The question of who is and who isn't a jazz singer is perplexing. It's easy enough to note those characteristics that separate the jazz singer from, say, the singer of lieder—the subtler changes in inflection, the greater rhythmic looseness, the more flexible tonal quality—but making the distinction between “jazz” and “popular” singing is trickier.

The problem is part of the identity crisis that jazz has been having for years. On the one hand, jazz is a “popular” music—it was nurtured in dance halls, it is performed in nightclubs, its repertoire has always been heavily stocked with the popular songs of the past and the present. On the other hand, it is a “serious” music, far more so than most popular music, much of which is ephemeral by nature. The jazz musician is committed to improvisation as a means of expression, and the musical context of that improvisation tends to be harmonically sophisticated and often extremely complex—which has nothing at all to do with the concept of the carefully crafted, mass-appeal-oriented popular song.

Nowhere is jazz's identity crisis more apparent than among vocalists, where the distinction between the music's serious and popular sides often blurs completely. Louis Armstrong was a jazz singer, but is his recording of “Hello, Dolly” jazz? Young Armstrong's vocal technique had a profound influence on the style of young Bing Crosby; did this make Crosby a jazz singer? Sarah Vaughan's approach is exploratory, daring, and complex—she rarely sings a melody straight—and so is Betty Carter's. But Carter has practiced her art in relative obscurity, like many jazz musicians, while Vaughan has enjoyed enormous popular success. Does this make Sarah Vaughan less a jazz singer than Betty Carter?

Some would just as soon do away with the term “jazz singer” completely, claiming that it is misleading and confusing. And there are singers who, although they at least partly follow a jazz approach in tone quality, phrasing, and rhythm, shun the use of the word to describe themselves out of fear it will limit their audiences.

The easiest way to make the distinction between popular and jazz singers is to note that although virtually all American popular singers from Crosby (1904-1977) on have been influenced by jazz, some (Crosby, Frank Sinatra, Peggy Lee) have used jazz elements in creating what is essentially a less inventive, more accessible style, while others (like the artists in this collection) are more adventurous, their style closer to the improvisational approach of a jazz instrumentalist. Some of the jazz-oriented singers have achieved popular success—often at the expense of the more creative elements of their music—but at heart they remain more interested in making compelling and lasting music than in strain- ing to capture the public's fancy.

This collection does not profess to offer the definitive history of jazz singing. For a variety of reasons, including the unavailability of certain important material, it can't. It does offer an overview, from the late thirties to the early sixties, of some of the outstanding recorded jazz vocalists, some universally known, some undeservedly obscure.

***

The voice was, of course, the first musical instrument. Vocal music is a significant component of virtually all cultures, and in Africa, where jazz had its genesis, vocal inflection is a key element of many languages. The peoples brought as slaves to America from Africa did not bring musi-
cal instruments; the music they made for themselves was at first entirely vocal (although highly rhythmic). African vocal styles sifted through American culture, and the agonies of the slave experience gradually took stark, compelling shape as field hollers, work songs, and spirituals. It was from these forms that the blues evolved, and it was from the blues that jazz emerged.

In jazz's formative period, when it was focused in (although not limited to) the culturally diverse milieu of early-twentieth-century New Orleans, instruments, specifically those of the marching band, assumed primary importance. But the vocal aspect of Afro-American music was never absent; in fact, it made itself known in the musicians' approach to their instruments. As jazz historian Dan Morgenstern has noted in his book Jazz People, "one of the key characteristics of early instrumental jazz was the players' attempts to vocalize their sounds"—to imitate the sound of the human voice, to duplicate the plaintive cry that is unique to the African and Afro-American vocal tradition.

This vocal approach to instrumental improvisation was matched from the start by an instrumental approach to singing. Voices and instruments in jazz have long had a symbiotic relationship, and it is no coincidence that Louis Armstrong (1900-1971), the first truly inventive and influential jazz instrumentalist, was also the first truly inventive and influential jazz vocalist.

