all the way through 'Stormy Weather.'" "I knew this was Ethel's song, and I kept remembering how great she sang it." She would sometimes make an explicit reference to a particular artist while performing a tune with which s/he was associated. Performing Arlen/Mercer's "That Old Black Magic," she would sing "I'm in a spin, look what Billy Daniels got me in" (e.g., Verve 835 454-2, rec. 4/25/58 [3:04-7]) calling attention to Daniels' trademark renderings of the piece and making clear that she had gotten the tune

from him. Similarly, in Rodgers and Hart's "The Lady is a Tramp" (e.g., Verve 835 454-2, rec. 4//25/58 [2:14-7]), she would sing, "for Frank Sinatra, I whistle and stamp," pointing to Sinatra's signature performances of the piece.

Other gestures were much more subtle. In performances of "These Foolish Things (Remind Me of You)" (Verve 8264, rec. 10/9/57 [1:04-7]; Verve 835 454-2, rec. 4/25/58 [1:48-51]), Fitzgerald would sometimes refer to a major hit recording of the piece made in 1936 by the Teddy Wilson Orchestra featuring Billie Holiday (Brunswick 7699, rec. 6/30/36). This was a big hit for Holiday, but Fitzgerald brought up her involvement in the recording quite indirectly, offhandedly, as a kind of musical footnote, a background presence. The melodic segment she quoted comes not from the tune itself, nor from Holiday's vocal performance, but from a little melodic variation Teddy Wilson played in the opening instrumental chorus (mm. 14-15 [0:43-5], Ex. 2). Fitzgerald paraphrased it in the same spot in her versions, going into m. 15 of the tune (Ex. 3). The interpolation seems to say, "here's a little something Teddy Wilson did on 'These Foolish Things,' and--by the way--Billie Holiday was also on the date."

Interestingly, the rather cool tone of the allusion highlights some competitive friction that existed between the two singers in the early years--particularly around the time that Holiday recorded "These Foolish Things." Holiday apparently directed some ill-will toward Fitzgerald, and the

conflict may have centered around Teddy Wilson. According to Dan Morgenstern (Nicholson 1993: 43), Wilson, who recorded a number of extremely well-received sides with Holiday, was nonetheless somewhat dismissive of her singing because he felt she "copied Louis" Armstrong too much, and "he liked Ella better." Holiday, for her part, did not warm immediately to Fitzgerald when--in the mid-1930s--the singer, an unknown two years her junior, began creating a stir with Chick Webb's Orchestra at the prestigious Savoy Ballroom in Harlem. The rivalry may have been exacerbated by the fact that Fitzgerald was asked to fill in for her on a recording date with Wilson that Holiday was unable to make because she was out of town with Jimmie Lunceford's orchestra. The session yielded two releases (Brunswick 7729--"My Melancholy Baby," Brunswick 7640--"All My Life," rec. 3/17/36) which sold as well as Holiday's sides with Wilson. Holiday made her sentiments known, as Charles Linton (Nicholson 1993: 43) remembered:

She used to come into the Savoy and I'd look from the bandstand. She'd have a big coat on, and she would walk and look, just a look. What I figured was that she was surprised to see Ella with Chick Webb's band. 'A great band like that with Ella,' she used to say, 'that bitch,' turn around, and walk out.

Linton was Fitzgerald's male vocal counterpart in the Webb orchestra and the person who introduced Fitzgerald to Webb.

He worked closely with her, and may have reported the comment, informing her of Holiday's negative feelings.

Whether by design or coincidence, Fitzgerald's musical comment resonates strikingly with Holiday's verbal one because of a similarity in structure: like Holiday's, Fitzgerald's appears as a slight to the other singer wrapped in a compliment to the band leader. Fitzgerald was not at all inclined to be openly critical of fellow artists and once expressed to Leonard Feather (1994 [1965]: 36) her reservations about doing interviews by saying, "all I see is people putting each other down, and I sure don't want to get into anything like that." Nonetheless, she was not above rising to a musical challenge. "The only time I saw Ella react with a really powerful and self-directed assertion of her talent was if somebody challenged her [musically], Oscar Peterson remembered (McDonough 1995: 24). "She would rise to that with a vengeance, " he recalled, and it would sometimes take "months to clean the blood off the floor." Holiday's remarks, if Fitzgerald had gotten wind of them, might well have qualified as such a challenge, one that she might not easily have forgotten.

It is possible that Fitzgerald's interpolation in "These Foolish Things" may have been intended as a sort of message, to posterity as Phil Woods would have it, or perhaps more personally to Wilson and/or Holiday, gently "making facts and emotions known" as Ellington (1973: 47) said. As indirect as the reference was, it was surely not the sort of allusion

aimed at the casual jazz listener, and no audience (or band) response is audible. Perhaps more likely, it was a subconsciously-motivated quotation which may be seen to reflect tensions between Fitzgerald, Wilson, and Holiday without necessarily having been designed specifically to do so. What is intriguing is that, no matter what the intent, through its form as well as its substance, the interpolation calls attention to these relationships and asks us to compare the two performances.

The invitation to compare is a characteristic of other allusions. As the statement about Ethel Waters and "Stormy Weather" shows, Fitzgerald felt--as many other musicians do--that a performer can earn proprietorship of certain items in her/his repertoire by performing them with enough distinction. By the same token, an artist can conceivably lose rights to material if someone else performs it even more convincingly. Fitzgerald went on to perform quite a few of Billie Holiday's tunes, and in some cases it would appear that she was subtly contesting their ownership. As Geoffrey Fidelman (1994: 262) observed, she sang her songs, "yet never did she imitate Billie's interpretations," choosing instead to "make her own imprint," to make the songs "totally her own." Ram Ramirez's "Lover Man" is a good example. Fitzgerald (Feather 1994 [1965]) said modestly, "I always felt there was only one person this song belonged to, and I didn't want to follow Lady Day." But follow her she did, featuring the piece on her highly-publicized Carnegie Hall

debut in 1947 with Dizzy Gillespie and Charlie Parker, billed as a landmark celebration of "the New Jazz" (Nicholson 1993: 102). Even two decades later, when she sang it on a live date with Duke Ellington in Stockholm (Pablo 98.819-2, rec. ca.1/66), she made it a stand-out number, a tour de force of melodic invention, timbral nuance, technical virtuosity, and emotional range. It is hard to avoid a sense that some of the power and charge of her "Lover Man" came from her rising to the challenge of following Holiday.

As the interpolation in "These Foolish Things" and references to Holiday show, the way an artist frames an allusion affects the kind of spin s/he puts on the source. Some of Fitzgerald's references, such as her parodies of Louis Armstrong, Rose Murphy, and Slam Stewart, are openly teasing. In some instances, parody, like quotation, can be used to show respect, while in others, it can be more mocking. As H. Rap Brown observed about verbal "signifying," it "allowed you a choice--you could either make a cat feel good or bad" (Gates 1988: 44).⁷⁴ One routine in Fitzgerald's concert repertoire, on Fields and McHugh's "I Can't Give You Anything But Love," featured two extended impersonations: of Rose Murphy (the "chi chi girl") and Louis Armstrong (Tax CD 3703-2, rec. 4/29/57; Verve 835-454-2, rec. 4/24-5/58). Fitzgerald represents Armstrong and Murphy in slightly different ways, giving her Armstrong a bit more power and

⁷⁴ Samuel Floyd (1991: 271) views parody as form of musical Signifyin(g).

illustrating some means by which she could artfully manipulate the effects of her parodies.

Fitzgerald's Rose Murphy appears first in the performance. The portrayal focuses primarily on bringing in the singer/pianist's signature vocal mannerisms and trademark phrases, including the syllables "chi chi." The Armstrong parody ensues. As did her Murphy, Fitzgerald's Armstrong sings some of his signature licks, but also does a few clever tricks with interpolation and reference. Using texted fragments, he appears to throw a quotation out to Rose Murphy ("The Yellow Rose of Texas," which contains her first name), and cites the contemporary pop hits "Blue Suede Shoes" and--sung with obvious irony--"I'm All Shook Up." The coup de grace for Fitzgerald's Armstrong is a double jab at Elvis Presley and Davy Crockett, in which he sings Presley's name to the first two bars of "The Ballad of Davy Crockett," appearing to simultaneously depose Crockett and confer on Presley the rather dubious title of "King of the wild frontier." She pokes fun at Armstrong, but also gives him some clever lines, allowing him get in a punch or two, and affording him a few laughs that are not really at his expense. She gives Murphy no such opportunity, making her seem weaker by comparison.

From time to time, Fitzgerald liked to poke fun at songs as well as people, and was apt to turn a statement on its head by quoting it out of context. Mike Melillo remembers Charlie Parker interpolating ballad themes in uptempo

improvisations. "A sad kind of a ballad all of a sudden is a very happy quote stuck in there," he said, "and it turns out fine, but you would never think of it." Like Parker, Fitzgerald was fond of including excerpts from ballads ("Stormy Weather" and others) in her uptempo improvisations. She seemed to enjoy making light of the delicacy and poetic earnestness of a slow love song by interpolating it in a boisterous high-velocity wordless environment.

Each reference, in Fitzgerald's work as in that of other musicians, expresses a unique musical moment, a particular variation in musical technique, an emotional coloration, a refraction of or reflection on a source, a point in a performance, a part of a creative flow. By looking into Fitzgerald's references and tracking down their sources, we allow her to lead us to some of her interests and influences. By examining the musical shape and substance of her quotations and interpolations, we may even learn more about her relationships to them. Not only the phrases she recalls, but also the ways in which she calls upon them, serve as reminders of people and circumstances that have had a bearing on her musical life, that have captured her imagination, that have affected her in specific ways. As she echoes some of what she has listened to, she spins it in her own way, throwing it out to us as she did to her audiences in the past and letting us begin to chart her vast sound world with its numerous creative pathways and connections between people, events, places, times, idioms, genres.

CHAPTER 2--"LONG, DEEP, AND WIDE":

"ST. LOUIS BLUES" AND TEXT BORROWING

The Stature of "St. Louis Blues"

It would be difficult to overemphasize the stature of "St. Louis Blues" in the jazz repertoire. Along with "Tiger Rag," it was one of the two most widely-recorded compositions into the 1940s (Crawford 1992). Written in 1914, the song had garnered a long string of popular successes by the time Ella Fitzgerald first recorded it in 1957. A chronological listing of those who scored top-twenty hits with it from 1916 until the mid-50s is given in Table 2 (Whitburn 1986).

Table 2. Artists with "St. Louis Blues" hits (1919-53).

Al Bernard¹--vaudeville comedy singer (Emerson 9163, rec. 1919).

Marion Harris--1920s musical theater and recording star (Columbia A2944, rec. 4/16/20).

The Original Dixieland Jazz Band--whose 1917 recording of "Livery Stable Blues" sparked an international jazz craze (Victor 18772, rec. 5/25/21).

W. C. Handy's Orchestra² (Okeh 4896, rec. ca.6/4/23).

¹ Al Bernard made three other recordings of "St. Louis Blues" (Brunswick 2062, rec. 11/20; Brunswick 3547, rec. 4/5/27; Okeh 40962, rec. 11/14/27).

² Handy recorded "St. Louis Blues" on two other occasions (Paramount 20098, rec. 1/22; and Varsity 8163, rec. 12/26/39).

Bessie Smith--band included Louis Armstrong (Columbia 14064-D, rec. 1/14/25).

Louis Armstrong (Okeh 41350, rec. 12/13/29).

Rudy Vallee (Victor 22321, rec. 2/19/30).

Cab Calloway (Brunswick 4936, rec. 7/24/30--rereleased in 1943).

The Mills Brothers (Brunswick 6330, rec. 4/14/32).

The Boswell Sisters (Brunswick 7467, rec. 5/28/35).

Benny Goodman Orchestra (Victor 25411, rec. 8/21/36).

Guy Lombardo³--flipside of his famous "Auld Lang Syne" recording (Decca 2478, rec. 3/7/39).

Earl Hines ["Boogie Woogie on St. Louis Blues"] (Bluebird B-10674, rec. 2/13/40).

Cab Calloway (Brunswick 4936--rerelease of 1930 recording).

Metronome All Stars (Billy Eckstine with Teddy Wilson, Lester Young, and Max Roach (MGM 11573, rec. 7/9/53).

In addition to these hits, a multitude of prominent bands have included it in their repertoires and have recorded versions which have become familiar to jazz musicians and their audiences.⁴

Several films entitled St. Louis Blues have been made. The first of these, released in 1929, was one of the earliest movies to employ an entirely African American cast. Handy

³ Lombardo had recorded an earlier version of "St. Louis Blues" (Columbia 50256-D, rec. 10/1/30).

⁴ For a partial listing of jazz and popular artists who have recorded "St. Louis Blues," see the discography (below).

directed the music and co-authored the script of this sixteen-minute musical, which featured Bessie Smith in her only film appearance. A 1939 movie musical called St. Louis Blues starred Dorothy Lamour, Lloyd Nolan, and William Frawley. Maxine Sullivan, making her Hollywood debut, had a cameo role and sang the title song, while pieces by such popular songwriters as Frank Loesser, Hoagy Carmichael, Leo Robin, and Burton Lane were featured. Fitzgerald appeared briefly and sang in a 1958 film, a biography which cast singer-pianist Nat "King" Cole in the role of W. C. Handy and included performances of Handy's music by well-known musicians and entertainers, including Mahalia Jackson, Cab Calloway, Pearl Bailey, Eartha Kitt, and Barney Bigard.⁵ Fitzgerald sang Handy's "Beale Street Blues" in the movie, while Bailey, Kitt, and Cole each offered versions of "St. Louis Blues."⁶

Handy is known for his role in standardizing the AAB verse and 12-bar harmonic structure of the popular blues. Despite what its title suggests, "St. Louis Blues" is not, strictly-speaking, a (12-bar) blues (see Table 3). One of its most striking compositional features is a tango introduction with a 3+3+2 eighth-note "feel" or rhythmic matrix (mm. 1-8). At the eighth-note level, the

⁵ Other musicians and entertainers who appeared in the film were Teddy Buckner, Red Callender, Lee Young, George Washington, Ruby Dee, Juano Hernandez, and the young Billy Preston. Music was arranged and conducted by Nelson Riddle.

⁶ The Nat Cole Trio and Nelson Riddle Orchestra also recorded "St. Louis Blues" for Capitol records (Capitol W993, rec. 1/29-31/58).

accompaniment patterns place accents on first, fourth, and seventh pulses. Following the introduction, there is a sudden shift to a slow blues as the first verse begins (section A).⁷ Handy expanded the tango idea within the body of the tune, composing a 16-bar minor-mode tango section (B) for the third stanza. With the exception of this verse (and two other alternate texts that he wrote to be sung over its parallel section in the form), all of the remaining eleven verses use a straightforward 12-bar blues harmonic progression (sections A, A¹ and C [A²]).

Table 3. Form and harmonic progression of "St. Louis Blues."

Intro (8 bars)--tango,
A (12-bar blues), A¹ (12-bar blues),
B (16 bars)--tango, C [A²] (12-bar blues)

INTRO													
	Im		IVm		v7		v7		v7		v7		Im II7 v v7
A													
	I7		IV7		I		I7		IV		IV		I I v7 v7 I I
A ¹													
	I7		IV7		I		I7		IV		IV		I I v7 v7 I I
B													
	Im		IVm		v7		v7		v7		v7		Im Im Im (II7) v7 v7 v7 v7 Im II7 v
C [A ²]													
	I		I		I		I		IV		IV		I I I ⁶ ₄ v7 I I

⁷ The piece was written at a time when there was a big tango craze. Handy knew it would be a hit when he observed how dancers reacted to the change of feel. As he wrote in his autobiography (Handy 1941: 122), "I tricked the dancers by arranging a tango introduction, breaking abruptly then into a low-down blues. My eyes swept the floor anxiously, then suddenly I saw lightning strike. The dancers seemed electrified. Something within them came suddenly to life....By this I was convinced that my new song was accepted."

Selection and ordering of text stanzas

Handy described his fourteen verses of text as "a mosaic of characteristic Negro expressions from beginning to end" (Handy 1926: 31-2). He ascribed one line ("my man's got a heart like a rock cast in the sea") to "a drunken woman" he had heard singing "years ago" (Handy 1926: 25). Recordings of "St. Louis Blues" made over the years show that jazz and popular musicians have tended to carry Handy's "mosaic" approach forward, treating the lyrics flexibly, adding verses from other traditional and popular blues pieces while omitting and changing many portions of the composer's texts.

Among over a hundred popular and jazz recordings of "St. Louis Blues" surveyed, there is considerable variation with regard to text usage and ordering. No vocal performance used all fourteen of Handy's verses, nor do they all begin with his first verse. Starting with Bessie Smith in 1925, the most widely-sung combination has been the first through the fourth stanzas. Nearly three-quarters of the performers used these verses together (written here with the composer's "dialect"--Handy 1926):

I hate to see de ev'nin' sun go down.

Hate to see de evenin' sun go down.

Cause my baby, he done lef dis town.

Feelin' tomorrow lak Ah feel today.

Feel tomorrow lak Ah feel today.

I'll pack my trunk, make ma get away.

St. Louis woman, wid her diamon' rings,

Pulls dat man roun' by her apron strings.

'Twant for powder, an' for store bought hair,

De man I love, would not gone nowhere.

Got de St. Louis blues jes as blue as Ah can be.

Dat man got a heart lak a rock cast in the sea.

Or else he wouldn't have gone so far from me.

Variations in text from one recording to the next provide evidence of some of the ways in which musicians have referred to and incorporated aspects of each other's performances. Through textual interpolation, Fitzgerald links her "St. Louis Blues" with other performers' versions of the tune, including those of Guy Lombardo, Ivy Anderson and Duke Ellington's orchestra, Maxine Sullivan (with John Kirby and Claude Thornhill), and Helen Humes. She does this by quoting from two traditional blues couplets, one involving a peach metaphor, the other concerning the Mississippi River.

Tommy Flanagan remembers from working with Fitzgerald that some of the lines she would interpolate came from unexpected sources. "She might quote a lyric, and you might not know where it's coming from," he said. Fitzgerald's text stanzas recall not only other performances of "St. Louis Blues" but also those of older "downhome-" or folk-blues pieces and compositions of the "classic-" or vaudeville-blues era in the 1920s. In one verse ("He May Be Your Man") she

highlights the work of the vaudeville-blues women, especially Lucille Hegamin and Edith Wilson. In another ("You Ain't So Such-a-Much") she points to the New Orleans sound and idiosyncratic lyrics of Pleasant "Cousin Joe" Joseph, a contemporary of Louis Armstrong.

References to the recordings of other artists carry meanings and associations with them that may be emphasized, played down and/or changed. The approaches Fitzgerald takes toward her referents vary. She invokes a multitude of blues meanings as she calls upon the voices of such musicians as William Harris, Big Bill Broonzy, Mississippi John Hurt, Jim Jackson, Blind Lemon Jefferson, and Sonny Boy Williamson to resonate with those of Maxine Sullivan and Guy Lombardo in her "peach" and "Mississippi River" stanzas. With "He May Be Your Man," she chooses to maintain a posture taken in the source text, but with "You Ain't So Such-A-Much" she turns the stance on its head.

Peaches and peach trees

Only three versions among the recordings surveyed include anything like the following verse, a stanza not written by Handy:

If you don't like my peaches, why do you shake my tree?

(stay out of my orchard, stay out of my orchard)

If you don't like my peaches, why do you shake my tree?

Stay out of my orchard, and let my peach tree be.

Fitzgerald sang the verse in both 1963 and 1964 (Exx. 4, 5). The earliest recorded "St. Louis Blues" I have found to use it is Guy Lombardo's 1939 issue (Ex. 6), a big hit for his Royal Canadians.⁸ A year later, Ivie Anderson followed suit, singing with Duke Ellington's orchestra (Palm 30-11, rec. 11/7/40; Ex. 7).⁹ The verse was by no means a Lombardo invention, however. It has a particularly rich and interesting history.

Intensive exchange of texts and other musical material between musicians working within the traditional and popular blues idioms began in the first decades of the twentieth century with the first published blues by Handy, Perry Bradford, and others. Among folk-blues musicians, musical borrowing is a long-standing practice and an integral part of the common aesthetic (Evans 1982). While early popular-blues composers often recalled folk-blues performances they had heard, using these recollections as raw material for new

⁸ On The Royal Canadians' 1939 issue of "St. Louis Blues" (Decca 2478), the vocal performance is credited to "the ensemble." According to James T. Maher, co-founder of the Institute of Jazz Studies at Rutgers University, Lombardo's band was hugely popular among the African American community in New York City, and set the all-time attendance record at the Savoy Ballroom. After World War II, Maher reports (conversation with the author 12/11/96), Russell Sanjek was looking for good pressings of Louis Armstrong recordings and other jazz releases to reissue on his Hot Record Society label. Sanjek decided to ring doorbells in Harlem to ask people about their jazz collections. He turned up so many releases by the Lombardo band, and so few of Armstrong, that he gave up this method after about a week.

⁹ Ellington first recorded "St. Louis Blues" with Bing Crosby in 1932 (Brunswick 20105, rec. 2/11/32). Crosby did not use the "peach" stanza. From 1940 to 1973, the piece became a staple of Ellington's live repertoire, evidenced by no less than 43 recordings, the majority of which were made live and unissued (Timmer 1988). After Crosby, Ivie Anderson--in 1940--was the first singer to appear on Ellington's "St. Louis Blues" dates.

compositions, folk-blues musicians, as David Evans (1982: 61) has pointed out, tended to "reverse" this compositional process by selecting lines and stanzas from published blues pieces to string together and combine with stock patterns and phrases, creating new songs in the traditional manner. Evans observed this practice in early recorded performances of Handy's 1915 composition, "The Hesitating Blues." Within a year of the tune's publication, collected versions began to incorporate traditional stanzas and lines, some presenting nothing of Handy's piece but its refrain (Evans 1982: 61).

It is therefore not surprising to find that comparable lines about "peaches" and "peach trees" crop up in at least twenty different recorded blues lyrics.¹⁰ These "peach" references and texts resemble one another to varying degrees. With few significant differences, William Harris' "Hot Time Blues" contains perhaps the closest variant outside the context of "St. Louis Blues" (Gennett 6707, rec. 10/10/28):

¹⁰ These include Garrett and Wand's "Dallas Blues" (Handy 1926), Frank Stokes' "Half Cup of Tea" and "Mr. Crump Don't Like It" (Paramount 12531, rec. 8/27; Paramount 12552, rec. 9/27), Walter 'Buddy Boy' Hawkins' "Number Three Blues" (Paramount 12475, rec. ca.4/27), Jim Jackson's "Kansas City Blues" (Vocalion 1144, rec. 10/10/27), William Harris' "Hot Time Blues" (Gennett 6707, rec. 10/10/28), Blind Lemon Jefferson's "Peach Orchard Mama" (Paramount 12801, rec. 8/29), Joe Linthecome's "Pretty Mama Blues" (Gennett 7131, rec. 11/20/29), Bumble Bee Slim's [Amos Easton's] "Squalling Panther Blues" and "Lemon Squeezing Blues" (Bluebird B-5517, B-6649, rec. 3/23/34; Vocalion 03005, rec. 7/11/35), Art McKay's "She Squeezed My Lemon" (Decca 7364, rec. 4/30/37), and Sonny Boy Williamson's "Until My Love Comes Down" and "Black Panther Blues" (Bluebird B-7576, rec. 3/13/38; Bluebird 34-0701, rec. 12/11/41). Other "peach" variants are found in Trixie Smith's "Sorrowful Blues" (Paramount 12208, rec. 5/24), Memphis Jug Band's "Peaches in the Springtime" (Victor 21657, rec. 2/13/28), Edward Thompson's "Showers of Rain Blues" (Paramount 13018, rec. ca.10/23/29), and Joe Williams' "Peach Orchard Mama" (Bluebird B-7770, rec. 6/17/38; Bluebird B-8774, rec. 3/27/41) and "Little Leg Woman" (Bluebird B-5900, rec. 2/25/35).

If you don't like my peaches, don't shake my tree.

Gal, stay out of my orchard, and let my peaches be.

Context and content considered, Fitzgerald's use of the "peach tree" stanza in 1963 and 1964 bears the closest resemblance to Lombardo's 1939 and Anderson's 1940 "St. Louis Blues."

Lombardo:

If you don't like my peaches, why do you shake my tree?

(2x)

Stay out of my orchard, and let my fruit trees be.

Anderson:

If you don't like my peaches, why do you shake my tree?

(2x)

Get away from my orchard, and let my peaches be.

Whether Fitzgerald got the idea to sing the couplet in "St. Louis Blues" from Anderson or Lombardo (or independently) is open to question. Exact wording of the text and other details of the presentation provide clues. While there are marked differences between the three versions, there are also significant similarities. Instrumentation varies, and tempos contrast widely ($q=66-9$ for Fitzgerald, $q=ca.126$ for Lombardo, and $q=ca.232$ in the Ellington/Anderson performance).¹¹ With regard to text,

¹¹ Metronome indications are in terms of q (quarter-note)=number of beats/minute unless otherwise specified. For example, where quarter-note=69-72 beats per minute, it appears as " $q=69-72$."

however, the differences are quite small. Fitzgerald's renderings are slightly closer to Lombardo's than to Anderson's. Like Anderson, she refers to "peach" rather than "fruit" in the last line. But like Lombardo (and unlike Anderson), she also mentions the "tree." Fitzgerald and Lombardo both say to "stay out of" rather than "get out of" the orchard. Adding weight to the coincidence, she emphasizes these words as an interjection in mm. 3-4 of her versions. The 1963 Fitzgerald and 1939 Lombardo are again closer in terms of key; both were probably performed in C.¹² By 1964, Fitzgerald seems to have moved the piece up to D-flat, while Anderson sang it in D.

It is possible that Fitzgerald, remembering the Lombardo hit recording years later, and Anderson, having heard it only the year before, each decided to add the resonant "peach tree" verse on her own. They appear to have listened to him use it, and Fitzgerald may well have decided to take it out of his "sweet" dance-band setting with its medium "two-step" (half-note) feel and place it in the languorous tempo and "soul jazz" blues-mode environment of her 1963 "St. Louis Blues" to give it her own twist, one that was both contemporary and rooted in traditional blues practice.

¹² In the recording I listened to, Lombardo's key sounds closer to B than C. Given the vagaries of contemporary recording techniques and their effect on the perception of pitch, it is likely that it was actually in C (or perhaps B-flat). The key of B is seldom if ever used by jazz and pop performers.

"Mississippi River"

In jazz as in other idioms, artists whose styles are worlds apart frequently listen to one another. Reasons may be aesthetic (one wants to create a setting which pays tribute to or contrasts with another's), practical (one wants to add a particular tune to her/his repertoire and learns it by listening to a readily-available recording), or simply that a hit has become ubiquitous. The attention often leaves its mark on the work, sometimes through conscious planning, sometimes not.

On Fitzgerald's first release of "St. Louis Blues" in 1957, she closed the song with a forceful, full-voiced stop-time chorus to a verse which, again, is not one of Handy's (Ex. 8):

Mississippi River, long, deep, and wide,
Got to meet my sweet man on the other side.
Take me back to St. Louis, back to St. Louis.
Got the St. Louis blues, just as blue as I can be.

In fact, on all but one of her "St. Louis Blues" recordings, she ends with it (Exx. 8-13), presenting it five out of six times in a stop-time rhythmic format in which the band drops out after heavy accents on the first beats of the first two

measures of the tune, returning to the initial blues feel in measure five.¹³

The stanza is a variant of a traditional blues couplet dated "back twenty years or more" in Handy's 1926 blues anthology (Handy 1926: 3). In Handy's collection, it appears in Lucille Marie Handy's and Eddie Green's "Deep River Blues" (Handy 1926: 106).¹⁴ Although it has since been adopted by other performers, Maxine Sullivan is the first singer I have found on record to have incorporated it in "St. Louis Blues."

Maxine Sullivan (1911-87) was a stylistically "cool" singer with a distinctively restrained and understated delivery. "St. Louis Blues" was a favorite in her repertoire. Not only was it her featured number in the 1939 film by the same name, but she also released three renditions of it with the proto-cool Claude Thornhill and John Kirby orchestras (Victor 25895, rec. 6/29/38 [Thornhill]--Ex. 14; Columbia 36341, rec. 5/1/40 [Kirby]--Ex. 15; Decca 4154, rec.

¹³ Fitzgerald's 1963 studio recording of "St. Louis Blues" (Verve 4062) is the only date on which she does not use the "Mississippi River" couplet. The 1964 concert version (Verve 4065), which recreates many features of the 1963 arrangement, includes it but does not present it in a stop-time format.

¹⁴ Michael Taft (1984) lists several blues musicians recording in the early-1930s who used close variants of the text in their compositions. Among these are Ruby Glaze's "Lonesome Day Blues" (Victor 23353, rec. 2/22/32), Big Bill Broonzy's "Mississippi River Blues" (Banner 32670, rec. 3/23/34), and Hosea Woods' "Wolf River Blues" (Victor 23272, rec. 11/24/30). Two other variants of the couplet ("deep and wide"/"side to side") appear in Joe McCoy's "That Will Be Alright" (Columbia 14439-D, rec. 6/18/29) and Mississippi John Hurt's "Got the Blues and Can't Be Satisfied" (Okeh 8724, rec. 12/18/29).

6/17/41 [Kirby]--Ex. 16).¹⁵ Thornhill and Gladys Moser, pianist with the all-women Ina Ray Hutton Band, co-managed Sullivan's early career (ca.1937). They strove to distinguish her sound by surrounding her voice with subdued orchestral colors and providing her with jazz arrangements of "light classical" pieces and such European folk songs as "Loch Lomond," which became her first big hit (Travis 1983: 454). On all three recordings, Sullivan closed with stop-time choruses to a variant of the text:¹⁶

Mississippi River, long, deep, and wide,
 I gotta find my sweet man on the other side.
 Get me back to St. Louis. Get me back to St. Louis.
 Get me back to St. Louis. I'll lose those mean old
 blues.

After Sullivan, Helen Humes (1909-81) took up the "Mississippi River" couplet as a closing stanza in "St. Louis Blues," as a live broadcast shows (Swing House SWH8, rec.

¹⁵ Given the combined popularity of both the couplet and the composition, it is possible that one or more singers thought to join the two before Sullivan. I have not found an earlier recorded example of the "Mississippi River" couplet used in "St. Louis Blues." The stanza shows up in recordings of "St. Louis Blues" by Kansas City blues "shouter" Big Joe Turner, but not until very late in his career (Atlantic 1234 [K.C. 108], rec. 3/7/56, does not include it, while Telefunken 28572, rec. 5/23/81, and Southland SLP-13, rec. 5/18/83, do).

¹⁶ The 1939 movie entitled St. Louis Blues, which contains a performance of Sullivan singing the title tune, was not available to me in researching this paper. Since Sullivan closed with the "Mississippi River" couplet on all three of her audio recordings, and since the earliest of these predates the film, while the final two postdate it, it would seem likely that she also may have closed with the stanza in her filmed performance.

ca.7/45; Ex. 17). She sang the tune at a brisk tempo (q=ca.200) and, like Sullivan, started the verse in stop-time, varying Sullivan's text slightly:

Mississippi River, long, deep, and wide,
 I got to see my daddy over on the other side.
 Take me back to St. Louis, take me back.
 Take me back to St. Louis to lose those mean old blues.

Humes, who made her first recordings with such accompanists as James P. Johnson and Lonnie Johnson as a teenager in the mid-1920s, was a singer with a wide-ranging repertoire. She prided herself on her flexibility, stating that she was not a blues, ballad, or jazz singer, but "just a singer" (Balliett 1988: 53). She replaced Billie Holiday in the Count Basie orchestra from 1938-41, during which time Jimmy Rushing was also singing with the band.¹⁷ She had two big hits, both on the rhythm-and-blues charts: "Be-ba-ba-le-ba" (Philo/Aladdin 106, rec. 1945) and "Million Dollar Secret" (Modern 20-779, rec. 8/50). Humes, again following Holiday, joined producer Norman Granz's all-star "Jazz at the Philharmonic" (J.A.T.P.) touring groups. Granz primarily featured instrumentalists but had, since 1946, included Holiday or Humes in his shows.

¹⁷ Rushing sang "St. Louis Blues" with the Basie band but did not include the "Mississippi River" couplet on his recorded versions of it (Jazz Archives JA16, rec. 2/8/37; Swing House SWH41, rec. 7/5/43). Unfortunately, on the 1937 recording, a live broadcast, the band did not fully complete the arrangement but instead segued to Basie's closing theme as a broadcaster announces the end of the set. It is, therefore, not possible to say how the piece would have ended under normal circumstances. However, the verse is also not present on his 1943 recording, which was a complete performance of the tune.

Humes remained with the production for five seasons (Balliett 1988: 51) and was reported to have "stopped the show cold" on more than one occasion (Nicholson 1993: 102). Ella Fitzgerald succeeded Helen Humes in J.A.T.P. in 1949, becoming the third vocalist to be offered the spot.

Nellie Lutcher (b. 1915), a singer-pianist with a lively, earthy approach in the tradition of Fats Waller (and an acquaintance of Helen Humes [Dahl 1984: 233]), made a popular recording of "St. Louis Blues" (Okeh 7030, rec. 8/25/53; Ex. 18) which featured the stop-time "Mississippi River" stanza five years prior to Fitzgerald:

Mississippi River, long, deep, and wide.
 I know that my man is on the other side,
 With that gal, yes with that wicked St. Louis woman.
 And I'm oh so blue, blue, blue, blue, blue.

In her rhythm-and-blues inflected setting, Lutcher worked it in as a penultimate (rather than a final) verse.

Textually, Fitzgerald's "Mississippi River" variant is closer to Sullivan's than to Humes' or Lutcher's, and she, following Sullivan, customarily closed with it. Although her incorporation of the stanza points toward Sullivan, Fitzgerald may well have known about and considered the other releases. What is striking is that, despite prominent differences in their individual styles and performance personalities, Fitzgerald and Lutcher seem to have listened

closely to Sullivan.¹⁸ Even Helen Humes, who insisted that "nobody influenced me--I didn't hear nobody" (Dahl 1984: 225), appears to have heard her as well. For her part, Sullivan, whose musical persona is not modeled on Fitzgerald's in any readily-apparent way, reports that she was nonetheless a great admirer, placing Fitzgerald "on a throne" (Placksin 1982: 122).

"He May Be Your Man"

In her "St. Louis Blues" offerings, Fitzgerald, in turn, reminds us of earlier vocal royalty and deepens the connection between herself and Helen Humes, her contemporary. In five of seven of her recordings (all but the 1964 and 1979 versions, Exx. 19-23), she cites Lemuel Fowler's "He May Be Your Man (But He Comes to See Me Sometimes)." In all cases, she uses the tune's title and opening line to create a blues chorus which is a variant of the following text:

He may be your man, but he comes up to see me sometime.

(2x)

Live six flights up, and that man he sure love to climb.

Fitzgerald seems to have composed the last line herself. I can find no other recorded versions which use it.

¹⁸ As noted above, Lutchter and Humes were acquaintances (at least in the latter part of their careers). If their friendship predated 1953, it would appear to strengthen the possibility that Lutchter got the "Mississippi River" idea from Humes. However, her version shares more (melodic and textual) features with Sullivan's than Humes,' and--like Sullivan--she took the piece in the key of C (not B-flat).

The Fowler tune is not a twelve-bar blues, but a thirty-two bar AABA song form. It has bluesy character nonetheless, partly because the first eight measures of its harmonic scheme follow a standard blues pattern: it stays on the I-chord for four measures, moves to the IV-chord for two bars, then back to the tonic for two measures before heading into the bridge section. The first line of text is not repeated in the original:

He may be your man, but he comes to see me sometimes,
 And when he's with you, he's always got me on his mind.
 I ain't no vampire, that is true, but I can surely take
 your man from you...

Lucille Hegamin (1894-1970) introduced the piece (Ex. 24), first recording it in 1921 (Arto 9129, rec. 1/21). Promoted as "The Georgia Peach," "The Cameo Girl," and "The Blues Singer Supreme," Hegamin became well-known in the 1920s and earlier in Chicago, New York City, and nationally through her vaudeville, cabaret, and theatrical performances, as well as her recordings of blues songs and other popular material. In 1920, with the waxing of "The Jazz Me Blues" and "Everybody's Blues" (Arto 9045, rec. ca.11/20), she became the second classic-blues singer to be recorded. Earlier that year, Mamie Smith's release of "Crazy Blues" (Okeh 4169, rec. 8/10/20) had sold an unprecedented number of copies, sparking an interest in women vaudeville-blues artists which would last the decade. "He May Be Your Man (But He Comes to See Me

Sometimes)" was Hegamin's theme song and greatest hit. She and her Blue Flame Syncopators [Syncopaters] recorded several versions of it.¹⁹

Hegamin credits herself (in Stewart-Baxter 1970: 19) with popularizing "St. Louis Blues" in Chicago (ca.1914-8) by using it as one of her "feature" numbers. She did not record it, however, until quite late in her career (Bluesville BVL1052, rec. 8/16/61). Because Fitzgerald was so young when Hegamin's career was blossoming, it is only remotely possible that she would have been aware of her live versions of "St. Louis Blues." If she were, this could have influenced her to associate "He May Be Your Man" with "St. Louis Blues" as a tribute to Hegamin's repertoire. Whether she listened to Hegamin's "St. Louis Blues" or not, it is quite likely that a young Ella Fitzgerald would have heard her signature tune "He May Be Your Man (But He Comes to See Me Sometimes)" on disc, or on one or more of Hegamin's thrice-weekly live radio broadcasts from The Cotton Club in Harlem in 1925.

Edith Wilson (1906-81) also recorded "He May Be Your Man (But He Comes To See Me Sometimes);" first in 1922 (Columbia

¹⁹ Her "He May Be Your Man" recordings include Arto 9129 (rec. ca.1/21); Puritan 1108 and Paramount 20108 (rec. 2/26/22); and Cameo 287 (rec. ca.1/23). The Bruyninckx discography (1980?) indicates that different takes of the tune from the 2/26/22 session were released on two contemporary labels; matrix 997-1 was for Puritan and 997-2,4 were for Paramount. During the 1920s, masters of several of her recordings were leased to quite a few record companies, and received multiple releases. Her first sides for Arto were copied for eight labels (Stewart-Baxter 1970: 16-17, 19), and a version of "Arkansas Blues" (Arto 9053, rec. ca.2/21) was issued on between nine and eleven (Duval Harrison 1988: 230, Dixon and Godrich 1970: 11).

A3653, rec. 6/9/22; Ex. 25) and again five decades later (Delmark DS637, rec. 7/5/73, 9/3/73). Following Lucille Hegamin, she too used it as a kind of theme song, especially in the latter part of her career. Wilson, like Hegamin, was one of the top vaudeville-blues women of the 1920s. She first attracted notice through her association with Perry Bradford, who promoted her in live shows and recording sessions with Johnny Dunn's Original Jazz Hounds, initially as a replacement for Mamie Smith. During that period, Wilson recorded for Columbia and worked the T.O.B.A. (Theater Owners Booking Association) vaudeville circuit. Billed as "Queen of the Blues," a title she shared with others, she sang many of Bradford's blues compositions and played for predominantly African American audiences in theaters across the United States (Duval Harrison 1988: 177). Upon her return to New York City, she expanded her audience, starring in Harlem cabarets and Broadway revues, and touring Europe. Her biggest hit was "Birmingham Blues" (Columbia A3558, rec. 1/22/22), which she recorded with Johnny Dunn. By the late-1940s, she had garnered some film and radio credits, but spent most of her time touring as "Aunt Jemima" to raise charitable funds on behalf of Quaker Oats.

"He May Be Your Man (But He Comes to See Me Sometimes)" became a standard of the classic-blues repertoire and was sung by others.²⁰ Striking among these is a 12-bar blues by

²⁰ New Orleans-based Creole ballad and blues singer Lizzie Miles is one of the more well-known contemporary singers who featured "He May Be

Helen Humes which she called "He May Be Your Man" (Philo/Aladdin 105, rec. 8/45, Ex. 26). The opening chorus of Humes' "He May Be Your Man," like Fitzgerald's stanza, begins with and repeats the first line of Fowler's piece, then closes with something different:

He may be your man, but he comes to see me sometime.

(2x)

Lord, he comes so often I'm beginning to think he's mine.

The Philo session was the first, but Humes recorded it again several times three decades later (Classic Jazz CJ120, rec. 8/73; Jazzology J55, rec. 9/74; Columbia PC33488, rec. 2/18/75).²¹ Like Edith Wilson, Humes grew up in Louisville, Kentucky and remembered Wilson's local performances, which she attended as a young girl (Dahl 1984: 230). Since "He May Be Your Man (But He Comes to See Me Sometimes)" was one of Wilson's signature tunes, Humes may have heard her sing it often.

Fitzgerald's "He May Be Your Man" verse in "St. Louis Blues" is conceptually very similar to the Humes' blues which predates it. It seems likely that Fitzgerald would have heard her do it, particularly since Humes' first "He May Be Your Man" was released as the flip-side of her greatest hit,

Your Man" in her shows (Stewart-Baxter 1970: 25). Pearl Bailey recorded it as well (Coral 61487, rec. 11/53; Coral 57162, rec. 2/1/54).

²¹ Another blues by Humes, entitled "He May Be Yours" (Discovery 520, rec. 5/9/50) offers a text which is a loose variation of "He May Be Your Man."

"Be-ba-ba-le-ba" (Philo/Aladdin 106, rec. 1945). Fitzgerald probably already knew "He May Be Your Man" from Lucille Hegamin's or Edith Wilson's performances, but may have taken the idea to form it into a blues chorus from Humes.²²

Perhaps the durability of "He May Be Your Man" stems from a lyric which portrays a woman who is powerful and dangerous, attributes emphasized in many a blues queen's public persona. The construction of the Fowler tune is emblematic of a genre in which blues is mixed with jazz and other popular idioms: a bluesy melody with a 32-bar ABAB form, and a harmonic scheme which is blues-related but not the blues per se. As Fitzgerald and Humes call our attention to "He May Be Your Man," they bring up not only Hegamin and Wilson, but also the classic-blues repertoire itself, thereby connecting themselves with the great female vaudeville-blues tradition.

"You Ain't So Such-a-Much"

Shouting out a stanza from "You Ain't So Such-a-Much," Fitzgerald liked to amplify the "mean and evil" persona she introduced with the line from "He May Be Your Man" in her follow-up chorus. She did this in the 1957, 1958, and 1966 performances (Exx. 27-29); three of the five that included "He May Be Your Man." "You Ain't So Such-a-Much," a 12-bar blues, was written by New Orleans blues singer Pleasant

²² Joe Williams seems to have gotten the idea from Humes as well. He borrowed more than one verse from her "He May Be Your Man" to create his own blues, which he calls "Who She Do" (Fantasy F9441, rec. 8/7/73).

"Cousin Joe" Joseph. A slightly younger contemporary of Louis Armstrong, Cousin Joe was a popular entertainer in his home city, known not only as a singer, but also as a dancer, guitar (and ukulele) player, and--later--pianist. Fitzgerald met and worked briefly with him when he came to New York in the early 1940s (Joseph and Ottenheimer 1987: 110, 115).

Cousin Joe began writing his own blues after he moved to Manhattan, and grew to be known for his wit and the frequently anti-woman postures he took in his lyrics. To distinguish himself from "everybody" who sang about "how beautiful a woman was and how much they loved her and what they would do for her," as he explained, he wrote "the opposite: what I *wouldn't* do" (Joseph and Ottenheimer 1987: 120). His "You Ain't So Such-a-Much," which he recorded with alto saxophonist Earl Bostic's Gotham Sextet (Gotham 501, rec. ca.3/46, Ex. 30), is one example:

I wouldn't give a blind sow an acorn, wouldn't give a
crippled crab a crutch. (2x)

'Cause I just found out, baby, that you ain't so such-a-
much...

Ella Fitzgerald took Cousin Joe's statement, turned the sex-roles around, substituted the image of a sparrow for that of a female pig, and presented her version (with variants):

Wouldn't give a blind sparrow an acorn, wouldn't give a
crippled crab a crutch [you know I'm mean and
evil]. (2x)

Ain't gonna give you nothing, 'cause you think you're
such a much-and-much.

Dizzy Gillespie met Cousin Joe around the same time and place as Ella Fitzgerald. Gillespie became an admirer and added "You Ain't So Such-a-Much" to his repertoire, recording it on a live date in Paris (Vogue V5136, rec. 4/11/52, Ex. 31). In his autobiography, stressing that "the bopper" stayed in contact with "his blues counterpart," he included Cousin Joe's name on a short list with T-Bone Walker, B. B. King, Joe Turner, and Muddy Waters (Gillespie 1979: 294). Cousin Joe was (along with guitarist-singer Danny Barker) one of the two people Gillespie urged Leslie Gourse to contact as she researched Louis Armstrong's New Orleans youth (Gourse 1984: 13). It is quite possible that Fitzgerald heard Gillespie sing "You Ain't So Such-a-Much" as well, although her renderings show no obvious debt to his. Instead, she and Gillespie seem to share an acknowledgment of Cousin Joe as one of their "blues counterparts."

Summary

By interpolating text stanzas, Fitzgerald connects her "St. Louis Blues" to other jazz and popular artists' performances of the piece. She dips deep into the public blues domain with the "Mississippi River" and "peach" stanzas, while directing our attention to specific versions of "St. Louis Blues," Maxine Sullivan's and Guy Lombardo's among them. Her borrowings point to interrelations among

artists other than herself as well: Helen Humes' and Nellie Lutcher's ties to Maxine Sullivan, Helen Humes' connections with Edith Wilson and Lucille Hegamin, Cousin Joe's effect on Dizzy Gillespie.

Fitzgerald amplifies some of the associations her sources carry and hushes others. Especially in her recordings from the 1960s, she seems to turn Maxine Sullivan's "Mississippi River" stanza and Guy Lombardo's "peach" reference around, pointing them back in the direction of the folk-blues. She plays up the "evil woman" persona of the classic-blues queen associated with "He May Be Your Man." With "You Ain't So Such-a-Much," in contrast, she mutes Cousin Joe's anti-woman posture by transforming it deftly into the stance of a no-nonsense woman.

The persona she creates for herself by quilting together these borrowed stanzas has its own integrity. Handy's song is about a woman whose man took up with another lover and who has the blues as a result. The character can be and has been fleshed out in a multitude of ways. In the film St. Louis Blues (1929), Bessie Smith played her as despondent and driven to drink. Fitzgerald portrays her in her own way, giving us her individual responses to the situation. While each of her performances presents its own emotional nuances, she emphasizes certain qualities, such as a strong will and strong appetites, an undeniable appeal, and a sharp tongue. Her aura is powerful and she is clearly not someone to be trifled with. In the stanza from "He May Be Your Man," she

strikes back at the other woman. "You may think this man is yours," she taunts her, "but I've got news for you, he still wants what I've got and comes around to see me just about every day (and we don't play scrabble)." In the "peach" verse, she turns to her lover, telling him his free ride is over. "If you do not want to commit yourself to this relationship," she warns, "then you can stay out of my bed." With "You Ain't So Such-a-Much," she serves him notice in no uncertain terms and lets him know exactly what she thinks of him. In the final "Mississippi River" verse she lets her hair down, admitting that even though this man is no prize she wants him, has to have him, and won't be satisfied until she does. Very much in keeping with the folk-blues tradition, she works with a common situation and musical framework but uses it to create her own blues piece and distinct blues personality.

CHAPTER 3--"GUESS THESE PEOPLE WONDER WHAT I'M SINGING":
INTERPOLATIONS IN THE 1958 BIRTHDAY CONCERT

Rather than weaving whole stanzas into one another, as Fitzgerald did in her exclusively text-based performances of "St. Louis Blues," in her scat solos she often used smaller bits of more abstract material, little melodic snippets and fragments, sometimes with bits of text. Incorporating excerpts from at least thirteen sources, her 1958 "St. Louis Blues" stands apart from her other releases of the tune as an example of interpolation-based scat singing. The concert, which took place at the Teatro Sistina in Rome, marked the occasion of her 41st birthday (Verve 835-454-2, rec. 4/24-5/58).¹ The band was her working trio: Gus Johnson on drums, Max Bennett on bass, and Lou Levy at the piano.²

The recording and arrangement

The date was part of a package tour put together by Fitzgerald's manager and founder of Verve records, Norman Granz. The tour was a double-bill of Fitzgerald's group and Oscar Peterson's trio. The musicians were apparently not informed that the concert had been recorded, and the tapes lay fallow in Polygram's vaults until 1987, when Phil Schaap discovered and produced them for release. The album,

¹ The compact disc jacket erroneously lists it as her 40th birthday concert.

² On a few of the tracks--not including "St. Louis Blues"--she was joined by Oscar Peterson, Herb Ellis, and Ray Brown.

entitled Ella in Rome: The Birthday Concert, became a huge critical and popular success when it came out in 1988. Fitzgerald was very pleased with the release and told Schaap (Nicholson 1993: 235) she "loved it." Lou Levy (Nicholson 1993: 181-2) remembers hearing the performance for the first time:

When they put it out and I got a copy of the record, I thought, 'God! we were swinging our cans off.' It was just great! So much spirit and drive on it. You could never get it if you went into a studio....We were on tour; you do it every night, and you're in great shape. You're like a sporting team--the more you play, the better it gets. And that was true of our group with Ella. It just got to be at fever pitch. It was great, Ella's great. And since we didn't know it was being recorded, we didn't even think about anything, we just played.

Fitzgerald opened her program with "St. Louis Blues," making it, as Nicholson (1993: 182) writes, "a tour de force, the sort of thing a lesser singer might use to climax a set." With regard to scat-singing and melodic interpolation, it was indeed a tour de force. While she included scat solos on her 1957 and 1971 "St. Louis Blues" dates as well, the 1958 concert version is distinguished from these by the length of her solo and the number of quotations she uses in it. The first time she recorded the piece was on a studio session

with Frank DeVol's Orchestra in 1957 (Verve 10128, rec. 7/24/57). On this date, she took a modest two choruses and interpolated one excerpt (Ex. 32), while a year later she extended the solo to fifteen choruses. At only one chorus in length, the 1971 solo is even shorter than the 1957 one, and does not feature quotation (Pablo 2308 234, rec. 7/21/71, Ex. 33).

Table 4 lists interpolations in the 1957 and 1958 recordings by location within each performance and by title/composer of source material.

Table 4. Interpolations in Fitzgerald's scat solos on
"St. Louis Blues."³

1957

[3:10-4] "It Might As Well Be Spring"
(Rodgers/Hammerstein)

1958

[0:38-40] "Fever" (Davenport/Cooley)
[2:35-9] "The Chase" (Gordon) ["High Society"--Steele]
[2:49-56] "Later" (Bradshaw/Glover)
[3:11-3] "Smooth Sailing" (Cobb)
[3:18-28] "what I'm singing" statement (Fitzgerald, "How
High the Moon" improv., Session Disc SES 105,
rec. 4/15/49)

³ This is not an exhaustive list. Other references in the performances include "He May Be Your Man (But He Comes to See Me Sometimes)," "You Ain't So Such-A-Much," and Killion/McMichael/Owens' "The Hut Sut Song." The reference to "Fever" is made before the scat solo begins.

- [3:35-8] "Move" (Best)
- [3:39-45] "Jumpin' with Symphony Sid" (Young)
- [3:49-55] "Swingin' Shepherd Blues" (Koffman)
- [3:59-4:02] "It Might As Well Be Spring"
(Rodgers/Hammerstein)
- [4:06-9] "Mean to Me" (Turk/Ahlert)
- [4:31-7] "Chinese" idea (Fitzgerald, "Ool-Ya-Koo"
improv., Jazz Live BLJ 8035, rec. 11/27/48
[1:35-8]; Parker-Gillespie, "Perdido" improv.,
Prestige 24024, rec. 5/15/53)
- [4:40-50] "Send for Me" (Ollie Jones)
- [4:51-4] "Only You (And You Alone)" (Ram)

For her first two "St. Louis Blues" dates, Fitzgerald sang the piece in B-flat with arrangements that emphasized tempo and feel changes. The settings share several important characteristics. On stage with her trio in 1958, she retained enough of the feeling of the 1957 DeVol big-band chart in an informal head arrangement to make the two renderings sound quite closely related. Both begin with a slow blues tempo ($q=69-72$) and change to a 3+3+2 eighth-note feel for the B section, Handy's third verse. The effect is a sort of double-time in which the speed of the quarter note remains constant, while the eighth-note pulse level becomes predominant. From the fourth verse (section C) forward, both versions switch to an uptempo swing quarter-note feel ($q=ca.200$ in 1957, $q=ca.276$ in 1958).

The 1958 scat solo (Ex. 34) contains quotations that cluster around specific genres, idioms, and even instruments. There are segments which point to popular hits. She creates embedded references and performance commentaries. Some interpolations allude to her own repertoire, others to that of her associates and competitors. We hear phrases that have been used by other performers and phrases that appear elsewhere in Fitzgerald's work. She quotes from both compositions and improvisations. We can trace her quotations by moving from an allusion to New Orleans through references to ballads, blues, R & B, bebop, swing, and cool jazz.

"The Chase" begins in New Orleans

Fitzgerald leads off her first wordless chorus with a passage from Dexter Gordon's "The Chase" [2:35-9], a piece he performed as a tenor saxophone "duel" with Wardell Gray in a 1947 studio session (Dial 1017, rec. 6/12/47--see Ex. 35, mm. 1-4; Ex. 36. One of the first bebop tenor players, Gordon was also one of jazz's master interpolaters, the "Boss Quoter" as Phil Woods calls him. Citing Gordon's work, Fitzgerald immediately calls attention to his use of quotation. She quotes the quoter quoting: embedded within "The Chase" fragment is another quotation.

The first twelve notes of Gordon's melody incorporate a clarinet obbligato from "High Society," the Porter Steele composition. Although it was initially performed as a slow processional march, "High Society" was first published as a

rag in 1901, in an arrangement by Robert Recker which quickly became one of the most popular and widely recorded pieces of the early New Orleans repertoire (Crawford 1992). The passage from which Gordon constructed the opening theme of "The Chase" is the first two measures of a counterline added by Recker which marks the beginning of the trio section, toward the end of the piece (Ex. 37). In "The Chase," the phrase is stated three times (mm. 1-6), each with a slight variation. Fitzgerald paraphrases the first two of these statements.

In Recker's orchestration, the passage is a piccolo part. Alphonse Picou, a leading New Orleans brass band and "society" clarinetist, was probably the first player to transcribe and perform it on the clarinet (Shapiro and Hentoff 1955: 23-4; Schafer 1975).⁴ Because of the virtuosity it required, it became used extensively as an audition piece for brass band clarinet players. Joe "King" Oliver recorded "High Society" in 1923 with Louis Armstrong (Okeh 4933, rec. 6/22/23). Johnny Dodds played the clarinet obbligato on this version, which was a hit for Oliver in 1924. Armstrong liked to cite the "High Society" passage in his trumpet solos and used it in a popular 1930 recording of Newman and Lombardo's "Sweethearts on Parade" (Columbia 2688-D, rec. 12/23/30, Ex. 38).

⁴ Gunther Schuller (1968: 183, 195) credits another New Orleans clarinetist, George Bacquet, with having transcribed the passage for clarinet. As George Schafer (1975: 56-7) observed, Schuller's attribution is "plausible" but undocumented.

The quotation is remarkable because it bridges early New Orleans and bebop repertoires, linking innovative players whose idioms, personal styles, and historical circumstances differed, but who shared a fondness for interpolation. Trumpeter Roy Eldridge is among the many other musicians who have quoted it. Creating a setting that Ella Fitzgerald would echo a decade later, he worked it into (two takes of) an improvisation on "St. Louis Blues" (Keynote 607, rec. 1/24/44, Exx. 39-40). Charlie Parker also adopted it, interpolating it in one of his most celebrated solos on "KoKo," a composition of his based on the harmonic scheme of Ray Noble's "Cherokee" (Savoy M9-12079, rec. 11/26/45, Ex. 41).⁵

Thomas Owens (1974/1: 25) observed that Parker used the "High Society" lick to begin improvised phrases and/or choruses. Gordon not only began the melody of "The Chase" with it, but cited it even more explicitly to open his tenor solo on the original recording (see Ex. 36).⁶ Following suit, Fitzgerald kicks off her first wordless chorus in "St. Louis Blues" with it. Armstrong, on the other hand, used it as a closer in "Sweethearts on Parade," completing the first

⁵ Parker's interpolation of the "High Society" passage in "KoKo" is transcribed in Owens 1974/2: 219 (chorus 2a, mm. 1-2). On a recording of Parker's "Cheryl" (Jazz Cool JC102, rec. 1/8/49), Parker [ca.1:02] and trumpeter Kenny Dorham [ca.2:12] can each be heard interpolating the "High Society" lick.

⁶ Like Dexter Gordon, Jay Peters--a tenor saxophonist with the Lionel Hampton band--reinforced the "High Society" reference in the opening measures of his solo on a live recording of "The Chase" (Columbia CL711, rec. 7/22/54).

phrase of his final trumpet chorus with it (mm. 7-8). Eldridge seems to have combined the two approaches in his "St. Louis Blues." Like Parker, Gordon, and Fitzgerald, he quoted it to begin both phrase and chorus, but--like Armstrong--he brought it in toward the end of his improvisation.⁷ Whether inserted at the beginning or end of a solo, the "High Society" passage tends to be prominently displayed, worn--as it has been since the turn of the century--as a badge of virtuosity.

"The Chase" is not the only Dexter Gordon piece Fitzgerald liked to interpolate. "Dexter's Deck," for example, found its way into a scat solo on Billy Strayhorn's "Take the 'A' Train" in a 1961 performance (Verve 4052, rec. 5/14-21/61). She also quoted it in her "Joe Williams' Blues" (Verve 837 758-2, rec. 2/11/61 [3:01-6]). In the "Joe Williams" performance, she gave an extra nod to him by interpolating a quotation from Wagner's Lohengrin ("Here Comes the Bride" [2:50-1]) which, as James Weidman mentioned, was a phrase Gordon had "put his stamp on."⁸

⁷ While Handy's sheet music is written in the key of G, Parker favored the key of B-flat as an environment in which to quote the "High Society" lick (Owens 1974/1: 25). Fitzgerald's 1958 version of "St. Louis Blues" is also in B-flat. Armstrong's "Sweethearts on Parade" (Columbia 2688-D, rec. 12/23/30) sounds like it was in the key of G-flat, but it was more likely in F or G.

⁸ In another nod to Gordon, Fitzgerald interpolated "Here Comes the Bride" in a scat solo on Berlin's "Blue Skies" (Verve 4036, rec. 3/18/58 [1:32-4]) on her Irving Berlin Songbook/2, recorded a month before the Rome birthday concert.

Ballads

Fitzgerald interpolates an excerpt from Rodgers' and Hammerstein's "It Might As Well Be Spring" (NY: Williamson Music, 1945) in both the 1957 (Ex. 32 [3:10-4]) and 1958 solos (Ex. 34 [3:59-4:02]). It is one in a string of allusions to her own repertoire that includes "Later," "Smooth Sailing," and "Swingin' Shepherd Blues." Singers Dick Haymes, Margaret Whiting, and Billy Williams each released recordings of the ballad in 1945, all scoring in the top ten within a two-month span (Decca 18706, Capitol 214, and Victor 1738 respectively). Fitzgerald recorded it a decade later with the André Previn Orchestra (Decca DL8155, rec. 4/1/55). It gained a place in her live repertoire as well (Verve 4052, rec. 5/19/61, Ex. 42).

"It Might As Well Be Spring" shows up most frequently in her work as an interpolation, a fragment. The first four bars of the Rodgers tune became one of her favorite quotations, one which she often used in lively scat solos, including "Oh! Lady Be Good" (Verve 8264, rec. 10/9/57 [1:19-21], Ex. 43), "Swingin' Shepherd Blues" (Verve 10130, rec. 3/19/58 [1:41-3], Ex. 44), "I Can't Give You Anything But Love" (Pablo 2310-829, rec. 1/8/74 [4:02-5], Ex. 45), and Duke Ellington and Sid Kuller's "Bli-Blip" (Verve 4010-4, rec. 6/27/57 [0:18-22], Ex. 46). Perhaps her most ingenious placement and rendering of it is in a ballad, however, a London performance of George and Ira Gershwin's "The Man I

Love" (Pablo 2310-711, rec. 4/11/74, Ex. 47). She sings the tune once through with a flexible slow pulse, then the drummer (Bobby Durham) switches to a "Latin" eighth-note feel, effecting a kind of double-time. At the end of the first A section (mm. 7-8 of the new feel [ca.2:16-21]), she sings a melismatic double-time melodic interpolation to the words, "I'll do my best to make him, I'll do my best to make him stay."⁹ Her references to "It Might As Well Be Spring" have a programmatic character. Even in a slow setting, they seem to signal excitement, a musical and metaphorical pulse that quickens.

In a second ballad reference, she quotes Turk and Ahlert's "Mean to Me" [4:06-9] immediately after "It Might As Well Be Spring." A double hit in 1929, "Mean to Me" was introduced by torch singers Helen Morgan (Victor 21930, rec. 3/6/29) and Ruth Etting (Columbia 1762-D, rec. 3/11/29). Billie Holiday, with Teddy Wilson and his Orchestra featuring Lester Young, had a top-ten chart success with it almost ten years later (Brunswick 7903, rec. 5/11/37, Ex. 48). By the mid-fifties, it had been widely recorded by jazz and popular singers and instrumentalists, including Lester Young, Sarah Vaughan, Illinois Jacquet, Frank Sinatra, Marlene Dietrich, the Andrews Sisters, Big Maybelle, and Louis Prima. Fitzgerald did not add it to her own discography until 1975,

⁹ On a date recorded several months earlier (Pablo 2310-829, rec. 1/8/74) Fitzgerald used a similar arrangement of "The Man I Love" (initial rubato section followed by Latin-feel voice/drum interlude and full ensemble sections) but did not interpolate "It Might As Well Be Spring."

when she sang it on a trio session with pianist Oscar Peterson and bassist Ray Brown (Pablo 2310 759-2, rec. 5/19/75, Ex. 49).

Blues

Five interpolations in Fitzgerald's 1958 "St. Louis Blues" refer to 12-bar blues forms: "Smooth Sailing," "Swingin' Shepherd Blues," "Send for Me," "Jumpin' with Symphony Sid," and "Later."

She brings us to her own discography with "Later" [2:49-56], a scat feature she recorded with arranger Sy Oliver's band (Decca 29198, rec. 6/4/54, Ex. 50). She quotes the first eight bars of the climactic "shout" chorus of her solo, a repeated 4-bar sequence which begins with a 2-bar scatted riff, followed by an acknowledgment of the title with the sung word "later" for the next two measures. The tune did not hold a prominent place in her subsequent recorded repertoire, but she performed it live around the time of its release, as a recording of a concert in Carnegie Hall shows (Verve 815147-1, rec. 9/17/54).¹⁰ She liked to interpolate different fragments of it in other pieces, nonetheless, including Goodman/Sampson/Webb/Razaf's "Stompin' at the Savoy" (Verve 6026, rec. 9/29/57 [5:12-6]) and her own "Joe Williams' Blues" (Verve 837 758-2, rec. 2/11/61 [3:21-6]).

¹⁰ Prior to recording "Later," she "worked it up" on live dates with J.A.T.P. (Nicholson 1993: 145). Tenor saxophonist Sam Taylor was featured in these performances.

The "Later" quotation draws attention to her considerable work with Oliver's band and arrangements. A trumpeter as well as an arranger, Oliver became known through Jimmie Lunceford's big band. He was instrumental in creating a distinctive sound for this "arranger's orchestra" beginning in 1934 (Schuller 1989: 206), leaving in 1939 to join the Tommy Dorsey band with Frank Sinatra. Fitzgerald's tie with Oliver is strong. She recorded at least thirty-five sides with him in the period 1949-54.¹¹

While the Lester Young blues, "Jumpin' with Symphony Sid," does not appear in Fitzgerald's own discography, recordings of "How High the Moon" (Pablo 2310-751-2, rec. 7/17/75 [2:38-40]) and Ellington's "Rockin' in Rhythm" (Pablo 2310-829, rec. 1/8/74 [3:49-50], Ex. 51) show that--as she did with "Later"--she used it elsewhere as an interpolation. It was a popular favorite in Young's repertoire (Aladdin 163, rec. 2/18/47, Ex. 52).¹² By 1958, many other performers had taken it up. Dizzy Gillespie arranged it for his bebop orchestra (Victor LJM 1009, rec. 4/14/49). Stan Getz, a "cool" tenor saxophonist who acknowledged a major stylistic debt to Young, recorded it on a live date in 1951 (Live at Storyville, Roost LP 411, rec. 10/28/51). King Pleasure

11 Billie Holiday also recorded a number of sides with Oliver's orchestra during that same period. Decca scheduled sessions for both singers during the month of September 1949. Holiday's September 30 date featured two duets with Armstrong (Decca 24785).

12 In an interview with Phil Schaap (Porter 1985: 110 n.2), pianist Sadik Hakim [Argonne Thornton] said that he had improvised the "Jumpin' with Symphony Sid" melody during the 1947 recording session (Aladdin 163) but that the song was released with credit to Lester Young instead.

penned words to it, recording his "vocalese" version in 1952 (Prestige 821, rec. 12/12/52).

Mention of the tune also brings up the person for whom it was written: "Symphony Sid" Torin, a disc jockey for New York City's WHOM radio in the late forties. Torin was among the earliest to include "New York jazz" (bebop) on his regular show, back-to-back with more popular idioms: "between and among the Basies, Louis Jordans, Wynonie Harrises, and Billie Holidays" (Gitler 1985: 6). He became known for his live broadcasts of informal jam sessions at the Royal Roost in which many bebop players took part, along with some of the more modern big-band swing musicians, Young and Fitzgerald among them. Fitzgerald's Royal Roost Sessions (Cool n' Blue C&B CD 122, rec. 11/27/48) document a jam at the club on "How High the Moon" in which she and Young participated. This was recorded during a double-bill engagement: the Ray Brown trio, with which she sang, was featured back to back with Young's quintet.

Rhythm and Blues

During the 1958 performance, Fitzgerald confines her use of musical quotation primarily to the scat solo. A short reference to "Little Willie John" Davenport's and Eddie Cooley's "Fever" is the exception. Toward the end of the first verse (m. 8, Ex. 54), she punctuates the second statement of Handy's lyric ("I hate to see the evening sun go down") with the interjection "you give me fever" [0:38-40], a

catch-phrase from the Davenport/Cooley tune. Davenport scored an R & B hit single with "Fever" in 1956 (King 4935, Ex. 53).¹³ It remained on Billboard's R & B charts for no less than twenty-three weeks, five of those in the top spot.¹⁴ Fitzgerald was to interpolate excerpts from "Fever" in other contexts, as a later concert date shows ("Joe Williams' Blues"--Verve 837 758-2, rec. 2/11/61 [2:30-50]).

The line from "Fever" is the first of five interpolations from top rhythm-and-blues hits of the 1950s. The earliest of these is Arnett Cobb's "Smooth Sailing" [3:11-3], a riff-type medium-tempo blues he recorded in 1950 (Columbia 39040, rec. 12/4/50, Ex. 55). In 1951, Fitzgerald recorded her own version of it, with a gospel-rooted instrumentation that included organ, piano, and guitar (Bill Doggett, Hank Jones, Everett Barksdale), and featured the "easy listening" choral sounds of the Ray Charles Singers (Decca 27693, rec. 6/26/51, Ex. 56).¹⁵ It became a number

¹³ In November of 1957, "Fever" was recorded by the Ray Peterson-Shorty Rogers Orchestra featuring the Jack Halloran Singers. This version was not a charted popular success but may have been known to Fitzgerald, as Rogers was a prominent figure in the influential West Coast "cool school." Peggy Lee sang "Fever" as well, recording it for Capitol records in 1958 (F-3998 and EAP 1-1052). It became a big hit for Lee that year and has since remained very closely associated with her. However, Lee did not record the tune until June of 1958 (it hit the charts in August), several months after Fitzgerald's 1958 "Fever" reference in "St. Louis Blues."

¹⁴ The term rhythm-and-blues was coined by Billboard in 1949 to replace "race records" as a category that charted record sales in predominantly African American communities. The rubric initially took in a variety of genres. The R & B charts in the early to mid-fifties were less an indication of the presence of a particular idiom than of a range of contemporary African American popular tastes.

¹⁵ Also in the ensemble were Arnold Fishkin on bass and Jimmy Crawford on drums. Ray Charles (b. 9/13/18), the choral composer,

three hit for her on Billboard's R & B charts. Her release scored on pop charts as well, while Cobb's failed to reach the charts.¹⁶ She kept it in her live repertoire through the end of her career, performing it as late as 1991 during her set at the JVC Jazz Festival in New York City (Nicholson 1993: 135). Her discography includes other recordings of it, Jazz at the Philharmonic Live in Tokyo (Pablo 22620-104, rec. 11/4-9/53), Ella in Hamburg (Verve MGV 4069, rec. 3/26/65), and Newport Jazz Festival Live (CBS 68279, rec. 7/5/73) among them. She interpolated "Smooth Sailing" in other improvisations as well, such as her solo on Duke Ellington's "It Don't Mean a Thing" during a Swedish concert (Tax CD 3703-2, rec. 4/29/57 [1:03-6], Ex. 57), and on a blues jam with Joe Williams and the 1956 Metronome All-Stars ("Party Blues," Clef MGC 743, rec. 6/25/56 [2:01-3], Ex. 58).

Arnett Cobb, a saxophonist with a blues-based "Texas tenor" sound, gained recognition through his work with Lionel Hampton's proto-R & B jazz big band of the 1940s, a group that Quincy Jones has called "the first rock and roll band" (Porter and Ullman 1993: 356), and that Malcolm X pointed to as the favorite band among east-coast African Americans in the 1940s (Malcolm X and Haley 1993 [1964]: 113). Cobb was not the first "Texas tenor" in Hampton's band with whom

arranger, and conductor of this choral group is not to be confused with the gospel-blues singer and pianist Ray Charles whose singing group is called the Raelettes.

16 Other artists who recorded "Smooth Sailing" include trumpeter Cootie Williams (Mercury 8073, rec. 1947) and Count Basie and his Orchestra with Lester Young (Unique Jazz 004, rec. 1/8/53).

Fitzgerald had been auspiciously linked. In 1947, she released a recording of Benny Goodman's and Hampton's "Flying Home" (Decca 23956, rec. 10/4/45) in which she quoted heavily from Illinois Jacquet's trademark saxophone solo in her own scat choruses.¹⁷ Her "Flying Home" received wide acclaim, establishing her as a vocalist with an instrumental improviser's vocabulary and giving a significant boost to her career. By quoting "Smooth Sailing," she reminds us of the successes she has garnered as a result of her interest in Cobb, Jacquet, and the rocking sound of Hampton's band.

At slightly under four minutes into the performance, Fitzgerald quotes Moe Koffman's "Swingin' Shepherd Blues" [3:49-55] as the audience roars its recognition and approval. A flute feature for Koffman, the piece was a current hit that had been doing well on the pop charts since February (Jubilee 5311). As was common at the time, two other releases of it had followed on the heels of Koffman's: Johnny Pate's version with flutist Lennie Druss (Federal 12312)--which surpassed Koffman's on the R & B charts--and Hollywood songwriter David Rose's arrangement (MGM 12608). Fitzgerald had, in fact, been in the studio with arranger Paul Weston's orchestra to record it herself scarcely a month before the birthday concert (Verve 10130, rec. 3/19/58, Ex. 59). Her version was not a charted hit, and the audience in Rome may not have been aware of it. But the reference stands as an example of the

¹⁷ "Flying Home" had been in her live repertoire since 1943 (Nicholson 1993: 83).

remarkable degree to which she had her finger on the popular pulse not only in the United States, but in Europe as well. She kept "Swingin' Shepherd Blues" in her catalogue of quotable themes at least until 1975, as a Montreux performance of "How High the Moon" shows (Pablo 2310-751-2, rec. 7/17/75 [6:02-6], Ex. 60).

Fitzgerald makes two more references to R & B tunes toward the end of her 1958 "St. Louis Blues" scat solo. Both are texted allusions to vocal pieces. The first is Ollie Jones' "Send for Me," a 12-bar blues that had been a big hit for Nat Cole less than a year earlier (Capitol 3737, rec. 6/17/57, Ex. 61). One of the top five best-selling records for Cole during the decade from 1955 until his death in 1965 and the longest-running of his pop hits, "Send for Me" spent twenty-seven weeks on the charts, reaching a peak position of number six.

The final quotation of the scat solo lends a sort of referential symmetry to the performance: her first and last interpolations are texted allusions to number-one mid-fifties R & B hits. Singing "only you can take this heart of mine," she names Rand and Ram's number one hit of 1955, "Only You (And You Alone)" [4:51-4]. Performed by the Platters, the tune topped the R & B charts for seven weeks in a row, remaining there for an astonishing thirty weeks (Mercury 70633, rec. 1955). Along with two versions of "The Ballad of Davy Crockett" (Tennessee Ernie Ford's and Fess Parker's), it placed fifth on the annual pop charts as well. The

significance of its popularity--its hit factor--is underscored by the fact that she also brings up "The Ballad of Davy Crockett" a little later on in the birthday concert. She does this somewhat mockingly, allowing her commentary to come out of the mouth of Louis Armstrong, as she parodies him while singing "I Can't Give You Anything But Love."

In the 1958 "St. Louis Blues," Fitzgerald's treatments of "Send for Me" and "Only You" are remarkable for their economy of means. Allusions to both tunes are texted, but do not adhere closely to the words. She identifies "Send for Me" with the following text:

If you ever need a friend, send for me.

If you ever need a friend, send for me.

Chances are, I'll be there where you want me to be.

The Jones lyric is quite different:

When you want a true lover, send for me, send for me.

You'll never want any other, send for me, send for me.

I promise you I'll be true, send for me, send for me.

Any time, just tell me your problems and you'll find
out, baby, I'll solve them.

If you're late one morning, don't hurry. If you've got
big trouble, don't worry.

Just depend on your friend, send for me.

Her text for "Only You" is, "Only you can take this heart of mine." Ram, in his first verse, offers:

Only you can make this world seem right.
 Only you can make the darkness bright.
 Only you and you alone can thrill me like you do,
 And fill my heart with love for only you.

In each case, she identifies the composition in a mere three syllables and three pitches. Despite numerous other divergences in text and tune between her references and their sources, these minimum units are true to the original compositions. In the first instance, they consist of the words "send for me" along with the ascending third "la-do-do" (theoretical key of C, original in F). In the second, they are "only you" and the pitches "fi-sol" rising a sixth to "mi" (key of C, original in G). She preserves components which she may have felt were crucial for audience recognition of the passages. If she provided the name of the tune, as sung to the correct melody for that part of the text, she could be reasonably certain they would get the reference. Regarding other details of the piece, her representation is much more abstract. With "Send for Me," she summarized the Jones lyric. He stated in two verses what she encapsulated as the idea of dependability in friendship.

Her take on "Only You" is different. She holds to the grammatical construction and number of syllables of the second line of original text. She preserves some of the

words in the line, along with key vowels and/or consonant-vowel combinations of the remainder:

Ram (line 2): Only you can make the darkness bright.

Fitzgerald: Only you can take this heart of mine.

One letter of "make" is substituted for another to become "take." "The" becomes "this," an article borrowed from the parallel spot in Ram's first line of text. The "ar" vowel-consonant sound is maintained in "dark-" as she changes it to "heart," a word which she again borrows from elsewhere in the original text. The "i" diphthong sound in "bright" is kept as it becomes "mine." She may have chosen to use the sounds of the words to model her statement for aesthetic reasons. It is also possible that her musical ear may have remembered more of the text's sound than its exact features.

She recalls enough of "Send for Me" and "Only You" for her excerpts to be recognizable, while hinting that the compositions have not captured her full attention. While her acquaintance with the Jones piece may have been glancing, the allusion served to highlight her stronger connections with Nat Cole. Some links were recent, and pertinent to "St. Louis Blues." In 1957 and 1958, she was a periodic guest on his television show. In January of 1957, they had performed together with the Count Basie orchestra in New York City. On April 11, 1958, just two weeks before the birthday concert, they had celebrated the New York opening of the film St. Louis Blues.

The "Send for Me" allusion, like a passage from "It Might As Well Be Spring" and others, turns up elsewhere in her work. She included the two themes together in a solo on "Oh, Lady Be Good" several months before the Rome date (Verve 8264, rec. 10/9/57 [3:13-17], Ex. 62). In this instance, she identified "Send for Me" textually as she was to do in "St. Louis Blues" ("if you ever need a friend, send for me"), but created a different melody.

Improvisation and bebop

Not all of Fitzgerald's interpolations refer to compositions. As with the passage from "Later" and her "what I'm singing" statements (discussed below), several point to improvisations. At the top of her twelfth scat chorus [4:31-7], she quotes a melodic idea she had used in a solo on Gillespie/Fuller's "Ool-Ya-Koo" (Jazz Live BLJ 8035, rec. 12/4/48 [1:17-20], Ex. 63; and a variant rec. 11/27/48 [1:35-8], Ex. 64). "Ool-Ya-Koo," another 12-bar blues, is one of several pieces written by Dizzy Gillespie that feature nonsemantic scat syllables as their text. In the 1948 performances of "Ool-Ya-Koo," she uses the idea as melodic material for the first four measures of the form, finishing with the words "Chinese do it, too." Her "Chinese" lick was used by Gillespie and Parker as well. In a 1953 concert (Prestige 24024, rec. 5/15/53, Ex. 65), Parker played it

toward the end of an improvisation on "Perdido."¹⁸ Gillespie immediately picked it up, using it to begin his solo. The New Jazz Society of Toronto had scheduled a concert that brought together pianist Bud Powell, drummer Max Roach, and bassist Charles Mingus, along with Parker and Gillespie. The personnel had been selected by a society member poll, and the all-star quality of the date is conveyed by the title the release later received: The Greatest Jazz Concert Ever.

Fitzgerald's "Chinese" phrase points to her work as an improviser and to her ties with Gillespie, Parker, and bebop. Gillespie (1979: 350) put it simply: "She listens and she does all our licks." Fitzgerald (Gillespie 1979: 273) confirmed that "to me it's been an education with Dizzy," and that listening to him was "actually the way I feel I learned how to what you call bop." He had played an engagement with her orchestra (formerly Chick Webb's) in Boston which lasted for a few weeks in 1941, and the friendship deepened when she toured with his big band five years later.¹⁹

The two became dance partners during off-hours during the 1946 tour, which lead to her Carnegie Hall debut with Gillespie and Parker on September 29, 1947. As Fitzgerald (Gillespie 1979: 273) remembered, she and Gillespie danced together on the road:

¹⁸ Parker also used the "Chinese" idea in a live performance of his "Cool Blues" (Stash CD-10, rec. 1/18/54 [1:00-4]).

¹⁹ Although they had met in 1945, she became "romantically involved" with Ray Brown, who was later to become her husband, on tour with Gillespie's band in 1946.

We used to Lindy Hop a lot. We would go into towns and go to clubs--there'd be a nightclub or somewhere to go, and the band would start playing, and we get up, and that was it! We used to take the floor over. Yeah, do the Lindy Hop because we could do it. Yeah, we danced like mad together. Dizzy was a good dancer. Both of us were good dancers. And we'd go with the old Savoy steps.

Beginning in 1949, Fitzgerald became the sole singer with Norman Granz's touring concert jam sessions (J.A.T.P.). Parker and Gillespie were in the troupe in the 1950s, and jams on "Perdido" and other tunes with Fitzgerald and Parker among a host of prominent players have been preserved (e.g., Verve 837 141-2, rec. 9/18/49).²⁰

Swing to cool

Immediately preceding her "Jumpin' with Symphony Sid" reference in the solo, Fitzgerald paraphrases a passage from Denzil Best's "Move" ([3:35-8], Ex. 67), again pointing to a landmark piece. As "Jumpin' with Symphony Sid" connected the

²⁰ Parker and Gillespie's use of the "Chinese" idea in the 1953 concert also brings up the relatively common practice of quoting from a preceding soloist's improvisation (see Murphy 1990). Within the context of a single performance, quotation has a quality of immediate "addressivity," of one performer "speaking" directly to another (Bakhtin 1986). While Fitzgerald responds across a greater expanse of time--half a decade or a decade--her allusion nonetheless highlights the aspect of dialogue. She and her band engage in this sort of communication--picking up and returning ideas from one another--elsewhere during the 1958 birthday concert ("Stompin' at the Savoy" [2:15, 3:47, 6:06], "Just Squeeze Me" [0:30, 0:51, 2:33, 2:44]).

repertoires of swing and bebop musicians, so did "Move" bring together those of bebop and cool (and, in some instances, swing) players in the late 1940s-1950s. Best was a drummer who achieved national acclaim in the 1940s through his work with tenor saxophonists Ben Webster, Coleman Hawkins, Illinois Jacquet, and (later) pianist George Shearing. "Move," along with "Bemsha Swing" (which he co-wrote with Thelonious Monk), is one of his best-known compositions. An uptempo bebop tune with a 32-bar AABA form, it found its way into the discographies of Miles Davis (Capitol LP T-762, rec. 1/21/49--Birth of the Cool), Charlie Parker (Charlie Parker Records CPR 701A, rec. 6/30/50), Stan Getz (Roost LP420, rec. 10/28/51; Session Disc 108, rec. 8/9/52; Alto AL704, rec. 8/16/52), and Count Basie (Giants of Jazz LP1002, rec. 1/17/51; Verve 89177, rec. 1/11/56), among others.

Getz recorded "Jumpin' With Symphony Sid" and "Move" on the same date (10/28/51). The fact that Fitzgerald, like Getz, put the two tunes together--he, as complete performances; she, as interpolations--may be pure coincidence, or she may have been listening to him. Several months earlier, she and Getz had been featured together on an album arranged by Frank DeVol entitled Like Someone In Love (Verve 6000/4004, rec. 10/15,28/57).

For her late-1950s audiences, "Move" was probably best known through pianist John Lewis' arrangement for the Miles Davis Nonet on the Birth of the Cool sessions. These dates are the first to document Davis' association with arranger

Gil Evans and sparked a major movement in arranging and performing practice in the early to mid 1950s, quickly focusing press attention on a burgeoning "West Coast cool" school of musicians who emulated the deep timbral palette and intricacy of the charts, as well as the introspective character of the solo work. Although the Nonet recordings were made in 1949 and 1950, it was not until February of 1957 that "Move" was issued as part of the entire collection, and the dates were given the title Birth of the Cool. Citing "Move," Fitzgerald marks the milestone 1957 release and, once more, demonstrates her acquaintance with an important musical development.²¹ She recalled the passage elsewhere as well, including live performances of Goodman/Mundy/Christian's "Airmail Special" (Verve 8231, rec. 8/15/56 [0:55-6]), "Smooth Sailing" (Verve MGV 4069, rec. 3/26/65 [1:18-9]), and in Duke Ellington's "Cottontail" (Verve V6-4070, rec. 10/18-20/65 [1:38-9], Ex. 68).

Performance commentary

For the fifth chorus [3:18-28] of her solo on the Rome date, Fitzgerald improvises a verse with lyrics that comment on the performance at hand. The sung commentary serves to frame her improvisation, with its use of farflung interpolation, and bring the audience back to Handy's composition:

²¹ "Move" does not appear in Fitzgerald's discography.

Guess these people wonder what I'm singing.

Guess they wonder what I'm swinging.

Believe it or not, it's still "St. Louis Blues."

The statement she makes in "St. Louis Blues" harks back to one of her earlier improvisations on Hamilton and Lewis' "How High the Moon," with Hank Jones, Ray Brown, and Roy Haynes at the Royal Roost (Session Disc SES 105, rec. 4/15/49 [2:35-37], Ex. 69).

This 1949 comment is less explicit. She points to a distance between her solo and its compositional point of departure, but doesn't name the piece. Instead, she seems to dare the audience to recognize her references. Switching from the words and melody of "How High the Moon" to Charlie Parker's "Ornithology," his melody to the same harmonic scheme, she scats the first twelve bars. To conclude the first half of the AB form, she then inserts a four-bar break from Lee Brown's "Oop-Pop-A-Da," a vocal feature popularized by Dizzy Gillespie's orchestra (Victor 20-2480, rec. 8/22/47). She returns to "Ornithology" at the top of the second half of the form, singing "no, these people don't know what I'm singing" to its melody in the ensuing two measures.

As later concert dates show, the "what I'm singing" statement had a life beyond 1958 as well. In other long scat solos on "How High the Moon" (Verve 4041, rec. 2/13/60 [4:44-50], Ex. 70; Pablo 98.819-2, rec. ca.1/66 [4:48-54]) she would sing:

I guess these people wonder what I'm singing.

Believe it or not, it's still "How High the Moon."

Nor was the commentary limited to "St. Louis Blues" and "How High the Moon." She used it as a text for the bridge of Billy Strayhorn's "Take The 'A' Train" during a long scat solo on a Hollywood concert date (Verve 4052, rec. 5/21/61 [ca.5:37-45], Ex. 71):

I guess these people wonder what we're singing.

We're still swinging and singing "The 'A' Train."

You better hurry, hurry, hurry, and get on board.

Interpolation of hit tunes

Over half of the references Fitzgerald makes in the 1958 "St. Louis Blues" point to major hit songs of various genres, including blues pieces. Table 5 is a chronological listing of hit references with peak position, artist, and label information.

Table 5. Hit references in Fitzgerald's "St. Louis Blues."

Title	Artist(s)	Label/ Issue #	Genre	Magnitude/ Chart(s) *	Year
[High Society Rag]	Joe "King" Oliver	Okeh 4933	rag	#15	1924
Mean to Me	Ruth Etting	Columbia 1762-D	ballad	#3	1929
	Helen Morgan	Victor 21930		#11	1929
	Billie Holiday	Brunswick 7903		#7	1937
It Might As Well Be Spring	Dick Haymes	Decca 18706	ballad	#5	1945
	Margaret Whiting	Capitol 214		#6	1945
	Billy Williams [Fitzgerald also recorded]	Victor 1738		#4	1945
Smooth Sailing	Ella Fitzgerald [Arnett Cobb also recorded]	Decca 27693	12-bar blues	#3 (R & B)	1951
Only You	The Platters	Mercury 70633	32-bar ballad	#1 (R & B) #5 (pop)	1955
Fever	"Little Willie John" Davenport	King 4935	16-bar form	#1 (R & B) #24 (pop)	1956
Send for Me	Nat Cole	Capitol 3737	12-bar blues	#1 (R & B) #6 (pop)	1957
Swingin' Shepherd Blues	Moe Koffman	Jubilee 5311	12-bar blues	#23	1958 (current)
	Johnny Pate [Fitzgerald also recorded]	Federal 12312		#17 (R & B) #43 (pop)	1958 (current)

*Hits appeared on pop charts unless otherwise specified.

The interpolation of material from popular hits reflects her interest in giving her "people" what they wanted to hear, a desire she frequently expressed on stage. The famous Berlin performance of Weill and Brecht's "Mack the Knife" is one such instance (Verve 314 519 564-2, rec. 2/13/60). Before she began the piece, a new item in her repertoire, she said to the audience, "We'd like to do something for you now. We haven't heard a girl sing it. And since it's so popular we'd like to try and do it for you. We hope we remember all the words." Later on, when she did forget the words, she improvised a couple of verses [1:41-2:07, 2:36-3:02], reiterating her reason for including the piece:

What's the next chorus to this song, now?

This is the one, now, I don't know.

But it was a swinging tune, and it's a hit tune,

So we tried to do "Mack the Knife"....

Bobby Darin and Louis Armstrong,

They made a record, oh, but they did.

And now, and now Ella and her fellas,

We're making a wreck, what a wreck of "Mack the Knife."

Through her quotations and allusions she situates herself both at the headwaters of jazz and on the banks of some of its most distant tributaries. She was never content to stay in one place musically. As she once put it, "it's not where you came from, it's where you're going" (Nicholson 1993: 243). She was one of the very few swing era musicians

to move into the bop idiom at the end of the 1940s. As Stuart Nicholson (1993: 97) observed, "Some, like Coleman Hawkins and Don Byas, almost succeeded in adapting to bop, but only one--Ella Fitzgerald--successfully made the transition. In a music dominated by males, this was no mean achievement." Her references show that she was interested in popular currents (rhythm-and-blues and hits in general) as well as sophisticated music and musicians outside of the popular mainstream (bebop and cool jazz).

Her genuine interest in modern trends and in satisfying her public led her to continue incorporating contemporary material and approaches in her songs, her interpretations, and her interpolations. But she did not embrace the hit parade uncritically, as she made clear on a live set recorded in Hollywood (Verve 4052, rec. 5/14-21/61). She was about to launch into an R & B version of Rodgers and Hart's "Blue Moon," a classic she had recorded five years earlier with arranger Buddy Bregman's orchestra as part of her Rodgers and Hart Songbook (Verve V6-4023, rec. 8/29/56). Before starting to sing she explained, "We'd like to do one of the songs that's a number one hit on the hit parade. We'd like to give you our version of it." After going through the form once, performing (more or less) in the style of The Marcells, who had the current "Blue Moon" hit (Colpix 186, rec. 1961), her band vamped on a III-VI-II-V harmonic progression as she sang:

Now, it's a pity, but they asked us to sing this
request.

And so we tried our best to prove that we were not, that
we are not afraid to sing a number one hit on the
hit parade.

They say "if you can't beat 'em, join 'em." And so we
did. And so we did.

But it's a pity to take a pretty, pretty tune like blue,
blue, "Blue Moon,"

And mess up such a pretty tune, like this...[she
continued in the style of The Marcells to close.]

Concluding remarks

While each R & B hit quotation brings up its own set of circumstances and associations, an aspect of their total effect is to "update" Handy's piece. In her rendering, the genre connections between the mid-fifties tunes, many of which are 12-bar blues forms, and the 1914 composition, itself a type of blues, coalesce to create an arrangement that seems to move back and forth within that time period. While "The Chase"/["High Society"] passage emphasizes the long history of "St. Louis Blues," the R & B segments bring up its ties with contemporary genres. What Henry Louis Gates (1988: 124) wrote of Count Basie's composition "Signify" would seem to apply as readily here: through allusions to many of the genres which have merged with the jazz

mainstream, Fitzgerald, like Basie, seems to "recapitulate" the tradition from which the music descends.

In 1988, when Fitzgerald's 1958 birthday concert was released, it hit the top of Billboard's charts and remained there throughout the summer festival season, giving her one more hit record at the age of seventy-one. Stuart Nicholson (1993: 182), reviewing her musical life in 1993, wrote that "more than any other album of this period, Ella in Rome defines her art." It was an extraordinary release, a definitive statement made by an artist at her peak and released in a blaze at the twilight of her career. Phil Schaap (Nicholson 1993: 235) described its success as a fortuitous instance of "the past dovetailing with the present." Listening to the quotations and allusions she wove into her "St. Louis Blues" from that date, one is struck by how apt his phrase is in describing the performance itself. Her references are a constant juxtaposition of recent and more distant musical memories, hits from many eras, blues from the past and blues from the present.

CHAPTER 4--PARAPHRASING AND REWORKING SOURCE MATERIALS

Part of the delight of an allusion is the way it can conjure up a source. Another part stems from the way a musician works it into the larger improvised or composed statement. "It's like a puzzle," Sonny Rollins comments (Sidran 1992: 178). "For myself, I get a lot of pleasure out of fitting different songs into other songs," he says, but stresses that it is not easy to do well. "Harmonically, it's tricky," as he observes, "You can't put any song just anywhere." Like all the great jazz interpolaters, Fitzgerald has her own ways of paraphrasing and restating borrowed materials and weaving them into her solos. For her, as for many jazz players, transforming model phrases and inherited ideas constitutes one of the major "things you can do" as an improviser (Berliner 1994: 102). For Jimmy Heath, how successful you are at doing it is a function of "just how much you can remember of other songs and how adept you are at fitting them in harmonically, so that they work in the sequence that you're playing on."

This chapter addresses questions about Fitzgerald's interpolative techniques: in formulating an interpolation, which parts of the source does she use? Which features does she keep and which does she ignore or change? How does her phrase relate harmonically and rhythmically to its setting? What sort of melodic material does she surround it with? How does the environment of her interpolation compare with that of the source statement? When she recycles a particular passage (e.g., "It Might As Well Be Spring"), does she always use it the same way? Where her source is (or contains) a well-known quotation ("The

Chase"/["High Society"])), how do her interpolations compare with those of other artists? To address these issues, I examined thirty-six of her interpolations in "St. Louis Blues" and other pieces. The examples include sixteen melodic quotations and text stanzas she inserted in "St. Louis Blues," along with references to the same source materials quoted in other contexts.

I first look individually at each set of examples, then give an overview of her processes of paraphrase and restatement. Following this is an examination of some of her favorite quotations and how she uses them. In closing, I reflect on interpolation as an improvisational/compositional strategy in her work.

Notes on the analyses

Identifying the sources of Fitzgerald's interpolations has naturally involved looking into her paraphrases and reworkings to a certain extent. The following analyses generally resume previous explorations where they left off. Full references for the examples, including recording label and issue numbers, have been provided in previous chapters and are listed in the Discography, therefore they are identified here by recording dates, tune titles, and transcribed example numbers. To read the examples in notated form, the reader is referred to the appendix ("Transcriptions"). In the text, short melodic segments are given in solfège syllables, with chromatic alterations indicated. "Mi" designates the third scale degree; "me," the minor third; "fi," the raised fourth (eleventh); "te," the flatted-seventh, etc. All

passages in solfège refer to the theoretical key of C. This includes such examples as "Move" and "Fever," where the source and all relevant interpolations are in B-flat. Chord progressions are given in Roman numerals.

Interpolations in the 1957 and 1958 scat solos

"It Might As Well Be Spring"

The first four-bar phrase of "It Might As Well Be Spring" was apparently one of Ella Fitzgerald's favorite quotations. The settings and substance of seven interpolations from the period 1957-74 (Exx. 42-47, 32, 34) show a lot of variety, but also some relatively-stable features. The examples vary in length from two to eight measures, with tempos ranging from $q=ca.104$ (in "Swingin' Shepherd Blues," 3/19/58, Ex. 44) to $q=ca.276$ ("St. Louis Blues," 4/24-5/58, Ex. 34); the average falls around $q=176$. She liked to use the excerpt in the key of B-flat; four of seven examples are in this key.

She tended to interpolate the passage toward the beginnings and endings of tunes and sections. She used it in the introduction to "Bli-Blip" (6/27/57, Ex. 46) and the coda of "I Can't Give You Anything But Love" (1/8/74, Ex. 45). In "St. Louis Blues," she inserted it in the last four bars of her first scat chorus in one performance (7/24/57, Ex. 32) and in the first four bars of her ninth chorus in another (4/24-5/58, Ex. 34). When placed toward the end of a section, the interpolation does not necessarily signal definite resolution. On several occasions, she

used it right before an important harmonic move.¹ In "The Man I Love" (4/11/74, Ex. 47), she worked it into the final four bars of the form, which, in that arrangement, was a transitional passage that brought in a new time-feel.

The chord progression that begins "It Might As Well Be Spring" is reminiscent of the first five bars of a standard blues: the initial three bars are basically tonic harmony with motion toward the subdominant beginning in m. 4 (arriving in m. 5).² This affinity may have led her to think of it in such pieces as "St. Louis Blues" and "Swingin' Shepherd Blues," but she did not confine the placement of her interpolations exclusively to the opening tonic-to-subdominant progression. In her 1958 "St. Louis Blues" she placed the phrase in the parallel spot (mm. 1-4 of the form), but in the 1957 performance she inserted it in mm. 9-12, beginning it on the V7 chord. In "Swingin' Shepherd Blues," she made the reference in diminution, reducing the eighth-note pulse level of the source to sixteenth-notes and interpolating it in mm. 3-4 of the form. In "Lady Be Good" (10/9/57, Ex. 43) she stretched it out over the entire second A-section, an eight-bar segment which culminates, like the source, in a move toward the

¹ This change involved a move to the subdominant in two examples (the second A-section leading to the bridge of "Lady Be Good," 10/9/57; mm. 3-4 of "Swingin' Shepherd Blues," 3/19/58, Ex. 44).

² Rodgers and Hammerstein's published sheet (NY: Williamson, 1945) indicates a I-VIm alternation in mm. 1-3 (two beats for each chord), followed by a move from Im7 to I7 in m. 4. The progression in m. 4 functions as IIm-V of the IV which begins the next phrase (m. 5). On Fitzgerald's 1961 recording of "It Might As Well Be Spring" (5/19/61), she sings the first two bars to a I-IIIm/V-IIIIm-IIIm progression (with chords changing every two beats), returns to the I chord for an entire bar (m. 3), then follows the published sheet in m. 4 (Vm-I7).

subdominant (Vm-I7 in m. 8, followed by the IV chord in the first bar of the bridge).³

Although the harmonic underpinnings of her interpolations vary, her phrases always maintain the same melodic relationship to the tonic in the "host" piece as they would in "It Might As Well Be Spring." In other words, the source begins on the fifth scale degree in the key and so do her interpolations, whether the underlying harmony is a I chord, a V chord, or another. The source phrase may be subdivided into two two-bar segments ("A"--mm. 1-2 and "B"--mm. 3-4). The melody begins "sol-sol-la-sol-sol-sol-la-sol-sol-do-la-sol." She sometimes omitted one or more of the first four notes (including the two eighth-note pick-ups), but nearly always kept the ensuing eight pitches (pitches 5-12 of segment "A") intact. In all but one example, her rhythmic placement of these pitches aligns with the source. This segment ("A") forms a rhythmic-melodic core or kernel phrase which is quite stable.

In "I Can't Give You Anything But Love," her interpolation consists exclusively of this kernel. In four out of seven examples ("Bli-Blip;" "St. Louis Blues," 7/24/57; "Lady Be Good;" "Swingin' Shepherd Blues"), she quotes the core phrase then follows it with material that relates more abstractly to the source. Her interpolation in "The Man I Love" is the interesting exception. She doesn't duplicate the core pitches exactly and her rhythmic placement of segment "A" is ambiguous. The first eight

³ "Lady Be Good" uses a 32-bar AABA song form.

notes of the interpolation (the syllables "I'll do my be-[st]) can be heard either as a rhythmic displacement of the core phrase or as a paraphrase of the sequence that begins with the pick-up notes to that phrase. The paraphrase involves changing one pitch: "sol-sol-la-sol-sol-sol-la-sol-sol-do-la-sol" becomes "sol-sol-la-sol-sol-do-la-sol-sol-do-la-sol."

Her treatment of segment "B," the broken tonic arpeggio sequence in m. 3 of the source, is more variable. In both "The Man I Love" and the birthday-concert version of "St. Louis Blues" (4/24-5/58), she quotes the beginning of the segment directly: the first five pitches of m. 3 ("sol-mi-sol-do-mi") preceded by the final pitch of the previous bar (the pick-up "sol" in m. 2). In other examples, she presents it less explicitly. On two occasions she reduces it to an octave leap up from "sol" to "sol" followed by a simple descending arpeggio, either back down an octave to "sol" ("Bli-Blip") or continued all the way down the "do" ("St. Louis Blues," 7/24/57). In "Lady Be Good," she begins a downward arpeggio on "sol," but on the V7 chord rather than the I, and extends the gesture from one to two measures by rising back up from "sol" to "do" and continuing downward over the I chord.

The "Lady Be Good" example is the longest. She doubled the length of the source phrase by using the segment "A" kernel motivically, extending the range gradually upward. She quotes the core phrase directly once (mm. 1-2 of the interpolation) then begins it again, moving the top note up a third to "mi" (mm. 3-4). She repeats it a third time, moving the top note up another third

to "sol" (m. 5) before snaking her way back down in a gradual descent to "do" (mm. 6-8).

She uses a similar gradual upward expansion of the phrase in "Swingin' Shepherd Blues." Here, however, she does not completely restate the opening phrase as she expands. Instead, she elides the final notes of one statement (moved up a third each time) with the beginning pitches of the next, producing a contracted motive which functions as a sort of oscillating "la-sol" pedal point. She works her way all the way up to the flatted-seventh ("te") of the key, on a I7 chord. "Te" is also the final pitch of the source phrase, albeit an octave lower. In her paraphrase, she manages both to preserve the melodic destination of the source and, by transposing it up an octave, subsume it under an overarching gesture of upward expansion. In "The Man I Love," the only texted interpolation of "It Might As Well Be Spring," she also reaches high "te" to climax, but quickly descends from it with a bluesy lick that completes the text phrase of the host tune (the words "make him stay").

"The Chase"/["High Society"]

Outside of the early New Orleans jazz repertoire, the "High Society" passage (Ex. 37) and--for Ella Fitzgerald--its offspring, the opening phrase of "The Chase" (Ex. 35) have been used by jazz players primarily as short interpolations, appearing in Fitzgerald's "St. Louis Blues" (4/24-5/58, Ex. 34), along with solos by Louis Armstrong ("Sweethearts on Parade," 12/23/30, Ex. 38), Roy Eldridge ("St. Louis Blues," 1/24/44--two takes, Exx. 39-

40), Charlie Parker ("KoKo," 11/26/45, Ex. 41), and Dexter Gordon ("The Chase," 6/12/47, Exx. 35-36), among many other examples.