Armstrong revolutionized jazz instrumental technique by expanding the range of the trumpet and imbuing his playing with a loose, spirited rhythmic sense that came to be known as swing. And he revolutionized jazz vocal technique by perfecting a style of wordless vocalization known as scat, in which the voice functions as an improvising instrument, and by treating popular songs with a casual irreverence that gave them new meaning as music. It has been said that Armstrong invented scat singing when, while recording the song "Heebie Jeebies," he dropped his sheet music and, not knowing the words, started singing nonsense syllables. This story is almost certainly apocryphal, but whether or not Armstrong invented scat, he was the singer most responsible for showing that it could be more than just a gimmick. Although there have been singers who have exploited scat for its novelty value alone, with a master like Armstrong or Ella Fitzgerald it is the purest form of jazz singing.

As Armstrong—whose gruff voice and unorthodox phrasing at first struck many listeners as unpleasant or difficult—gradually grew in popularity, he was called on more and more to record the popular songs of his day, many of which were banal. The approach he developed to such material is captured by Marshall Stearns in The Story of Jazz in this description of the 1931 Armstrong record of "All of Me":

In the middle of his vocal, his accent goes insanely British....On the surface, Louis is saying: "This is as far as I can get with these corny lyrics without clowning, out of sheer embarrassment." At the same time, by changes in the melody and by unusual accents in the rhythm, he makes the listener suddenly realize that he, Armstrong, is in full, double-edged control of the musical situation, embroidering beautifully on the stereotyped mask, and enjoying the whole affair hugely. In a word: he is the master—not just of the music but also of a complex and ironic attitude, a rare, honest way of looking at life.

This approach had its disciples, of whom the most outstanding was the pianist, singer, and songwriter Thomas "Fats" Waller (1904-1943). Though no great vocal stylist, Waller achieved considerable fame through his interpretations of pop songs, which he treated with outrageous humor and sometimes outright condescension. But for the most part, Armstrong's "complex and ironic attitude" had a more subtle effect on the course of American popular singing. It led to a more relaxed, casual concept, a way of phrasing that marked a radical departure from the stiff, often melodramatic style that had been the norm in white popular music. While Bing Crosby was the first important popular singer to adopt an Armstrong-derived style, the approach soon became widespread. Armstrong can truly be said not just to have defined jazz singing but to have permanently altered the course of all American popular singing.

At the same time Armstrong's style was taking hold, another type of singing was in full bloom out of earshot of white America. The rudimentary blues music—usually performed by singers accompanying themselves on guitar—that took root in rural black America in the wake of emancipation had begun, around the turn of the century, the transition into the more refined "classic" blues style first popularized by Gertrude "Ma" Rainey (1886-1939) and developed to its peak by Bessie Smith (1894?-1937).

Bessie Smith did not exist separately from Armstrong—in fact, he played on a number of her recordings—but her style evolved along different lines. The blues was a crucial element of
in his book and to the degree that jazz is a highly personal art—musical instrument. “I don’t think I’m often to bear detailed repeating here. To many people her rocky life and her music are inseparable, but her stature as a jazz vocalist is unaffected. Sarah Vaughan (born 1924), whose development closely paralleled that of the instrumental pioneers of what came to be known as bebop or modern jazz (New World Records NW 271, Bebop), is in the Fitzgerald mold in that her concern is only incidentally with lyrics. She has, in fact, expanded the idea of voice-as-horn by fully exploiting a voice of uncommon clarity and range. Conventional European standards are largely inapplicable to jazz singing; certainly Billie Holiday cannot be said to have possessed a “good” voice by such standards, but her voice is a jazz vocalist is unaffected. Sarah Vaughan, however, happens to be blessed with a voice that is outstanding by any standards, and over the years she has perfected an improvisation technique that can accurately be called virtuosic, just as Charlie Parker’s and Dizzy Gillespie’s are.

Taking their cue from Vaughan, other singers have concentrated on the voice’s hornlike jazz potential to the virtual exclusion of lyrics—Betty Carter (born 1930) is a particularly gifted singer of this sort. At the same time, there remain those singers who, although their rhythmic and harmonic (against the accompanying chord structure) ideas and improvisatory approach mark them as jazz artists, have retained the kind of belief in communicating verbally as well as musically that Holiday adhered to. Among the contemporaries of Billie Holiday and Ella Fitzgerald, some of the noteworthy examples are Helen Humes (born 1918), Maxine Sullivan (born 1911), and Mildred Bailey (1907-1951). In the succeeding generation, Carmen McRae (born 1924), Abbey Lincoln (born 1930), and Dinah Washington (1924-1963)—who in her heavy emphasis on the blues was a throwback to Bessie Smith—are examples.