Despite contrasting styles among artists and differences in genre among the host pieces, the examples I studied have a surprising number of features in common. In all cases, the interpolation is initiated over tonic harmony (the I or I7 chord). Except in Armstrong's solo, it begins a solo chorus taken at a fast tempo: $q=ca.224$ for Gordon, $q=ca.264$ for Fitzgerald, $q=ca.276$ for Eldridge, and $q=ca.304$ for Parker. Parker, Gordon, and Fitzgerald put it in the key of B-flat. In all but the Eldridge example, the first measure of the excerpt duplicates the melodic relationship it held to the tonic in "High Society" (or "The Chase") in the host piece: the phrase begins on the fifth scale degree, moves down to the third, then arpeggiates a (broken) tonic triad from third to (upper) third.⁴

With regard to the first phrase of the passage (mm. 1-2 of "High Society"), the interpolations of Armstrong, Parker, and Gordon (in his solo, not in the head for "The Chase") are rhythmically and melodically close enough to the original to be classified as direct quotations. Discrepancies appear only in the third beat of the first bar and concern the absence or presence of

⁴ Eldridge's interpolations, which are quite similar to one another, are the most abstract and indefinite of the "High Society" examples. The gestures of the original passage are preserved, along with three crucial (accented) pitches, while other pitches are altered or blurred and rhythms are changed slightly. He begins the arpeggiation of m. 1 on the third rather than the fifth, but (in conformity with the original) accents the tonic in the third beat. There are a number of "ghost" (indistinct) notes, but in m. 2 his accents on "mi" (beat 1) and "re" (beat 3) are strong and he sustains the idea of interrupted conjunct motion descending from these two pitches.

a triplet ornament on the tonic (a "do-re-do" snap). The second two bars (mm. 3-4) of Gordon's interpolation function as a tonal answer to the first two measures of the "High Society" passage. As the harmony of the host piece ("The Chase") moves to the IV7 chord for mm. 3-4 of the form, he alters (flats) three pitches, retaining all other features: "mi" becomes "me" (the flatted-seventh of the IV chord), "ti" becomes "te" (the fourth/eleventh), and "la" becomes "le"/"si" (flatted-third/raised-ninth).

Among the examples, Fitzgerald's is uniquely indirect, referring to "The Chase" rather than quoting straight from "High Society." Following Gordon's example, mm. 3-4 of her interpolation also functions as a tonally-altered answer. She changes two pitches with the repetition of the phrase: "mi" (m. 2, beat 1) becomes "fi" (m. 4, beat 1--the major seventh of the local Vm7 chord), and "re" (m. 2, beat 2) becomes "fa" (the flatted-seventh of Vm7). The way her paraphrase fits into the harmony of the host piece is quirky but logical. In m. 2, she chose to replicate Gordon's melody exactly (his passage over the I chord in m. 2 of "The Chase"). But in order to do this, she had to begin her m. 2 on the major-seventh of a dominant-seventh chord (IV7) and resolve this dissonance irregularly (downward) to the sixth of the chord. In her m.4, she parallels this unusual note-choice and resolution by singing the major-seventh of Vm7 and resolving down to the flatted-seventh of the chord. Doing this, she emphasizes harmonic consequences of her earlier decision, appearing to say, "I know that was odd, and to show you I meant it, I'll do it again."

In "High Society," the complete phrase--which begins the trio section of the piece--is four measures long; it is essentially a repeated two-bar phrase.⁵ Eldridge, Gordon, and Fitzgerald each echo the source by referring to the passage over four bars, while Parker uses only the first two bars before moving on to new material. With regard to relative duration vis-à-vis the form of the host piece, Armstrong's interpolation is the shortest, spanning only one measure. However, by prefacing it with a two-bar transition to a temporary double-time feel and placing it at the sixteenth-note (and sixteenth-note triplet) pulse level, rather than as a string of eighth-notes and eighth-note triplets, he is able to quote the entire first two bars of the passage in one measure. In effect, this double-time increases the tempo of his interpolation to $q \approx ca.252$, therefore placing it within the same range ($q \approx ca.224-304$) as the other examples.

I am struck by certain correlations between the Armstrong example and two of Fitzgerald's "It Might As Well Be Spring" interpolations: in "The Man I Love" (4/11/74, Ex. 47) and "Swingin' Shepherd Blues" (3/19/58, Ex. 44). In all three cases, the insertions are made in diminution, in a momentary double-time feel against a slower basic pulse which throws the interpolation into unanticipated rhythmic relief against the host environment. As Armstrong does with "High Society" in "Sweethearts on Parade," in "The Man I Love" Fitzgerald uses "It Might As Well Be Spring" at the end of the form (and opening section of the arrangement).

⁵ In the melody of "The Chase," the opening "High Society" idea is extended to encompass eight bars.

Initiating this kind of change in feel at a point which would normally tend toward resolution has a two-fold effect: it momentarily seems to suspend time by expanding its frame and it creates anticipation for what is to follow. Even in "Swingin' Shepherd Blues," where Fitzgerald does not place her interpolation at a point of resolution, she uses it to fill the final two bars of the longest period of harmonic stasis in the form (mm. 1-4, on the I chord), a period which she exaggerates (effectively doubles) through her use of double-time. These correlations may be coincidental, or she may have borrowed Armstrong's technique and effect, putting her own stamp on it by applying it to one of her favorite passages rather than using it on one of his.

"Smooth Sailing"

Fitzgerald's first recording of the blues composition "Smooth Sailing" (6/26/51, Ex. 56) is a wordless vocal cover of Arnett Cobb's recording (12/4/50, Ex. 55). She takes it in his key (D-flat) at approximately his medium tempo ($q=ca.138$ in comparison with his $q=120$) and preserves the general cool mood and feel of the original. Her interpolations are another matter. The examples I studied (in "Party Blues," 6/25/56, Ex. 58; "It Don't Mean A Thing," 4/29/57, Ex. 57; and "St. Louis Blues," 4/24-5/58, Ex. 34) are located in environments which contrast with the source piece, but are similar to one another: up-tempo improvisations ($q=ca.208-64$) over harmony which begins on the tonic but change quickly to the IV chord. In each case, she uses three-bar excerpts which begin with a pick-up in beat four of a measure of

tonic harmony (I chord), which then moves to the subdominant in the next bar (the first full bar of her interpolation). Minor rhythmic variations notwithstanding, she uses the same rhythmic placement as in the original composition in each case. There seems to be an absolute-pitch component to the quotation for her. The examples are in the key of B-flat ("Party Blues" and "St. Louis Blues") and its relative minor ("It Don't Mean a Thing"). Interestingly, all begin with a pick-up on B-flat, no matter whether this pitch is the tonic of the key, or, in the case of "It Don't Mean a Thing," the flatted-third.

Her implied melodic model for the passage, "do-mi(me)-mi(me)-sol-mi-re-do-me" (key of C), is based on the 3-bar riff which begins Cobb's tune (mm. 1-3) and is repeated in tonally-altered form in mm. 5-7. Cobb initially states the riff over tonic harmony, uses the major third of the key and chord ("mi"). When he repeats the phrase in m. 5 on the subdominant, he changes one pitch: "mi" becomes "me" (the flatted-seventh of the IV chord). Two of Fitzgerald's "Smooth Sailing" insertions are also in blues pieces: "Party Blues" and "St. Louis Blues." In each, she places the passage in mm. 5-7 of the form, beginning on the change to the IV chord) and making the expected pitch alteration ("me" is substituted for "mi").

"It Don't Mean a Thing," although it is a 32-bar AABA song rather than a blues, has a bluesy harmonic structure in its A-sections, which begin with tonic harmony (Im in mm. 1-4) and make the blues move to the subdominant (IV7) in m. 5. The IV chord, in this case, functions as II of flat-III and is followed by flat-

VII7 (V7 of flat-III, m. 6) and flat-III (m. 7) then a turn-around to the tonic (IIm-V7 in m. 8). As in "Party Blues" and "St. Louis Blues," she makes her interpolation on the change from I to IV and it spans mm. 5-7 in the form (here, the second A-section). In the Ellington piece, however, the melody of the insertion follows Cobb's first rather than second phrase; "mi" is used instead of "me." The harmonic situation is of course different. After a pick-up on "do" (here, the third of Im), the melody stays on "mi" for the following measure (the ninth of IV7) and into the next (becoming the sixth/thirteenth of flat-VII7). The remaining pitches in that bar ("sol" and re") are the root and fifth of the chord (still flat-VII7). She closes with "do" and "mi" in the next measure (the root and third of flat-III).

There is one small but conspicuous and consistent difference between her paraphrases and Cobb's riff. Whereas he concludes the phrase (in both m. 3 and m. 7) with a downward leap to (and descending slide away) from "la" (the sixth), she always ends hers with an ascending gesture: a slide from "do" to "mi" (in "It Don't Mean A Thing" and "St. Louis Blues") or from "do" to a "la-sol" appoggiatura (in "Party Blues"). Perhaps this curious little anomaly stems from her conception of the passage in relation to the original composition as a whole. Cobb's phrase structure for the head follows classic AAB blues lyric form (statement-repetition-response). His contrasting "B" phrase ends the way two out of three of her paraphrases of his "A" statement do: with a

slide from the tonic up to the third.⁶ Her paraphrase appears to make a giant elision from the beginning of the tune to its final melodic gesture. Oddly, the effect is subtle; it's almost as if she provides the listener with a quick and seamless aural scan of the whole composition.

"Jumpin' with Symphony Sid"

"Jumpin' with Symphony Sid" (Ex. 52) is similar to "Smooth Sailing" in several ways: both are tenor saxophonist's riff-type medium-tempo blues pieces in D-flat.⁷ Correspondingly, Fitzgerald's interpolations of "Jumpin' with Symphony Sid" in "St. Louis Blues" (4/24-5/58, Ex. 34) and "Rockin' in Rhythm" (1/8/74, Ex. 51) have some features in common with her interpolations of "Smooth Sailing." As with the three "Smooth Sailing" interpolations, she makes both "Jumpin' with Symphony Sid" insertions in up-tempo ($q \approx 264$) solos in the key of B-flat. Like two out of three of the "Smooth Sailing" excerpts, both "Jumpin' with Symphony Sid" references appear in blues solos. Although "Rockin' in Rhythm" is not a blues composition,

⁶ In Fitzgerald's "Smooth Sailing" interpolation in "It Don't Mean a Thing," this "do-mi" slide is the root and third of the local tonal center--the flat-III chord--rather than the tonic and third of the key of the piece.

⁷ The LP of Lester Young's "Jumpin' with Symphony Sid" I listened to in transcribing the example sounds "in the cracks" between D-flat and C. It is possible that performance was in C, but D-flat seems to have been a particularly popular blues key among tenor saxophonists. Ornette Coleman once remarked that, played on the tenor, blues in D-flat could affect an audience in a special way, "reaching their souls" and making "people want to jump across the rail" (Spellman 1985 [1966]: 102).

Fitzgerald's 1974 improvisation is from an extended jam in which solos (including hers) were performed over blues changes.

In "Rockin' in Rhythm," Fitzgerald's reference is a close (rhythmically-identical) paraphrase of the two-bar riff upon which the entire head of "Jumpin' with Symphony Sid" is based: in the source, an ascending eighth-note arpeggiation of the tonic chord (I6--"sol-la-do-mi," m. 1), followed by two syncopated quarter-note reiterations of the third (anticipating the third and fourth beats of m. 1 and the first beat of m. 2), finishing with a scalar descent to the tonic and back up to the third (eighth-notes "re-do-re-mi" on the second and third beats of m. 2). In "Jumpin' with Symphony Sid," this riff is tonally-altered for the third and fifth repetitions: when played over IV7 (mm. 5-6) and over the change from II to V7 (mm. 9-10), the initial arpeggio is begun on "fa" instead of "sol," and "me" is substituted for "mi."

Although Fitzgerald's interpolation occurs in mm. 9-10 of the form, she does not present the riff in precisely the same tonally-altered form in which it appears in the source. She makes the change in the first pitch of the sequence, substituting "fa" (the minor-third of IIIm7) for "sol" in the initial arpeggio, but uses "mi" (the ninth/second of IIIm7 in m. 9 and sixth/thirteenth of V7 in m. 10) instead of "me." Her version works with the chord changes in a more traditional way than the original, which is idiosyncratic harmonically at that point, particularly in m. 9, where the accented "me" stresses the unusual coloration of a minor-ninth against a IIIm7 chord.

In the 1958 "St. Louis Blues," she paraphrases a longer segment of the tune (the first two-thirds, mm. 1-8). In the first measure of her interpolation, she outlines the initial arpeggio with a slow slide from "sol" to "do" (rather than singing individual pitches) and slightly alters the rhythm of the accented "mi." The remainder of her insertion, mm. 2 through the third beat of m. 8, is essentially a quotation of the source. She makes only two small rhythmic changes, omitting an eighth-note anticipation in beat four of m. 3 and adding one in beat four of m. 6.

In mm. 9-12 of her "St. Louis Blues" chorus, Fitzgerald counterbalances the fundamentally ascending motion of the "Jumpin' with Symphony Sid" reference by answering it with a series of short descending motions, each beginning on "mi": she first moves chordally down to "fa," then slides through "mi" and "me" to "re," and finally dips down a tenth to "do." Her improvised response seems also to highlight the downward alteration from "mi" to "me," which, although relatively slight, is the most significant and memorable melodic change in the composition. She exaggerates the gesture greatly, swooping with progressively lengthening glissandi, the shortest of which is no less than an octave long.

"Swingin' Shepherd Blues"

In the 1958 "St. Louis Blues," Fitzgerald's inserts "Swingin' Shepherd Blues" (Ex. 59) in the chorus immediately following her "Jumpin' with Symphony Sid" reference. She deals with them in a similar fashion, paraphrasing the first two-thirds of the source

composition (mm. 1-8), then improvising a response in mm. 9-12. Her paraphrase of "Swingin' Shepherd Blues" is close.⁸ She omits a few small ornaments (m. 3, beat 4; m. 7, beats 1, 2, and 3), but otherwise preserves the harmonic relationships and presents the melody and rhythms essentially intact. In the last two notes of the phrase she diverges, providing more closure by ending with the tonic ("mi-do") rather than the fifth ("fi-sol," mm. 7-8). Her improvisation in mm. 9-12 of the chorus, like that in mm. 9-12 of the "Jumpin' with Symphony Sid" chorus, responds to and counterbalances the melody of the source piece in a rather painterly way. She echoes the rising and falling undulations of the first two phrases of "Swingin' Shepherd Blues" with rising and falling eighth-note arpeggios in mm. 9-10, then mirrors the final conjunct descent of the source with a conjunct ascending sweep (mm. 11-12).

Like "Smooth Sailing" and "Jumpin' with Symphony Sid," "Swingin' Shepherd Blues" is also a medium-tempo blues ($q=ca.100$), and like "Smooth Sailing" it was a piece she had recorded (3/19/58, Ex. 61), a wordless vocal cover of an instrumental tune. Once again, the high velocity of her interpolations contrasts with the cool mood and tempo of the source environment. A second interpolation of "Swingin' Shepherd Blues" is found in the coda of a performance of "How High the Moon" (7/17/75, Ex. 60), which she took in E-flat at a brisk tempo ($q=ca.276$). The excerpt she uses here is shorter: she begins with a truncated (one-note) pick-up to

⁸ Fitzgerald's interpolations of "Swingin' Shepherd Blues" are compared with her recording of the piece (Verve 10130, rec. 3/19/58).

the first phrase of the source, the six-note idea "sol-la-do-mi-mi-do," which she repeats twice more, as does the source composition (mm. 1-3). At that point, she diverges from the source by starting to repeat the pattern again, but cutting it short after the first four notes ("sol-la-do-mi"). For the remainder of her cadenza, she uses gestures which are reminiscent of, but do not duplicate exactly, motifs found elsewhere in "Swingin' Shepherd Blues." She inserts two descending arpeggios (on I and V9) which recall the descending arpeggios in m. 6 (and mm. 9-10), and echoes the chromatic descent from "do" followed by chordal outline of I (beginning on "sol") which ends "Swingin' Shepherd Blues" (mm. 11-12).

"Later"

Like two other blues quotations Fitzgerald uses in her 1958 "St. Louis Blues" ("Swingin' Shepherd Blues," and "Jumpin' with Symphony Sid"), the excerpt from the shout chorus of "Later" (Ex. 50) is eight bars long (two-thirds of a chorus). Her "Later" interpolation (Ex. 34) contrasts with the other two examples, however, with regard to its placement within the improvised chorus. Although similar processes seem to be involved, their order is reversed. Rather than making the reference in the opening measures of her chorus, then reacting to it, she makes it later on, first working up to it, or perhaps setting it up, with a four-bar improvisation (mm. 1-4 of the form). She makes few alterations in the excerpt itself, changing only the key (from the original C to B-flat), the tempo (from $q=ca.192$ to $q=ca.264$), and

minor rhythmic details of two ornaments (on "la" in m. 5 and m. 6, beat 3; and on "te" in m. 9 and m. 10, beat 3); her insertion is essentially a quotation of the passage.

The improvised measures which precede the "Later" excerpt, like her responses in mm. 9-10 of the "Symphony Sid" and "Swingin' Shepherd Blues" choruses, function aesthetically to counterbalance certain gestures and ideas from the source quotation, and, in this case, prepare for its insertion. The shout chorus of "Later" is based on a three-bar riff which consists of a short rhythmic figure (four eighth-notes followed by two quarter-notes, m. 1) and descending melodic idea ("do-do-do-do-te-sol," m. 1), initiated always on the key-note. The figure is repeated in m. 2 and the riff is completed with a reiteration of the tonic on the word "later" (m. 3). The full riff appears three times (mm. 1-3, mm. 5-7, mm. 9-11) and is altered by lowering the pitches of the quarter-notes when they are sung over subdominant harmony ("do-do-do-do-te-sol" becomes "do-do-do-do-si(la)-fa" in mm. 5-6).

Rhythmically, mm. 1-4 of Fitzgerald's chorus would seem, in retrospect, to be based on the initial idea from the "Later" riff ("eighth-eighth-eighth-eighth-quarter-quarter"), albeit as a pared-down variant in which a quarter-note is substituted for the first two eighths (the second eighth is suppressed), so that the pattern becomes "quarter-eighth-eight-quarter-quarter." She sings this four times, each time beginning, like the source phrase, on the tonic, but with a melodic thrust which relates inversely to the source quotation. Instead of beginning on an upper tonic, she begins on a lower one. Rather than lowering some pitches to vary

the pattern melodically--as the source piece does in mm. 5-6--she progressively moves the upper notes of the figure higher (from "sol" in m. 1 to "la" in m. 2, "ti" in m. 3). She finally lands on upper "do" in m. 4, the first pitch of the source quotation, in position to begin the descending "Later" riff in mm. 5-12.

When she finally begins the quotation, it appears as such a natural and seamless continuation of the first four measures that one wonders whether she was thinking of it from the beginning of the chorus. There is of course no way of knowing for certain what was in her mind. Perhaps she improvised the rhythmic idea in m. 1 for a reason having no particular relation to "Later," but once stated, it began to remind her of the passage, so she continued to play around with it, looking for and/or working toward a satisfactory time and place to bring up the reference. On the other hand, it may have occurred to her in m. 1 (or earlier) to cite the passage, but she decided to wait, taking the time to offset it with an introduction.

"Fever" and "Only You (And You Alone)"

Fitzgerald's short reference to "Fever" (Ex. 53) in m. 8 in the first verse of her 1958 "St. Louis Blues" (Ex. 34) consists of a direct textual quote (the words "you give me fever") coupled with a less-precise allusion to the melodic source. Her placement and use parallels the source: in "Fever," which is not a 12-bar blues, the phrase occurs in m. 8 of the form, precisely where

Fitzgerald puts it in her blues chorus.⁹ In both tunes, it functions as a sort of parenthetical statement, almost an aside, in which the singer summarizes her/his emotional state and its cause.

"Fever," like Fitzgerald's 1958 "St. Louis Blues," is in B-flat, albeit in minor mode. In both examples, the passage begins after the first downbeat of the bar, over tonic harmony: the I chord in "St. Louis Blues," Im in "Fever." She does not keep to the exact durations of the original, but preserves the overall arching contour and points of stress: the key-note on "give" (the second note) and placement of the highest note of the phrase on the first syllable of "fe-ver." For the final two notes of the passage, she makes an interesting sort of melodic transposition. The source phrase concludes "me-do" (minor-third to tonic) and Davenport continues the descent with a quick slide downward from the final "do." Fitzgerald uses the same two pitch-classes, but reverses their order, beginning with "do" an octave higher and jumping down to "me." Instead of sliding downward away from the last pitch, she slides up to it. She deftly manages to maintain the large gesture of the melodic arch and text relation to its high point and the much smaller one of a slide ornamenting the concluding pitch, while simultaneously reversing the last two pitches and placement and direction of the final ornament.

Fitzgerald's reference to mm. 1-2 of "Only You" (4/24-5/58, Ex. 34) has two components: a kernel figure ("minimum unit") of

⁹ "Fever" is the only short interpolation to be found outside of the scat solo in Fitzgerald's 1958 "St. Louis Blues" performance.

text and melody which is true to the source composition and--as I have argued--capable of defining the passage as a reference, plus a segment which involves both textual and melodic paraphrasing. The kernel is the first part of the reference: the words "only you" (the title of the tune) plus the ascending pitch sequence "fi-sol-mi."

Compared with the "Fever" reference, the "Only You" paraphrase represents an inverse process: the variation is melodically very close to the original, while textually less specific. Her melodic changes are small: she adds an eighth-note anticipation to the first note of the pick-up bar ("fi," on beat 3) and delays the attack of the third note by an eighth-note ("mi," in m. 1). The only substantial divergence falls at the end of the passage, where she adds a little ornamentation (a "re-mi-re" triplet snap on "re" and a slide up to a flattened "mi"), then concludes the segment on "sol" rather than of "si" (m. 3). In "Only You," the underlying harmony at that point is the III chord (the final melody note is the third), while, in "St. Louis Blues," it is the tonic (her concluding note is the fifth). Textually, on the other hand, mm. 2-3 of the chorus are a much looser paraphrase of the source in which she plays around with its phonic as well as semantic and syntactic features.¹⁰

¹⁰ Her textual variations of the passage are discussed above. To summarize, her text, "...can take this heart of mine," substitutes for "...can make this world seem right" and/or "can make the darkness bright," reshaping and combining sound elements (words and consonant/vowel combinations) from both source lines.

"Send for Me"

Like her "Only You" passage, Fitzgerald's "Send for Me" reference, which lasts for one full chorus of her scat solo in the 1958 "St. Louis Blues" (Ex. 34), contains a three-note kernel unit which identifies the source composition (Ex. 61) along with the title of the tune: the words "send for me," the ascending figure "la-do-do" (sixth to tonic) and the relative durations "short-short-long." Surrounding this is melodic and textual material which relates less explicitly to the source.

Her placement of the "send for me" kernel, in mm. 3-4 of the form, parallels the source (also a blues), but she augments the figure rhythmically and sings it only once, whereas in the original composition it is repeated. Her "St. Louis Blues" at this point is over twice as fast ($q=ca.264$) as "Send for Me" ($q=ca.116$), so, in real time, her single statement is made at roughly the same speed as (one statement in) the original; but it takes up twice as much space in the form. In "Send for Me," the title figure occurs (and is repeated) again beginning with a pick-up to mm. 7-8. Fitzgerald again sings the words "send for me" in the parallel position in her chorus (mm. 7-8), but this time the pitch sequence is different: the first two pitches are reversed and she closes on "sol" ("do-la-sol"). The two-bar title passage occurs once more in the source, beginning on the pick-up to mm. 11-12. In her chorus, Fitzgerald dispenses with the words "send for me" at this point, but retains the allusion to the kernel melodically by singing "I'll be there where you want me to be" to

the sequence "la-do-do-do-do-do-do-do-do" in the parallel spot (going into mm. 11-12).

Textually, Fitzgerald's "A" line (in AAB blues lyric form) is a paraphrase of the last line of the second verse in "Send for Me" (which does not use AAB lyric form). The source line is "just depend on your friend, send for me...;" she opens with, and repeats, "if you ever need a friend, send for me."¹¹ An earlier example of the allusion to "Send for Me" is found in Fitzgerald's "Lady Be Good" (10/9/57, Ex. 62). With regard to text, this interpolation is a bit closer to the source than the one in "St. Louis Blues." She uses the same "A" line as in "St. Louis Blues" ("if you ever need a friend, send for me"), but repeats the words "send for me."

Fitzgerald's "Send for Me" interpolations, both in the key of B-flat, relate closely to one another, but in an interestingly skewed way. She inserts the "Send for Me" passage in the first four bars of the bridge of "Lady Be Good," beginning on subdominant harmony. The pitch sequence she uses is "do-re-fa(-fa-fa-fa)-la-do(-do-do)-la(-la)-sol." This bears a close resemblance to a sequence she sings in the middle of the interpolation in "St. Louis Blues" (mm. 5-8): "do-re-do(-do-do-do)-la-do(-do-do)-la(-la)-sol."¹² What is unusual about the way

¹¹ For her closing line, "chances are I'll be there where you want me to be" (mm. 9-12), she stays with the source composition's theme of dependability, but expresses it in her own words.

¹² The most substantial difference is that, in "Lady Be Good," the third note of the passage (which is reiterated three times) is "fa," whereas, in "St. Louis Blues," it is "do," (also sung four times). A second difference is that, in "Lady Be Good," the opening two pitches ("do-re") are sung an octave lower than in "St. Louis Blues." To

the two interpolations compare with one another is how the text segments link up with the melodic ones. In "Lady Be Good," the relationship is strictly syllabic: the pitches align one-to-one with the words "if you ever need a friend, send for me, send for me." In "St. Louis Blues," however, the sequence begins one word later in the text, therefore aligning with the words "you ever need a frie-nd send for me." Because, in "St. Louis Blues," one syllable in the phrase is stretched over two pitches (on the word "frie-nd" in m. 6 of the chorus), the two examples are momentarily back in synch on the second syllable of "friend," the seventh note in the sequence ("la" in m. 3, beat 1 of "Lady Be Good;" "la" in m. 6, beat 3 of "St. Louis Blues"). Thereafter, in both examples, the remaining text is sung to the pitches "do-la-sol." In "Lady Be Good," this consists of the words "send for me" sung once ("do-do-do"), then repeated ("la-la-sol"). For "St. Louis Blues," reiterations of "do" and "la" are eliminated and the words "send for me" are sung only once ("do-la-sol"). These correlations between the two interpolations seem to indicate that, apart from the "la-do-do" kernel figure, she had a three-measure "Send for Me" reference-phrase in mind, which involved relatively-stable pitch and text components conceived of as (at least partially) separable units.

Because of the absence of the "la-do-do"/"send for me" kernel, Fitzgerald's "Send for Me" reference in "Lady Be Good" is less explicit melodically than the "Send for Me" chorus in "St.

accommodate the three syllables of the repeated "send for me" tag, the passage in "Lady Be Good" includes reiterations of the final two pitches of the sequence: "do-do-do-la-la-sol" ("send for me, send for me"), rather than "do-la-sol" ("send for me").

Louis Blues." In his Jazz: A Listener's Guide, James McCalla (1994: 79) writes that, even in the 1958 "St. Louis Blues," he is reminded of Cole Porter's "Friendship" (New York: Chappell & Co., 1939). With regard to textual theme and construction, "Send for Me" and "Friendship" are indeed close. Each is told from the point of view of a devoted friend (or lover), who repeats the phrase "if you..." followed by a list of disastrous contingencies and solutions based on friendship.¹³ The crucial tag, "send for me," however, appears exclusively in "Send for Me."

Fitzgerald makes no clear melodic or textual reference to "Friendship" in either example. Nonetheless, one can find some resemblances between the interpolation in "Lady Be Good" and "Friendship." The first three words of the interpolation ("if you ever need a friend...") are also used to begin several phrases in "Friendship" (e.g., "if you're ever in a mess, S.O.S."--mm. 4-5, verse 1). The melodies in mm. 2-4 of the interpolation and mm. 5-7 of "Friendship" follow the same basic contour: an oscillation between "la" and "do" for two bars, followed by a descent to "sol." In mm. 5-8 of the "Lady Be Good" bridge (immediately following the texted interpolation), Fitzgerald scats a phrase that suggests, at least in outline, mm. 5-13 of "Friendship." Her line begins "la-si-la" (m. 5), then follows a scalar ascent which moves through "do" (m. 6), emphasizes "re" (m. 7), then reaches "mi" (m. 8) before leaping down quickly to conclude. The same three pitches initiate the 8-bar section in "Friendship" (the

¹³ For example, Jones writes "if you got big trouble, don't worry, just depend on your friend" and Porter writes "if you're ever in a jam, here I am...it's friendship, friendship."

pick-up and first beat of m. 5) and its melody follows a similar upward curve: the highest pitch in mm. 5-7 is "do," "re" is emphasized in mm. 8-11 and the phrase climaxes on "mi" as the B-section of the tune begins (m. 13).

It is quite possible that, in "Lady Be Good," Fitzgerald intentionally mixed echoes of "Friendship" into her interpolation of "Send For Me" to stress similarities between the two pieces. On the other hand, since the interpolation in "St. Louis Blues," made several months later, is a less ambiguous reference and since neither "Send For Me" nor "Friendship" was part of her regular repertoire, it also seems plausible that, during the earlier performance, she had the two tunes momentarily combined in her memory. By the time of her birthday concert, she may have again heard or thought about Nat Cole's recording of "Send for Me" (6/17/57, Ex. 61), which may be why she made this second example more specific.

"Move"

Fitzgerald's "Move" interpolations in her "Cottontail" (10/18-20/65, Ex. 68) and 1958 "St. Louis Blues" (Ex. 34) scat solos preserve the key (B-flat), function, and relative tempo of the source piece. The passage she paraphrases is the last four bars of the A-section in the original (1/21/49, Ex. 67).¹⁴ In both of her examples, she uses it as a closing phrase, turning back

¹⁴ In discussing these last four bars of the A section in "Move," as well as Fitzgerald's four-bar interpolations of the passage, the measures are indicated as "mm. 1-4" (or individually as m. 1, m. 2, etc.).

around to the beginning of the form: mm. 9-12 in the blues and the last four measures of the AABA form of "Cottontail." She seems to have used the "Move" excerpt exclusively as a phrase closer. Other phrase-ending interpolations of the passage can be found in her solos on "Airmail Special" (8/15/56 [0:55-6]) and "Smooth Sailing" (3/26/65 [1:18-9]). In "Move," as in "St. Louis Blues," the harmony changes from IIm7-V7 in mm. 1-2 of the passage. In all three pieces, the final two bars include a turnaround on I in preparation for the next section or chorus. The harmonies that underlie mm. 3-4 of the interpolations are not identical to those used in the parallel spot in "Move," but share the same turnaround function.

In interpolations which she uses to begin phrases, sections or choruses, her paraphrases tend to be most similar to the original source as they begin, relating less directly as the passages continue. Possibly because of their function as a closing motive, the four-bar "Move" paraphrases are most like the original in the final two bars. In these measures, she keeps the distinctive five-stroke accent pattern (on the first three beats of m. 3, anticipating beat 1 and on beat 2 in m. 4) along with its outline of the tonic chord ("mi-sol-do-do-do"). She also indicates the lighter eighth-note stress which precedes the final accented tonic in m. 4: in the source, this pitch is "ti," but she uses either "ti" (in "Cottontail") or "la" (in "St. Louis Blues").

In both examples, she precedes mm. 3-4 with a descent from "ti" to "fa." In "Move," this scalar descent is made in eighth-

notes in the last two beats of m. 2, but Fitzgerald augments it to encompass all of m. 2, and, in "Cottontail," begin earlier (on beat 4 of m. 1). Her two interpolations contrast most with one another in m. 1. Each relates to the source, but in a different way. In "St. Louis Blues," the relation is specific. She quotes a five-note figure from m. 1 of the "Move" passage ("di-mi-re-la-di"), but displaces it by an eighth-note. In "Cottontail," she draws the melodic outline of the source measure in broad strokes, paring it down to its initial pitch ("re"), followed by a long glissando down to "do," a half-step (plus an octave) below its concluding pitch ("di").

In mm. 1-8 of the "St. Louis Blues" chorus which contains the "Move" interpolation, she plays around with ideas which are reminiscent of mm. 1-4 of the A-section in "Move."¹⁵ As with her "Later" interpolation, it is not possible to ascertain whether these affinities inspired her to bring in the reference, or were inspired by prior thoughts of "Move." The opening quarter-note figure of "Move" (two alternations of "do" and "sol") finds echoes in m. 3 and m. 7 of her chorus, where she alternates "la" and "do" in quarter-notes. In general, the first three bars of "Move" and mm. 1-8 of the "St. Louis Blues" chorus have a similar character, one that features rhythmic play on the tonic and a counterbalancing pitch: the fifth in "Move," the sixth (resolving to the fifth) in "St. Louis Blues." Rhythmically, mm. 1-2 and mm.

¹⁵ Looking at the beginning of the A section in "Move" and mm. 1-8 of Fitzgerald's "Move" chorus in "St. Louis Blues," measure numbers refer to the form of the piece (m. 1 here indicates m. 1 of the chorus, not m. 1 of the interpolated passage).

5-6 of the "St. Louis Blues" chorus are constructed from a motive which appears in the last two beats of m. 2 and m. 4 in "Move" ("eighth-eighth-quarter"), with the addition of its retrograde form ("quarter-eighth-eighth").

"Mean to Me"

Like the "Move" interpolations, Fitzgerald's "Mean to Me" reference in "St. Louis Blues" (4/24-5/58, Ex. 34) is as a closing gesture, used in mm. 9-12 of the chorus. Her paraphrase is a reductive reference to the first three measures of the tune, an essentially sequential passage (Ex. 49). The process she uses is a bit complex, but the effect is readily-recognizable. The first and last bars of the original passage are identical rhythmically, consisting of a quarter-note, an eighth, and an eighth tied to a half-note. In her interpolation, she maintains this equivalence between the first and third measures but changes the pattern slightly by shifting the eighth-note tie; making it dotted-quarter, eighth, half. When singing "Mean to Me" itself, she made the same rhythmic change in m. 1 (5/19/75, Ex. 49). In the source, m. 2 is a rhythmic variation of m. 1 and m. 3. Fitzgerald parallels this with variation of her own based on the second bar of the source. Her variation is a contraction which includes the durations that begin and end the measure (dotted-quarter to begin; eighth followed by quarter to end), omits a quarter-note in the middle of the bar and delays the first attack by a quarter.

Her melodic reductions are more straightforward. In each measure, she preserves only the first and last pitches. Since the

first and third bars of both source and interpolation consist of three pitches each, this leaves only one pitch changed in m. 1 and m. 3 (m. 9, m. 11) of the interpolation. In all three measures, she reverses the direction of the approach to the final note. In m. 1 and m. 3 of the source, it is approached from scale-step below; she reaches it from a step above. In m. 2 of "Mean to Me," the final pitch is preceded by a chromatic double approach from below. She keeps to the formula she had used in the first and third bars, preceding it by a single note a step higher. Her paraphrase is thus a sort of streamlined version of the original, more truly sequential.

The "Chinese" idea

Fitzgerald used the "Chinese" idea twice in improvisations on Dizzy Gillespie's "Ool-Ya-Koo" (11/27/48, Ex. 64; 12/4/48, Ex. 63), tagging it as such by following it, in each instance, with the words "Chinese do it, too." While, in her earliest example, it appears as a three-note idea which uses the pitches "te-sol-fa" (theoretical key of C), in her second "Ool-Ya-Koo" and the 1958 "St. Louis Blues" (Ex. 34) it is primarily pentatonic ("re-do-te-sol-fa").¹⁶

Fitzgerald's "Chinese" passages have several features in common. In all three examples, she uses the idea to begin the

¹⁶ In "St. Louis Blues" and Parker's "Perdido" passage, the pentatonic idea is extended. While Parker begins it higher, adding "mi," ("mi-re-do-te-sol-fa) Fitzgerald extends it in the opposite direction, down to "me" ("re-do-te-sol-fa-me").

first phrase of a blues chorus (mm. 1-3, on the I chord).¹⁷ It consists of an uninterrupted unsyncopated string of quarter-notes which begins with the pitches "te-sol-te," and includes "fa" only once, in the pattern "te-sol-fa" toward the end of the three-bar sequence. In the earliest "Ool-Ya-Koo" and in "St. Louis Blues," the opening "te-sol-te" motive is repeated later in the passage. Whether as it is initially stated or upon its repetition, in all three examples it appears at least once with the first "te" ornamented by a "te-do-te" triplet snap.

Several other patterns appear in various combinations of two out of three of her "Chinese" examples. In both "Ool-Ya-Koo" passages, the last five pitches of the string are "te-sol-fa-sol-sol." The earlier "Ool-Ya-Koo" (Ex. 64) and "St. Louis Blues" include the sequence "te-sol-te-sol-fa" in mm. 2-3 (cell "C"), with the first "te" ornamented by the triplet snap. The eight-pitch strings in mm. 1-2 of "St. Louis Blues" and the later "Ool-Ya-Koo" are identical.

When the three Fitzgerald examples are compared with the Parker and Gillespie passages from "Perdido" (5/15/53, Ex. 65), the "Chinese" idea appears modular. Three motives are common to Fitzgerald's, Parker's, and Gillespie's performances but they occur in various combinations rather than as a rigidly-ordered melodic sequence (see Ex. 66). Like Fitzgerald, Parker, who initiates the interpolation in "Perdido," begins it on the I chord (pick-up to m. 7 in the first A-section) and extends it over the

¹⁷ In "St. Louis Blues," the opening "Chinese" phrase is restated as the second A in AAB lyric form, so it appears again in mm. 5-7 of the chorus.

next three bars. Motive "A" is the string "te-sol-te-do" which occurs in m. 1 of three examples: the later "Ool-Ya-Koo," "St. Louis Blues," and Parker's "Perdido" passage.¹⁸ Gillespie begins it on beat 3 of m. 1 in his interpolation, repeats it immediately (continuing through beat 2 of m. 3), then uses it again in m. 4. All three performers use an ornamented form of it which includes a triplet snap ("te-do-te") on the first "te." Motive "B," "re-do-te-sol," is used in m. 2 in "St. Louis Blues," the later "Ool-Ya-Koo," and Parker's interpolation, and it opens both Parker's and Gillespie's passages. Gillespie repeats it, beginning on beat 3 of m. 3. The only pattern to include "fa," motive "C," "te-sol-te-sol-fa," is a closing gesture and all three players use it toward the end of their passages. Fitzgerald (in the earlier "Ool-Ya-Koo" and "St. Louis Blues") and Parker use it in mm. 2-3. Gillespie seems to elide it with motive "A" in m. 4, therefore giving it a variant form at the end his interpolation: "te-sol-te-do-sol-fa" (mm. 4-5).

Among the five "Chinese" examples, each motive appears at least once as a separate entity, but all three performers tend to overlap them, contracting them by eliding one with another in various combinations. Parker and Fitzgerald (in "St. Louis Blues") overlap motives "B" and "C" in mm. 2-3 of their passages. He and Gillespie overlap "B" and "A" in m. 1. Gillespie makes the

¹⁸ Measure numbers here refer to individual interpolations; m. 1 is the first bar of a given passage, not the first bar of the chorus or section. Letters are ascribed to the motives ("A," "B," "C") for convenience and do not indicate a hierarchical arrangement.

"B"--"A" elision once again in mm. 3-4 and dovetails that with the overlap of "A" and "C" which closes his passage.

The "what I'm singing" statement

Fitzgerald's "what I'm singing" statements (Ex. 34, Exx. 69-71) are flexibly-defined text phrases coupled with rhythmic gestures. As with numerous personal formulas and licks which other jazz players create and reuse in their solos, these statements point to her own work, rather than that of another artist. What is most unusual about them is that they are scripted; that the text, in fact, is their primary distinguishing feature and most stable aspect.

Among four examples (in "How High the Moon," 4/15/49--Ex. 69, 2/13/60--Ex. 70; "St. Louis Blues," 4/24-5/58--Ex. 34; "Take the 'A' Train," 5/21/61--Ex. 71), there is a great deal of variety, as well as certain common characteristics. All are found in uptempo scat solos (q=ca.216-288), but no two share the same key; F, B-flat, E-flat, and D-flat are each represented. She inserts the statements in various types of form: in addition to "St. Louis Blues," there is "How High the Moon," a 32-bar AB song, and "Take the 'A' Train" a 32-bar AABA form. The length and placement of the passages within the forms differ. In the 1949 "How High the Moon," it is a two-bar segment which begins on m. 1 of the form, while in the 1960 "How High the Moon" and the 1961 "'A' Train," it is an eight-measure phrase which begin on m. 9. The "St. Louis Blues" phrase is the longest, beginning on m. 1 and lasting for

one complete chorus. No two segments share precisely the same harmonic environment or melodic features.

Likenesses between the examples, primarily textual and rhythmic, are most pronounced toward the beginnings of the phrases, with variation increasing as the passages continue. In "St. Louis Blues" and the 1960 "How High the Moon," Fitzgerald begins the passage with "guess these people wonder what I'm" treated syllabically in quarter-note values over its first two bars. The following word ("singing") takes up the next two measures; she pauses slightly in m. 3 before attacking it and stretches its first syllable over two pitches. In "Take the 'A' Train" this formula is varied only slightly: the word "we're" is substituted for "I'm," the first syllable of "won-der" is anticipated by an eighth-note, and the pause before and two-note melisma on "singing" are eliminated. In "St. Louis Blues" and the 1960 "How High the Moon," the final text phrase begins over the IIm chord with the words "believe it or not it's" followed by the name of the piece. The "'A' Train" example again presents a slight variation. She begins the last phrase over the II7 chord with "we're still swinging and singing "The 'A' Train," then closes with a bit of text from the composition, "you better hurry, hurry, hurry, get on board."

The word "swinging" shows up in "St. Louis Blues" as well as "Take the 'A' Train." It was apparently a "ready" rhyme for "singing" in her mental model of the passage. In "St. Louis Blues," she followed the first phrase (the "A" line in her AAB

lyric form) with "guess they wonder what I'm swinging" as her second line.

Although it seems to have been the seed idea for the passage, the 1949 example in "How High the Moon," is a bit different from the other three. At only two measures in length, it is substantially shorter than the rest and the terse text ("no these people don't know what I'm singing") does not provide the name of the tune. It is also the only example in which the text is sung over a melodic quotation, Charlie Parker's parody/contrafact of "How High the Moon" entitled "Ornithology."

Interpolated text stanzas

"He May Be Your Man"

In her "He May Be Your Man" stanzas in "St. Louis Blues" (Exx. 19-23), Fitzgerald seems to mix materials from more than one source. While her first two recordings of it (7/24/57, Ex. 19; and 4/24-5/58, Ex. 20) apparently takes Helen Humes' blues entitled "He May Be Your Man" (8/45, Ex. 26) as a point of departure, her third and fourth recordings have more in common with Lucille Hegamin's (ca. 1/23, Ex. 24) and/or Edith Wilson's (6/9/22, Ex. 25) versions of the vaudeville tune, "He May Be Your Man (But He Comes to See Me Sometimes)." These references notwithstanding, her post-1957 performances tend to preserve a basic model for the stanza she established with the 1957 recording, including her own text for the "B" line of the AAB lyric form.

Like Humes, Fitzgerald, on her 1957 and 1958 "St. Louis Blues" sessions, sings the verse in B-flat. The correlations between Fitzgerald's performances and Humes' stanza are most pronounced in the first two phrases of the chorus, with the final four bars showing more deviation melodically and rhythmically and no likeness textually. The "A" phrase of Fitzgerald's 1957 stanza and both the "A" and "B" phrases of her 1958 performance follow the broad melodic curves of Humes' opening phrases.¹⁹ The differences are relatively minor: the pick-up notes vary (in 1957 Fitzgerald starts line 1 on "sol;" in 1958 she uses a quick slide up to "me"), and, on the 1958 recording, the final descent of the first phrase is continued from "sol" to "me."

There are rhythmic similarities between the three performances as well. The melodic rhythm of the pick-up notes and first measure of Fitzgerald's 1957 and 1958 stanzas is virtually identical to the analogous measures in Humes' version.²⁰ To give emphasis to the beginning of her second phrase (the repetition of the first line of text), Humes added the word "yes" to the pick-up of the line ("yes, he may be your man..."). Fitzgerald also

¹⁹ After an eighth-note pick-up on "do," Humes' first phrase rises to "me," stays around "me" and "re" in m. 1, descends gradually to "do" in m. 2, then jumps quickly down to "sol" to complete the line in m. 3. Her second phrase is similar, but begins the line with a pick-up on "la" before jumping from "do" up to "me," and ends the final descent higher: on "do" rather than "sol."

²⁰ The last four bars of Fitzgerald's 1957 "He May Be Your Man" chorus can be seen as a kind of hybrid of Fowler's and Humes' tunes; she had followed the initial two measures of his last phrase (mm. 9-10 in her version), then continued (mm. 11-12) with a "la-do" oscillation reminiscent of Humes' melody in the comparable spot.

prefaced the phrase with "yes," in both 1957 and 1958.²¹ Like Humes, she also increased the tempo of the piece.²²

By contrast, Fitzgerald's 1963 and 1966 "He May Be Your Man" choruses diverge from both her earlier versions and Humes' 1945 recording. Textually, they follow Fitzgerald's basic model, but in each she interjects a short parenthetical phrase between text line 1 and its repetition (end of m. 3-beginning of m. 4).²³ Between 1958 and 1963, she changed the tempo and rhythmic feel completely, slowed down the pulse by nearly 200 beats/second (from $q=ca.264$ in 1958 to $q=ca.69$ in 1963), and switched meter to 12/8 from 4/4. Along with these changes she introduced a lot more rhythm, pitch, and timbre play and added many little bends, slides, diminutions, and growls.

In 1963, Fitzgerald sang "St. Louis Blues" in C, the key that Hegamin and Wilson had used for "He May Be Your Man (But He Comes to See Me Sometimes)." Her tempo, although slower than Hegamin's or Wilson's performances, was closer to theirs than to Humes' lively blues. Melodically, the last four measures of her "He May Be Your Man" chorus on this session resemble the final four bars of the B-section of Fowler's tune (mm. 13-16 of the piece), a

²¹ This detail, although small, may well be a marker of her attention to Humes' version; there are numerous other common (one-syllable) interjections, such as "say," "well," "now," even "yeah," which would have served the same purpose and which she uses in parallel spots on other occasions.

²² Humes had moved it up a couple of notches from $q=ca.116$ (Hegamin ca.1/23, Wilson 6/9/22) to $q=ca.160$. Fitzgerald took it a bit faster than that in 1957 ($q=ca.200$) and faster still in 1958 ($q=ca.264$).

²³ In 1963, the interjection is "yes, most every day," in 1966 she uses "you better believe it."

correlation they do not share with Humes' blues.²⁴ This connection allows Fitzgerald to frame her chorus with references to Fowler's AB form: she begins with his opening text line from the A-section and ends with his closing melody from the B-section. The outline of her final phrase in 1963 is essentially the same as Fowler's mm. 13-16: she reproduces his initial two bars in her m. 9 and follows the curve of his last two measures in her m. 10, concluding with the final "do" in m. 11. Her phrasing is rhythmically-condensed compared to his and the words (as well as the rhythm) of her text ("live six flights up, ooh, how that man sure love to climb") are totally different (his line is "my wicked smile, my wicked walk, I've got those kind of eyes that seem to talk"). Nonetheless, the pitch variances are surprisingly slight: she begins the phrase with "te" (the flatted-seventh) rather than "ti," and rises in m. 10 to "se" (the flatted-fifth) rather than "sol."

The "Mississippi River" stanza

As with "He May Be Your Man," Fitzgerald seems to have worked with more than one source to develop her own model of the "Mississippi River" verse (Exx. 8-13), which she then treated flexibly. In their individual versions of the stanza in "St. Louis Blues," she, Helen Humes (ca.7/45, Ex. 17), and Nellie

²⁴ The Fowler phrase begins on the seventh (m. 13), then descends (in m. 14) to the sixth (Hegamin) or fifth (Wilson). It continues in m. 15 with a leap up to the tonic, another quick leap back down the octave, a rise to the third scale degree ("me" followed by "mi"), where it remains briefly before ascending to the fifth. In m. 16, the melody descends from the third ("me" or "mi") back down to "do" to conclude.

Lutcher (8/25/53, Ex. 18) each bear traces of Maxine Sullivan's seminal closing chorus in stop-time (Exx. 14-16). Interestingly, these vestiges are not identical to one another; Fitzgerald kept some features, Humes, others, Lutcher, still others. In addition, among Fitzgerald's six adaptations of the stanza, one can perceive more subtle traces of both Humes' and Lutcher's takes on it.

The most obvious features that Humes takes from Sullivan are the stop-time setting, the placement of the verse as final chorus, and her text. Her verbal variations are slight: she sings "got to see my daddy over on the other side" rather than "got to find my sweet man on the other side," and "take me back" rather than "get me back" ("to St. Louis") in the last line. Her major changes include an increase in tempo (from $q=ca.100-166$ in Sullivan's three versions to $q=ca.192$), a change in key (B-flat instead of C), and a higher tessitura. In Sullivan's choruses, which are extremely similar to one another in all respects, the first phrase begins with an oscillation around the fifth and (lower) third of the scale, moves up to the flatted-seventh, then descends back to the third.²⁵ Humes, on the other hand, begins quite a bit higher in

²⁵ With respect to pitch selection, Maxine Sullivan's three "Mississippi River" verses show only minute variations from one to the next. With rhythm as well, her variations are extremely subtle. On her 1938 recording, for example, she begins the initial phrase on the first beat of m. 1 of the form, accenting the first, third, fifth syllables of text ("Mis-sis-sip-pi Ri-ver") in coincidence with the first three quarter-note beats of the measure. On both the 1940 and 1941 dates, however, she begins the phrase an eighth-note earlier, on a pick-up to measure one, while maintaining the text-syllable stress pattern ("Mis-sis-sip-pi Ri-ver"). This slight displacement gives an unexpected lift to the phrase. Sullivan's voice part is perceived to float ahead of the main pulses of the measure. In her 1940 "St. Louis Blues," Sullivan recreates the "floating ahead" effect later in the verse, beginning in m. 6 with the words "get me back to St. Louis." She uses the technique only on the repetition of the phrase, thereby drawing our attention to

her range: on the ninth ("re") of the scale, with an oscillation between "do" and "re" which ascends as high as "me" before going back down to the tonic, concluding the line with a falling and rising "do-la-sol-do" undulation.

Nellie Lutcher also adopts the stop-time context, but varies Sullivan's text more radically than Humes did. For instance, Sullivan's last line, "get me back to St. Louis to lose those mean old blues," becomes "with that wicked St. Louis woman and I'm oh so blue blue blue blue blue." Lutcher keeps the piece in C, however, and preserves much more of Sullivan's melodic motion than Humes did, particularly in the first phrase (mm. 1-4).²⁶ Although Lutcher's percussive articulation and straightforward feel contrast with Sullivan's floating rhythms and smooth delivery, with respect to tempo ($q=ca.138$) and meter (12/8) her chorus is, again, closer to Sullivan than to Humes.

Fitzgerald's first two "Mississippi River" choruses (in her 1957 and 1958 "St. Louis Blues," Exx. 8-9) bear some resemblance

it. The first time she sings the words (mm. 4-5), she coordinates the expected text accents (get-me-back-to-St.-[]-Lou-is) with the main pulses. The second time, she begins the phrase an eighth-note earlier, maintaining the text-stress pattern. Fitzgerald didn't apply Sullivan's "floating ahead" technique to the first phrase in any of her versions of the "Mississippi River" stanza; she simply matched the stress pattern of the words (strong-weak-strong-weak-strong-weak) to the strong (quarter-note) beats (one-and-two-and-three-and...), as Sullivan had done in 1938. However, on her 1957 recording, the stop-time accents in mm. 1-2 of the verse create a similar effect. Frank DeVol, the arranger on the date, placed the first kick on the eighth-note pickup to the first measure, rather than on the downbeat. None of the other arrangements (including those with which Sullivan, Lutcher, and Humes worked) have this feature. Perhaps DeVol was intrigued with the effect. It may even have been his idea to include the "Mississippi River" stanza to give him an opportunity to recreate it instrumentally.

²⁶ Like Sullivan, she begins with an oscillation around "sol" and "mi," and moves up to "te" before descending (through Sullivan's "me") to "do" to end the phrase.

to Helen Humes' variant. In both cases, she does the piece in B-flat, as Humes had done, and presents the chorus in a bright 4/4 tempo ($q=ca.200$ in 1957, $q=ca.276$ in 1958). Fitzgerald's expansions in range notwithstanding, the tessitura in her chorus lies essentially where Humes put it and, in her first and second phrases, she emphasizes "do" in a similar manner.

One clue that Fitzgerald did not get the verse entirely from Humes, however, lies with text treatment. She retains Sullivan's reference to her "sweet man" rather than using Humes' "daddy" substitution. The perspective of her third line, on the other hand, is subtly closer to Lutchter's. Whereas Sullivan (and Humes) sang of getting back to St. Louis to "lose those mean old blues," Lutchter's ending is a simple declaration that she is "blue blue blue blue blue" In her last line, Fitzgerald makes the same declaration. She doesn't talk of losing the blues, as Sullivan and Humes did, but states the plain fact, as did Lutchter, that she has the blues, which make her "just as blue as [she] can be." In her 1979 rendering, this possible connection to Lutchter is strengthened melodically: the third phrases of both choruses begin with a rise from "sol" to "te," hover around "sol" and "la," and eventually descend with a final oscillation between "do" and "la." In m. 12, immediately following this descent, she rises again to repeat the word "blue" five times, echoing Lutchter's (also five-fold) declaration.

In her six "Mississippi River" choruses, Fitzgerald preserves her model textually, while introducing a good deal of variation in other respects. She favors the key of B-flat, but also uses C, F,

and D; the two latter keys appear in her modulating 1971 and 1979 performances of "St. Louis Blues" (Exx. 12-13). The starkest contrasts are attributable to shifts in meter, tempo, and feel. But even among versions which share overall rhythmic characteristics, one finds substantial melodic variation, particularly toward the end of the first and third phrases (mm. 3-4, mm. 10-12) and (especially in 1966 and 1979) in the second phrase; phrase one and (in 1957, 1958, 1964, and--to a lesser extent--1971) phrase two are more consistent melodically.

"You Ain't So Such-a-Much"

With the interpolation of the first verse of "You Ain't So Such-a-Much" (Ex. 30) on her 1957 "St. Louis Blues" recording (Ex. 27), Fitzgerald established a textual model for her stanzas which she would follow in subsequent performances (4/24-5/58, Ex. 28; 9/23/66, Ex. 29). Her three versions of it relate in a general way to Pleasant Joseph's composition, rather than referring directly to his ("Cousin Joe's," ca.3/26, Ex. 30) or Dizzy Gillespie's (4/11/52, Ex. 31) recorded performances. Gillespie's opening vocal chorus is much like Joseph's, with respect to melody and rhythm as well as text.

All three artists recorded it in B-flat. In 1957 and 1958, Fitzgerald's fast tempos ($q=ca.200$ and $q=ca.264$ respectively) contrast with Joseph's ($q=ca.76$) and Gillespie's ($q=ca.54$). The textual relations are closer, but she substitutes the word "sparrow" for "sow" in the first line of text and her "B" line is substantially different. Instead of Joseph's "'cause I just found

out, baby, that you ain't so such-a-much," she sings "ain't gonna give you nothin', 'cause you think your such a much-and-much." Although she sings the stanza in the same key, the tessitura of her melody lies in a different part of the scale, generally a fourth higher.

Of her three versions, the slowest one (9/23/66, Ex. 29, $q=ca.88$) seems to share the most features with Joseph's blues. The tempo, meter (12/8), rhythmic density, and emotional character are comparable and she preserves the broad contours of the phrases: two short descending phrases in line 1 (repeated in line 2), a quick rise preceding line three, and a final descent to finish the chorus.

The "peach" stanza

Compared with the Lombardo band's (3/7/39, Ex. 6) and Ivie Anderson's (11/7/40, Ex. 7) "peach" stanzas in "St. Louis Blues," Fitzgerald's "peach" choruses (10/29/63, Ex. 4; 7/28/64, Ex. 5) are significantly more complex rhythmically and melodically. Her tempo ($q=ca.66$) is roughly twice as slow as Lombardo's ($q=ca.126$) and four times as slow as Anderson's ($q=ca.232$). She uses the expanded time frame to add short parenthetical phrases (mm. 3-4, mm. 7-8) and little ornaments, and to play with articulation and microtonal intonation.

Her stanzas share certain features with Anderson, others with the lead line in the Lombardo vocal ensemble. In both 1963 and 1964, her pick-up to m. 1 is very much like Anderson's: a rise from "sol" to "do," in which "do" anticipates (is held into) the

first beat of m. 1. In 1964, the similarity continues through the first half of m. 3; both versions emphasize "do" in these measures and descend through "la" to "sol" to conclude the phrase.

In her 1963 chorus, Fitzgerald artfully accentuates the difference in time-scale between her version and the Lombardo source by squeezing a melodic allusion to his opening line (his mm. 1-3) into the parenthetical phrase which follows her first "A" statement (her mm. 3-5). She follows the contours of the Lombardo line quite closely. His m. 1 emphasizes "me" then descends to "do;" her m. 3 reiterates "mi" then falls to "do." In the first two beats of his m. 2, the lead voice rises chromatically from "mi" to "sol"; in her m. 4, she makes a slow partially-microtonal ascent from "me" to "sol." The last two beats of his m. 2 consist of the sequence "sol-me-re-do;" her m. 5 begins with this sequence, then adds "la." In m. 5, the Lombardo singers begin their "B" phrase with the pitches "me-re-do-la." By adding "la," she has reinforced her allusion to Lombardo; she lands, in her m. 5, on a reference to his m. 5. Seamlessly, the end of her parenthetical interpolation of his first phrase elides with the beginning of a reference to his second. Although the reference is substantial, it is remarkably subtle, almost imperceptible on first hearing. Exercising what Bob Dorough would call her "double jeopardy" as a singer, she maximizes the subtlety of the effect by using a contrasting text for her parenthetical phrase (based on the "B" line of the stanza, not its "A" line).²⁷

²⁷ The Lombardo band's opening line is, "you don't like my peaches, why do you shake my tree?" In her parenthetical interpolation, Fitzgerald sings, "stay out of my orchard, stay out of my orchard...."

Processes of paraphrase and restatement

Because interpolation was such a huge part of her improvisatory/compositional practice, Fitzgerald developed many ways of doing it. While a single quotation referred to in alternate settings was often used quite differently, there are a number of commonly recurring processes. Her treatments of a quotation from "It Might As Well Be Spring," one of her favorite quotations, show a number of the techniques that characterize her interpolative work.

As with interpolations of "Only You" and "Send for Me" (in "St. Louis Blues," 4/24-5/58), her references to "It Might As Well Be Spring" consist of a core or kernel segment which she keeps intact and surrounds with material which refers to the source more indirectly. She would either insert the kernel alone (in "I Can't Give You Anything But Love," 1/8/74, Ex. 45) or use it as a subject for sequential or motivic development (in "Lady Be Good," 10/9/57, Ex. 43; and "Swingin' Shepherd Blues," 3/19/58, Ex. 44). At times, she loosened the bonds between the quotation and her paraphrase, preserving only the contours of the source or its major arrival points, reforming the melodic lines between them (in "Bli-Blip," 6/27/57, Ex. 46; and "St. Louis Blues," 7/24/57, Ex. 32). On occasion, she would add text that, rather than stemming from the lyric of the quoted phrase, connected with the host setting, as she did in "The Man I Love" (4/11/74, Ex. 47). It is not uncommon to find among

her paraphrases those which relate simultaneously on more than one level to their sources and/or immediate environments. By deftly transposing octaves, inverting intervals, and/or other means, for example, she would sometimes use pitch-class details of the quotation to construct a paraphrase which is perceived overall as a more abstract reference to the source, one that seems to refer primarily to its larger shapes and gestures ("It Might As Well Be Spring" in "Swingin' Shepherd Blues," 3/19/58; "Fever" in "St. Louis Blues," 4/24-5/58).

While the harmonic underpinnings for Fitzgerald's interpolations vary according to the compositions in which she placed them, she tended to insert the phrases in such a way that they maintained essentially the same melodic relationship to the tonic in the "host" piece as in the source composition, minor melodic alterations notwithstanding. In other words, if the source phrase began or centered on the fifth scale degree of the key, so did her interpolation, whether she inserted the phrase over a I chord, a V chord, or another. This tendency prevails in interpolations of excerpts from "It Might As Well Be Spring," "The Chase," "Smooth Sailing," "Jumpin' with Symphony Sid," "Swingin' Shepherd Blues," "Later," and "Move," among others.

With such texted stanzas as the "Mississippi River" and "Peach" verses, "He May Be Your Man," and "You Ain't So Such-a-Much," she seems to have worked with more than one source

to develop her own version of the stanza, her model chorus. She would then use this model consistently but flexibly, embellishing and varying it according to the mood and arrangement at hand. She used a similar process with her "what I'm singing" statements, in this case paring down the prototype to one or more loosely-defined text phrases coupled with rhythmic gestures. The plasticity of her model made it adaptable to many harmonic and formal environments, and capable of being stretched from a two-bar segment to an eight-measure bridge section or a full twelve-bar blues chorus.

Signature quotations

"It Might As Well Be Spring" is one of several passages that Fitzgerald worked into other improvisations. These are given in Table 6 below. The listing of other (host) compositions in which she interpolated the excerpts is by no means exhaustive.

Table 6. Ten interpolations in Fitzgerald's "St. Louis Blues" that appear in her solos on other tunes.

Quotation	Host composition, key, recording, timing
"It Might As Well Be Spring"	"Bli-Blip"--Bb (Verve 4010-4, rec. 6/27/57 [0:18-22])
	"Oh, Lady Be Good"--Bb (Verve 8264, rec. 10/9/57 [1:19-21])
	"Swingin' Shepherd Blues"--D (Verve 10130, rec. 3/19/58 [1:41-3])
	"I Can't Give You Anything But Love"--C (Pablo 2310-829, rec. 1/8/74 [4:02-5])
	"The Man I Love"--F (Pablo 2310-711, rec. 4/11/74 [ca.2:16-21])
"Move"	"Airmail Special"--Ab (Verve 8231, rec. 8/15/56 [0:55-6])
	"Smooth Sailing"--Bb (Verve MGV 4069, rec. 3/26/65 [1:18-9])
	"Cottontail"--Bb (Verve V6-4070, rec. 10/18-20/65 [1:38-9])
"what I'm singing" statement	"Ornithology"/["How High the Moon"]--F (Session Disc SES 105, rec. 4/15/49 [2:35-37])
	"How High the Moon"--Eb (Verve 4041, rec. 2/13/60 [4:44-50]; Pablo 98.819-2, rec. ca.1/66 [4:48-54])
	"Take The 'A' Train"--Db (Verve 4052, rec. 5/21/61 [ca.5:37-45])
"Jumpin' with Symphony Sid"	"Rockin' in Rhythm"--Bb (Pablo 2310-829, rec. 1/8/74 [3:49-50])
	"How High the Moon"--Eb (Pablo 2310-751-2, rec. 7/17/75 [2:38-40])
"Later"	"Stompin' at the Savoy"--Db (Verve 6026, rec. 9/29/57 [5:12-6])
	"Joe Williams' Blues"--F (Verve 837 758-2, rec. 2/11/61 [3:21-6])

"Smooth Sailing"	"Party Blues"--Bb (Clef MGC 743, rec. 6/25/56 [2:01-3])
	"It Don't Mean a Thing"--Bb (Tax CD 3703-2, rec. 4/29/57 [1:03-6])
"Chinese" idea	"Ool-Ya-Koo"--Eb (Jazz Live BLJ 8035, rec. 12/4/48 [1:17-20]; and a variant rec. 11/27/48 [1:35-8])
"Fever"	"Joe Williams' Blues"--F (Verve 837 758-2, rec. 2/11/61 [2:30-50])
"Send For Me"	"Oh, Lady Be Good"--Bb (Verve 8264, rec. 10/9/57 [3:13-17])
"Swingin' Shepherd Blues"	"How High the Moon"--Eb (Pablo 2310-751-2, rec. 7/17/75 [6:02-6])

She liked to interpolate her signature quotations (along with a variety of others) in different performances of "How High the Moon." Five of the interpolations shown in Table 6 were made in four versions of that tune. Through these repeated quotations, she again emphasizes her interest in the blues. Four of the ten quotable themes ("Jumpin' with Symphony Sid," "Later," "Smooth Sailing," and "Swingin' Shepherd Blues") are from 12-bar blues forms.

Except in the "How High the Moon" solos (mostly in the key of E-flat), she tended to insert these signature quotations in performances in the key of B-flat. Among jazz instrumentalists, B-flat is one of the most common keys for virtuosic playing. Uptempo "I've Got Rhythm"-based AABA forms are often in this key, as are many blues and other pieces. For Fitzgerald as well, B-flat seems to have been a preferred "blowing" key.

Perhaps because key specificity in virtuosic improvisation has been assumed to stem from habits of fingering rather than those of hearing or producing sound orally, for a scat singer to favor this key for this purpose is an unusual notion. The fact that it is such a common jazz environment--a key expected to predominate in many jamming situations--may have led her to follow the instrumentalists' lead and prepare for it, working out specific strategies and learning to think fast in B-flat. She obviously learned to pull out all the stops in this key, often creating a climax toward the end of a lengthy solo by climbing to a B-flat two octaves above middle C, her strong top note, and, in full voice, sustaining that pitch for several measures before diving dramatically down with a growl toward the bottom of her range, two octaves or more below (Ex. 34).

***Interpolation as an
improvisational/compositional strategy***

In her solos, Fitzgerald used borrowed materials both to expand, spurring subsequent elaboration, and to enclose, framing a completed phrase. Beginning a chorus with a passage from another tune often provided her with material for motivic development within that chorus. On her 1958 "St. Louis Blues" recording, for example, interpolating "Jumpin' with Symphony Sid" and "Swingin' Shepherd Blues" enabled her to play around with these themes, amplifying certain gestures, counterbalancing others. In other cases, a particular lick, such as the "Move" excerpt, served her as a

ready phrase closer, a way to cap off and punctuate an improvised statement she had just made. She used some phrases, such as the excerpt from "It Might As Well Be Spring" for both purposes, alternately beginning and ending phrases, tunes, or sections with them.

For her, interpolation itself was a prime improvisational strategy, at the heart of her scat conception. She apparently approached many a solo with the intention of interpolating, although not necessarily knowing precisely what material she would use or exactly how and when she would use it. There is sometimes a kind of thematic unity to her interpolations which creates, in the listener, the effect of browsing through a well-organized record collection or a sound-data base which can be searched in various ways to fit the occasion. As with the pianists James Weidman spoke of who would play "collage quotes" of bebop blues tunes in a bebop blues improvisation, the perception of unity can sometimes be a function of common genre. Working with such a thread may also have expedited tune retrieval for her, narrowing the field, and allowing her to quickly locate potential interpolations that were appropriate, at least in this thematic sense.

Performing "St. Louis Blues," she might bring up a raft of blues themes, as she did in her 1958 birthday concert. Creating her own "Joe Williams' Blues" (Verve 837 758-2, rec. 2/11/61), she quoted heavily from blues and R & B pieces as well, citing Pete Johnson's "Roll 'Em Pete" [0:05-1:30],

Lewis/Vincent/Larry's "Blueberry Hill" [1:41-3], Betty Roché's "I Ain't Mad At You" [1:44-50], Wycho/Watts' "Allright, OK, You Win" [2:00-20], "Fever" [2:30-50], and "Later" [3:21-6], among other pieces.²⁸ Singing Antonio Carlos Jobim's "So Danço Samba," on the other hand, she might point to other bossa novas, such tunes as Jobim's "O Nosso Amor" and "The Girl From Ipanema," and cite popular tunes with "Latin" influences, pieces like "The Peanut Vendor" and "Moon Over Miami" (Status DSTS1013, rec. 9/23/66). As Jimmy Heath remembers her, and as we have seen, Fitzgerald was an "astute" quoter who would use "all types of quotes" in many different ways and was very good at "fitting them in just perfectly" in a wide variety of contexts.

²⁸ Phil Schaap told me he once traced all of Fitzgerald's many interpolations in "Joe Williams' Blues." He gave his research to PolyGram records (current owner of the Verve catalogue), who seem to have lost track of the paper.

CHAPTER 5--"PASSING THINGS ALONG": QUOTATION AND
FITZGERALD'S "ROYAL ANCESTRY"

In this chapter, I take a final look at Fitzgerald's interpolations and allusions in "St. Louis Blues" and at the broader topic of quotation and reference in jazz performance. Several questions raised in earlier chapters of this work are revisited, and I consider some issues which stem from previous writings on Fitzgerald and on referentiality in jazz and in related idioms. The context of "St. Louis Blues" situates this study in the blues tradition. It is, in a sense, about the blues, in Fitzgerald's work and as a medium for interpolative practice. For this reason, the chapter begins with a reflection on Fitzgerald as a blues singer, turning next to the question of how jazz interpolation relates to the greater blues tradition.

Pursuing the general topic of interrelations between systems of referencing among various African American forms of aesthetic expression, I then offer a few comparisons between quotation in jazz and sampling in rap music. Musicians participating in this study point to parallels and continuities as well as to contrasts and ruptures. A current way of dealing with the issue of intertextuality in jazz is to invoke Henry Louis Gates' (1988) theory of "Signifyin(g)." I argue that the usefulness of this paradigm in interpreting jazz references should be evaluated in the light of musicians' views. Next is an exploration of ways in which Fitzgerald, through intertextual "dialogues," situates her

oeuvre within the jazz and blues traditions and amid the popular currents of her epoch.

Refocusing on aspects of Fitzgerald's interpolative artistry, I look again at some of the people, places, and things Fitzgerald has pointed to through her references, bringing into the discussion ways in which she underscores particular items in her own repertoire and those of other artists, "steals" from herself, highlights specific instruments and instrumentalists, and shows us how she feels about her referents. In conclusion, I remark on the capacity for studies of references to deepen our understanding of individual artists and works as well as the relationships between them. To close, I call upon Duke Ellington to remind us of a kind of intimacy to be gained by listening and looking into an artist's references, a closeness somewhat akin to sitting down with the artist and looking over a scrapbook of her personal memories.

"Somewhere down the line":

Fitzgerald and the 'real' blues

Through her "St. Louis Blues" performances, Fitzgerald clearly shows her mastery of the blues idiom. I emphasize the basic point that she could sing the blues well because so many writers on jazz who have dealt with her oeuvre have cited blues performance as one of the weakest areas of her art. They have tended to challenge the authenticity of her blues on emotional and experiential grounds, complaining that

she lacked the ability to understand and project the kind of suffering and naked emotion presumed to be a prerequisite to good blues singing. The old confusion of the blues as a feeling and the blues as music has been slow to die.¹ Where singing the blues has been jumbled with literal crying over bad luck and trouble, blues music has tended to be described less as a type of art than as "a species of direct emotional expression in the raw, the natural outpouring of personal anxiety and anguish" (Murray 1976: 87). This is the sort of conflation that has caused critics to take Fitzgerald to task for falling short of "pathos" in her blues performances and for her lack of "primitive guts," "raw ring," "primal" emotion, and "gruff hoarse passion" (Nolden 1986: 183, Colin 1987: 60, Tynan 1964: 28, Nicholson 1993: 201, Friedwald 1990: 145).

By most accounts, Fitzgerald was not immune to such criticism, unenlightened though it may have been. She registered one response in an improvised blues composition she called "Happy Blues" (Pablo 2310-711-2, rec. 4/11/74):

There's a little bit of soul in Ella,
 There's a little bit of soul in me. (2x)
 'Cause somewhere down the line,

¹ As Albert Murray (1976) and others have stressed, agony and raw feeling are part of the blues "as such," but they are not essential attributes of blues music. "That the blues as such are a sore affliction that can lead to total collapse goes without saying," as he put it, "but blues music regardless of its lyrics almost always induces dance movement that is the direct opposite of resignation, retreat, or defeat" (Murray 1976: 45).

I've had misery.

The expressive range and virtuosity she demonstrates in her takes on "St. Louis Blues" contribute to a sense that the piece was a special item in her repertoire. It was a kind of proving ground for her considerable blues acumen, a place to show her critics what she knew about and could do with the blues. She infused her renderings with timbral and tonal nuances, subtle changes in rhythmic feel, bold contrasts in mood, tempo, key, and tessitura. She growled, shouted, cried, belted, screamed, and moaned. She scatted playfully over the harmonic changes in some instances and stayed within the traditional melodic mode of the blues in others.² She reinflected stanzas from the early folk-blues to contemporary rhythm-and-blues and saturated the performances with arcane as well as widely-known references to performers, arrangers, and composers of both instrumental and vocal blues. Her interpolations underscore her involvement with and interest in the idiom. In the 1958 "St. Louis Blues" solo alone, nearly half of the quotations to which she refers are from 12-bar blues forms, including "Smooth Sailing," "Swingin' Shepherd Blues," "Send for Me," "Jumpin' with Symphony Sid," and "Later."

Over the years, she recorded a number of other blues pieces and composed/improvised a few of her own, including

² Fitzgerald's 1963 "St. Louis Blues" is an excellent example of her use of the blues mode.

"Joe Williams' Blues," "Happy Blues," "Ella's Contribution to the Blues," and "Ella Hums the Blues." But "St. Louis Blues" was her main blues. As she put it modestly during a performance with Duke Ellington and his orchestra, "We had a request to do the blues; this is the only one I know" (Status DSTS1013, rec. 9/23/66 [0:00-4]). After singing it and waiting for a lengthy period of applause to die down, she added ironically, "we better keep that one in" [5:01-2]. It had of course been in her repertoire for nearly ten years, and was to stay there for well over another decade. It was perhaps no accident that she chose to state her feelings about "St. Louis Blues" in the presence of Ellington and his audience, for the prominence and longevity of the piece in her repertoire may well owe something to his example. For Ellington even more than for Fitzgerald, "St. Louis Blues" was an essential piece, a staple. He performed, arranged, and rearranged it from the beginning of his professional life until the very end of his career and his discography includes scores of live recordings of it (Timmer 1988).

Like her contemporary Billie Holiday, Fitzgerald showed her blues abilities in non-blues pieces as well as in 12-bar forms. Ellington/Strayhorn/Wilson's "Imagine My Frustration" and Cole Porter's "Let's Do It" from The Stockholm Concert with Ellington (Pablo 98.819-2, rec. 1/66), "One For My Baby (And One More For The Road)" and "Blues in the Night" from The Harold Arlen Songbook (Verve 4046-2, rec. 1/14/61), Williams/Lawrence/Webster's "What's Your Story, Morning

Glory" from Ella Swings Lightly (Verve 4021, rec. 11/22/58), and Ellington/George/Fotin's "I Ain't Got Nothin' But the Blues" from Fitzgerald and Pass...Again (Pablo 2310-772-2, rec. 2/8/76) are among the numerous excellent examples of her bluesy performances.

With any performer as prolific as she was, some recordings are bound to be less successful than others. With regard to the blues, it would appear that some of her lesser performances owe their shortcomings to the very impulse that seemed to push her to make the great ones great; feeling that she had something to prove with the blues may have led her to push a little too hard on occasion. This is most evident in some (by no means all) of her work during the 1970s, including her 1971 "St. Louis Blues" from the album Ella à Nice. This was a period of transition during which her voice was losing some of the youthful luster it had held for so long, and before she had fully come to terms with the maturity of her late sound and was able to use it to emphasize her musical depth, as she did so well in Fitzgerald and Pass...Again.³

Ill-advised album concepts and personnel choices and poor arrangements contribute to the failings of some of her less-successful bluesy recordings. One can't help but wonder what was on the mind of the record company executive who

3 The recently released compilation entitled Blueella: Ella Fitzgerald Sings the Blues (Pablo PACD-2310-960-2) unfortunately includes a number of less than memorable examples from this uneven period.

chose to mar the interesting soul-jazz flavored album entitled These are The Blues (Verve 4062, rec. 10/28-9/63) by opening it with Fitzgerald stiffly reciting the awful line, "This house is surely getting raided, yes sir." And as she sang in one piece on the Lady Time album (Irving Berlin's "I Never Had A Chance"--Pablo PACD 2310-825-2, rec. 6/19-20/79), she "never had a chance" of turning that mismatched organ/drum/voice trio outing into a triumph.

***"Double trouble": Fitzgerald's quotations
and the jazz and blues traditions***

Countless singers of the blues have woven other musicians' lines and text stanzas together to create their own compositions and improvisations.⁴ A multitude of jazz musicians, especially instrumentalists, have interpolated musical quotations and other borrowed materials in creating and shaping their compositions and improvisations. Fitzgerald's blues work is extraordinary for the way she so seamlessly moves between and combines the types of quotation blues singers are known for with the kinds of interpolation associated with jazz instrumentalists. In so doing, she emphasizes connections between the two in a unique and compelling manner. Working with texts in some instances and

⁴ In traditional blues practice, quotation of lines, stanzas, and tunes is widely recognized and well documented. David Evans describes ways in which blues musicians "string various traditional stanzas together" (Evans 1982: 60), Jeff Todd Titon writes of "fitting together stanzas" by reworking traditional material and alternating it with borrowed verses and new lyrics (Titon 1977: 38-9).

with melodies in others, she uses options available to a vocalist in ways that stretch the creative potential of these options. In the process, she gives musical substance to--concretizes--conceptual ties between distinct but related idioms and genres of African American music. As she sang to a London audience during one blues improvisation ("Happy Blues," Pablo 2310-711-2, rec. 4/11/74), "I've paid the dues and I've got double trouble." She paid her dues at least twice, coming to terms with and contributing to the blues vocal tradition as well the instrumental tradition of the blues in jazz.

Fitzgerald's "St. Louis Blues" performances encourage us to think about relations between the practice of interpolating musical quotations in jazz and that of interpolating text stanzas and traditional melodies in the blues. From the perspective of her blues work, jazz quotation begins to appear as a kind of outgrowth of or parallel to sharing stanzas and melodies in traditional blues, writ small. The values placed on "tradition and familiarity" (Evans 1982: 53-9), which support the custom of constructing and drawing on a store of known phrases to create new compositions in the blues, also play a role in sustaining the inventive use of known phrases in jazz. These values, as David Evans has observed, are in the service of a socially-constructed and time-tested "truth" which has been the primary aesthetic standard by which blues authenticity is judged.

As in blues, "quotations from the historical literature of jazz establish the relationships of improvisers to their larger tradition" (Berliner 1994: 103). Jazz musicians stress the primacy of phrases that have retained currency over a long period of time, just as blues musicians have done. "Something that is really valid is timeless," Arthur Rhames told Paul Berliner (1994: 103-4). "The great players always give homage to their predecessors by recalling certain things that they did," as Rhames says, "they give it in appreciation and in understanding of the validity of their predecessors." Phil Woods (1997: 10) emphasizes the value of familiarity when he tells young saxophonists that part of "the delight of jazz is meeting an old friend," something which "is done through recognition of the artist and this is where the game gets serious: how to steal others' licks and make them into yours." For Belden Bullock, quotations constitute a "thread throughout jazz improvisation" which "passes things along." Quoting, he explains, is a way of saying that "this is all the same music, and this quote or that is part of the same language."

Sampling in rap music and interpolation in jazz

As Mike Melillo, Phil Woods, and other musicians participating in this study have been eager to point out, the practice of re-using and ironically restating known texts and musical passages "was not invented by" jazz and blues

musicians.⁵ Examples of paraphrase and parody abound in African diaspora musics, and they are "all over the place" (as Melillo says) in the music of Arnold Schönberg and Alban Berg as well as that of Mozart (as Woods points out).⁶ Contemporary rap producers widely use computer-generated samples of previously-recorded sounds and phrases as a basis for forming new compositions. Sampling in rap parallels interpolation in jazz in certain respects and diverges in others. For James Weidman, the obvious and fundamental relationship between the two is that "you're using something from something else to express something."⁷ "That," he says, "quite simply, is the aesthetic relationship."

Many rap producers have fleshed out this basic aesthetic connection by using excerpts from jazz recordings. "They've sampled all the jazz guys," says Jimmy Heath: "Gary Bartz, Donald Byrd, Milt Jackson, Freddie Hubbard."⁸ Heath sees direct relationships between jazz quotes and rap samples. As a "perfect example of quoting something," he points to a passage from one of his own compositions, "Smilin' Billy," which was sampled by Nas, an artist whose father is the

⁵ Mike Melillo, conversation with the author 9/14/97. Unless otherwise specified, Melillo's remarks on sampling are from this conversation.

⁶ Conversation with the author 9/10/97. Unless otherwise specified, Woods' remarks on sampling are from this conversation.

⁷ Unless otherwise specified, Weidman's remarks on sampling are from a conversation with the author on 9/10/97.

⁸ Unless otherwise specified, Heath's remarks on sampling are from a conversation with the author on 9/10/97.

avant-garde jazz trumpeter Olu Dara. Nas and his group used it in a piece called "One Love" (Columbia CK-57684, rec. 1996?), for which they gave Heath partial writer's credit.⁹ "They don't use much of it," as Heath notes, "but it's a direct quote." In rap music as in jazz, an artist make take a phrase from a primary source or s/he may adopt a "secondhand quote" (to use Heath's phrase) from another musician who has incorporated the same passage. In an instance of secondhand sampling, the rapper Redman picked up Nas' two-bar excerpt from "Smilin' Billy" and used it in a new piece entitled "Sooperman Luva III." (Def Jam Recordings 314-533470-2, rec. 1996?).

Jazz quoting and rap sampling contrast most vividly with regard to how the recycled phrases are used. In jazz, quotations are commonly inserted as short "parenthetical comments" in solo improvisations.¹⁰ Rap producer/composers, on the other hand, often use samples as ostinato figures, "looping" short phrases so that they repeat continuously throughout a section or entire piece. For some jazz players, differences in use or musical context may also be sources of aesthetic disagreement. When asked how Nas and Redman used the excerpt from "Smilin' Billy," Jimmy Heath responded, "They used it as a background for their profanity." For

⁹ On the album Illmatic, the composition "One Love" is credited to Davis/Jones/Heath.

¹⁰ Phil Woods described interpolations as "parenthetical comments" (conversation with the author 9/10/97).

Heath, the differences concern both technique and taste: the passage from "Smilin' Billy" is used not as an interpolation but as an accompaniment pattern, and he finds the verbal text offensive.

Phil Woods feels "it's really a whole different creative process." Rap sampling is "well thought out," he says, "it's not an instinctive off-the-top-of-your-head kind of thing, that instantaneous reaction when little quotes pop out." "They build a whole piece on the sampling thing," he continues, "we never build a whole piece on a quote." James Weidman concurs. A lot of sampling "is more of a production thing and is more compositional" in his view. "It's something that, in many cases, a lot of these guys plan out," he finds, "so it's more of an arrangement, and more compositional than improvisatory."

Jimmy Heath views rap music as "a rhythmic force and an energy force of today" which "came about by not having instruments in urban schools." Despite his perception of a direct relationship between samples and quotations as raw materials, Heath is generally ambivalent about linking hip hop and jazz as aesthetic expressions. James Weidman draws parallels between the two idioms, but is quick to point to practices involved with rap music which he feels are closer to jazz improvisation than sampling is. "People who really rhyme well are improvisers," he says, "they use words in the same way that instrumentalists would use chords and melodies...and a lot of that stuff is based on things that

maybe they've done before and are re-using in a very creative way." "On top of that you might have somebody with a record who does scratches," he adds, "and he'd be almost in the same league as a percussionist, but if a guy comes on stage with some tapes and samplers and things like that, pre-programmed things, of course that's not spontaneous."

Apart from these differences, there are several fundamental conceptual similarities between rap sampling and jazz quotation. Like quotation in jazz, sampling can be "about paying homage, an invocation of another's voice to help you to say what you want to say," as Tricia Rose (1994: 79) comments. Borrowing/quotation can also be a learning process in both idioms. As with the jazz players who learn solos by listening to records over and over again, for Daddy-O, producer for Stetsasonic, the repetition involved in setting up ostinatos is "like school" (Rose 1994: 79): "When we sample a portion of a song and repeat it over and over we can better understand the matrix of the song."

Rose (1994: 89) makes a statement about sampling which, it seems to me, might also be said of contemporary interpolative practice in jazz: that it can function "as a challenge to know these sounds." In jazz, this challenge is generally not explicit and many improvisers would tend to emphasize the accidental/subconscious element of interpolation over the "shared secret" aspect, but the common "look and wink" response to quotations that David Liebman described among musicians is indicative of this challenge and

the delight people take in rising to it. Beyond knowing the sounds or getting the references, jazz improvisers, rap producers, and their respective audiences share an interest in how a musician "locates these 'past' sounds in the 'present'" (Rose 1994: 89). In both idioms, many artists like to set borrowed phrases in ways that highlight differences between a source and its restatement. In A Tribe Called Quest's "Verses from the Abstract," as Rose (1994: 78) observes, Ron Carter's bass is sampled, "but the hip hop drum lines completely recontextualize Carter's jazz sound," giving it "a distinct difference and a hip hop frame."

"Signifyin(g)" reconsidered

In offering the idea of "Signifyin(g)" as an analytical model for African American literary expression, Henry Louis Gates (1988: 63) made an intriguing statement that has since been quoted by writers on jazz: "There are so many examples of Signifyin(g) in jazz that one could write a formal history of its development on this basis alone."¹¹ John Murphy (1990), Samuel Floyd (1991), Gary Tomlinson (1991), Robert Walser (1995), and Ingrid Monson (1996) are among the scholars who have adapted Gates' literary theory to the interpretation of musical "texts" in jazz, calling upon it to elucidate a variety of referential practices. One problem in

¹¹ Gates uses "Signifyin(g)" as a particularized spelling designed to differentiate African American usage from standard English ("signifying"). Below, I generally adopt Gates' spelling when discussing his work and maintain the standard spelling elsewhere.

these writings is that the meanings of the term are often stretched considerably. In extending it for academic purposes, the vernacular senses can become lost. For this reason, some musicians who remember these vernacular uses are unenthusiastic about the academic extensions.¹²

¹² There is, as Robert Walser (1995: 168) observes, an inherent "slipperiness" to the African American idea of signifying, stemming in part from the fact that it has been variously described and defined. In The Signifying Monkey, Gates (1988: 64-88) summarizes many of these definitions, both the narrow and the more inclusive. The colloquial uses described by musicians participating in this study are precisely those given in Clarence Major's (1994) Juba to Jive: The Dictionary of Afro-American Slang and Hermese Roberts' (1971) The Third Ear: A Black Glossary. For Major, to signify is the same as the "Dirty Dozens": "to censure in 12 or fewer statements; to goad; to harass; to show off" (Major 1994: 416). Similarly, Roberts defines signification as "language behavior that makes direct or indirect implications of baiting or boasting, the essence of which is making fun of another's appearance, relatives, or situation" (Gates 1988: 68).

For H. Rap Brown, on the other hand, the meaning was broad, taking in all of "what the white folks call verbal skills" (Gates 1988: 74). One of the earliest recorded usages of the term "signification" in African American parlance appears in a 1930s interview with Wash Wilson, an ex-slave. Interestingly, Wilson's statement uses a musical rather than a verbal example which provides "the sense of Signification as an indirect form of communication" (Gates 1988: 68):

When de niggers go round singin' "Steal Away to Jesus," dat mean dere gwine be a 'ligious meetin' dat night. Dat de *sig'fication* of a meetin' [Gates' italics].

Ralph Ellison (1964: 249) rendered the idea of signifying as "rhetorical understatements." He, too, applied the concept to certain musical events, describing "signifying riffs" in the music of Walter Page and the Blue Devils. A "signifying riff," for Ellison (1964: 231), was "a jazz community joke" or "melodic naming of a recurring human situation." He cited a tune called "They Picked Poor Robin" which "was played to satirize some betrayal of faith or loss of love observed from the bandstand." "The tune was inevitably productive of laughter," Ellison observed, "even when we ourselves were its object." The robin became a symbol of "our defeats and failures" which "were loaded upon his back and given ironic significance and thus made more bearable." Gates' point of departure is similar to Ellison's: to Signify is "to engage in certain rhetorical games" (Gates 1988: 48). "Repetition, with a signal difference"--restatement of another's words, giving them an ironic twist--is an essential feature in these games (Gates 1988: 51).

In responding to Gates' call to view signifying as a paradigm of African American cultural expression and to his invitation to look at jazz in these terms, jazz analysts have offered a heterogeneous array of musical examples.¹³ These adaptations and applications of Gates' theory and Ralph Ellison's concept of "signifying riffs" suggest that quotations, interpolations, and other types of musical reference may be read as Signifyin(g) gestures in Gates' sense. But some musicians have problems with such applications. Some are open to the idea of signifying as an

¹³ John Murphy (1990: 13) looked to quotations, reading Joe Henderson's interpolations from Charlie Parker's "Buzzy" as signifying moves in which Henderson "emphasizes his knowledge of, and admiration for, Parker's work." Samuel Floyd's (1991) analysis of a well-known recording of Jelly Roll Morton's "Black Bottom Stomp" (Victor 20221, rec. 9/15/26) is more far-reaching. Floyd reflected on the arrangement and composition and examined such aspects of the performance as rhythmic feel, interaction among members of the ensemble, and individual soloist's expressive techniques. He read instrumental glissandi "(smears), call-and-response devices, meter changes, accented cross-rhythms, after-beats, breaks" and stop-time ideas as "figures that Signify on the musical values and expressions" of the ring shout, a traditional dance which (following Stuckey 1987) he sees as "the foundation of Afro-American music."

Seeking to create a musical analog to Gates' encompassing concept of Signifyin(g) as a metaphor for intertextuality in African-American literature Floyd (1991: 276-7) coined the term "Call-Response" as an extension of the principle of musical call and response which aims to capture "the dialogical, conversational character of black music." Ingrid Monson (1996: 88-9) emphasizes this interactive aspect in her work as well, viewing signifying as responding, hence a "fundamentally social, conversational, and dialogic way to organize musical performance." Also stressing the dialogical aspect, Gary Tomlinson explored Miles Davis' references to contemporary non-jazz genres and saw Davis' fusion music as "complex and eloquent Signifyin(g) on the many musical idioms around him" (Tomlinson 1991: 231, 262). Like Tomlinson, Robert Walser (1995) focused on Davis' work. He read Davis' performance of "My Funny Valentine" (Columbia CS 9106, rec. 2/12/64) as an example of melodic and harmonic signifying. For Walser (1995: 177), the harmonic structure of the piece is "a field on which [Davis] signifies." Melodic signification is effected through unexpected note choices and unconventional fingerings which diverge from Richard Rodgers' line to create dramatic timbral effects, and through emotional colorations which transform meanings associated with Lorenz Hart's lyric.

analytical paradigm, others feel that the concept of signification, as defined in informal African American speech, would tend to cloud rather than clarify what they are trying to do. In Chapter One, I reported James Weidman's comment that interpolating bebop lines "shows the respect that you have for all these great motives and lines that came out of that style of music." Picking up on Samuel Floyd's (1991: 271) idea of signifying as a "way of demonstrating respect for" an artist or idiom, I was inclined to read the remark as supporting the assumption that quotation of this sort may be considered a form of musical signification. But Weidman's idea of signifying aligns more with those given in Juba to Jive and The Third Ear; he sees it as goading and insult that "can even go into the dozens."¹⁴ When I asked him about relationships between signifying and quoting, he said, "I don't really think you could make a relationship between the two." For Weidman, signifying is "trying to be a smart ass or talking a lot of stuff, so to speak," while jazz is "more about being truthful and true to yourself, playing what you feel and all those type of things."

Floyd (1991: 271) includes parody as a form of musical signification. Again, Weidman is concerned to point out that, for him, Ella Fitzgerald's impersonations of Armstrong and Slam Stewart "would not be" related to signifying. Like Weidman, Jimmy Heath thinks of signifying as "a negative way

¹⁴ Unless otherwise specified, Weidman's remarks on signifying are from a conversation with the author on 9/10/97.

of relating to something."¹⁵ "You signify about something that you don't like," he said. It might involve sending an encoded message in the presence of a group of "ofays" (white people) in which one tries to "disguise your feelings with some expressions that you feel the other group that you're talking about doesn't know anything about."

For Bill Goodwin, signifying is an "in-your-face" sort of showing off "like boasting, calling attention to yourself."¹⁶ "Kids nowadays call it representing," he says, "but it's the same thing." Weidman spoke of this sense as well, saying he could see how "maybe somebody might infer that it sounds like they're signifying" if a musician has a "cocky" way of playing. "But that's an inference," he stressed, adding "I think I can safely say that musicians are not thinking totally that way."

In contrast, Mike Melillo's view is more in line with Gates'. He sees abstract connections between interpolation and signifying as encoded forms of communication rife with satirical twists. Like Ellison, Gates, and Floyd, Melillo especially stresses irony as a feature fundamental to both. "Irony is essential," he says, "without irony, jazz wouldn't even exist."¹⁷ Heath and Weidman see some parallels between

¹⁵ Unless otherwise specified, Heath's remarks on signifying are from a conversation with the author on 9/10/97.

¹⁶ Conversation with the author 9/25/97.

¹⁷ Melillo's remarks on signifying are from a conversation with the author on 9/14/97.

the "message" type of quoting described in Chapter One and signifying, but are more apt to stress their reservations and qualifications. When asked if he felt he was signifying in any way when he quoted, Heath brought up the example of interpolating "The Lady in Red" when a woman in a red dress comes into a club. But when I followed up with, "so that would be a form of signifying?" he reconsidered, responding, "Well, signaling." When I pursued, asking whether the word signifying might be applied metaphorically, he said, "I don't think so." As an "isolated incident" which might be interpreted as a kind of signifying, Weidman talked about when he would play "Camptown Races" "in all these horrible rhythm sections" as "a signal to somebody that the stuff is speeding up." "Someone might be able to call that a sort of signifying thing if I was directing it at somebody and if they understood what the message was," he commented, "but usually that wasn't the case."

For some musicians, the sense of signifying which Jimmy Heath articulated as a "negative way of relating" argues against its use as an interpretive model for referential expression in jazz. They are more inclined to emphasize a positive, playful, affirming referentiality which they feel is central to jazz and distinct from their perceptions of signifying. For Gates and others, this sort of play may be captured in an enlarged concept of Signification, but these musicians are less willing to make the leap from signifying to Signifyin(g). James Weidman stated flatly that he

"wouldn't be comfortable with" an extended use of the term. Also problematic is the fact that it is a notion and a verb that may well come up among musicians, but usually not in conjunction with music. Phil Woods, who practices and discusses message-type interpolation and ironic quotation, does not recall having heard a musician invoke the expression to indicate anything having do with musical references. "Only in conversations in bars and airports," he said, "talking, you know, playing the dozens and that kind of thing."¹⁸ Jimmy Heath is in accord. As he sees it, verbal signifying is one thing, referential quoting is "something else."

***Intertextuality, dialogics, and
Fitzgerald's "St. Louis Blues"***

Jimmy Heath, James Weidman, Phil Woods, Bill Goodwin, and others who voice objections to the idea of viewing jazz quotation and reference as signifying/Signifyin(g) remind us that a problem with some analytical tropes or models is that they can have a girdle effect, squeezing the subject into an unnatural predesigned shape. For Gates (1988: 59), Signifyin(g) is the "trope of tropes" for explaining intertextual relations in African American expressive culture, but is the metaphor ample enough to warrant becoming the overarching model for intertextual relations in jazz

¹⁸ Conversation with the author 9/10/97.

performance, or does it accommodate certain types and not others?

Intertextuality itself is not an idea developed for the interpretation of musical expression, but a term coined by Julia Kristeva to name "an insight first introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 1980: 66 [1966]). For Kristeva (1980: 71), intertextuality is "intertextual dialogue." In applying this literary idea to jazz performance we are confronted with problems in the notions of both text and dialogue. As Ingrid Monson (1996: 126) points out, "jazz performances are not musical texts in and of themselves...but when such performances are recorded and disseminated through LPs, CDs, and cassettes, they become texts." In this study, the analyses of Fitzgerald's references are based on recorded texts (hers and others'), therefore it would seem fair to speak of them as analyses of intertextual relations, and to speak of intertextuality in her work. In actuality, however, jazz performance is mostly improvised and unrecorded, and bears a closer resemblance to speech communication than to literature. Unrecorded references and musical interactions between live subjects can not really be described as intertextual.

The idea of dialogue is nonetheless relevant in both cases. Bakhtin's insights into the nature of dialogic relations between speech utterances are worth considering in

relation to musical utterances in jazz: "each utterance refutes, affirms, supplements, and relies on the others, presupposes them to be known, and somehow takes them into account" (Bakhtin 1986: 91). Bakhtin perceived that every utterance (written or spoken) is "a link in the chain of speech communication of a particular sphere" which "must be regarded primarily as a response to preceding utterances of the given sphere (we understand the word 'response' here in the broadest sense)." Looked at in this light, every (written, spoken, or musical) statement may be seen as dialogic.

What kinds of intertextuality resist the metaphor of Signifyin(g) and what kinds might be accommodated by it? Some scholars in the field of African American women's literature have argued that its origins as a particularly negative and competitive boy's game make Signifyin(g) an inappropriate model for more positive types of referentiality that are found in women's art. Looking at relations between literary works by women, Michael Awkward (1989: 7) places Signifyin(g) among gendered paradigms that capture "competitive black male intertextual relations" (and non-black "male" competition) but fail to explain "cooperative textual interactions" and "embrasure of black female precursorial figures" of the type found in women's writing.¹⁹ Naturally, women's art can't always be expected to embody

¹⁹ See also Holloway 1992 and McDowell 1990.

supportive relations and men's to prefer belligerent ones. As Mae Henderson (1989: 23) observes, black women writers use both types of interaction, the cooperative/affirming and competitive/contesting: "through their intimacy with the discourse of the other(s), black women writers weave into their work competing and complementary discourses--discourses that seek both to adjudicate competing claims and witness common concerns." Henderson's observations about women's literature are more in line with accounts of referentiality in jazz given by musicians participating in this study.

In seeking to interpret the individual artistry of a musician such as Fitzgerald or to appreciate the larger context of interpolation in jazz performance, we grapple with multiple sets of complex connections and interpret relationships which are often paradoxical and capable of confounding expectations based on such deceptively neat categories as gender and ethnicity. In contrast to the emotional specificity of Gates' Signifyin(g) trope, the exegetic power of Bakhtin's model of dialogue as the "classic" form of speech communication derives both from its fundamental "simplicity and clarity" and its capacity to explain the ambiguity and open-endedness of such communication (Bakhtin 1986: 72 [ca. 1952-3]). In music or literature by men or women, an adequate paradigm for intertextuality should be capable of standing for both the so-called feminine and masculine types of referential relation. It should be flexible enough to account for

instances in which women embrace not only their "foremothers" (McDowell 1990: 107) but also male participants in a given literary or musical "discourse" (and vice versa). We must also come to terms with both affirming and contesting relations between black and white participants.

Its negative overtones notwithstanding, the notion of Signifyin(g) is useful in explaining some types of reference in jazz and in Fitzgerald's practice. Surveying intertextual/dialogic relations in Fitzgerald's "St. Louis Blues," one can find a good example of a response which may be described as Signifyin(g) both in the vernacular sense and by Gates' definition: her interpolation of the verse from Cousin Joe's "You Ain't So Such-a-Much." The example may be counted both among what James Weidman observes are "isolated incidents" of jazz interpolation as a sort of signifying and among examples of competitive "male" gamesmanship in women's art.²⁰ Joseph's text has an intentionally contentious insinuating character reminiscent of signifying and the dozens: in the punch-line of the verse (the B-phrase in blues-lyric AAB form), the author insults a female addressee ("you"), telling her that she is worthless ("I just found out, baby, that you ain't so such-a-much"). The A-phrases compare her with a crippled female pig and a crab (perhaps a louse). He says he wouldn't give an acorn or a crutch to

²⁰ Weidman's comment is from a conversation with the author 9/10/97.

these animals, disabled though they may be; by implication, he wouldn't help her out no matter how much she needed it.

Fitzgerald takes up the challenge, responding with an envenomed version of her own. Like Joseph, she begins indirectly, implying that he is no better than a scavenger bird (she substitutes "sparrow" for his "sow") or the crippled crab to which she--like he--wouldn't give a second thought. In her B-phrase, she makes the taunt more personal. Her line, "Ain't going to give you nothing, cause you think you're such a much-and-much" makes the statement quite explicit: you may think you're something but you're nothing much, and not only would I not give these needy creatures anything, but I am not going to give you anything either. While she delivers this direct "in-your-face" line (to echo Bill Goodwin's words), she emphasizes a further implication that her opponent (or combative lover) wants something from her. Since she often precedes the "You Ain't So Such-a-Much" verse with the stanza from "He May Be Your Man" which evokes the sexual image of a man who "sure loves to climb," we are primed to suppose that what this lover is denied (and wants) is also sexual. She scores her point by returning the insult in intensified form and egging on her opponent/lover, teasing him with something he wants but can't have. One could say that Fitzgerald "Signifies on" Joseph through this interpolation or--perhaps better--she shows her listeners (and potential lovers) that, in the context of her "St. Louis

Blues" persona, she is a "Signifying" woman who is not afraid of engaging in such competitive games if challenged.

Through the interpolation of text stanzas in her "St. Louis Blues," Fitzgerald constructs a blues identity which supplements images of her created in the contemporary press and propagated by current writers on jazz. In these images she is perceived as girlish and lacking in earthiness and sensuality; a singer whose "voice, image, and body" were "never the site of sexual fantasy" (Davis 1994: 14). In supplementing--or perhaps refuting--these representations, she affirms, embraces, and merges with the voices of classic-blues "queens" (Lucille Hegamin, Edith Wilson, and others) and of folk-blues singers (the multitude of "bluesmen" who sang the "peach" stanza, for example). In collusion with her blues counterparts, she deploys her command of the idiom to flaunt precisely those attributes and understandings which her critics claim she lacks: sexual power, a growling earthiness, and a womanly perspective on adult (and adulterous) relationships. In the process, she helps us to locate her within the greater sphere of blues history.