Probably the first white jazz singer to exert a significant influence was Anita O’Day (born 1919), who first attracted attention with Gene Krupa in

Billie Holiday (1915-1959), considered by many to be the greatest jazz singer of all time, always acknowledged that she took her inspiration from both Louis Armstrong and Bessie Smith, and her style can be said to be a synthesis of the best of the two. She regarded her voice as an improvising musical instrument. “I don’t think I’m singing,” she was quoted as saying, “I feel like I’m playing a horn.”

The sordid details of Billie Holiday's life—the struggles, the stormy marriages, the drug addiction, the run-ins with the law, the untimely death—have been told, sentimentalized, and sensationalized too often to bear detailed repeating here. To many people her rocky life and her music are inseparable, and to the degree that jazz is a highly personal art that is true; but it’s a good idea not to let the one overshadow the other. As Albert Murray observes in his book Stomping the Blues:

Sensational publicity about her personal problems was such that for many people her singing came to represent the pathetic sound of an attractive but wretched woman crying in self-pity. And perhaps some of the torch-type songs in her repertoire seem to suggest the same thing. But the great and lasting distinction of Billie Holiday is not based on her highly publicized addiction to narcotics... but on her deliberate use of her voice as an Armstrong-derived instrumental extension.

Murray continues that for all her concern with phrasing like a horn, Holiday “almost always delivered her lyrics not only with verbal precision but with conviction.” She was yet another example—perhaps the classic example—of the superior vocalist confronted with inferior material, but her seriousness and her sensitivity to even the most treacly lyrics often brought out depths of meaning unthought of by the lyricists themselves.

Billie Holiday came to prominence during the big-band era—she sang with Count Basie and became the first black vocalist to tour with a white band when she joined Artie Shaw in 1938. The other great jazz singer to establish herself during this period was Ella Fitzgerald (born 1918), who got her professional start with Chick Webb’s band. Her approach was radically different from Billie’s. Ella, too, was concerned with phrasing like a horn, but in her case the instrumental approach became considerably more important than the lyrics.

A song’s words are not irrelevant to Ella Fitzgerald, but they are not very significant. Although she achieved success well beyond the jazz audience and became popularly known as the “first lady of song,” in her approach the sound and the improvisational possibilities of a song’s melody and harmony are the prime concern.

Sarah Vaughan (born 1924), whose development closely paralleled that of the instrumental pioneers of what came to be known as bebop or modern jazz (New World Records NW 271, Bebop), is in the Fitzgerald mold in that her concern is only incidentally with lyrics. She has, in fact, expanded the idea of voice-as-horn by fully exploiting a voice of uncommon clarity and range. Conventional European standards are largely inapplicable to jazz singing; certainly Billie Holiday cannot be said to have possessed a “good” voice by such standards, but her voice is a jazz vocalist is unaffected. Sarah Vaughan, however, happens to be blessed with a voice that is outstanding by any standards, and over the years she has perfected an improvisation technique that can accurately be called virtuosic, just as Charlie Parker’s and Dizzy Gillespie’s are.

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Probably the first white jazz singer to exert a significant influence was Anita O’Day (born 1919), who first attracted attention with Gene Krupa in
1941. “Her husky, febrile voice had a jazz sound,” Dan Morgenstern has written, “and her rhythmic sense was superior to many an instrumentalist’s.” In her style the sound of the music took precedence over the substance of the lyrics, but not entirely; in her work and in that of her disciples, notably Chris Connor (born 1927), there is an attention to verbal as well as musical nuance that—coupled with daring in tone and phrasing—can often imbue trite lyrics with unexpected meaning.

During the bebop era jazz singing took a couple of tangential paths—the development of scat as an end in itself, with entertainment more than improvisation in mind, and the creation of “vocalese,” lyrics written for jazz musicians’ recorded solos (the stock-in-trade of Eddie Jefferson, King Pleasure, and most notably the vocal group Lambert, Hendricks, and Ross)—that merit a mention, but chiefly as curiosities rather than serious developments.