As feminist scholars have observed, many women writers have embraced intertextuality as a means of locating themselves in stories created by men; a way of contesting narratives in which they have been rendered invisible, of providing evidence of their presence. Similarly, in "St. Louis Blues," Fitzgerald mobilizes the dialogic nature of the musical utterance to "activate" multiple voices and multiple

stories, finding her voice and place in musical history in the process (O'Connor 1991: 115).²¹ In a patriarchal field such as jazz, which many women musicians have characterized as fundamentally exclusionary and sexist, the historical positions of women are typically hard-won (Dahl 1984, Peretti 1992). Fitzgerald is no exception. In this context, her referentiality may be seen to have a political as well as an aesthetic dimension.²²

Through the melodic interpolations in her 1958 birthday concert, she responds to (and affirms) the utterances of great male instrumentalists (Louis Armstrong, Dizzy Gillespie, Charlie Parker, Dexter Gordon, et al.), entering "their" discourse and assuming her place among them. We may understand her references to be addressed to her past and future listeners as well. On one level, they provide us with familiar phrases which help us make sense of abstract (wordless scat) singing and may give us a kind of comic relief ("artistic relief" as James Weidman calls it). At a deeper level, they remind us of how she fits into this discourse. Through these references, she calls upon us to understand and evaluate her historical position. Does she stand among the artists with whose (instrumental) voices she engages? As we have seen, and as Jimmy Heath, Phil Woods,

21 O'Connor's insight comes not from Ella Fitzgerald's work, but from Ntozake Shange's for colored girls who have considered suicide/ when the rainbow is enuf.

22 Further feminist perspectives on style as political expression are given in Donovan 1991.

Sonny Rollins and other musicians have indicated for decades, she does. Heath, for example, places her right next to Parker and Gillespie. In contrast, she appears nowhere in the historical narrative of a Mark Gridley, not even in the sixth edition of his widely-used undergraduate textbook.²³

Bakhtin (1986: 3 [1970]) and others have emphasized the significance of the pull of contemporary popular culture in determining the creative expressions of artists of any epoch. In her "St. Louis Blues" performances, Fitzgerald's intertextual dialogues with R & B musicians ("Little Willie John" Davenport, The Platters, and others) and popular musicians from the 1920s to the 1950s (Ruth Etting and Helen Morgan to Moe Koffman and Johnny Pate) demonstrate this pull. As she responds, she articulates relations between her work and that of her (changing) contemporaries in the popular field over a four-decade span and allows us to look at her from a few more angles. She enables us to locate her in yet another context (or set of contexts), adding popular-music coordinates to the jazz and blues coordinates she has already given us.

²³ Gridley (1997: xi) cites "space limitations" as a reason to exclude all singers from his work.

***Interpolative arts: Acknowledging the work of others
and stealing from one's self***

Through her work, Ella Fitzgerald shows us that the art in interpolating is a product of how one uses, contextualizes, reconfigures, reinflects, reinvents a given phrase. This is what Sonny Rollins (Nicholson 1993: 92) means when he says, "It's one thing to put a melody of one song into another for effect, so the crowd likes it, but there's also an artistic level involved in these excursions." In his view, "Ella really brought that to a high level." Part of the artistry lies in ways in which a known theme is transmuted as it is interpolated, the techniques of paraphrase and restatement. A second part of the interpolater's art involves ways in which configurations of pitches and rhythms (and possibly words) can spur musical invention, providing ready themes to be developed or broken down. These are aspects of interpolation as compositional/improvisational strategy and technique. A third part has to do with ways in which associations adhering to or meanings inherent in a reference can amplify a personal statement, adding resonance or irony, providing a kind of counterfoil to or subtext for the moment at hand. These are primarily aspects of interpolation as reference.

Fitzgerald was fond of interpolating as a way of acknowledging the repertoires and discographies of her friends and colleagues. In her "St. Louis Blues" recordings,

she nods more than once to a number of people, including Louis Armstrong, Dizzy Gillespie, Nat Cole, Helen Humes, and Billie Holiday. Although Fitzgerald, Holiday, and Humes have been compared with one another, they were not actively associated. Several other interpolations, however, refer to people with whom she did record and/or perform, including Louis Armstrong, Dizzy Gillespie, Sy Oliver, Nat Cole, Roy Eldridge, Lester Young, and Charlie Parker.

Fitzgerald alludes to her own repertoire by interpolating bits of such tunes as "Smooth Sailing," "Swingin' Shepherd Blues," and "Later," all scat pieces she recorded. On occasion, it would seem she encouraged us to read these as plugs for her recordings. As a live recording of "Smooth Sailing" (Verve MGV 4069, rec. 3/26/65) shows, during the out-head of the tune, she would sometimes sing its title, the words "smooth sailing," and follow it up with a spoken aside, "the record's still available," between out-choruses (mm. 2-3 [2:53-6], mm. 11-2 [3:11-2]).²⁴ This gesture had the immediate effect of ensuring that her audience knew, in an otherwise wordless performance, the title of the tune. But it also prepared us for occasions when she would interpolate mm. 1-3 of "Smooth Sailing" in performances of other pieces without tagging it verbally. She helped us

²⁴ Geoffrey Fidelman (1994: 69, 75, 215), who heard Fitzgerald live many times as well as on record, asserts that she always included the "record's still available" line in performances of "Smooth Sailing" subsequent to her initial hit release.

identify the excerpt, and also put us on the trail of her hit recording (Decca 27693, rec. 6/26/51).

Fitzgerald "stole" from herself as readily as from others. Although her "St. Louis Blues" recordings are remarkably different from one another, certain quotations appear in more than one of the performances (see Table 7).

Table 7. Concordance of interpolations in seven Fitzgerald "St. Louis Blues" recordings.²⁵

Quotation	1957	1958	1963	1964	1966	1971	1979
"Mississippi River" verse	√	√		√	√	√	√
"He May Be Your Man"	√	√	√		√	√	
"You Ain't So Such-a-Much"	√	√			√		
"It Might As Well Be Spring"	√	√					
"peach " stanza			√	√			

She did not necessarily use recycled quotations in parallel spots in subsequent performances, nor did she always interpolate them in the same way. She inserted the passage from "It Might As Well Be Spring" in mm. 9-12 of her first

²⁵ Interpolations are given in descending order according to their frequency of use. A check (√) indicates that the quotation is present. Performances are listed by year, with recording dates as follows: 7/24/57, 4/24-5/58, 10/29/63, 7/28/64, 9/23/66, 7/21/71, 7/12/79.

chorus in 1957, and in mm. 1-5 of her ninth chorus in 1958. Although she customarily closed with the "Mississippi River" stanza, she used it as the seventh chorus of twelve in 1971. She used "You Ain't So Such-a-Much" as the sixth chorus in three performances, and the 1957 and 1958 versions are quite similar to one another, but the 1966 chorus contrasts with them in its rhythmic feel, pitch content, tempo, and ornamentation.

Many musicians have recreated their own recorded solos in front of live audiences who often expected them to do just that. This sort of quoting has often resulted in set pieces or routines which remain in an artist's repertoire for years. As Charles Mingus (1971) remembered, "when I was a kid and Coleman Hawkins played a solo or Illinois Jacquet created 'Flyin' Home,' they (and all the musicians) memorized their solos and played them back for the audience, because the audience had heard them on records." Examples of self-referential quotation of this type include James Moody's performances of "Moody's Mood for Love" (originally a solo on "I'm in the Mood For Love"--Prestige LP110, rec. 10/12/49), Ben Webster's solos on "Conga Brava" (Victor 26577, rec. 3/15/40; Jazz Society AA 520/521, rec. 11/7/40) and "Bojangles" (Victor 26644, rec. 5/28/40; Jazz Society AA 520/521, rec. 11/7/40), Johnny Hodges' feature on "Warm Valley" (Victor 26796, rec. 10/17/40; Jazz Society AA 520/521, rec. 11/7/40), and Sonny Rollins' solo on "St. Thomas" (Prestige 7326, rec. 6/22/56; Dragon DRCD 229, rec.

3/2/59), among numerous others. In many cases, a musician would quote the entire solo and leave it at that, but s/he might also add improvised choruses and/or include improvised material along with the quotations.

A scat solo on Gershwin/Gershwin's "Oh, Lady Be Good" became a feature for Fitzgerald that she would often recreate in live performances "right down to the tee," recalls Tommy Flanagan (Nicholson 1993: 100), "almost exactly like the record." "That is, when she was doing it a lot, " he added, qualifying his statement, "but if she hadn't done it for a while, she didn't remember exactly how she had done it; then she would stretch out and do a little bit more, like getting away from how she used to do it." Two recordings of "Oh, Lady Be Good" (Decca 23956, rec. 3/19/47 [her first recording of it] and Verve 8264, rec. 10/9/57) made ten years apart show that her scat solos on that tune could have virtually nothing in common.

"Her concert versions" of some pieces, as Stuart Nicholson (1993: 100) observed, would become "longer and longer, leaving the original outline like a signpost glimpsed in the fog." This is true of the "How High the Moon" scat excursions. Her solo in the three-minute performance she recorded during a studio session in the mid-1940s (Decca 24387, rec. 12/20/47) became the basis for many subsequent performances, some of which she stretched into seven- or eight-minute pieces (e.g., Verve 4041, rec. 2/13/60 [6:58]; Pablo 98.819-2, rec. 1/66 [8:08]). Singing "How High the

Moon," she usually interpolated several choruses from her original recording and nearly always began the first scat chorus with the trademark quotation from Bernier/Simon's "Poinciana" ([1:27-35] on 12/29/47).²⁶ These choruses became familiar to her listeners, leading Mike Melillo and others to hear the quotations as "totally predetermined." There is a good deal of continuity in these solos, but there is also change. On close examination, the interpolations in even her most set pieces do not appear as fixed as one might at first perceive them to be. She did not refer to the studio solo on all of her recordings of the tune, nor did she render it exactly the same way on all that include it. On one live session at the Royal Roost (Cool n' Blue C&B CD 122, rec. 11/27/48), she jammed with members of Lester Young's and Ray Brown's groups, improvising freely for several choruses and alluding to her 1947 solo only momentarily. Five months later, at the same club on a date with Ray Brown (Session Disc SES 105, rec. 4/15/49), she used more of the studio solo. Her tune references within the solos varied as well. For instance, the obvious texted "Stormy Weather" quotation that she interpolated in some versions (Verve 4041, rec. 2/13/60 [4:12-5]; Pablo Live 2308-242, rec. ca. 1/66 [4:16-8]), is not present on the 1947 studio release, nor did she

²⁶ Sarah Vaughan would sometimes sing "How High the Moon" in tribute to Fitzgerald, using the first ten measures of Fitzgerald's opening "Poinciana" chorus as a jumping off point for her own scat solo (e.g., Sarah Vaughan at Mister Kelly's EmArcy 422 832 791-2, rec. 8/6/57 [1:02-19]).

interpolate it on a much later concert date (Pablo 2310-751-2, rec. 7/17/75).

Lou Levy (Nicholson 1993: 195), who worked with Fitzgerald, remembers her as "a real live, improvising-type performer, much more than any other singer I've worked with." "It's more programmed with everybody else," he said, "but with Ella it's more like the jam session thing." He was speaking of her live performances, but it could be said of her studio dates as well. In both her work for Decca (1935-1955) and for Verve (1956-67), she "rarely had more than a passing acquaintance" with most of the material for a session "until she walked into the recording studio" (Nicholson 1993: 185). She often looked at the songs there for the very first time and almost never heard the arrangements beforehand. In the studio, she would frequently listen to the arrangement once, sing through it once, and then make the cut in one or two takes. Her remarkable ability to do this caused her to be known as the "queen of the one-take singers" to Marty Paich (Fidelman 1994: 117) and others who worked with her. Her improvisatory and seemingly effortless performances in such remarkable albums as Ella Swings Lightly (Verve 6019/4021, rec. 11/22-3/58), made with Paich and his Dek-tette, were the result of such demanding circumstances.

"Should have been a tenor man":

References to the tenor saxophone

Fitzgerald once said she "should have been a tenor man," reported Carter Harman (Fidelman 1994: 70). She stole from herself just as Illinois Jacquet, Ben Webster, and the other saxophonists cited above did, and through her interpolations, expressed her strong interest in the tenor and its players. In "St. Louis Blues," she quoted pieces written and performed by tenor saxophonists, such as Dexter Gordon's "The Chase," Arnett Cobb's "Smooth Sailing," and Lester Young's "Jumpin' with Symphony Sid." She recalled tenor features and performances which place the tenor saxophone prominently in the arrangement, including "Little Willie John" Davenport's recording of "Fever," her own of "Later," and Billie Holiday and Lester Young's hit rendition of "Mean to Me." She alluded to other tenor players, Stan Getz and Illinois Jacquet among them. Her fascination with the tenor is captured beautifully in a 1940 photograph of her orchestra (formerly Chick Webb's) in the Rutgers Institute of Jazz Studies collection (See also Nicholson 1993: 79). Taken in performance at the Savoy Ballroom in New York City, it shows the young singer not in front of the ensemble, but sitting in the sax section of her band, eyes fixed on the tenor player next to her.

As scat singers often do, she obviously spent a good deal of time listening to and imitating the sounds of

improvising instrumentalists. Her affinity for the tenor may well have had a practical as well as an aesthetic basis. Particularly for the tenor performances and players she referred to in "St. Louis Blues," the operative range and tessitura of their songs and solos were well suited to the range and capabilities of her own voice. She could, for example, work with Arnett Cobb's solo from "Smooth Sailing" (Columbia 39040, rec. 12/4/50) without transposing the key, using its first eight bars as a jumping off place for her own solos, as she customarily did in her performances of "Smooth Sailing" (e.g., Decca 27693, rec. 6/26/51; Pablo 22620-104, rec. 11/4-9/53; Verve MGV 4069, rec. 3/26/65).

"Bop" from "Diz" and "Chops" from "Pops": Trumpeters

Fitzgerald's references show her interest in trumpeters as well, particularly Dizzy Gillespie and Louis Armstrong. Along with the great singer-trumpeters, she makes mention of Miles Davis through her The Birth of the Cool interpolation and of Roy Eldridge through the "High Society" excerpt. Her connections with Eldridge are deeper than those with Davis. Although she did not perform with Davis, she both toured and recorded with Eldridge under Norman Granz's auspices. Eldridge was known among musicians and fans as "Little Jazz," and she recorded his self-titled instrumental composition, "Little Jazz," on two occasions: once with Marty Paich's group and arrangement (take 1--Verve [J] J28J-25118; take 2--

Verve 6019/4021, both rec. 11/23/58), and again with Ray Brown in 1989 (Pablo PACD 2310-938-2, rec. 3/15,16,20,22/89).

In referring to Gillespie and Armstrong, she drew attention both to their instrumental lines and to vocal aspects of their artistry. Gillespie provided her with her "education in learning how to really bop" (Fitzgerald in Gillespie 1979: 273), and she demonstrated her mastery and appreciation by citing phrases he played and quoting passages from items in his repertoire. Interpolating the "Chinese" melodic idea, she pointed to Gillespie as a triple threat: trumpeter, singer, and composer of vocal pieces. Her quotation simultaneously brought up her earlier interpolation of the lick in a solo on "Ool-Ya-Koo"--a vocal piece which Gillespie co-wrote and sang frequently--and to Parker's and Gillespie's instrumental interpolations of it in improvisations on "Perdido."

Because he could dance and sing as well as play the horn, she thought of Gillespie as "an all-around entertainer" (Gillespie 1979: 273). Although she said, "I haven't really paid that much attention to Dizzy's voice," her quotations (and such items in her repertoire as "Ool-Ya-Koo") show that she did at least notice his vocal compositions. Gillespie the singer shows up in her text borrowings as well, appearing along with "Cousin Joe" Joseph in her reference to Joseph's "You Ain't So Such-a-Much."

In "St. Louis Blues," she referred to Armstrong's trumpet performances through interpolations of such fragments

as the "High Society" obligato and alluded to his singing through parodies of his vocal style. She had listened closely to him since she was a young girl. Annette Miller (Nicholson 1993: 9), a childhood friend and neighbor in Yonkers until 1932, remembered that, as early as 1929, Fitzgerald would imitate his version of "Ain't Misbehavin" for friends.

The first commercial release of one of her Armstrong parodies was a performance of "Basin St. Blues" with Sy Oliver, recorded on her first session with Oliver's band and arrangements (Decca 24868, rec. 9/20/49). A live recording made shortly before this session, but not released until 1980 (Verve 815 157-1, rec. 9/18/49), shows that she had also tried this material out in concert with Norman Granz's Jazz At The Philharmonic (J.A.T.P.). According to Down Beat writer George Hoefer (Nicholson 1994: 128-9), "the idea just happened in a Las Vegas club when business was dull around closing time." "Ella was kidding around with the band and...began imitating Louis." Because the impression "killed the four customers in the place," it became "a regular number," Hoefer said. She included parodies in performances of other compositions, such as Ricardel/Evans' "Frim Fram Sauce" (from a live J.A.T.P. set--Pablo 2620-104, rec. 11/4-9/53), which she had originally recorded with Armstrong himself (Decca 23496, rec. 1/18/46).

***"I Can't Give You Anything But Love":
Showing how she feels about her referents***

Fitzgerald hints at the depth and character of her involvement with her referents in various ways during her performances. Bill Goodwin recalls that it "sounded like she was quoting Louis Armstrong quite a lot." Through her "St. Louis Blues" studio dates and concert performances, she shows her strong commitment to Armstrong by referring to him at multiple levels, in a variety of ways, at different times. One of her most obvious moves was to begin the piece with a parody. Although she did not mimic him in any of her commercially-released recordings of "St. Louis Blues" (perhaps it was too obvious), she was reportedly fond of doing it in concert (Nolden 1986: 80, Friedwald 1990: 142).

Her references to Armstrong in the 1958 "St. Louis Blues" are much more subtle. As in the embedded "Chase"/"High Society" passage, when she pointed to Armstrong, she tended to place other people around him. Throughout the 1958 birthday date, as Phil Schaap (1988) observed in the liner notes, "Louis' presence is apparent." By choosing to include Heyward, Gershwin and Gershwin's "I Loves You Porgy" in the concert, she calls attention to a recent duet session they had done, a recording of selections from Porgy and Bess (Verve 6040-2/4011-2, rec. 8/18,28/57). Her vocal arrangement of Fields and McHugh's "I Can't Give You Anything But Love" contains the parody which has him

interpolating "The Yellow Rose of Texas," "Blue Suede Shoes," "The Ballad of Davy Crockett" (sung to the words "Elvis, Elvis Presley"), and "I'm All Shook Up." This allusion is both broad and specific. Making the references come out of "Armstrong's" mouth, she focuses on his use of quotation, letting us know that she learned something about interpolation from him.

She uses a range of emotional colors to highlight the allusions. With such quotations as "The Chase"/["High Society"], she identifies "Pops" (Armstrong) as one of her "royal ancestors," as Duke Ellington called her musical forebears.²⁷ Embedding his work within that of other musicians, she underscores the considerable extent of his influence. But the aggrandizing gestures are balanced by the ubiquitous impersonations. With "I Can't Give You Anything But Love," she mimics him teasingly, as one might an older brother. By contrast, to Armstrong as her "implied" Porgy, she sings "I Loves You Porgy" with straightforward tenderness.

As we have seen, she was fond of using sung performance commentary--such things as her "what I'm singing" statement and her frequent improvised verbal asides--as an improvisatory tool. Armstrong liked to do this, too. An example from one of their duet albums gives particularly

²⁷ Ellington and Strayhorn's tribute to her is entitled Royal Ancestry: Portrait of Ella Fitzgerald (recorded on Verve MGV 4010-4, rec. 6/24-6/57).

vivid testimony to the depth and character of their relationship (Ella and Louis--Verve 4003, rec. 8/16/56; Ex. 72).²⁸ Substituting his own text for the last line in Gross and Lawrence's "Tenderly," he sings to her:

Your arms open wide, enclose me inside.

You took my chops, away from Pops, tenderly.

His words are a gentle reminder of the extent to which she incorporated his techniques (took his "chops") and held his conception within her own. To close the piece, they trade voice and trumpet phrases and end with Fitzgerald adding a short vocal coda. In his voice, she sings an affirmative to his affectionate accusation: "...ba-ba-do-zo-bo-do-bo-zed, oh, yes!"

Portrait of Ella Fitzgerald: Her album of quotations

For musicians interacting on a bandstand or in a studio, audiences partaking in a moment of improvisatory creation, as well listeners hearing music on a stereo many years after that moment has passed, performers' acts of quotation and reference have a singular capacity to deepen and add dimension to the listening experience. Through her references, Ella Fitzgerald takes us to places both in and beyond the moment. She moves us back and forth from epoch to

²⁸ The other duet albums are Ella and Louis Again, Vols. 1 & 2 (Verve 4006-2, rec. 7/23/57, 8/13/57). Armstrong and Fitzgerald also recorded several sides together for Decca records (Decca 23496, rec. 1/18/46; Decca 27209, rec. 8/25/50; Decca 28552, rec. 11/23/51).

epoch, changing our vantage points in the process. She gives us familiar frames through which to view her creations, inviting us to compare them with those of musicians whose names and works she invokes. Her musical statements both affirm and contest meanings associated with borrowed phrases. She alternately surprises us with unexpected interpolations, lets us smile knowingly at inevitable connections, and teases us with subtle turns and elisions.

In other idioms as well, but particularly in jazz and blues, references provide researchers with a wealth of information to take into account as we analyze specific performances, create our interpretations, and locate one body of work in relation to another. A point that Fitzgerald's references seem to underscore is that our conceptions and discussions of relations between artists and idioms need to be broad enough to encompass interactions which are commonplace but often ignored. For example, jazz musicians typically listen to and are influenced by a variety of musics, not just jazz. Another reality is of particular importance in Ella Fitzgerald's case: instrumentalists and singers do not exist in separate worlds; they have always listened to, worked with, and exchanged ideas (as well as argued) with one another. This fluidity is not well reflected in the jazz literature. Instrumentalists and singers are still frequently treated as wholly independent groups. They are isolated from one another in musical histories, many of which give priority to "instrumental jazz"

(Gridley 1997: xi). When we listen to the music, and especially when we pay attention to the references, we hear myriad echoes of musical exchanges, not only between instrumentalists and vocalists, but also across numerous genre boundaries and temporal divides. Focusing in on these exchanges by studying references may lead us to review some of our ways of categorizing musicians and our ideas of spheres of influence. We may also need to redraw our musical genealogies, sketching in branches which had escaped our notice.

James Weidman speaks of Fitzgerald's "big ears," the breadth and depth of her aural grasp. Her "St. Louis Blues" recordings evidence her continuing artistic growth, showing us that her musical influences stem not only from what she heard as a young singer developing a personal style, but also from the many people she heard as a mature artist, still growing and changing. They show us that she listened, and was affected by what she listened to, throughout her career. Through the many and varied references she makes, and the emotional and musical spin she gives each one, Fitzgerald seems to invite us, in a singular and fascinating way, to come into her mental sound library and pore over some of the snapshots in her musical "family album." She gives us an extraordinary opportunity to witness her musical memories. As Ellington described it in the spoken introduction to Portrait of Ella Fitzgerald (Ellington 1973: 236; Verve 4010-4, rec. 6/24-7/57):

We gather the material for our musical portrait of Ella Fitzgerald by allowing our imagination to browse through her family album. We see there many people, pretty people, strong people, sturdy, solid people--people and events of great dignity and distinction, and all with a beat!

DISCOGRAPHY

I. Ella Fitzgerald recordings, listed by titles.

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"ALL MY LIFE," Brunswick 7640, rec. 3/17/36.

"BLI-BLIP," Verve 4010-4, rec. 6/27/57.

"BLUE LOU," Decca 28671, rec. 2/13/53. (with Sy Oliver)

"BLUE MOON,"

Verve V6-4023, rec. 8/29/56. (with Buddy Bregman)

Verve 4052, rec. 5/14-21/61.

"BLUE SKIES," Verve 4036, rec. 3/18/58.

"BLUELLA: ELLA FITZGERALD SINGS THE BLUES," Pablo PACD-2310-

960-2. [recordings from various dates]

"BLUES IN THE NIGHT," Verve 4046-2, rec. 1/14/61.

ELLA AND LOUIS AGAIN, Vols. 1 & 2, Verve 4006-2, rec.

7/23/57, 8/13/57. (with Louis Armstrong)

ELLA IN ROME: THE BIRTHDAY CONCERT, Verve 835 454-2, rec.

4/24-5/58.

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Marty Paich Dek-tette)

FITZGERALD AND PASS...AGAIN, Pablo 2310-722-2, rec. 2/8/76.

"FLYING HOME," Decca 23956, rec. 10/4/45.

"HAPPY BLUES," Pablo 2310-711-2, rec. 4/11/74.

"HOW HIGH THE MOON,"

Decca 24387, rec. 12/20/47.

Cool n' Blue C&B CD 122, rec. 11/27/48. (with Lester Young)

Session Disc SES 105, rec. 4/15/49.

Verve 4041, rec. 2/13/60.

Pablo 98.819-2, rec. 2/7/66.

Pablo 2310-751-2, rec. 7/17/75.

"I AIN'T GOT NOTHIN' BUT THE BLUES," (Pablo 2310-772-2, rec.
2/8/76. (with Joe Pass)

"I CAN'T GIVE YOU ANYTHING BUT LOVE,"

Tax CD 3703-2, rec. 4/29/57.

Verve 835-454-2, rec. 4/24-5/58.

Pablo 2310-711, rec. 1/8/74.

"IMAGINE MY FRUSTRATION," Pablo 98.819-2, rec. 1/66. (with
Duke Ellington)

"I WANTS TO STAY HERE" ["I LOVES YOU PORGY"], Verve 6040-2,
rec. 8/18,28/57. (with Louis Armstrong)

"IT DON'T MEAN A THING," Tax CD 3703-2, rec. 4/29/57.

"IT MIGHT AS WELL BE SPRING,"

Decca DL8155, rec. 4/1/55. (with André Previn)

Verve 4052, rec. 5/19/61.

"JOE WILLIAMS' BLUES,"

Verve 837 758-2, rec. 2/11/61.

"LADY IS A TRAMP, THE," Verve 835 454-2, rec. 4//25/58.

"LATER," Decca 29198, rec. 6/4/54.

"LET'S DO IT," Pablo 98.819-2, rec. 1/66. (with Duke
Ellington)

LIKE SOMEONE IN LOVE, Verve 6000/4004, rec. 10/15,28/57.

(with Frank DeVol, featuring Stan Getz)

"LITTLE JAZZ,"

Verve [J] J28J-25118, rec. 11/23/58. [take 1]

Verve 6019/4021, rec. 11/23/58. [take 2]

Pablo PACD 2310-938-2, rec. 3/15,16,20,22/89.

"MACK THE KNIFE," Verve 314 519 564-2, rec. 2/13/60.

"MAN I LOVE, THE"

Pablo 2310-829, rec. 1/8/74.

Pablo 2310-711, rec. 4/11/74.

"MEAN TO ME," Pablo 2310 759-2, rec. 5/19/75.

"MY MELANCHOLY BABY," Brunswick 7729, rec. 3/17/36.

"OH, LADY BE GOOD,"

Decca 23956, rec. 3/19/47.

Verve 8264, rec. 10/9/57.

"ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)," Verve 4046-2,
rec. 1/14/61.

"OOL-YA-KOO,"

Jazz Live BLJ 8035, rec. 11/27/48.

Jazz Live BLJ 8035, rec. 12/4/48.

"PARTY BLUES," Clef MGC 743, rec. 6/25/56. (with Joe
Williams)

"PERDIDO,"

Verve 837 141-2, rec. 9/18/49. (with Charlie Parker)
unissued, rec. 9/17/54. (Jazz At The Philharmonic, with
Dizzy Gillespie)

"ROCKIN' IN RHYTHM," Pablo 2310-829, rec. 1/8/74.

"ST. LOUIS BLUES"

Verve 10128, rec. 7/24/57.

Verve 835-454, rec. 4/24-5/58.

Verve 4062, rec. 10/29/63.

Verve 4065, rec. 7/28/64.

Video Yesteryear 763, rec. 7/27/66 (duet with Jo Stafford)

[videotaped concert]

Status DSTS1013, rec. 9/23/66.

Pablo 2308 234, rec. 7/21/71.

Pablo Today 2312 110-2, rec. 7/12/79.

"SMOOTH SAILING, "

Decca 27693, rec. 6/26/51.

Pablo 22620-104, rec. 11/4-9/53.

Verve MG V 4069, rec. 3/26/65.

Columbia CBS 68279, rec. 7/5/73.

"SO DANÇO SAMBA," Status DSTS1013, rec. 9/23/66.

"STOMPIN' AT THE SAVOY, "

Verve 6026, rec. 9/29/57.

Verve 835 454-2, rec. 4/25/58.

"STORMY WEATHER," Verve 4046-2, rec. 1/14/61. (with Billy
May)

"SWINGIN' SHEPHERD BLUES," Verve 10130, rec. 3/19/58.

"TAKE THE 'A' TRAIN," Verve 4052, rec. 5/21/61.

"TENDERLY," Verve 4003, rec. 8/16/56. (with Louis Armstrong)

"THAT OLD BLACK MAGIC," Verve 835 454-2, rec. 4/25/58.

THESE ARE THE BLUES, Verve 4062, rec. 10/28-9/63.

"THESE FOOLISH THINGS, "

Verve 8264, rec. 10/9/57.

Verve 835 454-2, rec. 4/25/58.

"WHAT'S YOUR STORY, MORNING GLORY," Verve 4021, rec.

11/22/58.

II. Listing by composition title and artist.

"ALL THIS AND HEAVEN, TOO,"

Barnet, Charlie. Bluebird B-10751, rec. 5/16/40.

Dorsey, Jimmy. Decca 3259, rec. 5/10/40.

Dorsey, Tommy. Victor 26653, rec. 5/23/40.

Leonard, Jack. Okeh 5631, rec. 1940.

Todd, Dick. Bluebird B-10789, rec. 5/29/97.

"BABY, WON'T YOU MAKE UP YOUR MIND," Eckstine, Billy. Black
Lion BLCD 760102, rec. 10/18/46. (with Miles Davis)

"BILLY BOY,"

Davis, Miles. Columbia CL1198, rec. 4/2/58. (Red Garland)

Green, Benny. Blue Note CDP7 98171-2, rec. 1992. (with
Christian McBride)

"BLACK BOTTOM STOMP," Morton, F. "Jelly Roll." Victor 20221,
rec. 9/15/26.

"BLACK PANTHER BLUES," Williamson, Sonny Boy. Bluebird
340701, rec. 12/11/41.

"BLUE MOON," The Marcells. Colpix 186, rec. 1961.

"BLUES WALK," Brown, Clifford. EmArcy 814 637-2, rec.
2/24/55.

"BOJANGLES,"

Ellington, Duke. Victor 26644, rec. 5/28/40. (Ben Webster)

Ellington, Duke. Jazz Society AA 520/521, rec. 11/7/40.
(Ben Webster)

"BYE, BYE, BLACKBIRD," Davis, Miles. Columbia CK40610, rec.
6/5/56. (with John Coltrane)

"CHASE, THE"

Gordon, Dexter and Wardell Gray. Dial 1017, rec. 6/12/47.

Hampton, Lionel. Columbia CL711, rec. 7/22/54.

"CHERYL," Parker, Charlie. Jazz Cool JC102, rec. 1/8/49.

"CONGA BRAVA, "

Ellington, Duke. Victor 26577, rec. 3/15/40. (Ben Webster)

Ellington, Duke. Jazz Society AA 520/521, rec. 11/7/40.

(Ben Webster)

"COOL BLUES," Parker, Charlie. Stash CD-10, rec. 1/18/54.

"FEVER," Davenport, Little Willie John. King 4935, rec. 1956.

"GOT THE BLUES AND CAN'T BE SATISFIED," Hurt, Mississippi
John. Okeh 8724, rec. 12/18/29.

"HALF CUP OF TEA," Stokes, Frank. Paramount 12531, rec. 8/27.

"HE MAY BE YOUR MAN," Humes, Helen with Bill Doggett Octet.
Philo/Aladdin 105, rec. 8/45.

"HE MAY BE YOUR MAN (BUT HE COMES UP TO SEE ME SOMETIME),"

Hegamin, Lucille. Cameo 287, rec. ca.1/23.

Wilson, Edith with Johnny Dunn's Jazz Hounds. Columbia
A3653, rec. 6/9/22.

Wilson, Edith. Delmark DS637, rec. 7/5/73, 9/3/73.

"HE MAY BE YOURS," Humes, Helen. Discovery 520, rec. 5/9/50.

"HIGH SOCIETY RAG," Oliver, King. Okeh 4933, rec. 6/22/23.

"HOT TIME BLUES," Harris, William. Gennett 6707, rec.
10/10/28.

"HOW HIGH THE MOON," Vaughan, Sarah. EmArcy 422 832 791-2,
rec. 8/6/57. (Sarah Vaughan at Mister Kelly's--reissue)

"I'M IN THE MOOD FOR LOVE," Moody, James. Prestige LP110,
rec. 10/12/49. ["Moody's Mood for Love"]

"IT MIGHT AS WELL BE SPRING,"

Haymes, Dick. Decca 18706, rec. 1945.

Whiting, Margaret. Capitol 214, rec. 1945.

Williams, Billy. Victor 1738, rec. 1945.

"JIM JACKSON'S KANSAS CITY BLUES," Jackson, Jim. Vocalion
1144, rec. 10/10/27.

"JUMPIN' WITH SYMPHONY SID,"

Getz, Stan. Roost LP411, rec. 10/28/51.

Gillespie, Dizzy. Victor LJM 1009, rec. 4/14/49.

Pleasure, King. Prestige 821, rec. 12/12/52.

Young, Lester. Aladdin 163, rec. 2/18/47.

"KOKO," Parker, Charlie. Savoy M9-12079, rec. 11/26/45.

"LEMON SQUEEZING BLUES," Slim, Bumble Bee [Amos Easton].
Vocalion 03005, rec. 7/11/35.

"LITTLE LEG WOMAN," Williams, Joe. Bluebird B5900, rec.
2/25/35.

"LONESOME DAY BLUES," Glaze, Ruby. Victor 23353, rec.
2/22/32.

"LOVE FOR SALE," Davis, Miles. Columbia/Legacy CK 47835, rec.
5/26/58. (with Cannonball Adderley)

"LOVE LETTERS," Rollins, Sonny. Dragon DRCD229, rec. 3/4/59.

"LULLABY FOR REALVILLE," Sun Ra Arkestra. Transition TRLP 10,
rec. 7/12/56. (with Dave Young)

"MEAN TO ME,"

Etting, Ruth. Columbia 1762-D, rec. 3/11/29.

Holiday, Billie with Teddy Wilson and his Orchestra
featuring Lester Young. Brunswick 7903, rec. 5/11/37.
Morgan, Helen. Victor 21930, rec. 3/6/29.
"MISSISSIPPI RIVER BLUES," Broonzy, Big Bill. Banner 32670,
rec. 3/23/34.
"MR. CRUMP DON'T LIKE IT," Stokes, Frank. Paramount 12552,
rec. 9/27.
"MOVE,"
Basie, Count. Giants of Jazz LP1002, rec. 1/17/51.
Basie, Count. Verve 89177, rec. 1/11/56.
Davis, Miles. Capitol LP T-762, rec. 1/21/49.
Getz, Stan. Roost LP420, rec. 10/28/51.
Getz, Stan. Session Disc 108, rec. 8/9/52.
Getz, Stan. Alto AL704, rec. 8/16/52.
Parker, Charlie. Charlie Parker Records CPR 701A, rec.
6/30/50.
"MY FUNNY VALENTINE," Davis, Miles. Columbia CS 9106, rec.
2/12/64.
"NUMBER THREE BLUES," Hawkins, Walter 'Buddy Boy.' Paramount
12475, rec. ca.4/27.
"ONE LOVE," Nas. Columbia CK-57684, rec. 1996?
"OOP-POP-A-DA," Gillespie, Dizzy. Victor 20-2480, rec.
8/22/47.
"PEACH ORCHARD MAMA,"
Jefferson, Blind Lemon. Paramount 12801, rec. 8/29.
Williams, Joe. Bluebird B-7770, rec. 6/17/38.
Williams, Joe. Bluebird B8774, rec. 3/27/41.

"PEACHES IN THE SPRINGTIME," Memphis Jug Band. Victor 21657,
rec. 2/13/28.

"PERDIDO," Parker, Charlie and Dizzy Gillespie. Prestige
24024, rec. 5/15/53.

"PRETTY MAMA BLUES," Linthecome, Joe. Gennett 7131, rec.
11/20/29.

"RAY'S ROCKHOUSE," Manhattan Transfer. Atlantic 7 81266k-2,
rec. 1985.

"RIFFTIDE," Davis, Miles and Tadd Dameron. Columbia JC34804,
rec. 5/8-11/49.

ROYAL ANCESTRY: PORTRAIT OF ELLA FITZGERALD, Ellington, Duke.
Verve MGV 4010-4, rec. 6/24-6/57.

"ST. LOUIS BLUES,"

Ammons, Albert. Solo Art 12002, rec. 4/8/39. [Melotone
80503]

Ammons, Albert and Pete Johnson. Storyville 670184, rec. 9-
10/39.

Armstrong, Louis. Okeh 41350, rec. 12/13/29.

Armstrong, Louis. Victor 24320, rec. 4/26/33.

Armstrong, Louis. Brunswick A-9683, rec. 10/34.

Armstrong, Louis. Jazz Society AA550, rec. 2/8/47.

Armstrong, Louis. Columbia 5-2012, rec. 7/12/54. (with
Velma Middleton)

Armstrong, Louis. Decca DL8169, rec. 1/2/55.

Armstrong, Louis. Columbia CL1077, rec. 7/14/56.

Bailey, Mildred. Vocalion 4801, rec. 9/29/38.

Bailey, Pearl. Columbia 37570, rec. 4/24/45.

Bailey, Pearl. Roulette R25037, rec. 4/21-2/58.
Bailey, Pearl. Roulette R25144, rec. ca.1958-9.
Barnet, Charlie. Clef MGC139, rec. 7/9/52.
Basie, Count. Jazz Archives JA16, rec. 2/8/37. (with Jimmy
Rushing)
Basie, Count. Columbia 36711, rec. 7/24/42.
Basie, Count. Swing House SWH41, rec. 7/5/43. (with Jimmy
Rushing)
Basie, Count. Columbia 37570, rec. 4/24/45.
Beasley, Irene. Victor 21467, rec. 6/1/28.
Bechet, Sidney. Blue Note 44, rec. 12/20/44.
Bernard, Al. Emerson 9163, rec. 1919.
Bernard, Al. Brunswick 2062, rec. 11/20.
Bernard, Al. Brunswick 3547, rec. 4/5/27.
Bernard, Al. Okeh 40962, rec. 11/14/27.
Blake, Eubie. Crown 3130, rec. 4/31. (with Dick Robertson)
Boswell Sisters. Brunswick 7467, rec. 5/28/35.
Brown, Bessie. Banner 1859, rec. 9/26.
Calloway, Cab. Brunswick 4936, rec. 7/24/30. (rereleased in
1943)
Childs, Virginia. Columbia 14175-D, rec. 11/3/26.
Cole, Nat. Capitol W993, rec. 1/29-31/58. (Nat Cole Trio
and Nelson Riddle Orchestra)
Crosby, Bing and the Duke Ellington Orchestra. Brunswick
20105, rec. 2/11/32.
Dorsey Brothers. Decca 119, rec. 8/23/34. (no vocalist)
Eckstine, Billy. MGM 11573, rec. 7/9/53.

Eldridge, Roy. Keynote 607, rec. 1/24/44.

Eldridge, Roy. Decca DL34313, rec. 10/13/44.

Ellington, Duke with Bing Crosby. Brunswick 20105, rec.
2/11/32.

Ellington, Duke. Jazz Guild 1006, rec. 9/7/40. (with Ivie
Anderson)

Ellington, Duke. Palm 30-11, rec. 11/7/40. (with Ivie
Anderson)

Ellington, Duke. Sunbeam 214, rec. 9/6/41. (with Ethel
Waters)

Ellington, Duke. Victor 20-2327, rec. 9/13/46. (with Marian
Cox)

Ellington, Duke. Prima DC01, rec. 11/10/46. (with Marian
Cox)

Ellington, Duke. Mercury 20051, rec. 1947. (with Ethel
Waters)

Ellington, Duke. Stardust 204, rec. 4/19/47. (with Marian
Cox)

Ellington, Duke. London HMP5036, rec. 6/9/47. (with Ray
Nance)

Ellington, Duke. Jazz Society LP12, rec. 7/9/47. (with Ray
Nance)

Ellington, Duke. Joyce 4015, rec. 7/25/47. (with Ray Nance)

Ellington, Duke. Unique Jazz UJ001, rec. 8/31/47. (with Ray
Nance)

Ellington, Duke. Raretone 5003 FC, rec. 11/24/48. (with Ray
Nance)

Ellington, Duke. Columbia CL1198, rec. 4/2-3/58. (no vocalist)

Ellington, Duke. Foxy 9003/9004, rec. 7/4/59. (with Lil Greenwood)

Gillespie, Dizzy. Victor LJM 10009, rec. 4/14/49.

Goodman, Benny. Victor 25411, rec. 8/21/36. (no vocalist)

Goodman, Benny. Epic 80056, rec. 3/10/42.

Grappelli [Grappelly], Stephane and Django Reinhardt. Decca 23032, rec. 9/30/35.

Handy, W.C. Paramount 20098, rec. 1/22.

Handy, W.C. Okeh 4896, rec. ca.6/4/23.

Handy, W.C. Varsity 8163, rec. 12/26/39.

Harris, Marion. Columbia A2944, rec. 4/16/20.

Hawkins, Erskine. Victor 20-3666, rec. 1/19/50.

Hegamin, Lucille. Bluesville BVL1052, rec. 8/16/61.

Henderson, Fletcher. Bluebird 10246, rec. 4/27/27. (with June Cole)

Hines, Earl. ["Boogie Woogie on St. Louis Blues"], Bluebird B-10674, rec. 2/13/40.

Holiday, Billie. Okeh 6064, rec. 10/15/40. (with Benny Carter Orchestra)

Humes, Helen. Jazum 58, rec. ca.5/45.

Humes, Helen. Swing House SWH8, rec. ca.7/45.

Humes, Helen. Continental M3582, rec. 9/6-7/60.

Humes, Helen. Black & Blue 33083, rec. 3/16/74.

Humes, Helen. Jazzology J155, rec. 8/74.

Hylton, Jack. Decca F-3239, rec. 10/5/32. (with Billy Munn)

Jackson, Jim. Vocalion 1477, rec. 2/30.

Kirby, John. Victor 27926, rec. 2/11/42. (no vocalist)

Lewis, Ted. Columbia A-3790, rec. 1922.

Lombardo, Guy. Columbia 50256-D, rec. 10/1/30.

Lombardo, Guy. Decca 2478, rec. 3/7/39.

Lutcher, Nellie. Okeh 7030, rec. 8/25/53.

Metronome All Stars. MGM 11573, rec. 7/9/53. (Billy Eckstine with Teddy Wilson, Lester Young, and Max Roach)

Mills Brothers. Brunswick 6330, rec. 4/14/32.

Noble, Ray. Victor 25082, rec. 6/10/35. (with Al Bowlly)

Original Dixieland Jazz Band. Victor 18772, rec. 5/25/21.

Reinhardt, Django. Swing 7, rec. 9/9/37.

Robeson, Paul. Victor 24635, rec. ca.1934.

Shaw, Artie. Victor LPT-6000, rec. 11/28/39.

Smith, Bessie. Columbia 14064-D, rec. 1/14/25. (with Louis Armstrong)

Snow, Valaida. Tono 21166, rec. 7/26/40.

Starr, Kay. Liberty LRP9001, rec. 6/15/46.

Sullivan, Maxine. Victor 25895, rec. 6/29/38. (with Claude Thornhill)

Sullivan, Maxine. Columbia 36341, rec. 5/1/40. (with John Kirby)

Sullivan, Maxine. Decca 4154, rec. 6/17/41. (with John Kirby)

Sullivan, Maxine. Victor 27926, rec. 2/11/42.

Tatum, Art. Brunswick 6543, rec. 3/21/33.

Tatum, Art. Decca 8550, rec. 7/26/40.

Turner, Big Joe. Atlantic 1234 [K.C. 108], rec. 3/7/56.

Turner, Big Joe. Telefunken 28572, rec. 5/23/81.

Turner, Big Joe. Southland SLP-13, rec. 5/18/83.

Vallee, Rudy. Victor 22321, rec. 2/19/30.

Waller, Fats. Victor 20357, rec. 11/17/26.

Waller, Fats. Victor 22371, rec. 3/21/30.

Waller, Fats. Victor LPT-6001, rec. 8/7/39.

Waters, Ethel. Brunswick 6521, rec. 12/23/32.

Waters, Ethel. Session Disc 124, rec. ca.mid-1940s.

Whiteman, Paul. Victor 20092, rec. 3/29/26.

Whiting, Margaret. Capitol 57-724, n.d.

Williams, Clarence. Vocalion 2676, rec. 12/6/33. (with
Chick Bullock)

"ST. THOMAS,"

Rollins, Sonny. Prestige 7326, rec. 6/22/56.

Rollins, Sonny. Dragon DRCD 229, rec. 3/2/59. (live date)

"SEND FOR ME," Cole, Nat. Capitol 3737, rec. 6/17/57.

"SERPENT'S TOOTH, THE," Davis, Miles. Prestige OJCCD-071-2,
rec. 1/3/53.

"SHE SQUEEZED MY LEMON," McKay, Art. Decca 7364, rec.
4/30/37.

"SHOWERS OF RAIN BLUES," Thompson, Edward. Paramount 13018,
rec. ca.10/23/29.

"SMOOTH SAILING,"

Basie, Count. Unique Jazz 004, rec. 1/8/53. (with Lester
Young)

Cobb, Arnett. Columbia 39040, rec. 12/4/50.

- Williams, Cootie. Mercury 8073, rec. 1947.
- "SOOPERMAN LUVA III," Redman. Def Jam Recordings 314-533470-2, rec. 1996?
- "SORROWFUL BLUES," Smith, Trixie. Paramount 12208, rec. 5/24.
- "SQUALLING PANTHER BLUES," Slim, Bumble Bee [Amos Easton]. Bluebird B-5517, B-6649, rec. 3/23/34.
- "STREET BEAT, THE" Parker, Charlie. Columbia 34808, rec. 6/30/50. (with Bud Powell)
- "SWEETHEARTS ON PARADE," Armstrong, Louis. Columbia 2688-D, rec. 12/23/30.
- "THAT WILL BE ALRIGHT," McCoy, Joe. Columbia 14439-D, rec. 6/18/29.
- "THEME, THE," Chambers, Paul. Blue Note BST-81569, rec. 7/14/57.
- Davis, Miles. Prestige VDJ-1521, rec. 5/11/56. [take 1]
- "THESE FOOLISH THINGS (REMIND ME OF YOU)," Wilson, Teddy featuring Billie Holiday. Brunswick 7699, rec. 6/30/36.
- Young, Lester. Pablo 2308-225, rec. 12/8/56.
- "TOO YOUNG TO GO STEADY," Jarrett, Keith. ECM 827 817-4, rec. 7/2/85. (Standards Live)
- "UNTIL MY LOVE COMES DOWN," Williamson, Sonny Boy. Bluebird B7576, rec. 3/13/38.
- "WARM VALLEY," Ellington, Duke. Victor 26796, rec. 10/17/40. (Johnny Hodges)

Ellington, Duke. Jazz Society AA 520/521, rec. 11/7/40.

(Johnny Hodges)

"WHO SHE DO," Williams, Joe. Fantasy F9441, rec. 8/7/73.

"WOLF RIVER BLUES," Woods, Hosea. Victor 23272, rec.

11/24/30.

"YOU AIN'T SO SUCH-A-MUCH,"

Joseph, Pleasant "Cousin Joe" with Earl Bostic's Gotham

Sextet. Gotham 501, rec. ca.3/46.

Gillespie, Dizzy. Vogue V5136, rec. 4/11/52.

"YOU BET," Scofield, John. Blue Note CDP 7 98167-2, rec.

12/91.

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Ex. 1. "Stormy Weather":
 Fitzgerald, interpolation in
 "How High the Moon" (2/13/60)

$\text{♩} = \text{ca. } 304$

III m VI 7

II m V 7 [4:12-5] — — — I IV 7

stor-my wea-ther

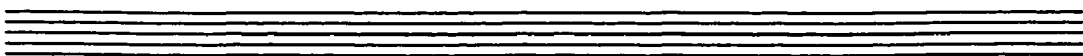
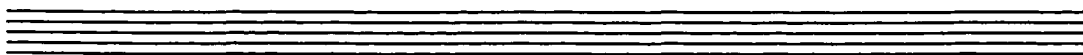
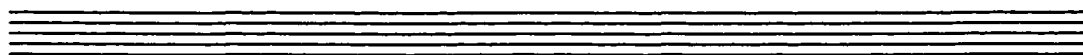
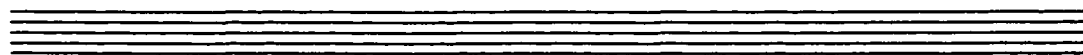
bVII bVII m

bIII 7

Ex. 2. Teddy Wilson right-hand
variation in "these Foolish Things":
Wilson (6/30/35)

$\text{♩} = \text{ca. } 100$ II^{m} I^{7} $\text{IV}^{\Delta 7}$ VI^{7} [0:43-5]

Handwritten musical notation for the right-hand variation of "these Foolish Things" by Teddy Wilson. The notation is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = ca. 100. The piece is in 4/4 time. The notation includes various chords (II^m, I⁷, IV^{Δ7}, VI⁷) and rhythmic markings (triplets, 4, 3). The notation is handwritten and includes some corrections.



Ex. 3. Teddy Wilson right-hand
variation in "These Foolish Things":
Fitzgerald (4/25/58)

$d = ca. 54$ IVm / I $I^7/\#IV$

a fa - r - ground's pain.

(IV 3 $bVII^7$) III^m VI^7 I^7 II^m 5 3 V^7

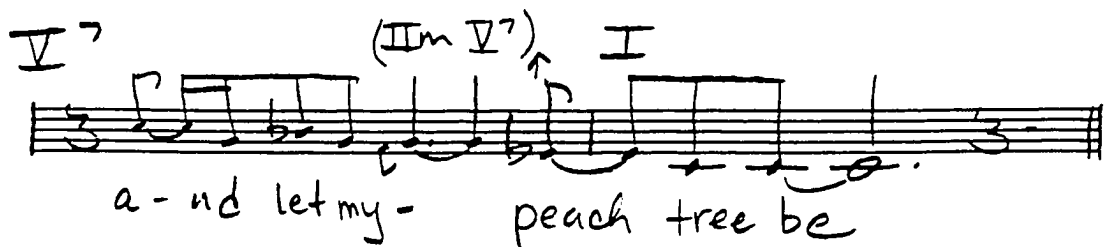
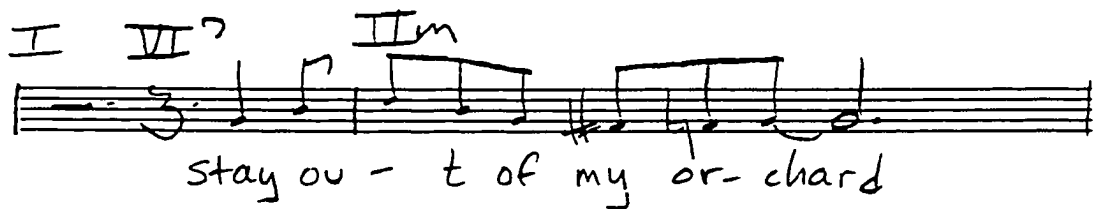
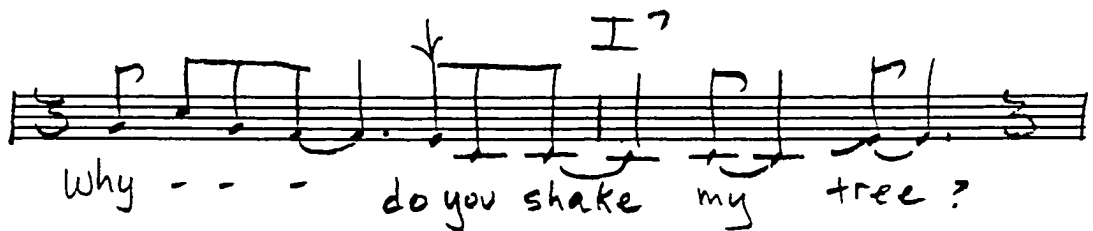
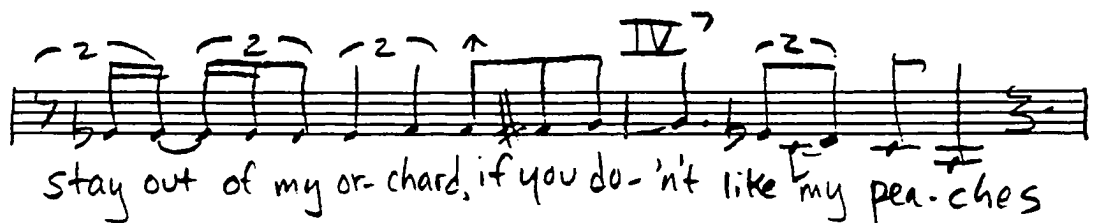
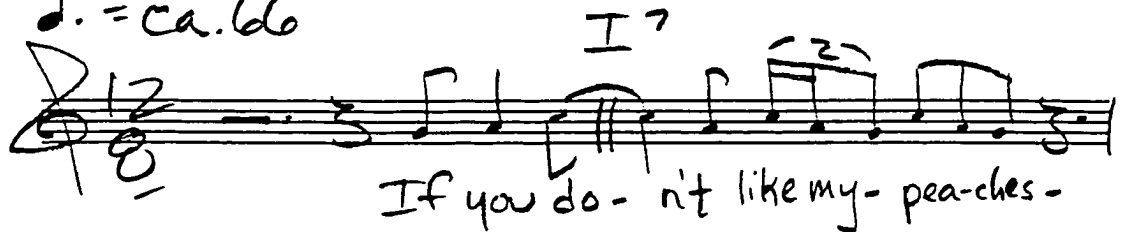
-ted swings, these foo - lish things re - mind me of

I

you

Ex. 4. "Peach" stanza in "St. Louis Blues"
Fitzgerald (10/29/63)

[4:15-4:57]
♩. = ca. 66



EX. 5. "Peach" stanza in "St. Louis Blues":
Fitzgerald (7|28|64)

[3:49-4:33]
♩. = ca. 66

I say if you don't like my peaches

why, why do you shake my tree -? stay out of my

orchard, I say if you do-n't like my peaches

dad-dy stay ou - t of my tree, stay out of my or -

chard, yeah, yeah, stay out of this orchard and let my

pea - ch tree, let my peach tree be

Ex. 6. "Peach" stanza in "St. Louis Blues";
Lombardo (3/7/39)

(real key is probably B^b or C)

♩ = ca. 126

I

(If) you don't like my peaches,

why do you shake my - tree ? You don't

IV ? I

Like my peaches, why do you shake my tree ?

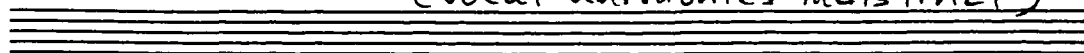
II^m V ?

get out of my or - chard, let

II^m V ? I

my fruit trees be

(vocal harmonies indistinct)



Ex. 7. "Peach" stanza in "St. Louis Blues"
Anderson (11/7/40)

$\text{♩} = \text{ca. } 232$

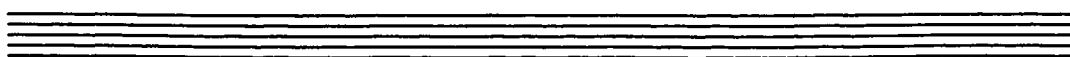
If you don't like my peaches

why do you shake my tree - ? If you don't like

my peaches, why do you shake my tree - ?

get a-way from my or-chard and let my peaches

be



Ex. 8. "Mississippi River" stanza in
 "St. Louis Blues";
 Fitzgerald (7/24/57)

$\text{♩} = \text{ca. } 200$ ^I (stop-time)

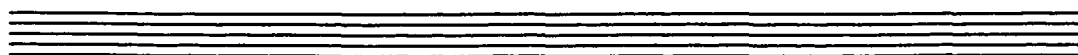
Horns ³ ³ ⁴ ³ ³ ³ ³ ³ ³ ³

Mis-sis-sip-pi Ri-ver, long, deep and wide, I
 got to meet my sweet man on the o - ther side, take me back to St.
 (Return to walking feel)

^I ^{II}
 dou-is, back to St. dou-is, got the St. dou-is blue-

^V ^I
 -s, just as blue - - - - as I - - -

^V ^I
 ca-u be. fine



Ex. 9. "Mississippi River" stanza in
 "St. Louis Blues":
 Fitzgerald (4/24-5/58)

[5:21-44]
 = ca. 276
 (stop time)

Mis-sis-sip-pi Ri-ver, long,

deep and wide, I got to meet my sweet man on the o-ther side, take

(return to walking feel) me back to St. Lou--is, back to St.

Lou--is, got the St.-Lou--is blues, just

as blue --- as I - -

blue

Handwritten musical notation for the "Mississippi River" stanza in "St. Louis Blues" by Fitzgerald. The notation is in G-flat major (two flats) and 4/4 time. It includes various chord symbols (e.g., I, IV, V, bIII, II, bII, VII, bVII, VI, II^m, I/III, bIII^o) and lyrics. The piece is marked with a tempo of 5:21-44 and a rehearsal mark of ca. 276. The notation includes a "stop time" section and a "return to walking feel" section. The lyrics are: "Mis-sis-sip-pi Ri-ver, long, deep and wide, I got to meet my sweet man on the o-ther side, take me back to St. Lou--is, back to St. Lou--is, got the St.-Lou--is blues, just as blue --- as I - - blue".

(Ex. 9)

(pno.) *bVII^m bVIIⁿ #IV^m VIIⁿ III^m VIⁿ bIIIⁿ VIⁿ II^m bIIⁿ Iⁿ*
 7 x x x x x x x x 3 x x
 4 - - - - as I - can -

Handwritten musical notation on a five-line staff. Above the staff, the text "I⁷(#9)" is written. Below the staff, the lyrics "be --- fine" are written, with "fine" underlined. The notation includes a diamond-shaped symbol on the first line, a quarter note on the second line, a half note on the third line, and a quarter note on the fourth line, followed by a double bar line.

[illegible][illegible]

Ex. 10. "Mississippi River" stanza in
 "St. Louis Blues":
 Fitzgerald (7/28/64)

$\text{♩} = \text{ca. } 66$ I^7_4 (growl)

I said Mis-sis-sip-pi Ri-ver, long

IV^7

deep and wide.

I^7
 ($\approx$ double-time feel)

I have got to catch a boat or train or aer-o-plane or a-ny-

thing that gets my ma-n on the o-ther side, take me

IV^7

back to St. - lou-is, yeah,

take me back to - St. -

(Ex. 10)

I IIIIm⁷ VI⁷

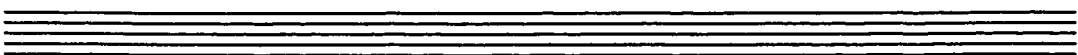
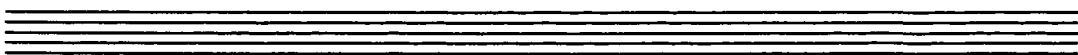
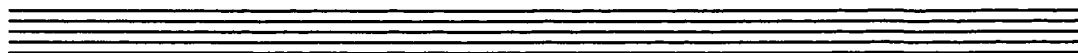
- - lov-is The on-ly rea-son we sang this song, it

IIIm⁷ V⁷

was a re-quest, from our re-cord, and now we got to say-- so-

I IV⁷ I⁷ V⁷ I

- lo - - - ng so - lo - ng fine



[3:53-4:40] I →
♩. = ca. 88 (stop-time) x. 3. 3. 3. x. x.
Well, I said Mis-sis-sip-pi - Ri-ver, lo -

Handwritten musical notation for the second line of the song. The lyrics are: "ng deep and wide, I got to catch a plane or train or".

bus o-r a-ny o-ld thing, take me back, take me back, take me

back, take me back, plea - se ta - ke me -

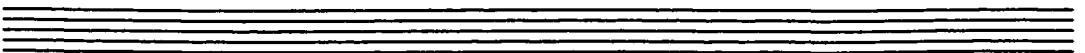
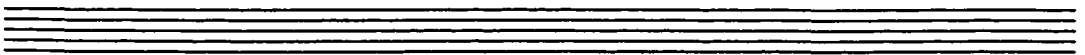
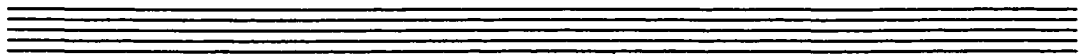
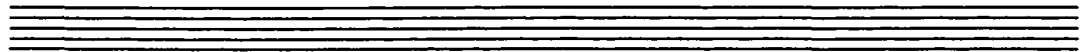
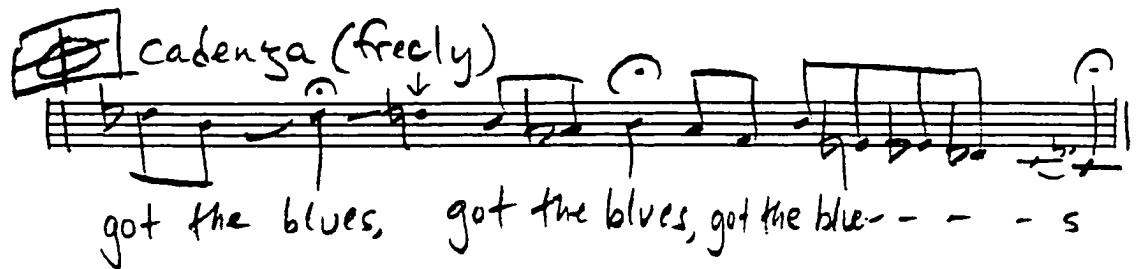
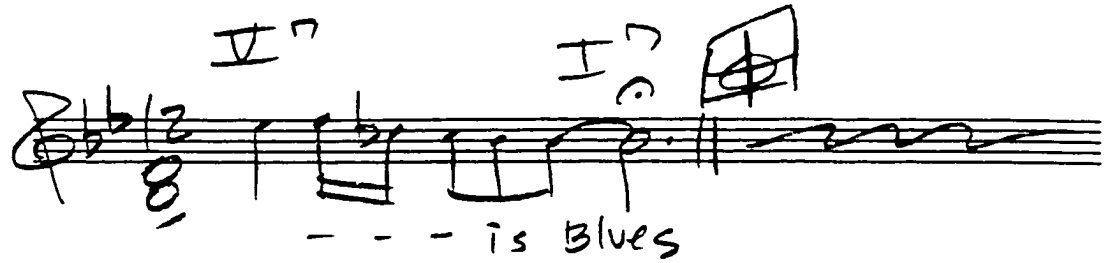
ba - ck ba - - by. you hear me cry - - - i - n g

IVⁿ I IVⁿ #IVⁿ

The first line of handwritten musical notation is on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, the Roman numerals IVⁿ, I, IVⁿ, and #IVⁿ are written, indicating the chords. The lyrics 'I got the st.' are written below the staff, with a series of dashes indicating the continuation of the word 'strength'.

I got the st. - - - - -

(Ex. 11)



Ex. 12. "Mississippi River" stanza in
 "St. Louis Blues":
 Fitzgerald (7|21|71)

[1:26-38]
 d = ca. 240 E^b (spoken) C⁷

Oh, that ma-n he love to climb.

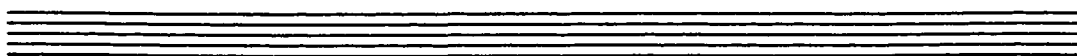
(stop time)

Mis-sis-sip-pi Ri-ver, long, deep and wide

got to meet my sweet man on the o-ther si - de, take me

ba-ck, come on and take me back,

want to go back, I want to go back to St. Lou - is



Ex. 13. "Mississippi River" stanza in
 "St. Louis Blues":
 Fitzgerald (7|12|79)

[4:00-5:02]
 ♩ = ca. 80
 (stop-time)

Mississippi River, lo -

-ng, deep, and wide, got to meet my - swee - t man

on the o - ther si - de, take me back, ye -

- ah come on, Come on and take me ba - ck to St. -

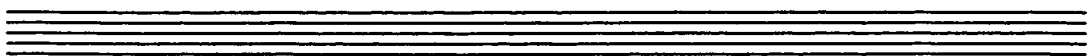
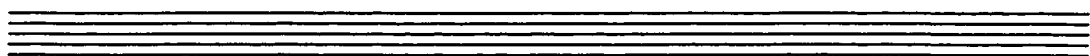
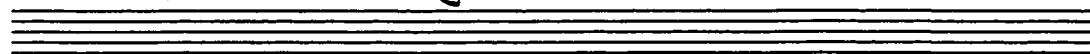
Lou - is, got the St. Lou - is blues

I - m so blue, blue, blue, blue, (behind the beat through to the end)

(Ex. 13)

Handwritten musical score for Ex. 13, featuring two staves with lyrics and chord symbols. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The lyrics are "blue - blue - as I ca -". Above the staff, chord symbols are written: IV, bVII, a boxed-in symbol (possibly a triad or dyad), and V. The second staff continues the melody with lyrics "- n be - - poor, poor, me - - -". Above this staff, the chord symbols are I, freely (with an accent mark), and I[?](b9). The melody includes a triplet of eighth notes and a final descending eighth note. Below the staves are three sets of empty five-line musical staves.

Note: piece was begun in C



Ex. 14. "Mississippi River" stanza in
 "St. Louis Blues":
 Sullivan (6|29|38)

$\text{♩} = \text{ca. } 100$ (laid-back feel throughout)
 (stop-time) x. 3. 2. x. 3.

Mis-sis-sip-pi Ri-ver, long, deep and wide, I
 got to find my sweet man on the o-ther side, get me
 back to St. Lou-is, get me back
 to St. Lou-is, get me back
 to St. Lou-is, where I could lose those mean
 old blues fine

(note: "Louis" pronounced with final "s")

Ex. 15. "Mississippi River" stanza in
"St. Louis Blues":
Sullivan (5/1/40)

I (laid-back feel throughout)

d. = ca. 108
(stop time)

Mis-sis-sip-pi Ri-ver, long-deep and wide, I

got to find my sweet ma-n on the o-ther side, get me

IV
(return to walking feel)

back to St. Lov. is. get me back

to st. you is get me back

II^{m7} (↑) V⁷

to St. Lou-is I'll lose those mea-n o-

I



(note: "Louis" pronounced with final "s")

-ld blues

Ex. 16. "Mississippi River" stanza in
 "St. Louis Blues":
 Sullivan (6|17|41)

[ca. 2:27-52] I
 ♩ = ca. 116
 (stop-tino) 3 3 3 3
 Mis - sis - sip - pi Ri - ver, lo - ng de - part - wide, I
 got to find my sweet ma - n on the o - ther side, get me

IV ↑ 3
 back to St. Lou - is, get me back

I 3
 to St. Lou - is, get me back

IV II^m V 3
 to St. Lou - is, I'll lose my mea - n old

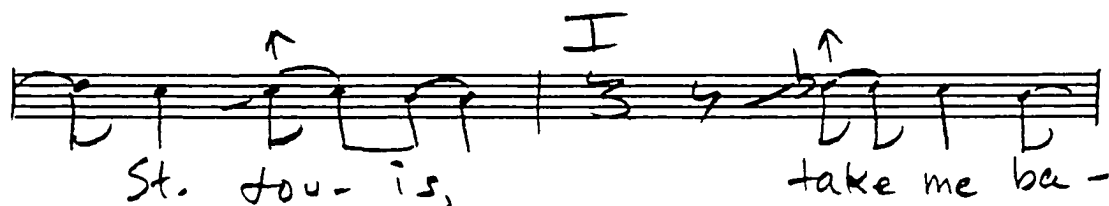
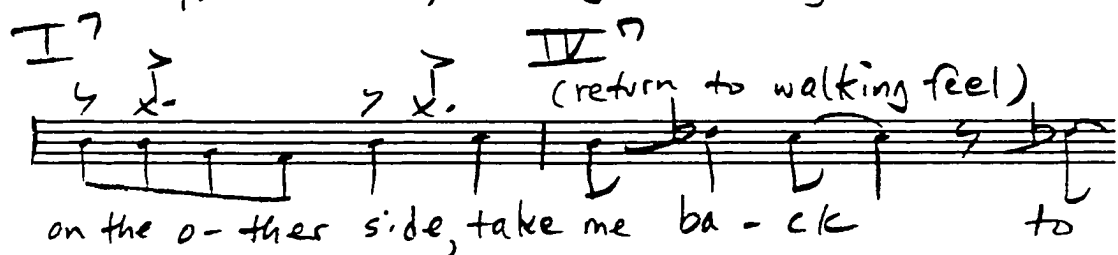
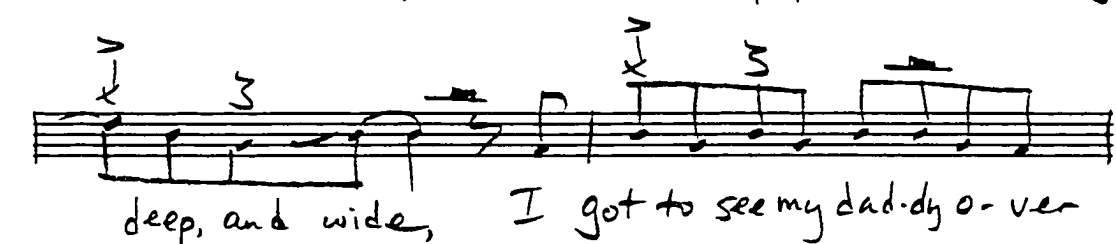
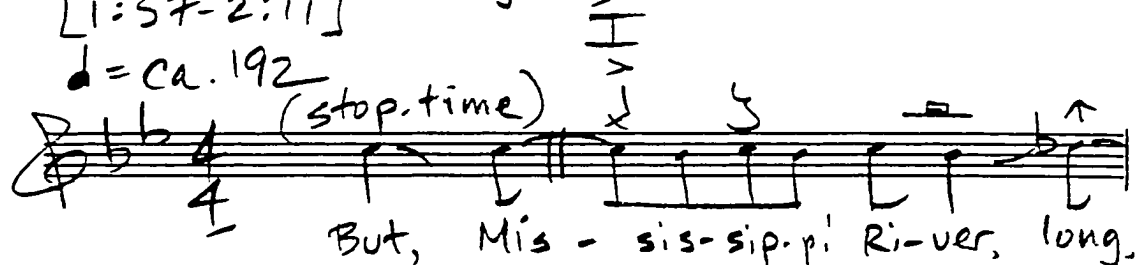
I (note: "Louis" pronounced with final "s")
 blues fine

Ex. 17. "Mississippi River" stanza in
 "St. Louis Blues":
 Humes (ca. 7/45)

(recording sounds like key of B)

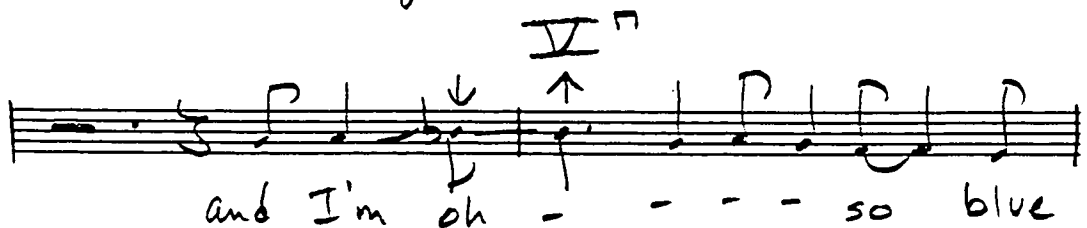
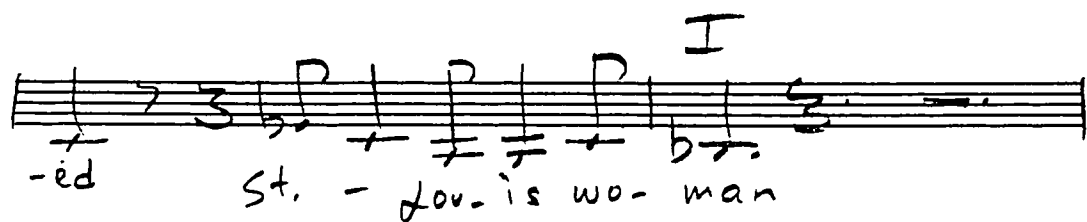
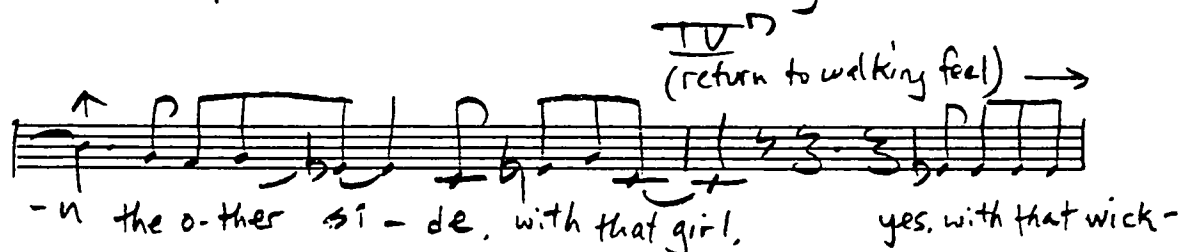
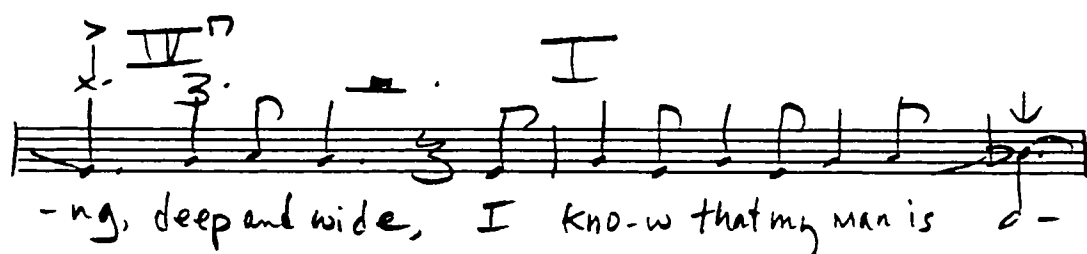
[1:57-2:11]

$\text{♩} = \text{ca. } 192$



Ex. 18. "Mississippi River" stanza in
 "St. Louis Blues"
 Litcher (8|25|53)

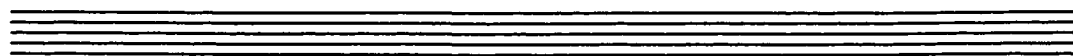
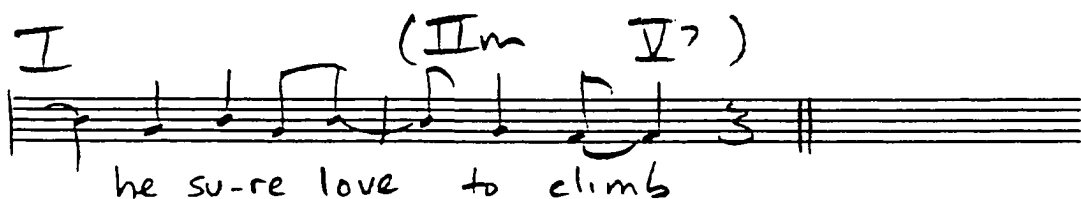
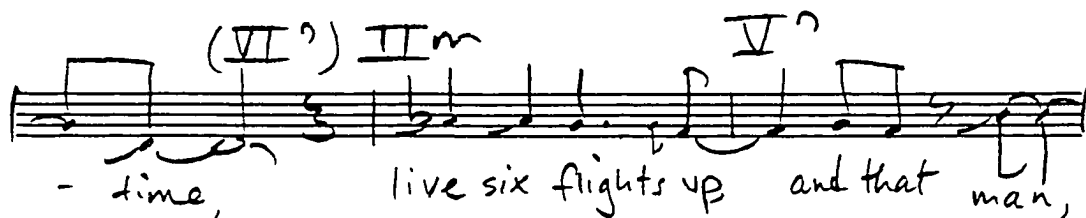
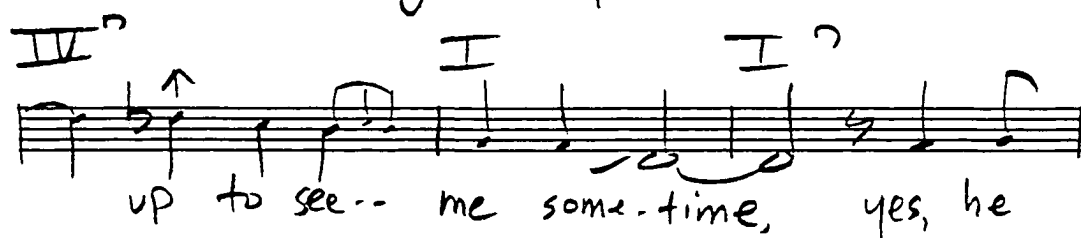
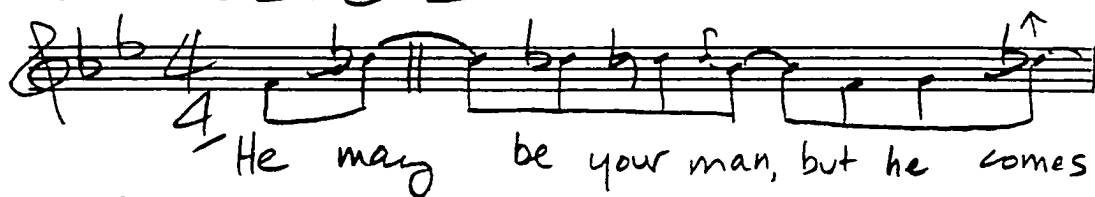
(penultimate chorus) I



Ex. 19. "He May Be Your Man" ;
 Fitzgerald, in "St. Louis Blues,"
 (7 | 24 | 57)

[2:18-31]

d = ca. 200 I

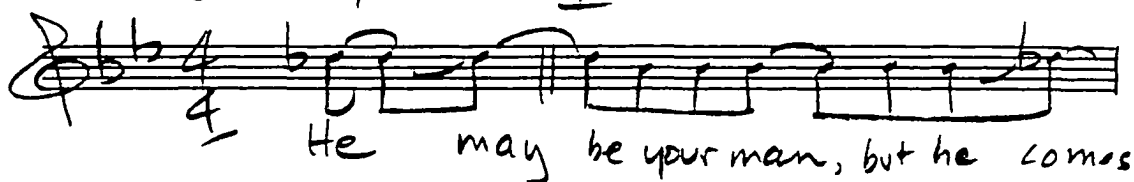


Ex. 20. "He May Be Your Man" :
 Fitzgerald, in "St. Louis Blues"
 (4/24-5/58)

[2:13-24]

$\text{♩} = \text{ca. } 264$

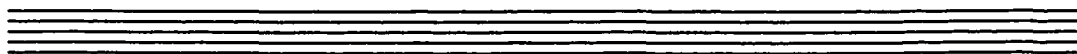
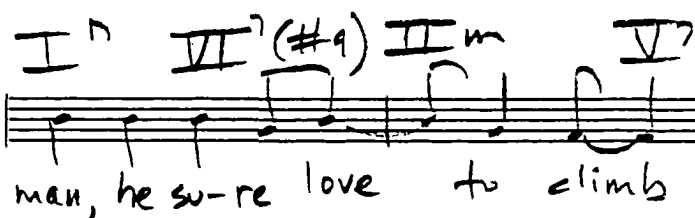
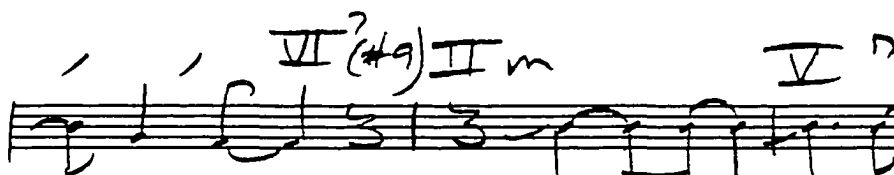
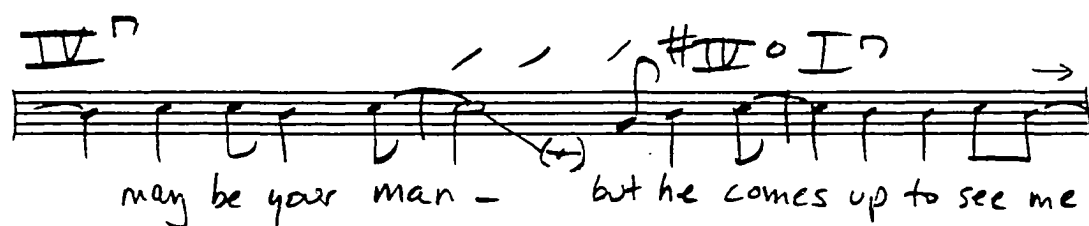
Iⁿ



IVⁿ IV^m I #IV^o Vⁿ Iⁿ



IVⁿ



Ex. 21. "He May Be Your Man":
 Fitzgerald, in "St Louis Blues"
 (10 | 29 | 6 3)

[3:31-4:13]
 ♩. = ca. 69 Iⁿ

Say, he may be - - you-r man

IVⁿ but he co-mes up to see me - some-times yes most

Iⁿ ev-ery day- he - - may be your ma - - n

but he comes up to see - me so-me-ti-me

III m VIⁿ II m and I li - ve six flights up

Vⁿ ooh - how that ma-n su-re love to climb (II m Vⁿ)

Ex. 22. "He May Be Your Man":
 Fitzgerald, in "St. Louis Blues"
 (9/23/66)

[2:47-3:18]
 d. = ca. 88

I

Ah, he may be your man, but he

→

comes up to - see me so-me-ti - mes, you

I

bet-ter be-lieve i-t, he - may - be your ma-n

I

but he comes up to see me so-me-ti - me

IV

yeah - and I live six flights up

IV

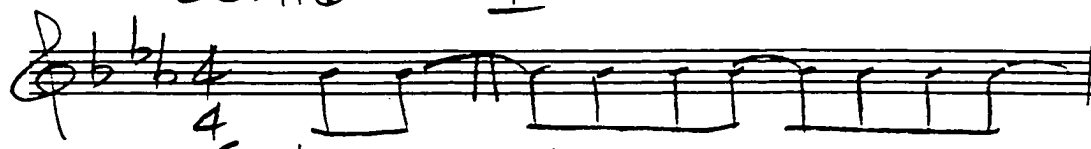
Ooh - - that ma-n he su - re love to cli - mb

Ex. 23. "He May Be Your Man":
 Fitzgerald, in "St. Louis Blues"
 (7 | 2 | 7 |)

[1:14-26]

d = ca. 116

I



He may be your man, but he comes

IV⁷ (#9)

I⁷

-3-



up to see me some - ti - me,

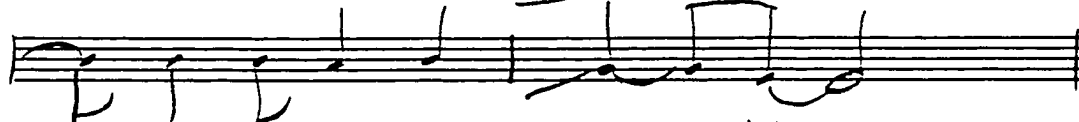
bVII⁷ I⁷

IV⁷



He may be your man, but he comes

I



up to see me some - time

bVII⁷ I⁷

II^m

V⁷



and I live six flights up, oh -

I

spoken:

VI⁷

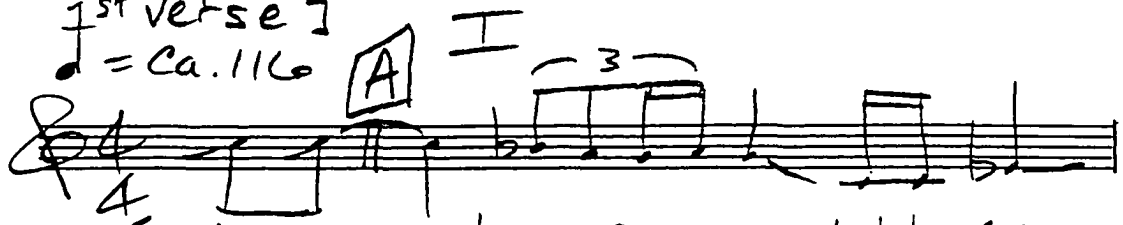


- that ma-n he love to dim^x b

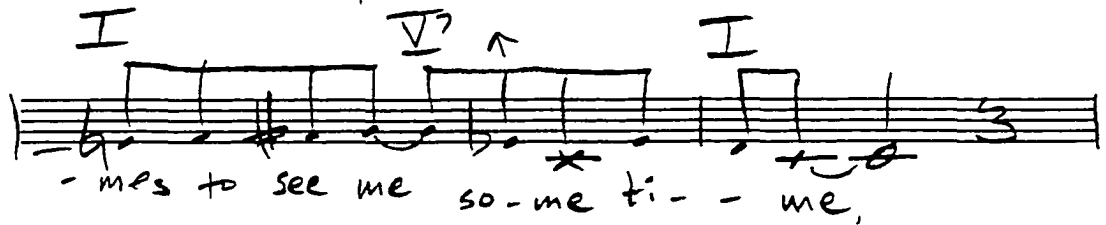
Ex. 24. "He May Be Your Man":
Lucille Hegamin (ca. 1/23)

[excerpt from
1st verse]

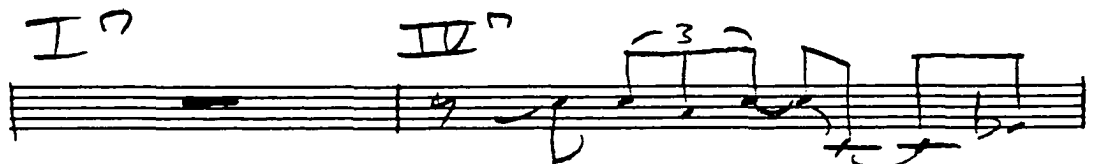
♩ = ca. 116



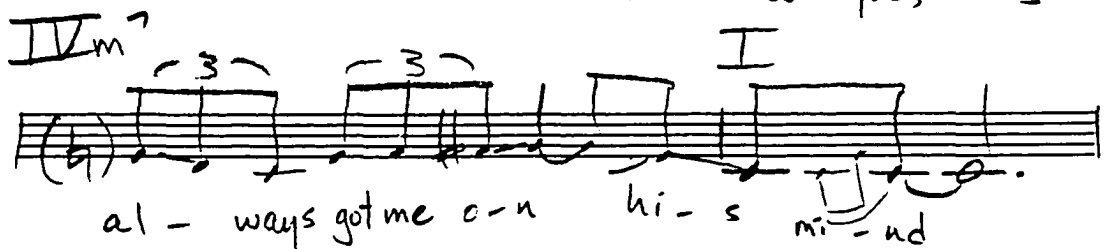
He may be your ma-n, but he co-



-mes to see me so-me ti-me,



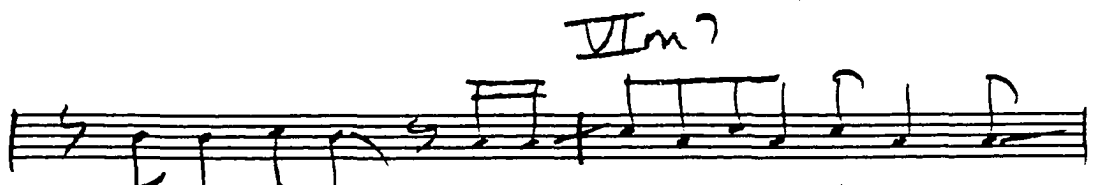
and when he's with you, he's



al-ways got me o-n hi-s mi-nd



I ain't no vam-pire



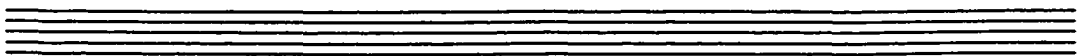
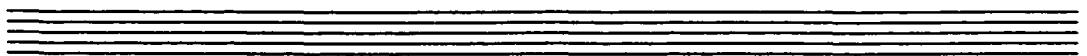
that is true- but I - can sure-ly take your ma-

(Ex. 24)

-n from you, My wick-ed smile

my wi-cked walk, I've got those kind of eye-s that

Seem to ta-llk



Ex. 25. "He May Be Your Man":
Edith Wilson (6/9/22)

[excerpt from 1st verse]
♩ = ca. 116

A I

He may be your man, but he comes to see me some-ti-mes,

I Iⁿ IVⁿ

and when he's with you, he's

IIⁿ Vⁿ I

al-ways got me on hi-s mind

B IIIⁿ

I ain't no vam-pire, that is true, but

VI mⁿ

I can cert'-ly take you-r man from you

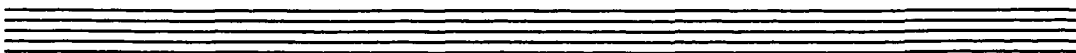
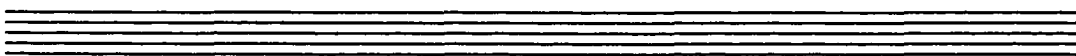
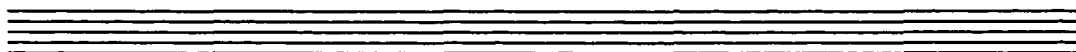
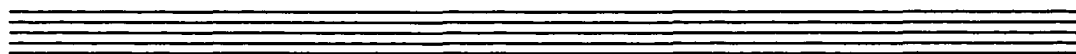
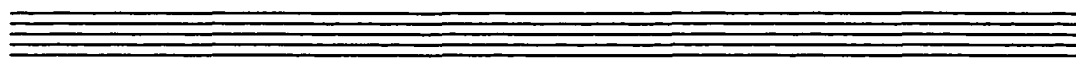
V II^p

my wick-ed smile, my wicked walk, I've

(Ex. 25)

stop-time: I

got those kind of eyes that seem to talk

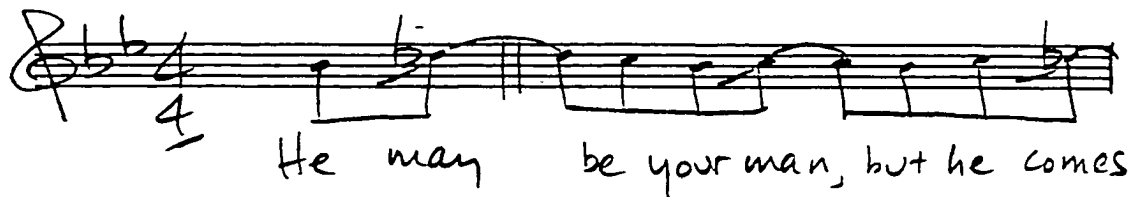


Ex. 26. "He May Be Your Man":
Humes (8/45)

[1st verse]

♩ = ca. 160

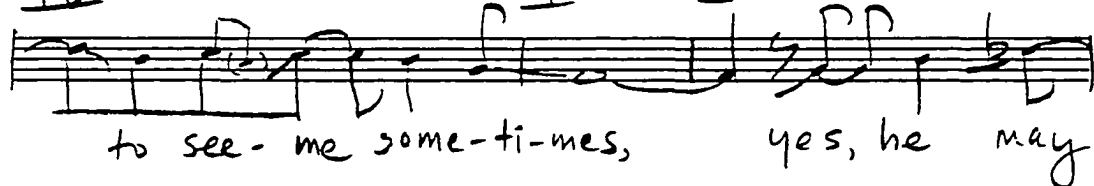
I



IVⁿ

I

Iⁿ

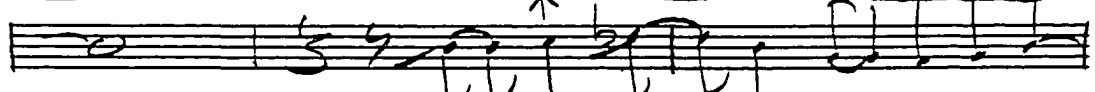


IVⁿ



I

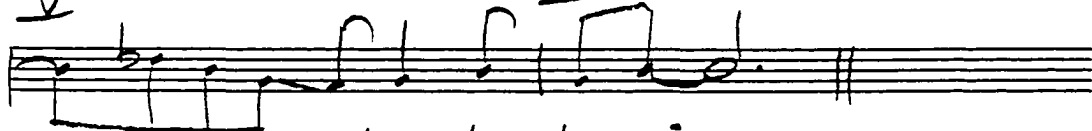
II^m



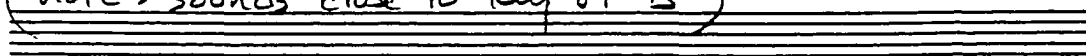
ginning to - think he -'s mine

Vⁿ

I



(note: sounds close to key of B)



• = ca. 200

I

IV



would-n't give a blind

спар-(гов)еи а-соги

I

II



would-n't give a crip-pled

crab a crutch

IV?

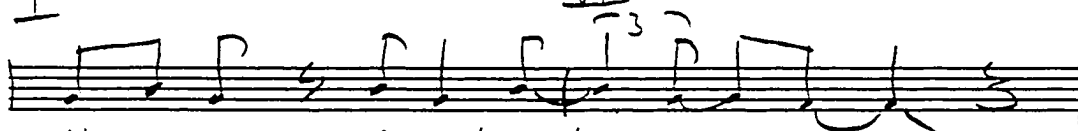


would-n't give a blind

spare (row) on a - corn, would -

II

VI 7



- n't give a

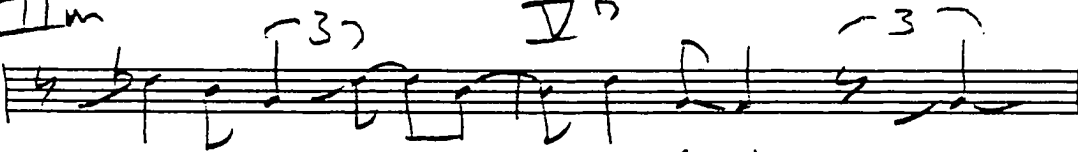
crip-pled crab

a

crutch

II. m

IV



Ain't going to give you

no - thi - n'

' cause

I



you think you're such

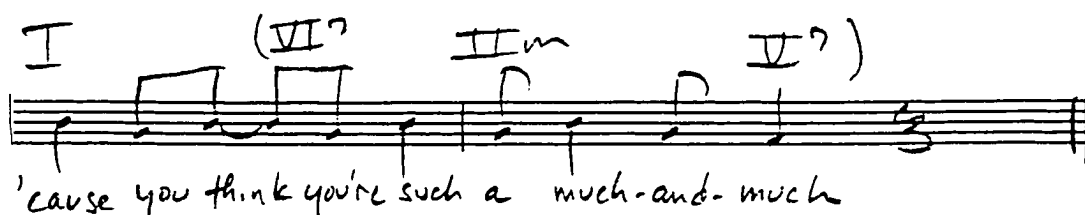
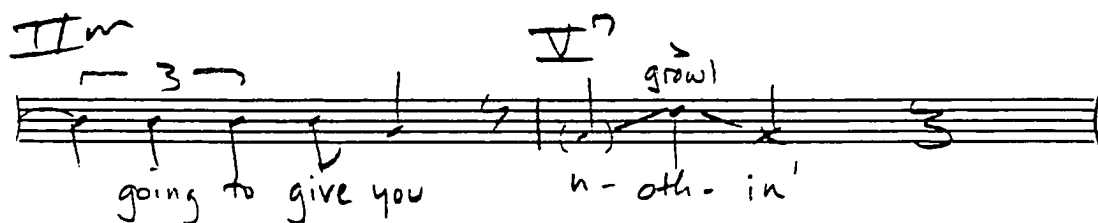
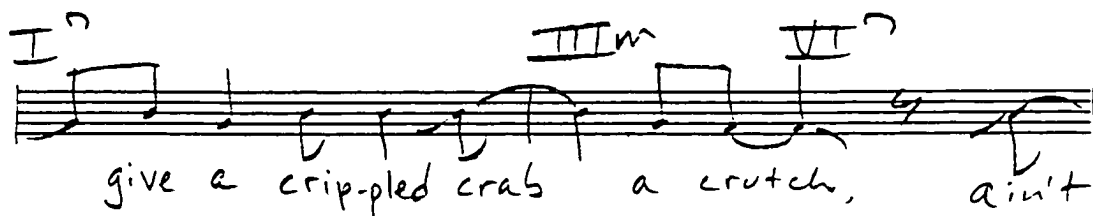
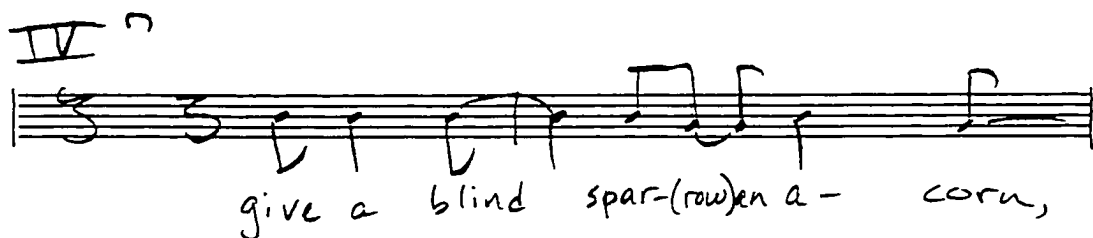
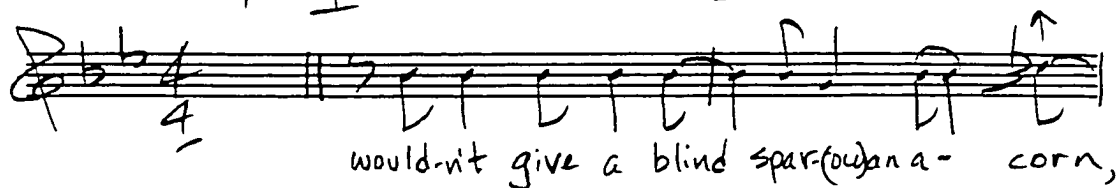
a much-and-much

Ex. 28. "You Ain't So Such-A-Much";
Fitzgerald, in "St. Louis Blues"
(4/24-5/58)

[2:24-35]

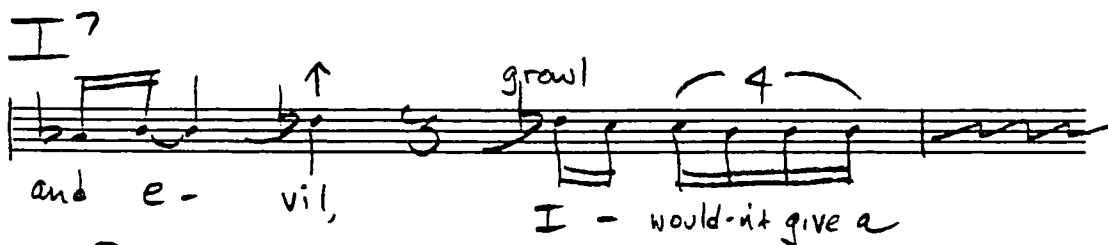
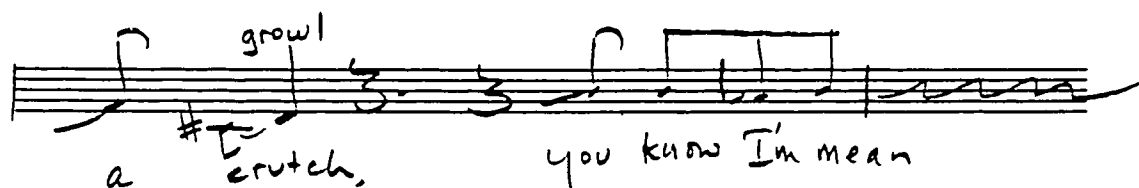
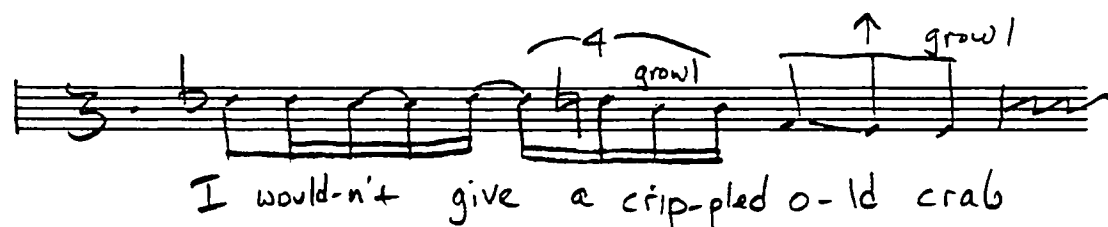
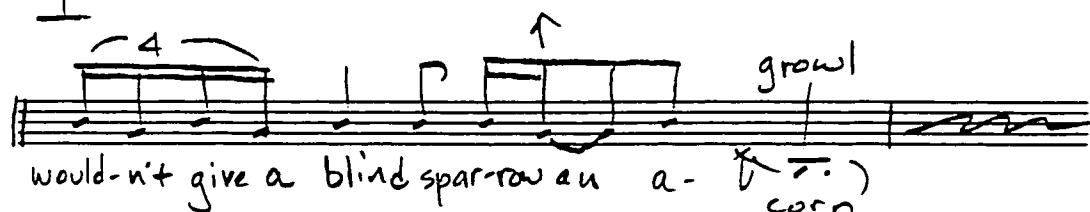
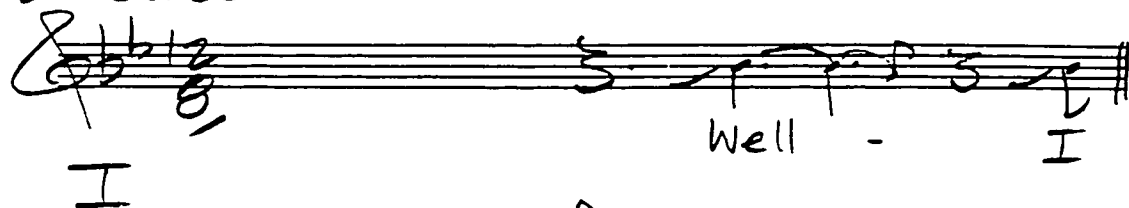
d = ca. 264 Iⁿ

IVⁿ

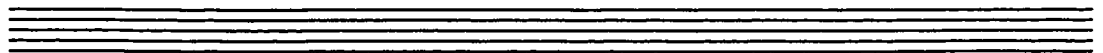
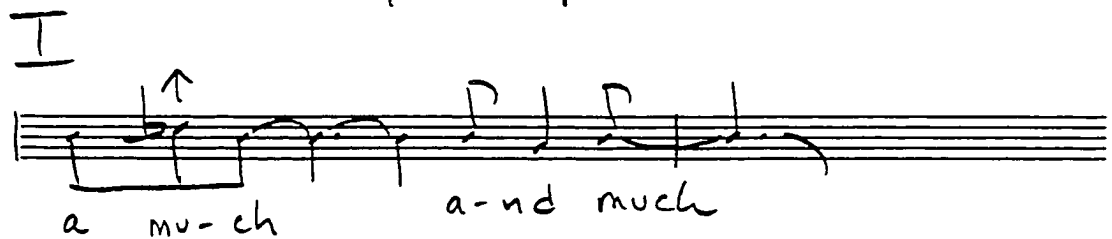
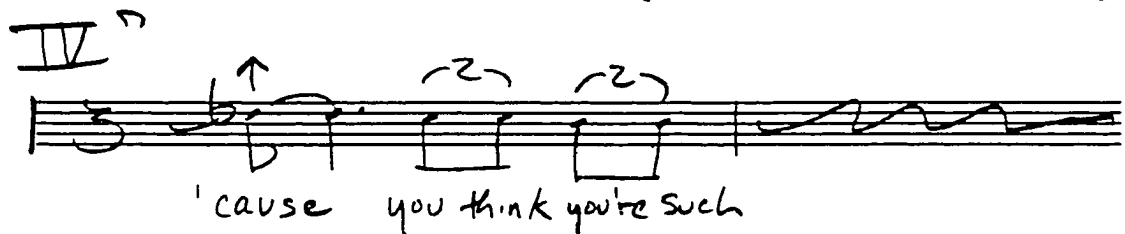
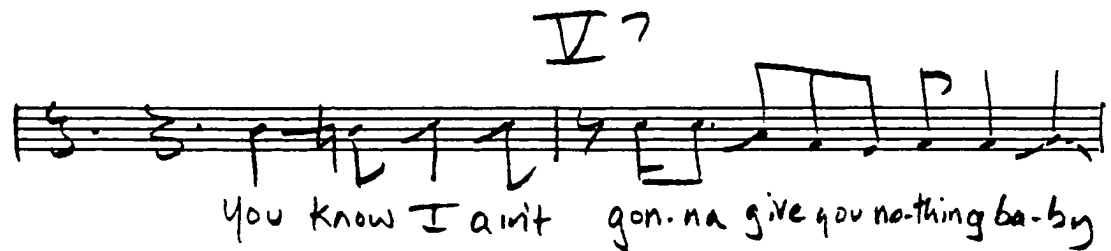
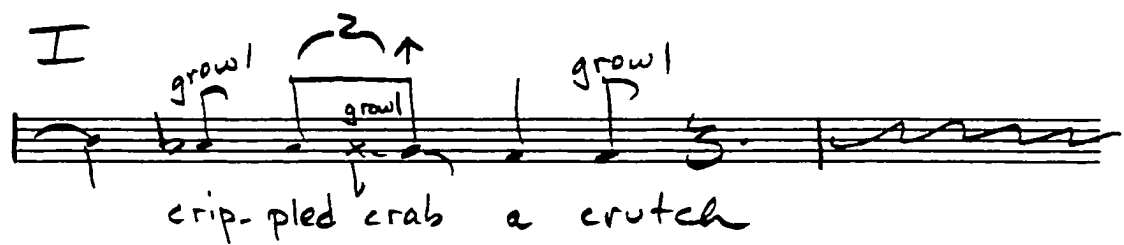
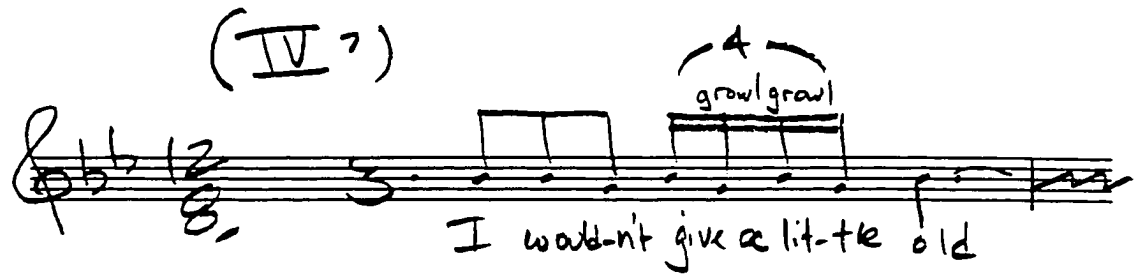


Ex. 29. "You Ain't So Such-A-Much":
Fitzgerald, in "St. Louis Blues"
(9/23/66)

[3:21-52]
♩. = ca. 88



(EX. 29)



Ex. 30. "You Ain't So Such-A-Much":
Joseph/Bostic (ca. 3/46)

[1st verse]
♩. = ca. 76

I would-n't give a

blind sow an a - co - rn

would-n't give a crippled cra-b a crutch

I would-n't

give a blind sow an a - co - rn

would-n't give a crippled cra-b a crutch

(EX. 30)

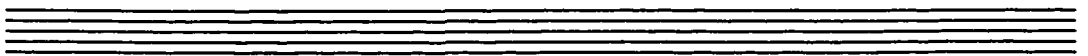
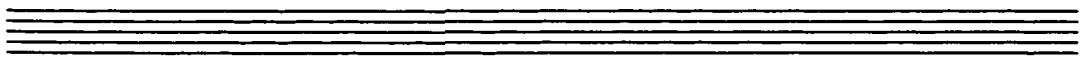
Handwritten musical notation for Exercise 30, featuring three staves with lyrics and chord symbols.