And since the bebop era there has been relatively little new in jazz singing. Some of the more promising jazz vocalists to come along in the forties and fifties got diverted into overtly commercial, nonjazz undertakings. Then there were those who were never strictly jazz singers, although jazz played an important part in their styles. These include Billy Eckstine (born 1914), who at one point led a big band featuring some of the key figures in the bebop movement during their formative years; Nat “King” Cole (1917-1965), who had established himself as a superior jazz pianist before embarking on his highly successful career as a popular vocalist; and Ray Charles (born 1932), who combines blues and gospel styles with a distinct jazz tinge.

Which brings us back to the question of what distinguishes a jazz singer from a popular singer. Since the advent of rhythm and blues and its influence on rock ‘n’ roll, the lines have blurred anew. The music scene of the seventies has become such a polyglot that it may well be true, as Morgenstern suggests, that “jazz singing as a distinct form,” now being carried on by the “surviving veteran performers,” is destined to pass into history when they do.

Peter Keenews has written about jazz for the New York Post, the Village Voice, Down Beat and Jazz magazines, and other publications. He is currently manager of jazz-and-progressive publicity for CBS Records.
THE RECORDINGS

The simple eloquence of the blues as demonstrated by a master. Jimmy Rushing did some of his best work with the Basie band, which here complements his two choruses with some simple but expertly executed call-and-response passages.

Rushing, a product of the supercharged Kansas City jazz milieu and an effortlessly powerful singer, could, in Dan Morgenstern's words, "make the most lead-footed band swing." Here he achieves empathy with Lester Young, who is heard also on the preceding track. Young plays mournful obbligatos to Rushing's vocal, offering a different perspective on the inextricable relationship between instrument and voice in jazz.

I left my baby standing in the back door crying,
Yes, I left my baby standing in the back door crying,
She said, "Baby you've got a home just as long as I've got mine."

When I leave you baby, count the days I'm gone,
When I leave you baby, count the days I'm gone,
Well, there ain't no love, ain't no getting along.

PINEY BROWN BLUES

Well, I've been to Kansas City,
Girls and everything is really all right,
Yes, I've been to Kansas City,
Girls and everything is really all right,
The boys jump and swing in the broad daylight.

Yes, I dreamed last night
I was standin' on 18th and Vine,
Yes, I dreamed last night
I was standin' on 18th and Vine,
I shook hands with Piney Brown
And I could hardly keep from cryin'.

Now come to me baby,
I want to tell you I'm in love with you,
Please come to me baby,
I want to tell you I'm in love with you,
Because you understand everything I do.

I want to watch you baby
When the tears roll down your cheeks,
I want to watch you baby
When the tears roll down your cheeks,
I want to hold your hand
Tell you that your eyes can't be beat.

CARELESS LOVE

Love, oh love, oh careless love. (repeat)
You have caused me to weep,
You have caused me to moan.
Careless love, you have wrecked my happy home.

You worried my mother till she died.
You caused my father to lose his mind.
You caused my father to lose his mind.
You caused my father to lose his mind.
You caused my father to lose his mind.

Another Kansas City blues shouter, Joe Turner, in two very different contexts. "Piney Brown Blues" is a classic traditional blues. Its four stanzas have little or no relationship to one another, supporting Albert Murray's assertion that "the concrete information contained in a blues lyric as performed is likely to be largely incidental. The essential message is usually conveyed by the music." Turner's interaction with Hot Lips Page's trumpet and the piano of his Kansas City crony, Pete Johnson, points up another of Murray's observations, that Turner "delivers his lyrics like a tenor sax player in a Kansas City combo."

"Careless Love" is not, strictly speaking, a blues, but it is treated in blues style by Turner, if less so by his accompanist, stride pianist Willie "The Lion" Smith.
Don't ever drive a stranger from your door.
Well, he may he your brother,
Your best friend you will ever know.

Love, oh love, oh careless love.
You robbed me out of my silver,
And all of my gold.
Black out.

Love, oh love, oh careless love.
Now darn you, I'm going to shoot you,
Shoot you four or five times,
And stand o'er you until you're prepared to die.

**Bands 5 and 6**

**Ja-Da**
(Bob Carleton)
Leo Watson and His Orchestra: Leo Watson, vocal; Johnny McGee and Ralph Muzzillo, trumpets; Paul Ricci, clarinet and tenor saxophone; Gene de Paul, piano; Frank Victor, guitar; O'Neal Spencer, drums. Recorded August 22, 1939, in New York. Originally issued on Decca 2959 (mx #66169-A).