Staff 1: Chord symbols I and $\sharp IV^\circ / VI$ are written above the staff. The melody begins with a whole note, followed by a half note, and then a quarter note. The lyrics "cause I" are written below the staff.

Staff 2: Chord symbol V° is written above the staff. The melody consists of eighth notes, with a slur over a pair of eighth notes. The lyrics "just found out ba-by" are written below the staff.

Staff 3: Chord symbol $V+7$ is written above the staff. The melody consists of eighth notes, with a slur over a pair of eighth notes and a downward arrow above a quarter note. The lyrics "that you ain't so such-a-much" are written below the staff.

$I (IV^\circ \quad I \quad V^\circ)$



Ex. 31. "You Ain't So Such-A-Much":
Gillespie (4||52)

[1st verse]
d. = ca. 54 V^7

Say, I wouldn't give a

I

blind sow an a-co-rn

IV^7

would-n't give a crip-pled crab a crutch

I^7

Say, I wouldn't give a blind sow an a-co-rn

V^7

would-n't give a crip-pled crab a crutch

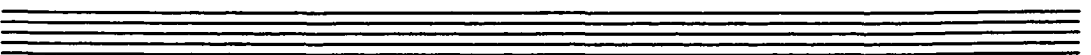
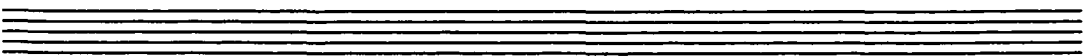
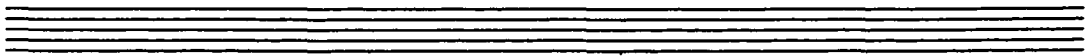
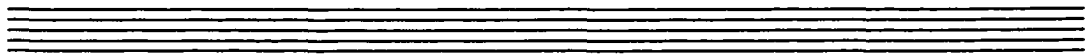
II^m

'cause I just found out pret-ty ba-by

(Ex. 31)

that you ain't so - - such-a-

much



Ex. 32. Fitzgerald scat solo in
"St. Louis Blues" (7/24/57)

$\text{♩} = \text{ca. } 200$ I

I⁷ IV⁷

I I[#]IV⁰

V⁷

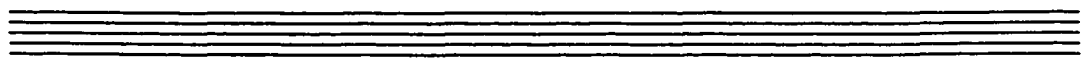
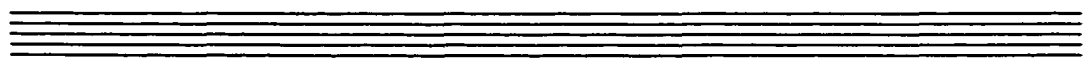
"It Might As Well Be Spring" [3:10-14] - - - - -

I IV⁷

I I⁷ IV⁷ II⁷ I II⁷ I I⁷

(Ex. 32)

Handwritten musical notation for Exercise 32, consisting of four staves. The first staff is in 4/4 time with a key signature of two flats (Bb, Eb) and contains a melodic line with a slur over the first two measures, a fermata, and a final measure with a triplet. Chord symbols IV⁷ and I are written above. The second staff continues the melody with a slur and a fermata, with chord symbols VI and II^{m7} above. The third staff features a triplet of eighth notes, a slur, and a final measure with a triplet, with chord symbols V⁷, I, and IV⁷ #IV⁷ above. The fourth staff begins with a triplet of eighth notes and a slur, with a chord symbol V⁷ above. Below the fourth staff are two empty staves.



Ex. 33. Fitzgerald scat solo in
"St. Louis Blues" (7/2 | 71)

[1:51-]
♩ = ca. 240 I⁷ bVII⁷ V⁷/_{VI}

I⁷ bVII⁷ V⁷/_{VI} I⁷

IV⁷

I IV⁷ III⁷ VI⁷

II^{m7} V⁷ (3)

III⁷ VI⁷ II⁷ V⁷ I⁷

Ex. 34. Fitzgerald scat solo in
"St. Louis Blues" (4/24-5/58)

$\text{♩} = \text{ca. } 200$ I⁷ "The Chase" [2:35-9] - - - -

IV⁷

- - - - - I⁷ V^{m7} I⁷ IV⁷

I I VI⁷ (69)

II^{m7} V⁷ I VI^{m7}

II^{m7} V⁷

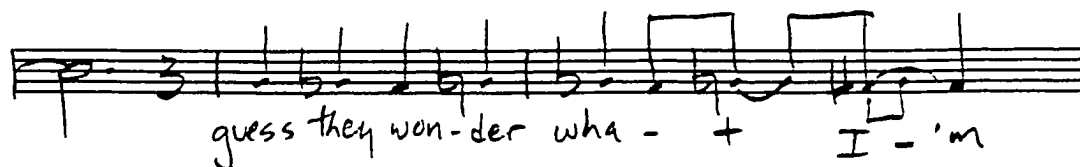
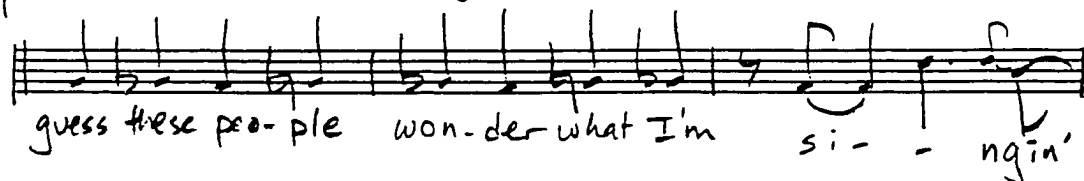
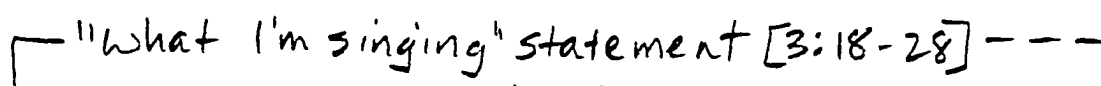
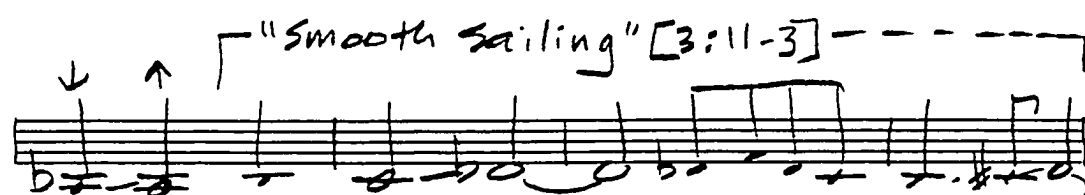
"Later" [2:49-56] - -

(Ex. 34)

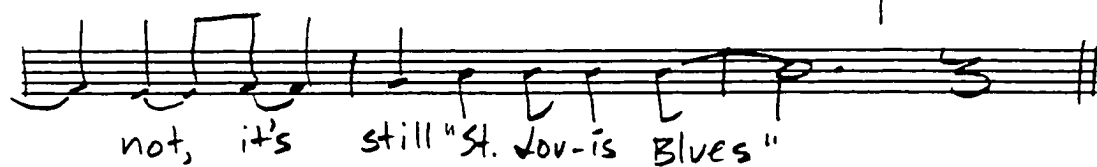
Handwritten musical score for Ex. 34, featuring six staves of music in 4/4 time with a key signature of two flats. The score includes vocal lines with lyrics "la-ter" and piano accompaniment with triplets.

The first staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics "la-ter" are written below the notes. The second staff is a piano accompaniment line in treble clef, featuring a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The lyrics "la-ter" are written below the notes. The third staff is a piano accompaniment line in bass clef, featuring a triplet of eighth notes (G3, A3, B3) and a quarter note C4. The fourth staff is a piano accompaniment line in bass clef, featuring a triplet of eighth notes (G3, A3, B3) and a quarter note C4. The fifth staff is a piano accompaniment line in bass clef, featuring a triplet of eighth notes (G3, A3, B3) and a quarter note C4. The sixth staff is a piano accompaniment line in bass clef, featuring a triplet of eighth notes (G3, A3, B3) and a quarter note C4.

(Ex. 34)



(Ex. 34)



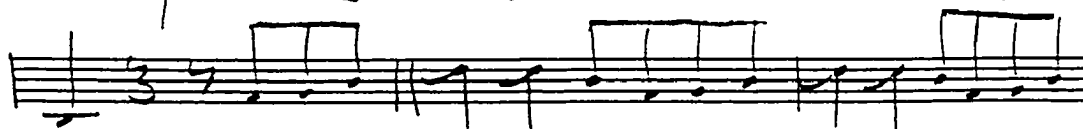
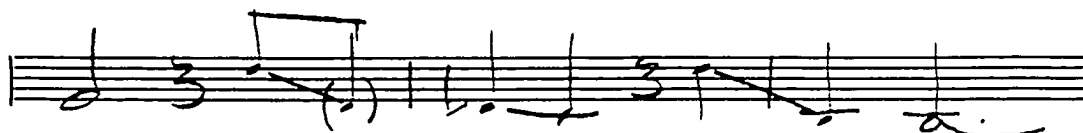
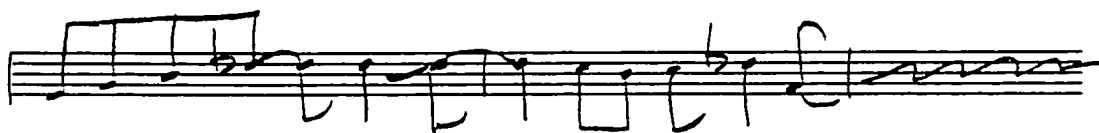
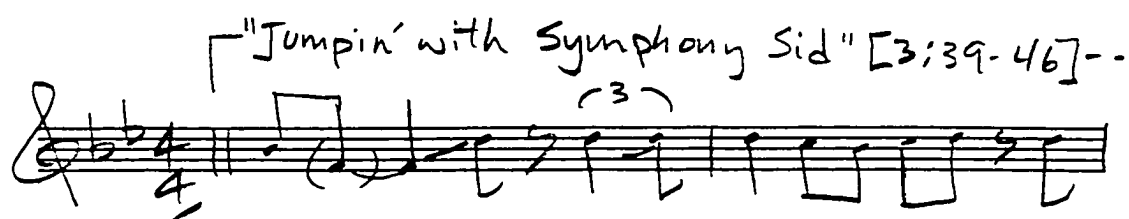
"The Hot Spot Song" [3:28-35]



"Move" [3:35-8]



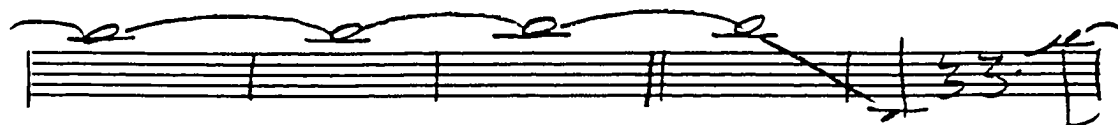
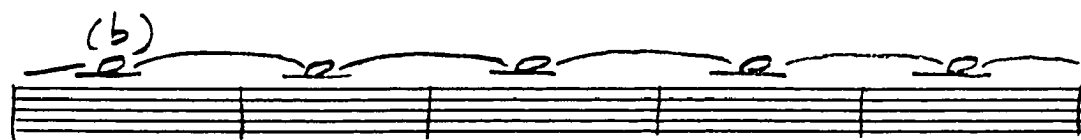
(Ex. 34)



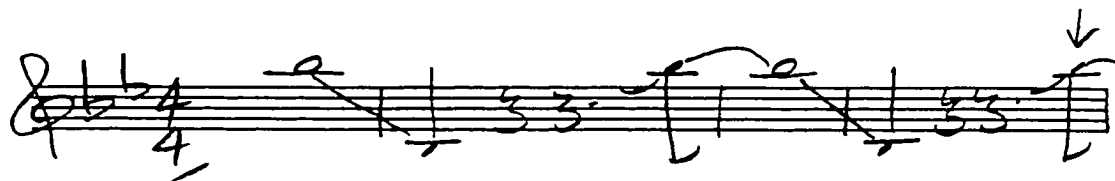
(Ex. 34)



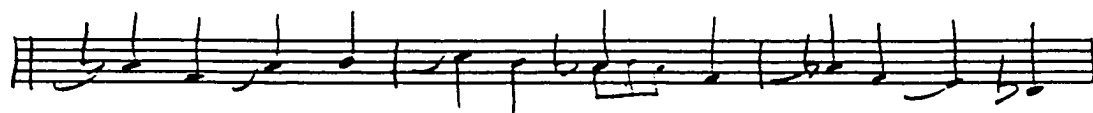
(Ex. 34)



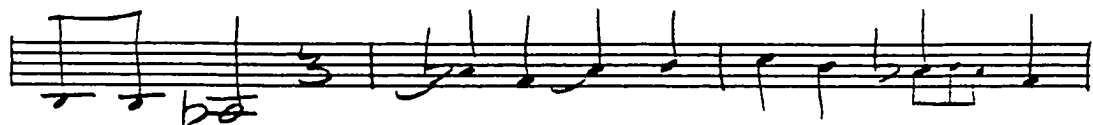
(Ex. 34)



idea [4:31-7] — — — — —



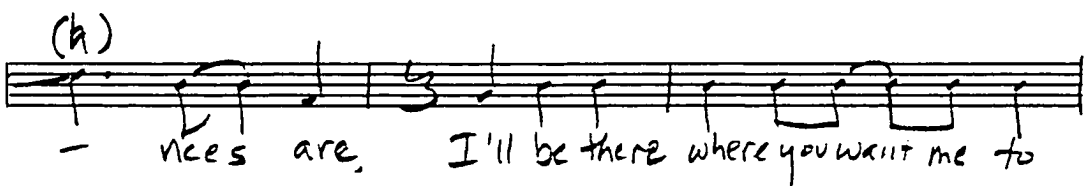
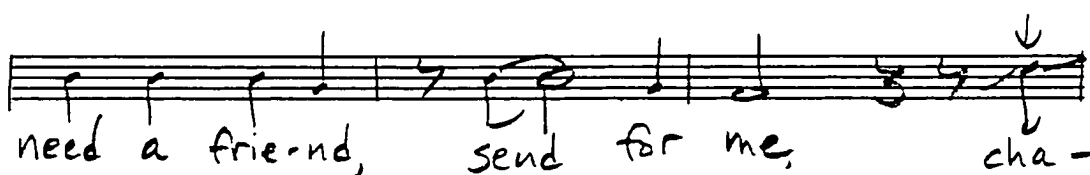
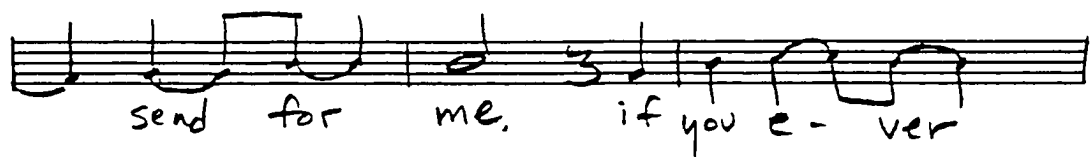
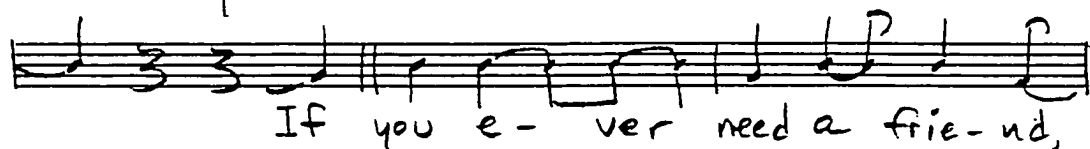
— — — — —



(Ex. 34)



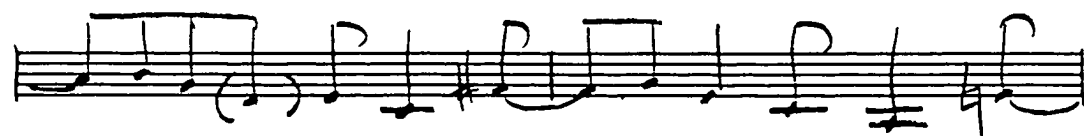
┌ "Send for Me" [4:40-50] - - - - -



┌ "Only You" [4:51-4]

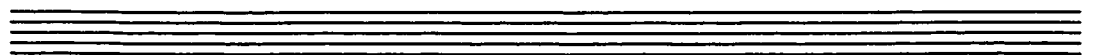
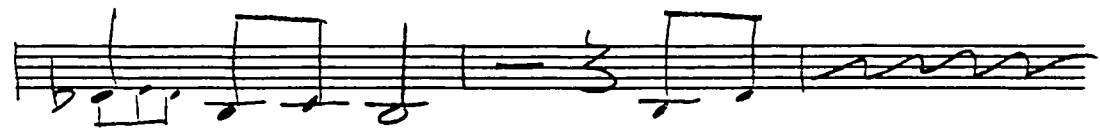


(Ex. 34)

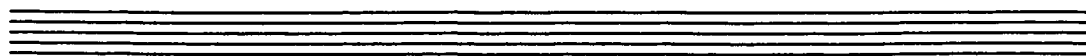
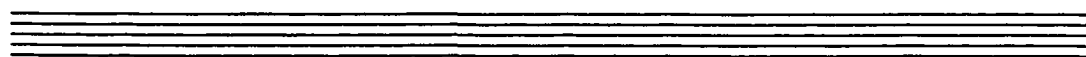
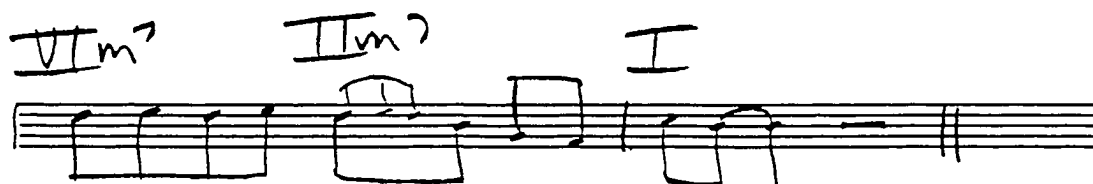
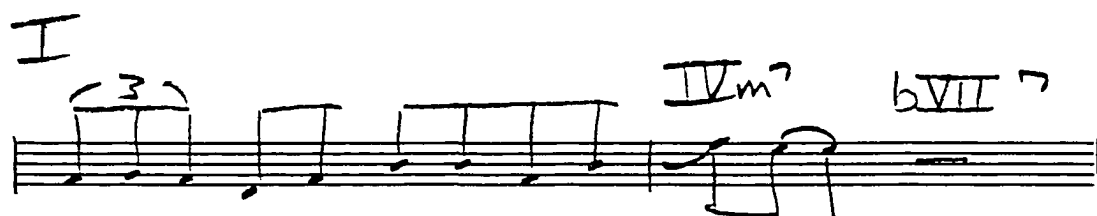


(Ex. 34)

(drum kick)

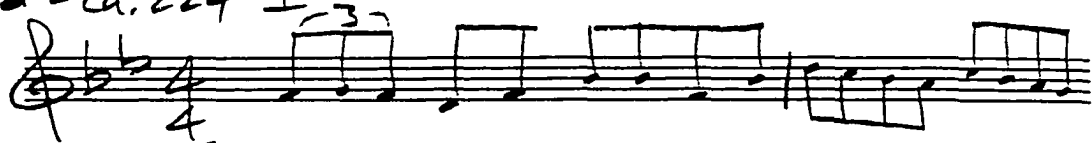


Ex. 35. "The Chase" theme :
Gordon/Gray (6/12/47)

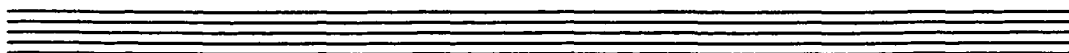
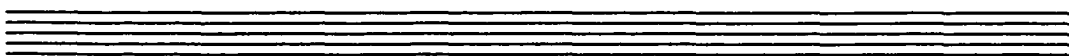
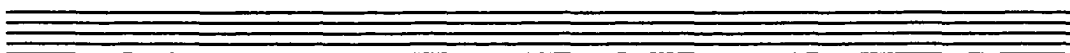
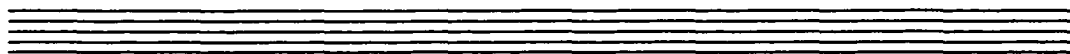
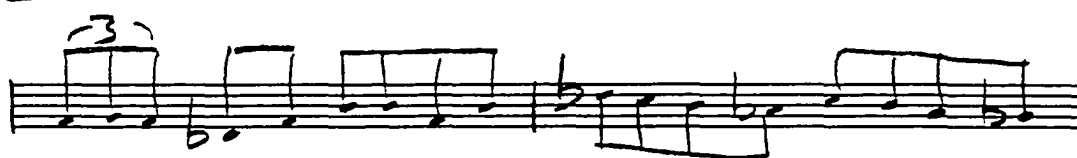


Ex. 36. Gordon, "High Society"
interpolation in sax solo of
"The Chase" (6/12/47)

$\text{♩} = \text{ca. } 224$ I

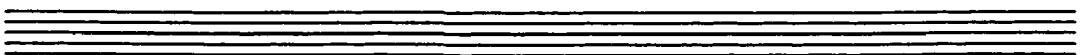
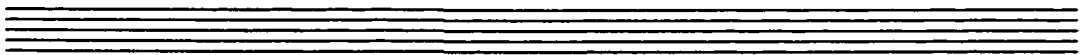
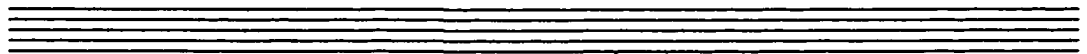


IV 7



Ex. 37. Oliver/Dodds, "High Society"
Passage (6/22/23)

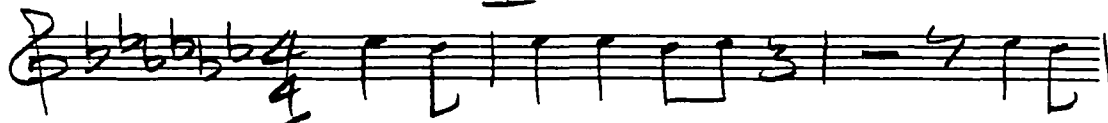
[E^b original]
♩ = ca. 224 I



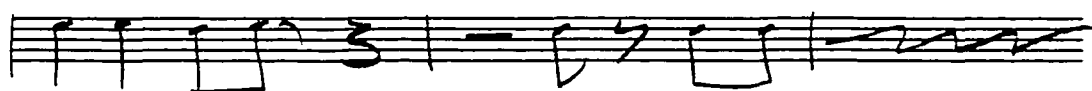
EX. 38. Armstrong, "High Society"
interpolation in "Sweethearts on
Parade" (12|23|30)

$\text{♩} = \text{ca. } 126$

I



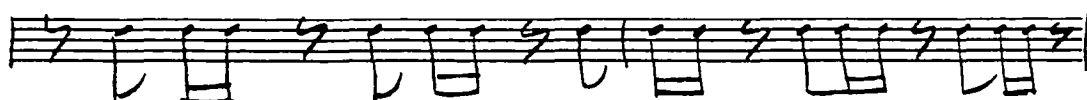
V⁷



I

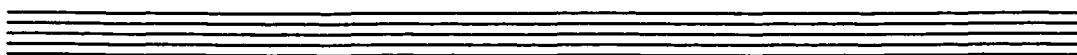
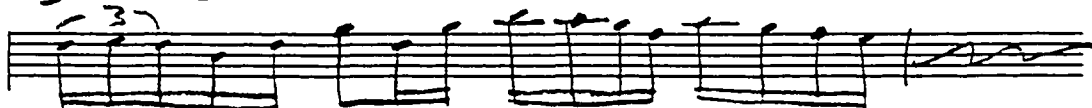
(transition to double-time feel)

V⁷



"High Society" — — — — —

Break: (double-time feel)



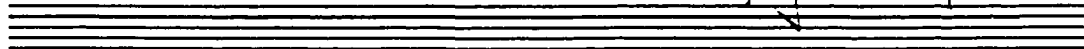
Ex. 39. Eldridge, "High Society"
 interpolation in "St. Louis Blues"
 (1/24/44 - take 2)

$\text{♩} = \text{ca. } 276$

Handwritten musical notation for Ex. 39, showing a transcription of a trumpet solo. The notation is written on five staves, with various musical symbols and annotations:

- Staff 1:** Key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter note G4, followed by a half note F#4, and a quarter note E4. A bracket labeled "High Society" spans the next four notes: D4, C4, B3, and A3. The final note is a quarter note G3 marked with an 'x'.
- Staff 2:** Continuation of the melody. It starts with a quarter note F#3 marked with an 'x', followed by a quarter note E3 marked with an 'x', and a quarter note D3 marked with an 'x'. A bracket labeled "IV" spans the next four notes: C3, B2, A2, and G2. The final note is a quarter note F#2 marked with an 'x'.
- Staff 3:** Continuation of the melody. It starts with a quarter note E2 marked with an 'x', followed by a quarter note D2 marked with an 'x', and a quarter note C2 marked with an 'x'. A bracket labeled "I" spans the next four notes: B1, A1, G1, and F#1. The final note is a quarter note E1 marked with an 'x'.
- Staff 4:** Continuation of the melody. It starts with a quarter note D1 marked with an 'x', followed by a quarter note C1 marked with an 'x', and a quarter note B0 marked with an 'x'. A bracket labeled "IV" spans the next four notes: A0, G0, F#0, and E0. The final note is a quarter note D0 marked with an 'x'.
- Staff 5:** Continuation of the melody. It starts with a quarter note C0 marked with an 'x', followed by a quarter note B0 marked with an 'x', and a quarter note A0 marked with an 'x'. A bracket labeled "I" spans the next four notes: G0, F#0, E0, and D0. The final note is a quarter note C0 marked with an 'x'.

Note: x indicates indistinct, ghosted pitch

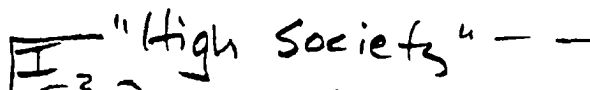


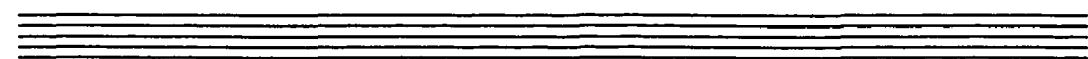
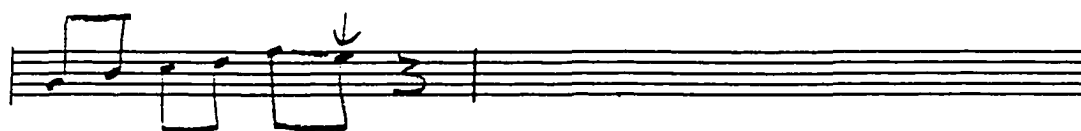
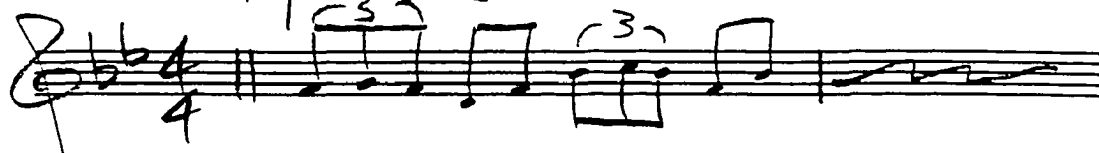
Ex. 40. Eldridge, "High Society"
 interpolation in "St. Louis Blues"
 (1/24/44 - take 1)

Handwritten musical notation for Ex. 40, showing three staves of music. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations including "High Society" and Roman numerals (I, IV, V) indicating chord changes. The first staff is in treble clef with a key signature of three flats and a 4/4 time signature. The second and third staves are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations including "High Society" and Roman numerals (I, IV, V) indicating chord changes. The first staff is in treble clef with a key signature of three flats and a 4/4 time signature. The second and third staves are in bass clef.

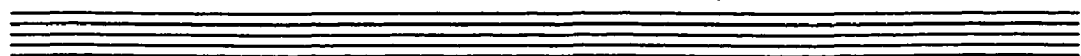
Note: x' indicates indistinct, ghosted pitch

Ex. 41. Parker, "High Society"
interpolation in "KoKo" (11|26|45)

$\text{♩} = \text{ca. } 304$  "High Society" — —



Note: a complete transcription of this solo
is contained in Owens 1974, vol. II: 207-27.

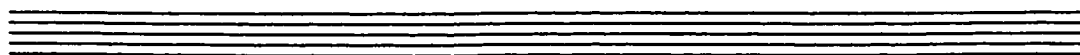


EX. 42. "It Might As Well Be Spring":
Fitzgerald (5/19/61)

$d = ca. 63$ freely

I'm as rest- less as a wil- low in a
wind storm. I'm as jum- py as a pup- pet on
a stri- ng I'd say that I have spring
fe- ver, but I know it is- n't
spring

Chords: I, II^m/V, III^m, II^m, I, IV, IV^o, I, VI^m, II^m, V⁷, I(VI II^m V⁷)



Ex. 43. "It Might As Well Be Spring":
Fitzgerald, interpolation in
"Lady Be good" (10|9|57)

$d = ca. 224$ II^m V^{tr}

 Oh - (-hoo-hoo-hoo) la-dy

I VI^{tr} II^m V^{tr}

 be good

$[A]$ I IV^{tr}

 ↓

III^m VI^{tr}

II^m V^{tr} I VI^{tr}

II^m V^{tr} $[A']$ I IV^{tr} "It Might As Well Be Spring" --

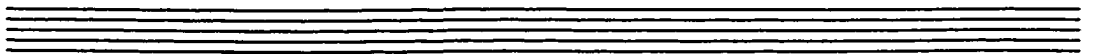
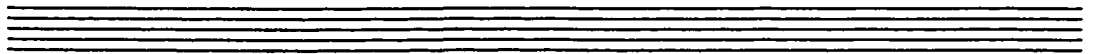
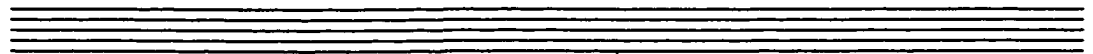
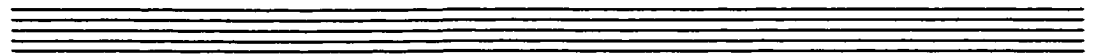
(Ex. 43)

-- [1:19-21] --

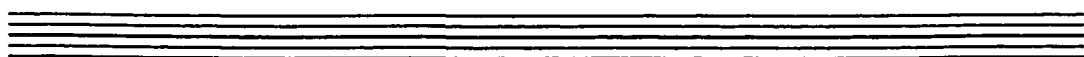
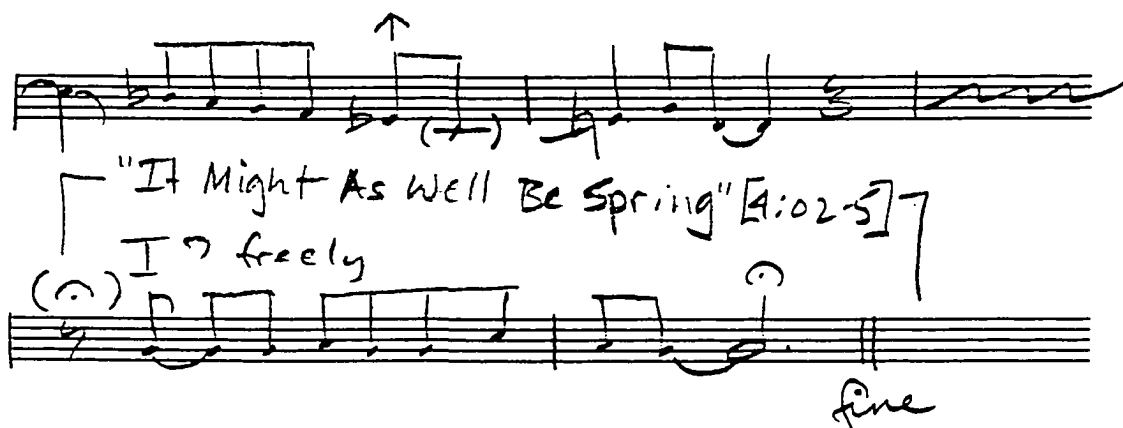
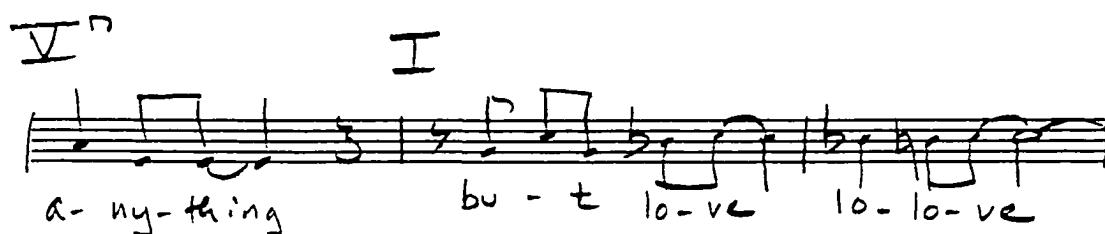
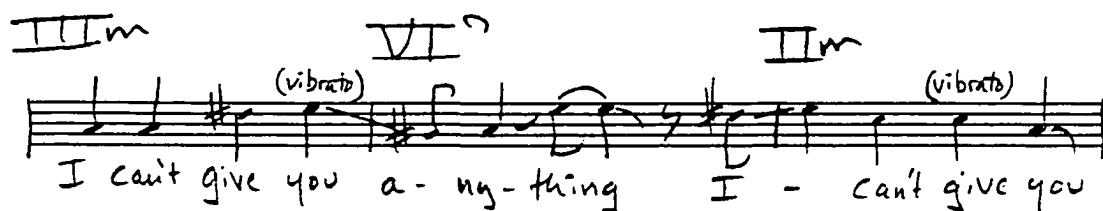
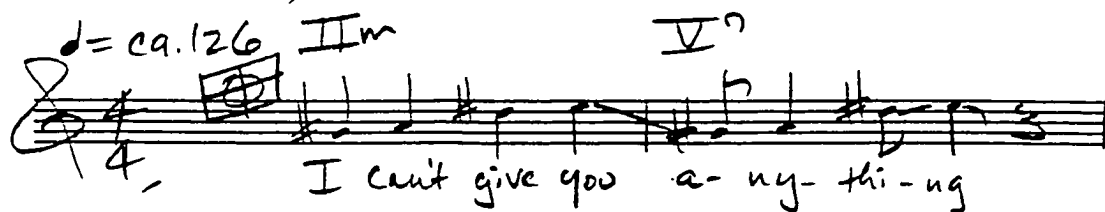
[illegible]

(EX. 44)

The image shows a handwritten musical exercise labeled "(EX. 44)". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. Above the staff, there are handwritten annotations: "V7" above the first measure, and "3" above the second and third measures. The second staff continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. Above the staff, there are handwritten annotations: "I" above the first measure, "I7" above the second measure, "IV7" above the third measure, "V7" above the fourth measure, and "I" above the fifth measure. The exercise concludes with a final chord of G4-B4-D5. Below the two staves, there are four empty staves for practice.



EX. 45. "It Might As Well Be Spring";
Fitzgerald, interpolation in
"I Can't Give You Anything But Love"
(1 | 8 | 7 4)



Ex. 46. "It Might As Well Be Spring":
 Fitzgerald interpolation in "Bli-Blip"
 (6 | 2 7 | 5 7)

[INTRO]
 $\text{♩} = \text{ca. } 132$

Bli-blip

voc. break:

"It Might As Well Be Spring" [0:18-22]

(end of break) A I bVII

My love to you I bring

~~IV/V~~ ~~IVm/bVII~~ ~~I/V~~ ~~#IV°~~ ~~IIIm/IV~~ ~~IV°~~ I

on ac-count of you - ca-n sing Bli-blip

Ex. 47. "It Might As Well Be Spring":
 Fitzgerald's interpolation in "The Man I Love"
 (4 | 11 | 7 4)

slowly, freely II^m $\overset{3}{\text{—}}$ V⁷ bVII^{Δ7} bII^{Δ7}

I'm wai-ting for the man I love

a tempo
 ♩ = ca. 176 (drums) [A] no chords:

Some day he'll come a - long

the man I love and he'll be

big and stro-ng the ma-n I love

and when he comes my way I'll do my best
 "It Might As Well Be Spring" [2:16-2] --
 III^m (pno., bass return) VI⁷

I - 'll do - - my be - st to make him, I - 'll

(Ex. 47)

Handwritten musical notation for a vocal line in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The melody is written on a single staff with a dashed line above it. The lyrics are "do - - my be - st to ma - ke him sta - y". The notation includes a fermata over the first measure, a slur over the next two measures, and a final note with a downward arrow. Roman numerals "II^m" and "II⁷" are written above the staff, indicating the harmonic structure.

Handwritten musical notation for a piano accompaniment line, featuring a treble clef and a key signature of one flat (Bb). The notation includes a Roman numeral "I" above the staff, indicating the harmonic structure.

Empty musical staff for piano accompaniment.

Empty musical staff for piano accompaniment.

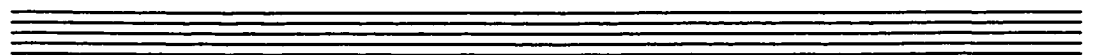
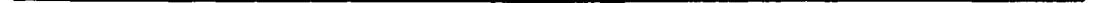
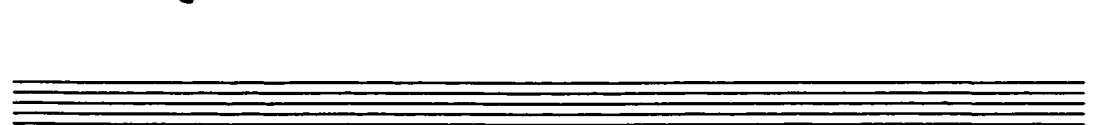
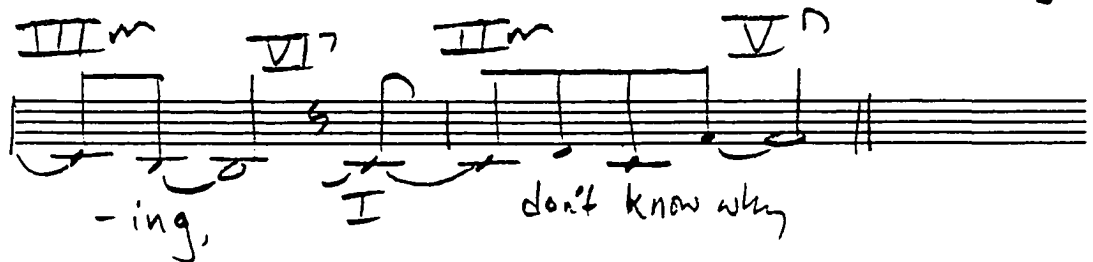
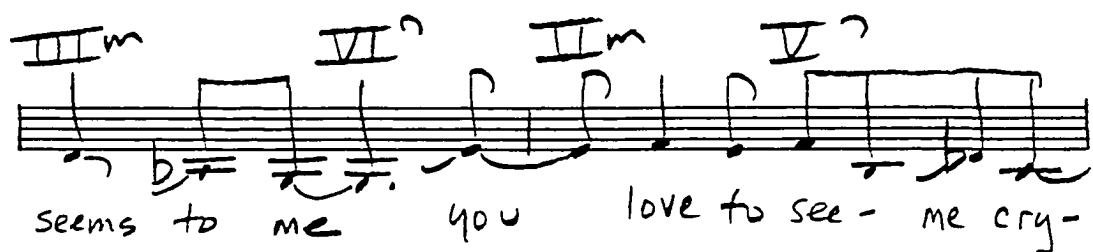
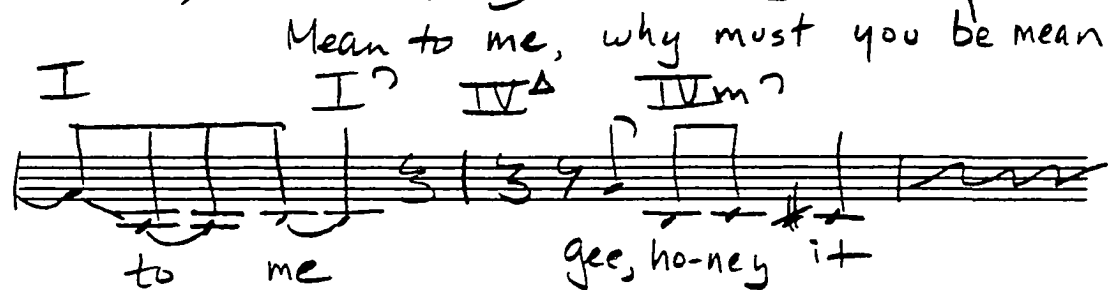
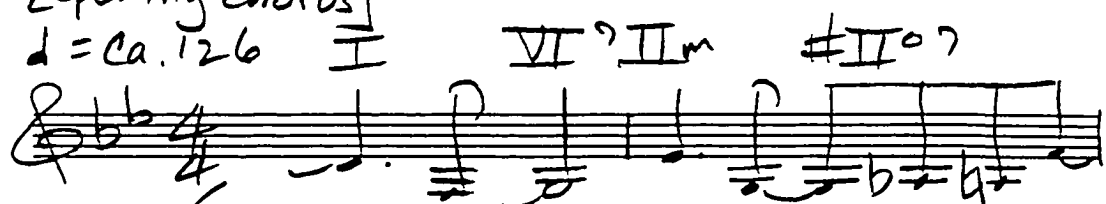
Empty musical staff for piano accompaniment.

Empty musical staff for piano accompaniment.