It's the Tune That Counts
(Jan Savitt and Don Raye)
Personnel and recording data same as above (mx #66170-A).

It's the Tune That Counts
(McBride & Rideau)
Personnel and recording data same as above (mx #66169-A).

Leo Watson (1898-1950) has not yet been mentioned in the notes because he stands outside the history of jazz singing; he is unique. Obscure and under-recorded during his lifetime, he left behind just enough recorded evidence to suggest that his approach to the improvisatory capacities of the voice was unlike anybody else's.

The most obvious thing about Watson's singing is its humor. On first listening, his treatment of two unusually silly pieces of popular music seems marked chiefly by eccentricity and goofy good spirits. And certainly that's a key to his style; like Armstrong or Waller, his approach to such material is to devastate it musically. But beyond the humor is a formidable talent. He was one of the most inventive of all scat singers, both because of the unusual chances he took with melody—leaping from octave to octave in "Ja-Da," for example—and because of his distinctive approach to lyrics, using them as a jumping-off point for stream-of-consciousness improvisations that were verbal and musical at the same time. Note, for example, on "It's the Tune That Counts"—a lyric that for all its banality is unusually appropriate as a vehicle for Watson—how he picks up on the "hoy-hoy" refrain and weaves it into a verbal tapestry of "Savoy," "oh boy," "oh hoy," and, toward the very end, an almost perfunctory "ship ahoy." No other singer in jazz has had this kind of fun with lyrics; certainly none has established such a totally personal kind of scat singing. Also noteworthy is the literally instrumental quality of his scatting on both tracks—the way he imitates the trumpet on "Ja-Da" and the saxophone on "It's the Tune That Counts."

Note: "Ja-Da" is sung almost entirely to scat syllables.

It's the Tune That Counts
(Personnel)
Personnel and recording data same as above (mx #66169-A).

The lyrics to this song are available from the publisher.

**Band 8**

**Blowtop Blues**
(Leonard Feather and Jane Feather)
Dinah Washington, primarily a blues singer, brought to all her material a deep feeling for the blues and what Leonard Feather (who wrote this song) has called "a terse, sardonic quality" that profoundly influenced a number of younger female singers, such as Esther Phillips (born 1935) and Nancy Wilson (born 1937). Unfortunately, the bulk of her career was devoted to highly commercial work that allowed only a glimmer of her abilities to shine through.
And everytime I fall downstairs
Last night I was five feet tall
Today I'm eight feet ten
I've got those blowtop blues.

I'm a girl you can't excuse,
And poured whiskey in my hair.
I've got those blowtop blues.

I'm a gal who blew a fuse
But I left my mind behind.
It like to drove me blind.
When someone turned the lights on me
I float right up again.
I've got those blowtop blues.

I've got bad news, baby,
And you're the first to know.
Yes, I've got bad news, baby,
And you're the first to know,
I discovered this morning
That my top is about to go.

Strange cargo may come to Key Largo
How empty it seems, with only my
Erase?
I float right up again.
When someone turned the lights on me
It like to drove me blind.
I woke up in Bellevue
But I left my mind behind.
I'm a gal who blew a fuse
I've got those blowtop blues
I've got those blowtop blues.

Used to be a sharpie,
Always dressed in the latest styles,
Now I'm walking down Broadway
Wearing nothing but a smile.
I see all kinds of little men
Although they're never there.
I tried to push the A train
And poured whiskey in my hair.
I'm a girl you can't excuse,
I've got those blowtop blues.

Last night I was five feet tall
Today I'm eight feet ten
And everytime I fall downstairs
I float right up again.
When someone turned the lights on me
It like to drove me blind.
I woke up in Bellevue
But I left my mind behind.
I'm a gal who blew a fuse
I've got those blowtop blues
I've got those blowtop blues.

To find you once more.
To find you once more.

Side Two
Band 1
Key Largo
(Benny Carter, Karl Suessdorf, and Leah Worth)

A good example of early Sarah Vaughan can be heard on New World Records NW 271, Bebop. In “Key Largo,” which might be called middle-period Vaughan, she meets the unusual challenge of singing with only guitar and bass accompaniment.