Ex. 48. "Mean to Me":
 Fitzgerald (5/19/75)

[opening chorus]

d = ca. 126



Ex. 49. "Mean to Me" :
Holiday (5|11|37)

[opening chorus] $\text{♩} = \text{ca. } 116$

I VIⁿ II^m Vⁿ

you're mean to me, why must you be

I IV^Δ IV^m ↑

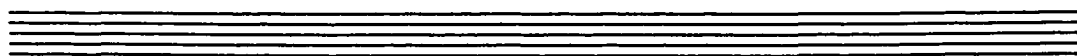
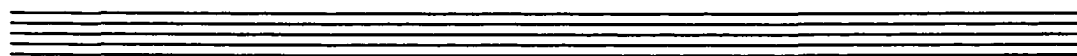
mean to me gee, ho-neg, it

III^m VIⁿ II^m Vⁿ

seems to me you like to see me

I VIⁿ II^m Vⁿ

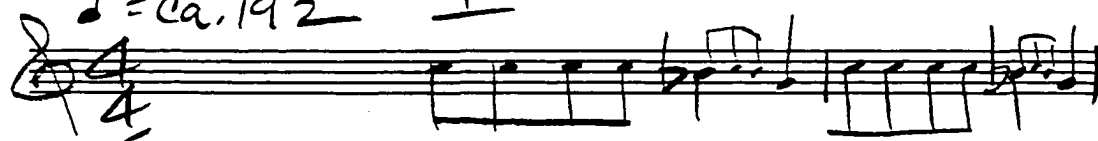
cry--ing, I don't know why



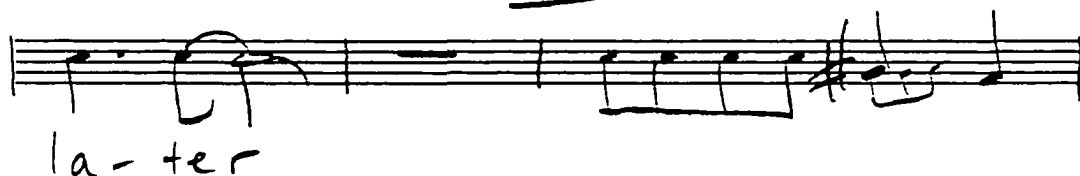
Ex. 50. "Later" = Fitzgerald
(6/4/54)

[short chorus] T

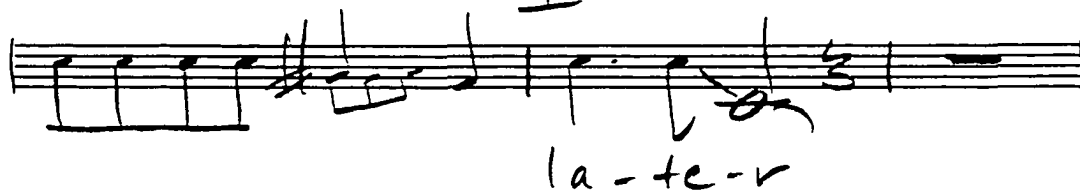
$\bar{I} = ca. 192$



IV



I



la-te-r

Tim

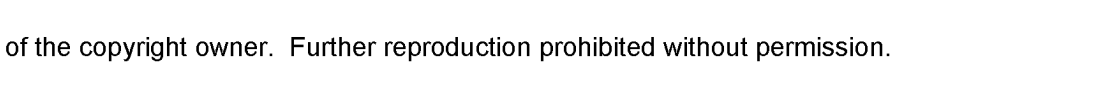
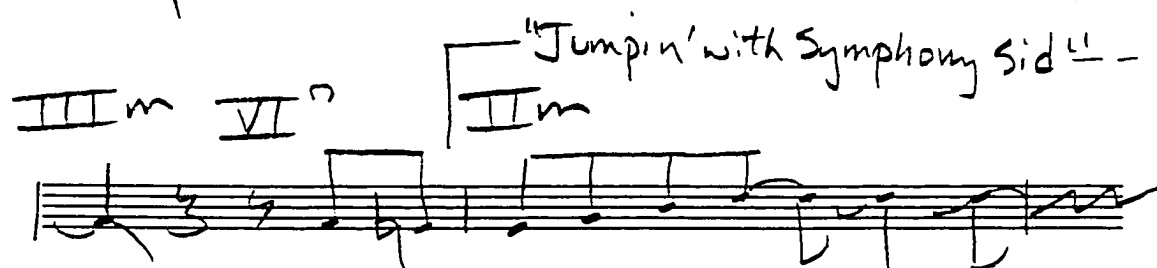
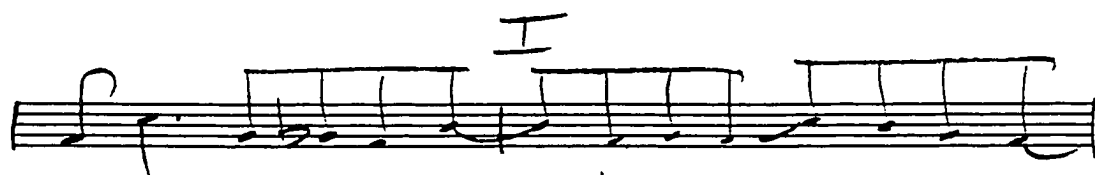
II



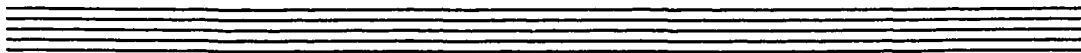
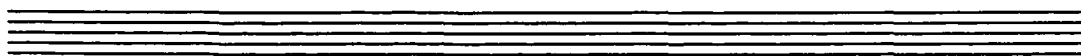
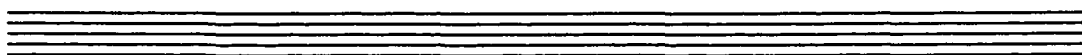
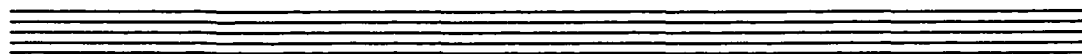
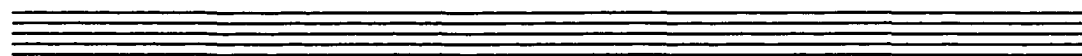
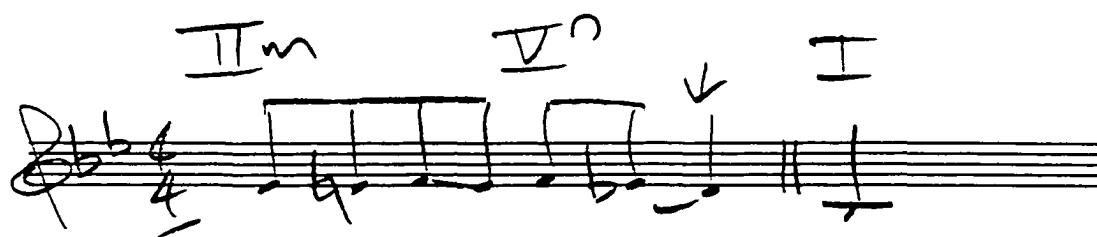
I



EX. 51. "Jumpin' with Symphony Sid":
Fitzgerald, interpolation in
"Rockin' in Rhythm" (1/8/74)



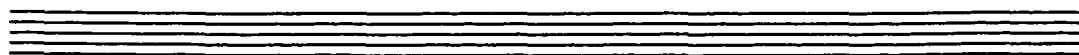
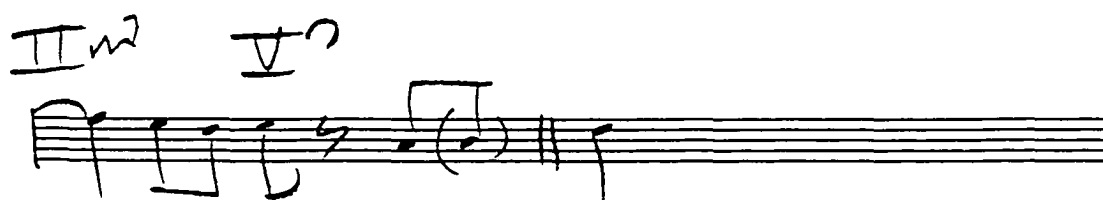
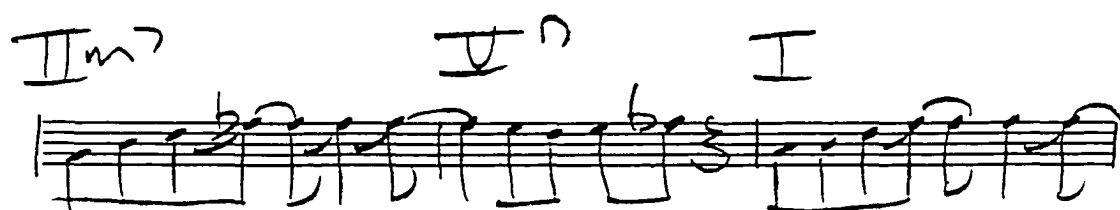
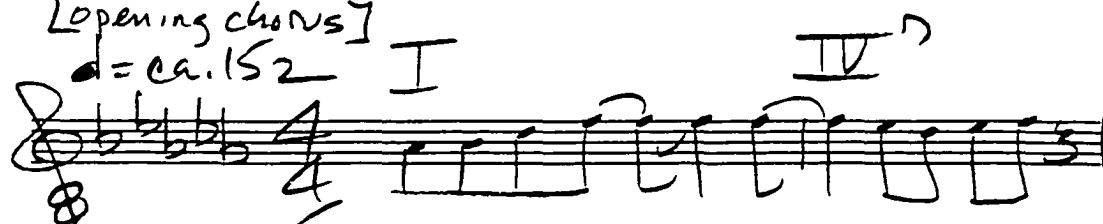
(Ex. 51)



Ex. 52. "Jumpin' with Symphony Sid":
Young (2/18/47)

[Opening chorus]

$\text{♩} = \text{ca. } 152$

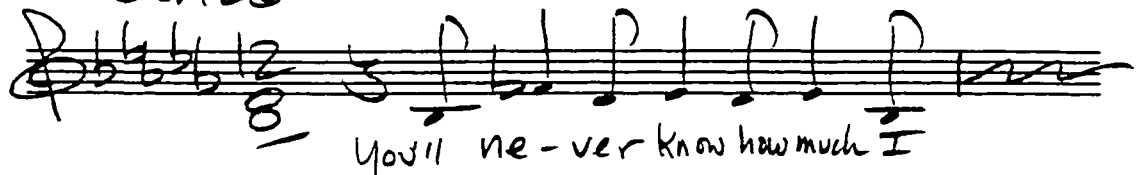


EX. 53. "Fever" = Davenport (1956)

[Opening vocal]

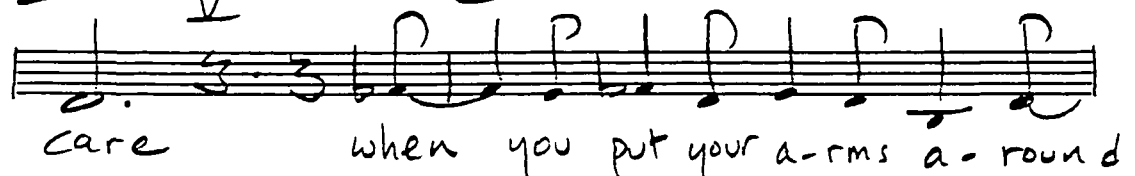
♩. = ca. 126

Im

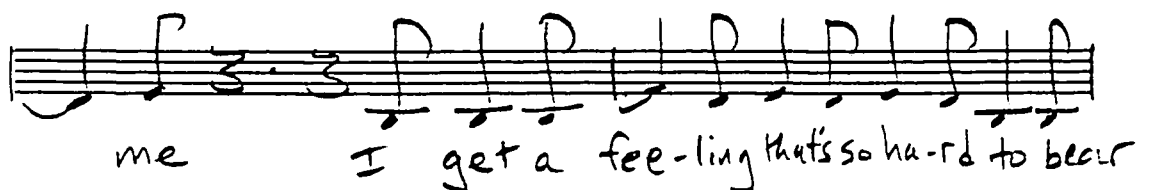


Im Vⁿ

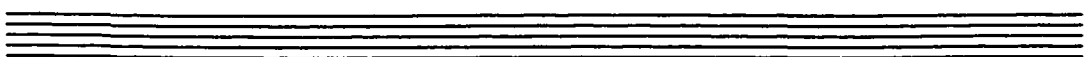
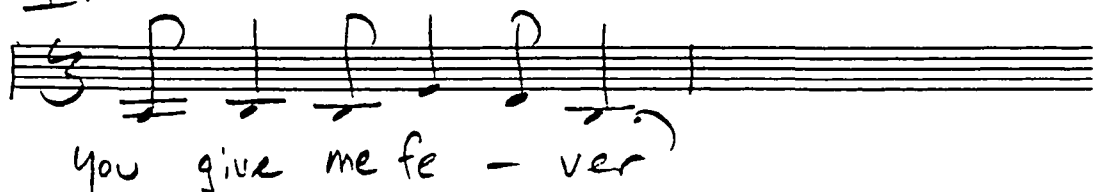
Im



Vⁿ



Im



Ex. 54. "Fever": Fitzgerald, interpolation
in "St. Louis Blues" (4/24-5/58)

[Opening chorus] $\text{♩} = \text{ca. } 69$

$\text{V}^{\flat}$ I I $^{\flat}(\#9)$

oh I - ha-te to see

$\text{IV}^{\flat}$ $\text{bIII}^{\flat}$ $\text{IIIm}^{\flat}$ $\text{bII}^{\flat}$ I

that eve-ning sun go down,

I $\text{IIIm}^{\flat}$ $\text{bIII}^{\flat}$ I $^{\flat}$ $\text{IV}^{\flat}$ $\text{bV}^{\flat}$

way, way, way, way down, I hate to see

$\text{IV}^{\flat}$ $\text{bIII}^{\flat}$ $\text{IIIm}^{\flat}$ $\text{bII}^{\flat}$ I

that e - - - ve-ning su - - - go - down

"Fever" [0:38-40]

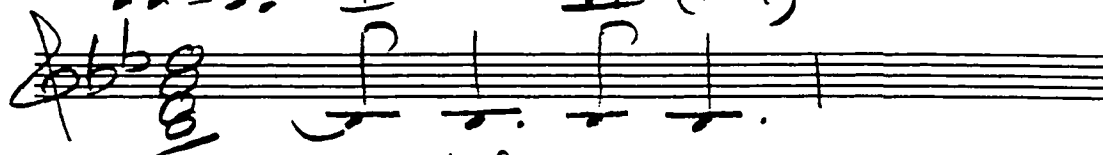
I $\text{bVII}^{\flat}$ $\text{VI}^{\flat}$ $\text{bIII}^{\flat}$

you give me fe - ver

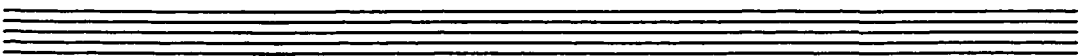
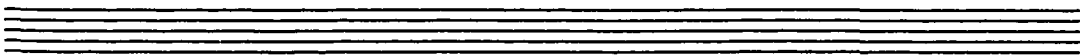
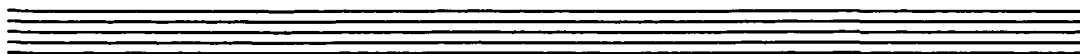
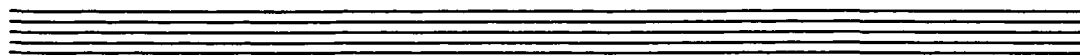
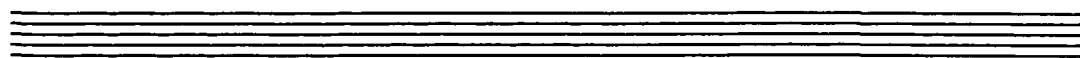
$\text{II}^{\flat}(\text{b9})$ $\text{V}^{\flat}$

just be-cause my ba-by, he has go - - - ne and

(Ex. 54)

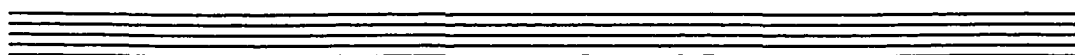
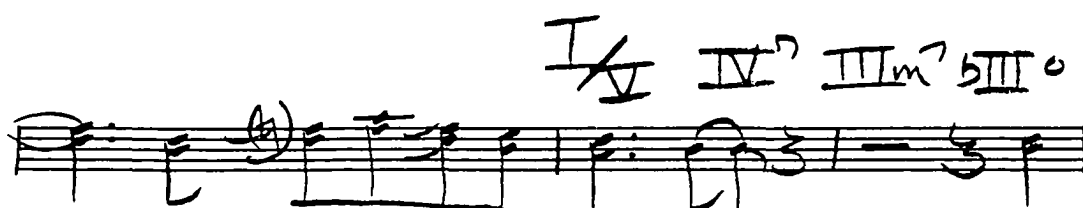
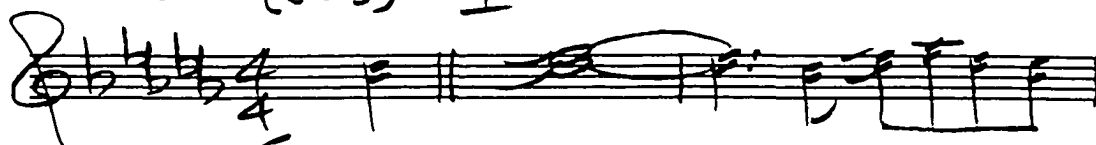
 $\text{♩} = \text{ca. } 138$ (double-time feel) $\text{♩} = \text{♩}$ I VI⁷(#9)

left this town

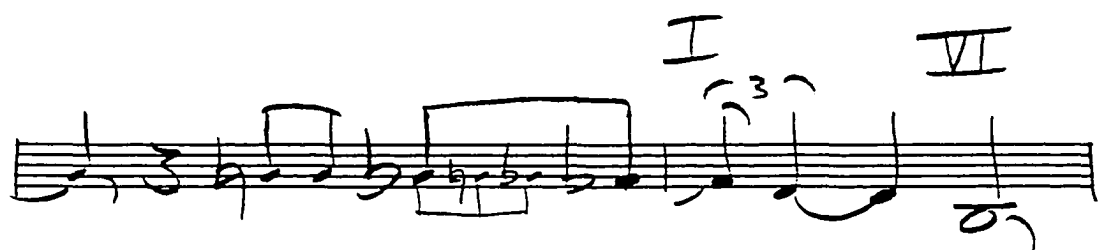
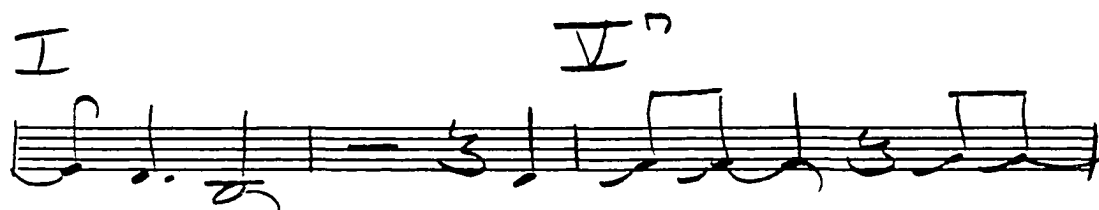
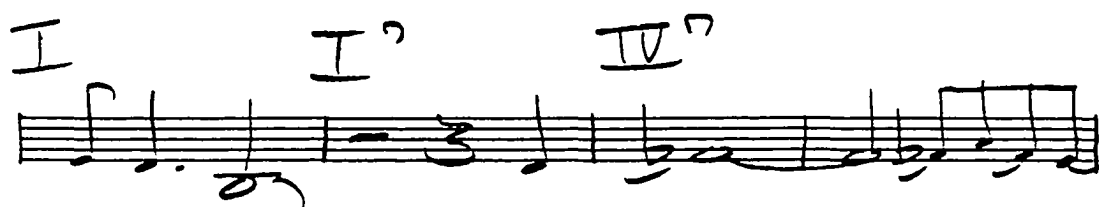
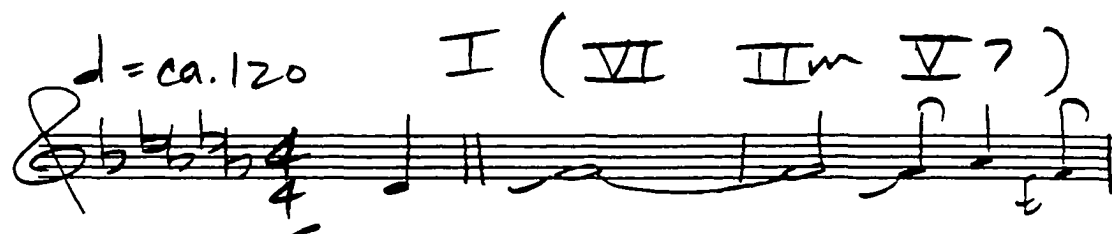


Ex. 55. "Smooth Sailing," Cobb
(12|4|50)

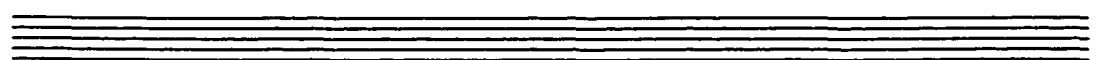
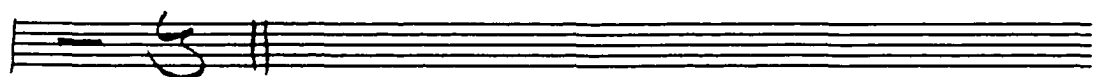
$\text{♩} = \text{ca. } 138 \text{ (8vb) I}$



EX. 56. "Smooth Sailing," Fitzgerald
(6/26/51)



II^m V⁷



Ex. 57. "Smooth Sailing" = Fitzgerald,
interpolation in "It Don't Mean a
Thing" (4|29|57)

$$d = ca. 208 \text{ Im}$$

A handwritten musical score on a single staff. The key signature has one flat (B-flat). The melody consists of eighth notes and quarter notes. Below the staff, the lyrics are written in cursive: "ain't got that swing doo-wah boo-wah". Above the final measure, there is a Roman numeral "IV" with a superscript "7".

bVII⁷ bIII

doo-wah doo-wah doo-wah doo-wah doo-wah doo -

violin

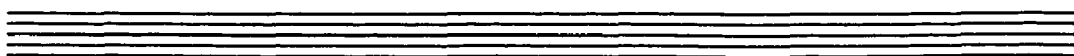
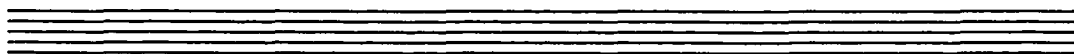
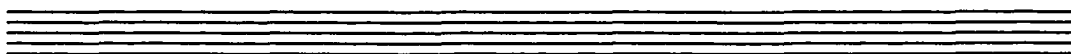
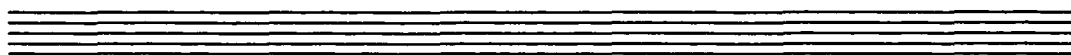
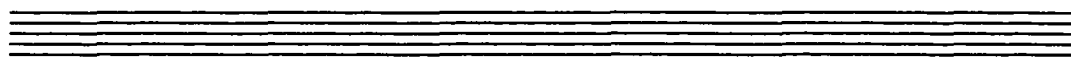
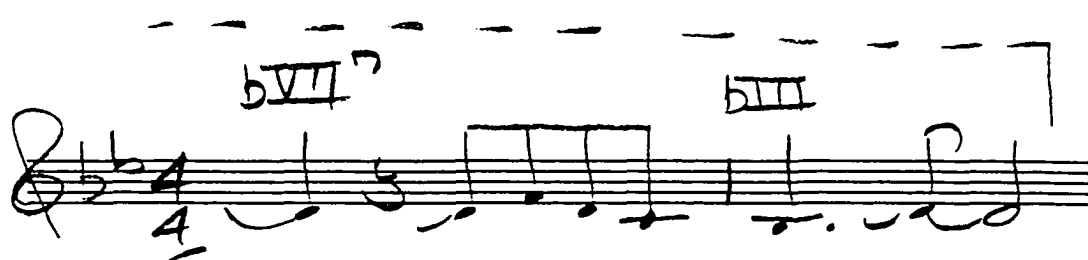
violin idea

Handwritten musical notation on a single staff. The notation includes a key signature of one flat (B-flat), a 3/4 time signature, and a common time signature. The notes are: G2 (half note), A2 (quarter note), Bb2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (half note), G3 (quarter note), A3 (quarter note), Bb3 (quarter note), C4 (half note), D4 (quarter note), E4 (quarter note), F4 (half note), G4 (quarter note), A4 (quarter note), Bb4 (quarter note), C5 (half note). Above the staff, there are handwritten labels: "II m" above the first measure, "V7" above the second measure, and "Im" above the third measure. A bracket labeled "violin idea" spans the third measure and the fourth measure. Below the staff, the word "wah" is written under the first measure. There is a circled "x" under the eighth measure.

[illegible]

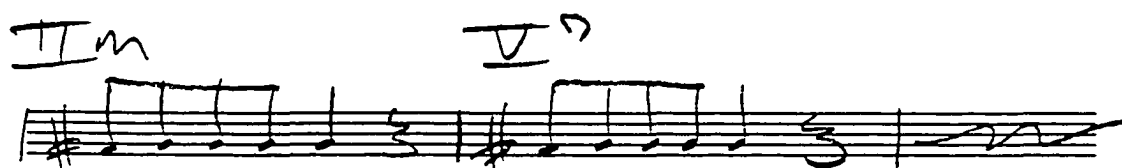
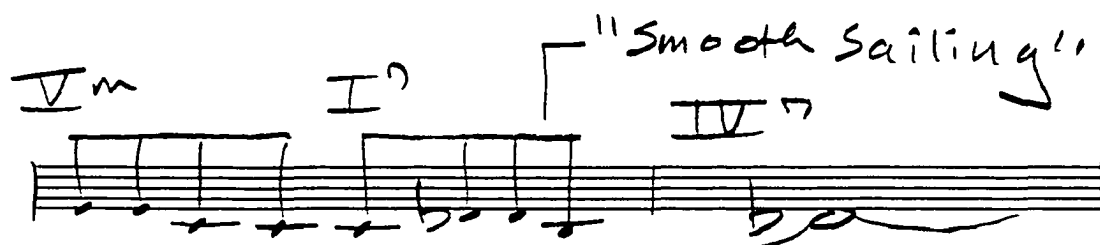
"Smooth Sailing" - -
IV "

(Ex. 57)



Ex. 58. "Smooth Sailing" = Fitzgerald,
interpolation in "Party Blues" (6/25/56)

$\text{♩} = \text{ca. } 240$



EX. 59. "Swingin' Shepherd Blues":
Fitzgerald (3 | 19 | 58)

$\text{♩} = \text{ca. } 100$

The musical score consists of six staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a tempo marking of $\text{♩} = \text{ca. } 100$. The notation includes eighth notes, quarter notes, eighth rests, and triplet markings (a '3' with a bracket). Chord symbols are written above the staff: 'I' with a downward arrow, 'I'' (first inversion), 'IV'' (first inversion), 'I' (first inversion), 'IIIm' (third inversion), 'V'' (first inversion), and 'I'. The piece concludes with a double bar line on the sixth staff.

Ex. 60. "Swingin' Shepherd Blues" =
Fitzgerald, interpolation in "How High
the Moon" (7/17/75)

[coda]

d = ca. 276

high, high, high, high,

molto rit.: I bIII bVI
ten. ten.

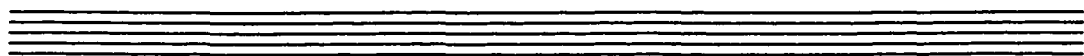
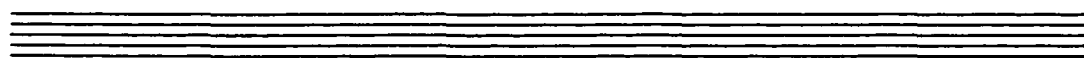
high is the moo

"Swingin' bII"

"Shepherd Blues" [6:02-6]

I freely (cadenza):

Ho - - w High - - the Moon



Ex. 61. "Send for Me" = Cole (6/17/57)

shuffle (♩ = ♯♩)
♩ = ca. 116

a-when you want a true-lo-ver send for
me, send for me you'll ne--ver want a-ny
o-ther send for me send for me, I pro-mise
you i'll be true send for me, send for
me a-a-ny time just te-ll me your pro-blems and you'll
find out ba-by I-'ll solve them, if you're late o-ne mor-nig

(Ex. 61)

(IV⁷) I

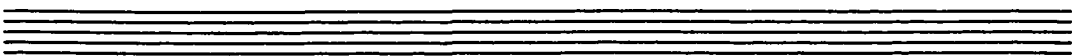
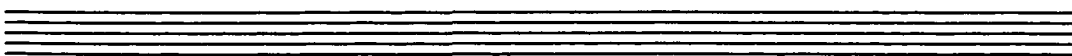
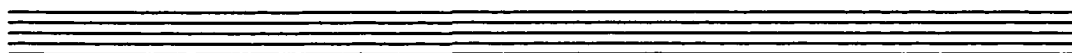
a - don't hur-ry, if you got big trou - ble

V⁷ IV⁷

a - don't wor-ry just de-pend on your friend, send for

I

me, send for me



Ex. 62. "Send for Me": Fitzgerald
interpolation in "Lady Be good"
(10/9/57)

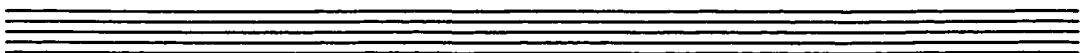
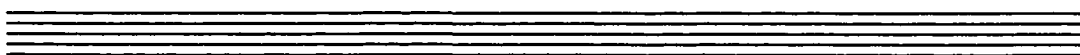
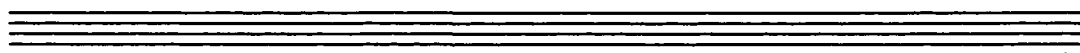
♩ = ca. 224 B IV₃ #IV₀⁷ [3:13-17] - -

If you e-ver need a friend send for

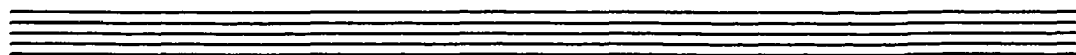
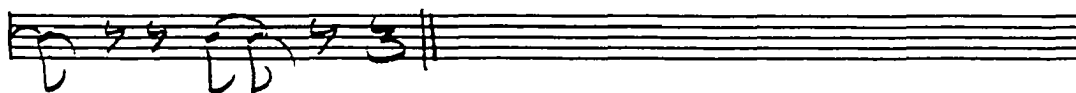
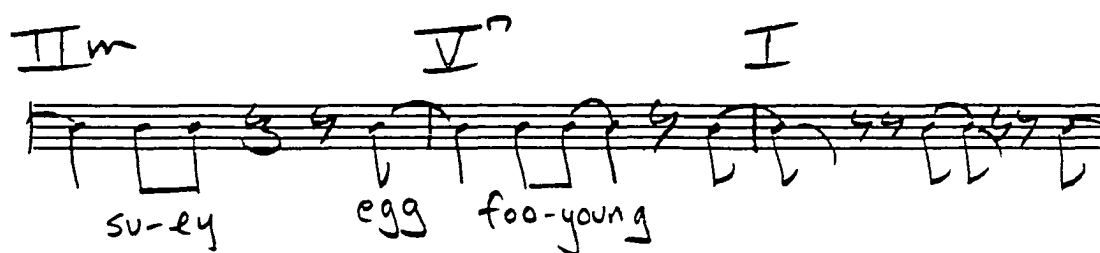
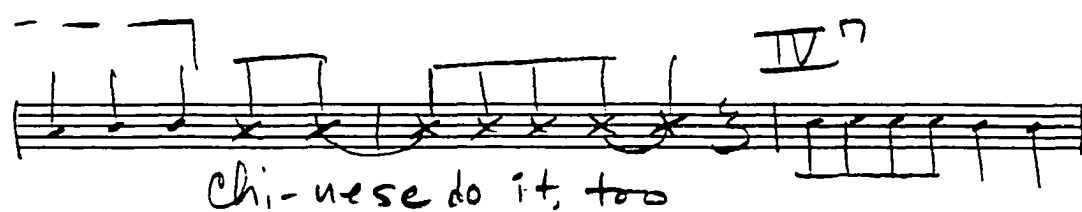
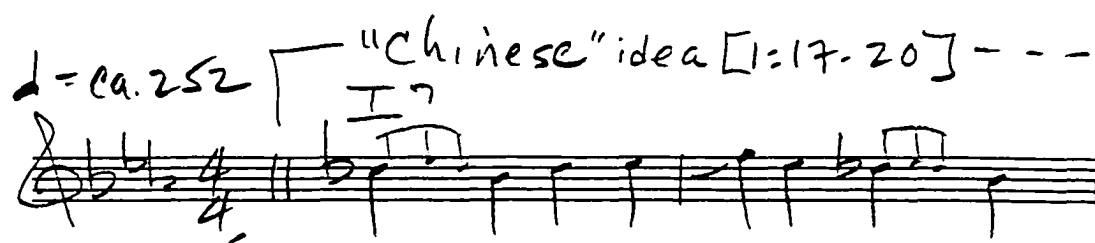
I VII₀⁷ IIIⁿ VI^m

me, send for me

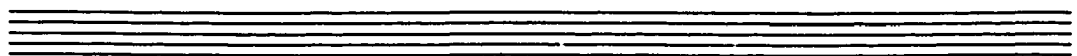
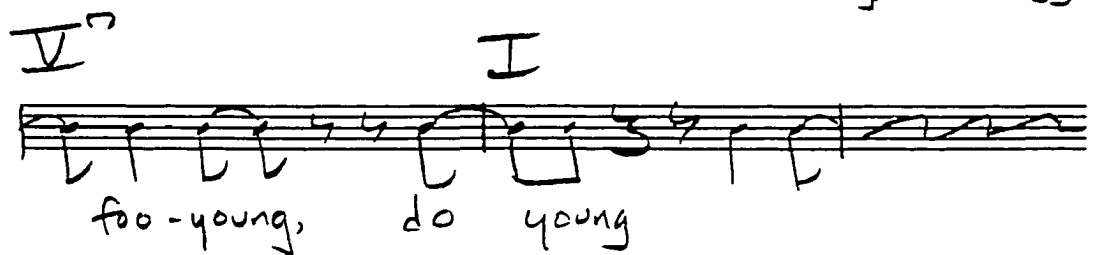
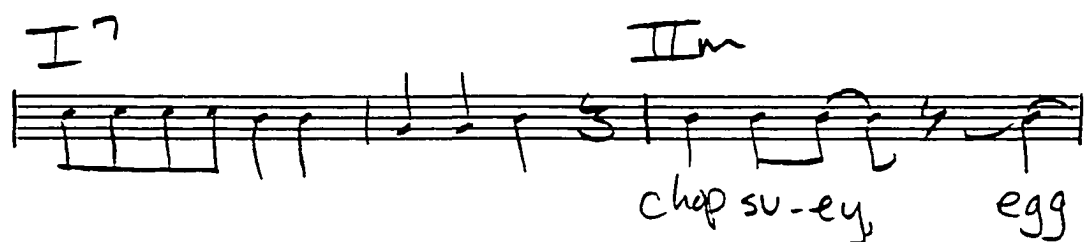
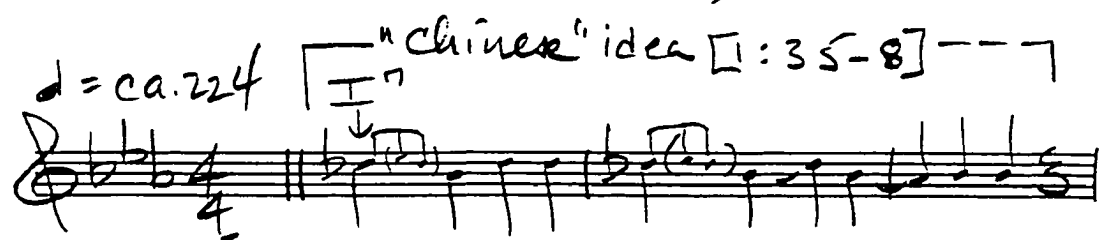
II⁷ II^m⁷ IV⁷ A⁷



EX. 63. "Chinese" idea: Fitzgerald, in
"Ool-ya-koo" (12|4|48)

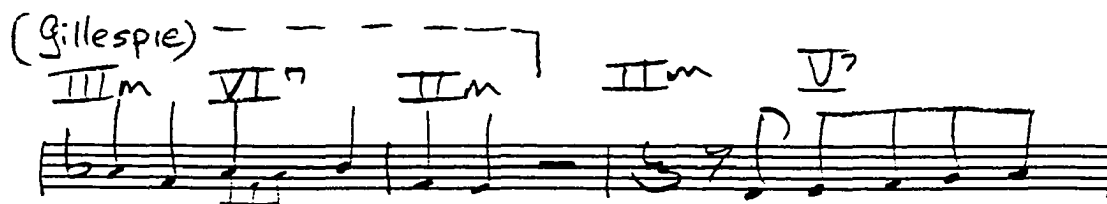
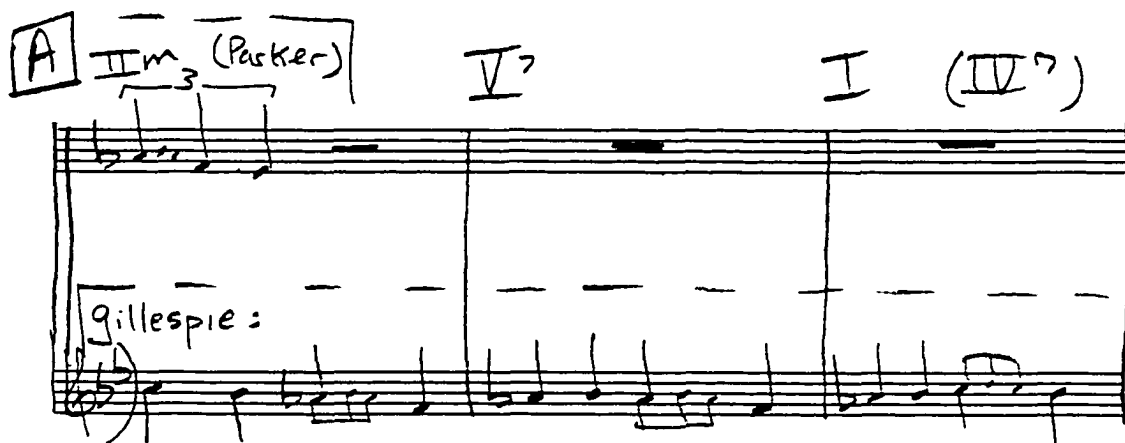
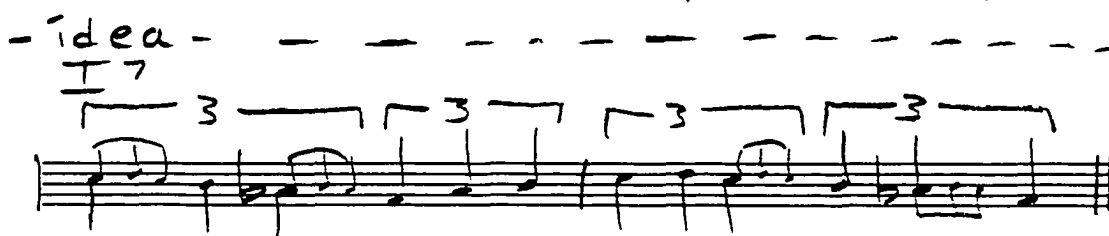
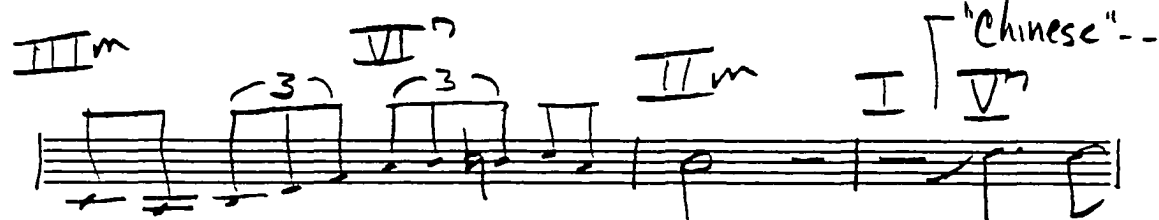


Ex. 64. "Chinese" idea: Fitzgerald, in
 "Ool-ya-koo" (11/27/48)



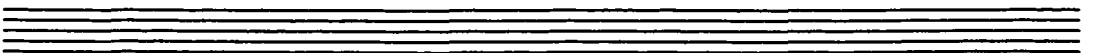
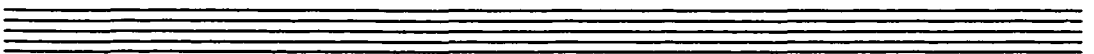
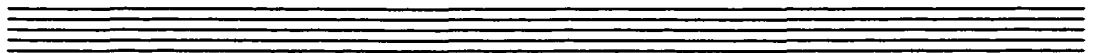
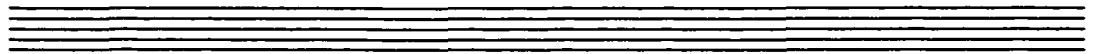
EX. 65. "Chinese" idea, Parker and Gillespie
in "Perdido" (5 | 15 | 53)

$\text{♩} = \text{ca. } 184$



(Ex. 65)

Handwritten musical notation for Ex. 65. The first staff is in G major (one sharp) and 4/4 time. It contains the following chords: I (G major), (IV?) (C major), and III^m (E minor). The second staff is in G major and 4/4 time. It contains the following chords: I^m (E minor), V⁷ (D7), and I (G major). Above the second staff, there is a vocal line with the lyrics "Laura" and a measure rest. Below the second staff, there are four empty staves.



EX. 66. Common motives ("A," "B," and "C") in the "Chinese" passages, transposed to C

[original key = E $\flat$] Fitzgerald, "Dol-ya-Koo" (11/27/48)
 $\text{♩} = \text{ca. } 224$
 1.

[original = E $\flat$] Fitzgerald, "Dol-ya-Koo" (12/4/48)
 $\text{♩} = \text{ca. } 252$
 2.

Fitzgerald, "St. Louis Blues" (4/24/58)
 [original = B $\flat$] $\text{♩} = \text{ca. } 264$
 3.

Parker, "Perdido" (5/15/53)
 [original = B $\flat$] $\text{♩} = \text{ca. } 184$
 4.

Gillespie, "Perdido" (5/15/53)
 [original = B $\flat$] $\text{♩} = \text{ca. } 184$
 5.

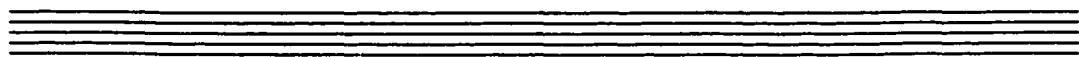
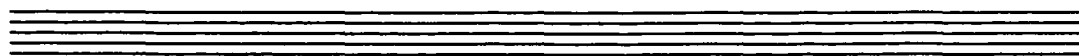
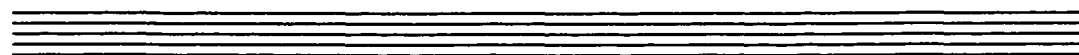
Pentatonic scale

(Parker adds) (Fitzgerald adds)

Ex. 67. "Move": Davis et al. (1/21/49)

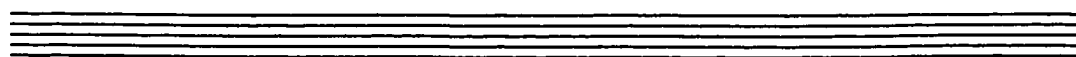
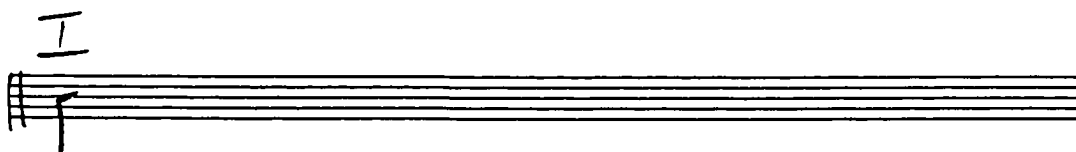
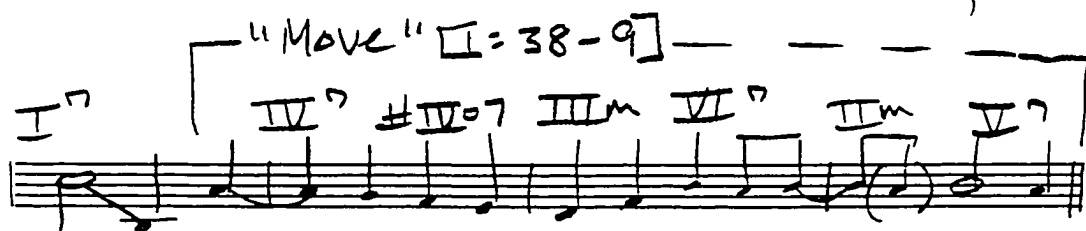
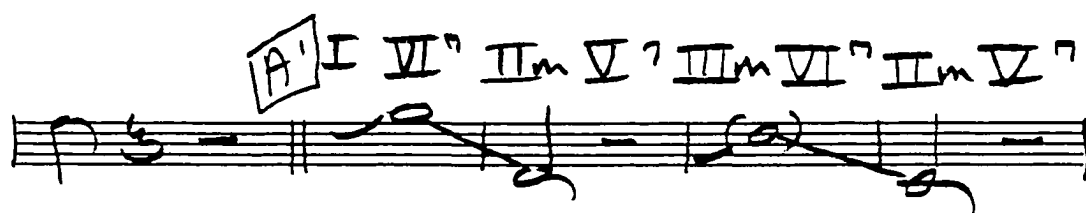
$d = ca. 274$

Handwritten musical notation for Ex. 67. The notation is written on three staves. The first staff is in 4/4 time and contains a boxed 'A' and an 'I' above it. The second staff contains 'III^m', 'VI⁷', and 'II^m' above it. The third staff contains 'V⁷', 'I', 'bVII⁷', 'bVII⁷', and 'V⁷' above it. There are three empty staves below the third staff.



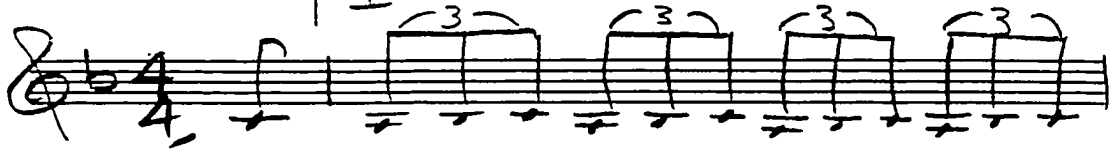
Ex. 68. "Move": Fitzgerald, interpolation
in "Cottontail" (10/18-20/65)

$\text{♩} = \text{ca. } 304$



Ex. 69. Fitzgerald "What I'm singing"
statement, in "How High the Moon"
(4/15/49)

$\text{♩} = \text{ca. } 232$ Im "Dop-Pop-A-Do" — — — — —



V⁷



III^m



VIⁿ

A "What I'm singing" ("Ornithology" melody [2:35-7])
I Δ 7



No, these peo-ple don't know what I'm sing-ing

"Ornithology" cont'd. — — — — —



bVII Δ 7



Ex. 70. Fitzgerald "what I'm singing"
Statement in "How High the Moon"
(2/13/60)

$\text{♩} = \text{ca. } 288$ A I

Im IV⁷ bVII⁷

bVIIm bIII

- "what I'm singing" [4:44-50] — — — I

bVI⁷ II⁷ V⁷ I

guess these peo-ple won-der what I'm si-ng-ing,

III^m VI⁷ II^m V⁷ I VI⁷

be-lie-ve it or no-t, i-ts

I VI⁷ II^m V⁷

sti--ll "How High the Moon"

Ex. 71. Fitzgerald "what I'm singing"
statement in "Take the A-Train"
(5|2|6'1)

$\text{♩} = \text{ca. } 216$

II?

V?

IIIm

I

B

IV

guess these people won- der what we're sing- ing

II?

we're still swing- ing and sing- ing the A- Train, you

IIIm

V?

A'

bet- ter hur- ry, hur- ry, hur- ry ge- t on board.

Ex. 72. Fitzgerald/Armstrong,
"Tenderly" (8/16/56)

♩ = ca. 100 Armstrong (voc): [3:51]

I

ba-ba-da-dut, your a-rms o-

VII^{b7} III⁷ VI^m II⁷ #II^o

- pen wide en-close me in-side, you took my

III^m VI⁷ II^m V⁷ I (slightly faster, freely) (pno.)

chops, 'way from Pops, ten-der-ly

♩ = ca. 69 (slower, freely) tpt.: V⁷ I

ten. ten. ten. A

tpt.: IV⁷

Voc.:

Oh - te - - - n-der-

(EX. 72)

Handwritten musical score for Example 72, featuring three systems of staves with treble and bass clefs, 3/4 time signature, and various musical notations including chords, accidentals, and lyrics.

System 1:

- Top Staff (Tpt.):** Chords IV^7 , II^m , $bVII^7$. Includes a triplet of eighth notes and a descending eighth-note scale.
- Bottom Staff (Voc.):** Lyrics: "ly".

System 2:

- Top Staff:** Chords III^m ($II^m V^7$), I , IV^m . Includes a triplet of eighth notes.
- Bottom Staff:** Lyrics: "ten-der-ly -".

System 3:

- Top Staff:** Chords VII^ϕ , III , VI^m , II^7 , $\#II^0$ (marked "ten."). Includes triplets of eighth notes.
- Bottom Staff:** Empty.

(Ex. 72)

molto rit. - - - - -

tpt.: III^m VI^7 II^m V^7 ten. ten.

Voc.:

a tempo ($\text{♩} = \text{ca. } 66$)

I IV^m I

ba-ba-do-go-bo-do-bo-zed, Oh, yes *fine*

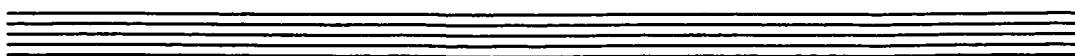
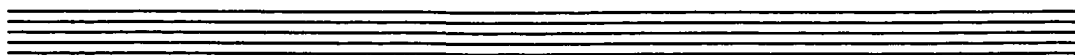
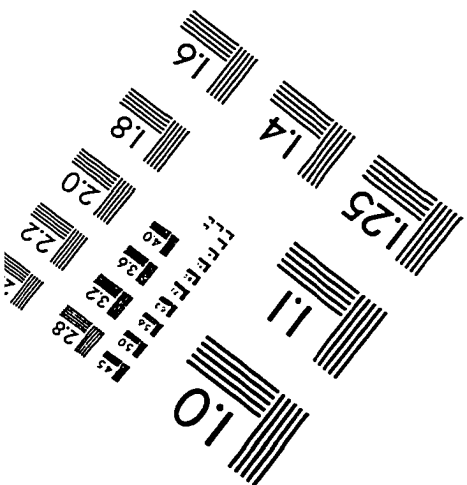
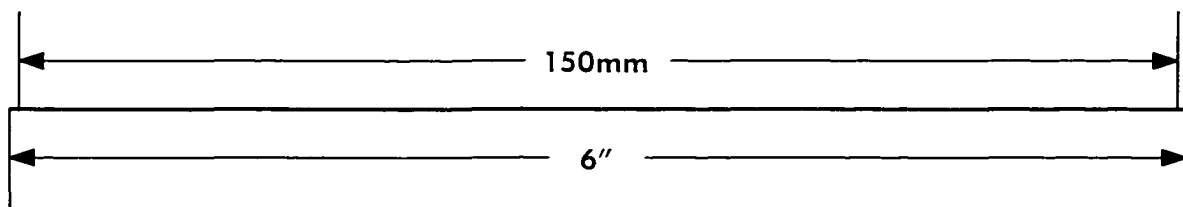
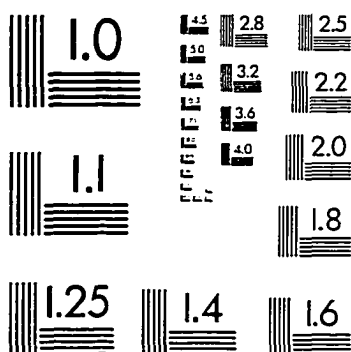
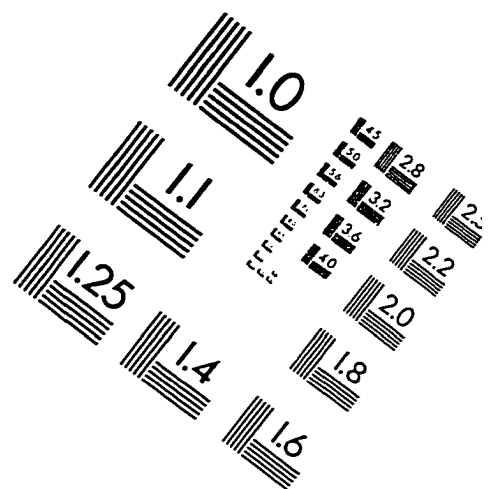
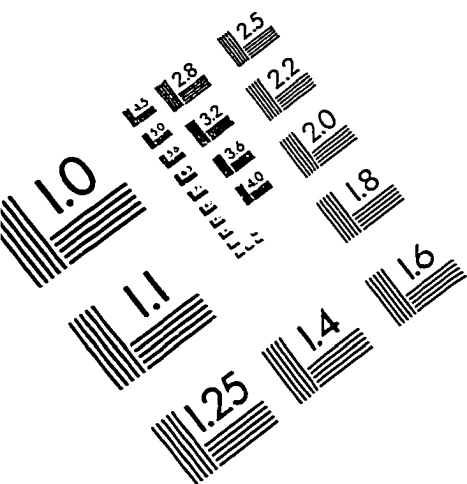


IMAGE EVALUATION TEST TARGET (QA-3)



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