In a performance of understated simplicity, Vaughan sings the haunting melody twice, with the guitar dropping out for most of the second chorus. By Vaughan’s own standards, she gives a relatively straight reading of the melody, although she works myriad subtle variations on the rhythm; by the conventional standards of popular singing, her performance is harmonically adventurous.

Vaughan got her start in the big bands of Earl Hines and Billy Eckstine but has been on her own since the age of twenty-one. She broke the same kind of new musical ground as instrumentalists like Dizzy Gillespie and Charlie Parker (who were also in the Hines and Eckstine bands)—particularly in harmony, in which she set the example for all subsequent jazz singers.

Key Largo, alone on Key Largo,
How empty it seems, with only my
Dreams
Strange cargo may come to Key Largo
But where is the face my heart won’t
Erase?

The moon tide rolling in from the sea
Is lonely and it always will be
Till you’re with me.

And I know I’ll stay in Key Largo
Just watching the shore
To find you once more.

(repeat song)

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Carter respects the intentions of Swift and lyricist Paul James in a sprightly performance marked by effective upper-register work. "Moonlight in Vermont," however, becomes much more sombre in Carter's hands than either the lyrics or music suggests. Her dark, moody interpretation is tremendously effective, although it's unclear just how much it has to do with either moonlight or Vermont.

MOONLIGHT IN VERMONT
The lyrics to this song are available from the publisher.

THOU SWELL
Thou swell! Thou witty! Thou sweet! Thou grand! Wouldst kiss me, pretty? Wouldst hold my hand? Both thine eyes are cute, too; what they do to me. Hear me holler I see a sweet lollapalooza in thee.

I'd feel so rich in
A hut for two;
Two rooms, a kitchen
I'm sure would do;
Give me just a plot of, not a lot of, land, and
thou swell! Thou witty! Thou grand!

(scat)

(repeat second verse)

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CAN'T WE BE FRIENDS?
I thought I'd found the man of my dreams,
Now it seems this is how the story ends.
He's gonna turn me down and say,
"Can't we be friends?"

I thought for once I couldn't go wrong,
Not for long I can see the way depends.
He's gonna turn me down and say,
"Can't we be friends?"

Never again, with laughter, with men,
They play their game without shame,
And who's to blame?

I thought I'd found a man I could trust.
What happened, this is how the story ends;
He's gonna turn me down and say,
"Can't we be friends?"

Why should I care that he gave me the air?
Why should I cry, he will sigh,
And wonder why.

I should have seen the signal to stop.
Plop, plop, plop, this is how my story ends.
He's gonna turn me down and say,
"Can't we be friends?"

Look at me, I'm as helpless as a kitten up a tree,
I feel I'm clinging to a cloud.
I can't understand,
I get misty holding your hand.

Walk my way, a thousand violins begin to play.
Or is it just the sound of your love?
The music I hear,
I get misty the moment you're near.

You can say that you're leading me on,
It's just what I want you to do.
Don't you notice how hopelessly I'm lost.
That's why I'm following you.

On my own could I wander through this wonderland alone.
Never knowing my left foot from my right,
My hat from my glove.
I'm too misty and too much in love.

( repeat)

(Bands 5 and 6)
Misty
( )

Misty
( )

Misty
( )

Misty
( )

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LOVE
Love can be two hearts that flower and die.
Oh, love can be a flame that hits in September,
Or is it just the sound of your love?
The music I hear,
I get misty the moment you're near.

You can say that you're leading me on,
It's just what I want you to do.
Don't you notice how hopelessly I'm lost.
That's why I'm following you.

On my own could I wander through this wonderland alone.
Never knowing my left foot from my right,
My hat from my glove.
I'm too misty and too much in love.

( repeat)

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Misty
( )

Misty
( )

Misty
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Band 7
When Malindy Sings
(Oscar Brown, Jr., and Paul Laurence Dunbar)
Abbey Lincoln, vocal; Booker Little, trumpet; Julian Priester, trombone; Eric Dolphy, alto saxophone, bass clarinet, and flute; Walter Benton and Coleman Hawkins, tenor saxophones; Mal Waldron, piano; Art Davis, bass; Max Roach, drums. Recorded February 22, 1961, in New York. Originally issued on Candid CJM/CJS8015/9015.

A highly forceful, highly dramatic interpretation of four stanzas of Paul Laurence Dunbar's nine-stanza poem, set to music, that slyly suggests the superiority of natural, spontaneous Afro-American singing to the formal European kind. Abbey Lincoln, who was married to drummer Max Roach at the time of this recording, is a rare example of a popular singer whose style became progressively more jazz-oriented as her career developed. Although more concerned here with the lyrics than the music, she has not ignored the instrumental nature of the voice—as demonstrated in the wordless chant that begins and ends the selection.

Paul Laurence Dunbar (1872-1906) was a highly influential and revered black American poet whom William Dean Howells praised for his capacity to "feel the Negro life and express it lyrically"—something demonstrated emphatically in this particular poem, which is both evocative and perceptive. Trumpeter Booker Little wrote the arrangement for singer Oscar Brown, Jr.'s highly sympathetic musical setting. (For Dunbar's contributions to black musical theater, see Robert Kimball's notes—p. 1, col. 3—to New World Records NW 260, Shuffle Along.)

G'way an' quit dat noise, Miss Lucy—Put dat music book away; What's de use to keep on tryin'? Ef you practise twell you're gray, You can't sta't no notes a-flyin' Lak de ones dat rants and rings F'om de kitchen to de big woods

When Malindy sings.

Easy 'nough fu' folks to Holla, Lookin' at de lines an' dots, When dey ain't no one kin sence it, An' de chune comes in, in spots; But fu' real melodious music, Dat jes' strikes yo' heat and clings, Jes' you stan' an' listen wif me When Malindy sings.

Oh, hit's sweetah dan de music Of an edicated band; An' hit's dearah dan de battle's Song of triumph in de lan'. It seems holier dan evenin' When de solemn chu'ch bell rings, Ez I sit an' ca'mly listen While Malindy sings.

Tow sah, stop dat ba'kin', hyeah me! Mandy, mek dat chile keep still; Don't you hyeah de echoes callin' F'om de valley to de hill? Let me listen, I can hyeah it, Th'oo de bresh of angels' wings, Sof' an' sweet, "Swing Low, Sweet Chariot," Ez Malindy sings.

Band 8
The End of a Love Affair
(Edward C. Redding)
Billie Holiday, vocal; Ray Ellis and His Orchestra: Urbie Green, Tom Mitchell, and J. J. Johnson, trombones; Ed Powell, Tom Parshley, Romeo Penque, and Phil Bodner, reeds; Bradley Spinney, xylophone; Janet Putman, harp; Mal Waldron, piano; Barry Galbraith, guitar; Milt Hinton, bass; Don Lamond, drums; string section and choir. Recorded February 20, 1958, in New York. Originally issued on Columbia CL-1157 (mx # 60467).

This comes from Billie Holiday's last recording session; it was included in the monaural version of the album Lady in Satin but, inexplicably, not in the stereo version.

The session was controversial because many listeners felt that the lush arrangements were unsuited for Holiday and because many also believed that, with or without the arrangements, her voice had degenerated so seriously that the musical value of her work was questionable.

Certainly her voice by this time was considerably less than what it had once been, but vocal equipment was never the point with Billie. Her distinctive approach remained unchanged, and the weariness and pain reflected in her voice give her performance here (and in the other selections recorded at this session) a poignancy that her earlier work lacked. In some ways this can be said to be the "worst" vocal performance in this anthology—it can't be denied that Holiday hits a number of wrong notes. But for sheer emotional impact, it may well be the best.

So I walk a little too fast, And I drive a little too fast, And I'm reckless it's true. But what else can you do At the end of a love affair?

So I talk a little too much, And I laugh a little too much, And my voice is too loud, When I'm out in a crowd, So that people have to stare.

Do they know, do they care? That it's only that I'm lonely And low as can be. And the smile on my face, Isn't really a smile at all.

So I smoke a little too much, And I joke a little too much. And the tunes I request Are not always the best, But the ones where the trumpets blare.

So I go at a maddening pace, And not pretend that it's taking its place. But what else can you do At the end of a love affair?

(repeat last three verses)

G'way an' quit dat noise, Miss Lucy—Put dat music book away; What's de use to keep on tryin'? Ef you practise twell you're gray, You can't sta't no notes a-flyin' Lak de ones dat rants and rings F'om de kitchen to de big woods
SELECTED DISCOGRAPHY
Young Louis Armstrong. RCA Bluebird AXM-2-5519.
The Betty Carter Album. Bet-Car 1002.
Ray Charles and Betty Carter. ABC-Paramount 385.
Christy, June. Misty Miss Christy. Capitol T725.
_____ Chris in Person. Atlantic 8040.
Fitzgerald, Ella. Best of MCA 4047.
Ella in Berlin. Verve 64041.
_____ Strange Fruit. Atlantic 1614.
Carmen McRae at the Great American Music Hall. Blue Note LA 709-H2.
Anita O'Day Sings the Winners. Verve 8283.
Rainey, Ma. Milestone M-47021.
_____ Good Morning, Blues (with Count Basie). MCA 4108.
Vaughan, Sarah. Trip 5501.
_____ Live in Japan. Mainstream 401.
_____ Swings Easy. Trip 5551.
Watson, Leo. Pre-Bop Bob Thiele Music BTM-1-0940.

SELECTED BIBLIOGRAPHY
1. I CAN'T GET STARTED (Vernon Duke and Ira Gershwin) .............................................. 2:48
   (publ. Chappell Music Co.)
   Billie Holiday and Her Orchestra

2. I LEFT MY BABY (Andy Gibson) ................................................................. 3:13
   (publ. Bregman, Vocco & Conn, Inc.)
   Jimmy Rushing, vocal; Count Basie and His Orchestra

3. PINEY BROWN BLUES (Joe Turner and Pete Johnson) ........................................... 2:55
   (publ. Leeds Music Corp.)
   Joe Turner and His Fly Cats

4. CARELESS LOVE (Anon.) ................................................................. 2:50
   (Public Domain)
   Joe Turner, vocal; Willie "The Lion" Smith, piano

5. JA-DA (Bob Carleton) ................................................................. 2:41
   (publ. Leo Feist, Inc.)
   Leo Watson and His Orchestra

6. IT'S THE TUNE THAT COUNTS (Jan Savitt) .................................................. 2:38
   (publ. MCA Music, a Division of MCA, Inc.)
   Leo Watson and His Orchestra

7. ROBBINS NEST (Sir Charles Thompson and Illinois Jacquet) .................................. 2:33
   (publ. Atlantic Music Corp.)
   Ella Fitzgerald, vocal; Hank Jones, piano; Hy White, guitar; John Simmons, bass; J. C. Heard, drums

8. BLOWTOP BLUES (Leonard Feather and Jane Feather) ........................................... 3:31
   (publ. Model Music Co.)
   Dinah Washington, vocal; Lionel Hampton and His Septet

9. KEY LARGO (Benny Carter, Karl Suessdorf, and Leah Worth) ................................ 3:30
   (publ. Granson Music Co.)
   Sarah Vaughan, vocal; Barney Kessel, guitar; Joe Comfort, bass

10. MOONLIGHT IN VERMONT (Karl Suessdorf and John Blackburn) .............................. 3:24
    (publ. Michael H. Goldsen, Inc.)
    Betty Carter, vocal; with group

11. THOU SWELL (Richard Rodgers and Lorenz Hart) ............................................. 1:40
    (publ. Warner Bros. Music)
    Betty Carter, vocal; with group

12. CAN'T WE BE FRIENDS? (Kay Swift and Paul James) .......................................... 2:28
    (publ. Warner Bros. Music)
    Betty Carter, vocal; with group

13. MISTY (Erroll Garner and Johnny Burke) ....................................................... 3:14
    (publ. Vernon Music Corp. by arrangement with Octave Music Publishing Corp.)
    Chris Connor, vocal; with group

14. LOVE (Hugh Martin and Ralph Blane) ......................................................... 2:46
    (publ. Leo Feist, Inc.)
    Chris Connor, vocal; with group

15. WHEN MALINDY SINGS (Oscar Brown, Jr., and Paul Laurence Dunbar) ..................... 4:02
    (publ. unknown)
    Abbey Lincoln, vocal; with group

16. THE END OF A LOVE AFFAIR (Edward C. Redding) ......................................... 4:52
    (publ. Duchess Music Corp.)
    Billie Holiday, vocal; Ray Ellis and His Orchestra
Full discographic information and a complete list of the performers for each selection may be found within the individual discussions of the works in the liner notes.

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