

The Harp in Jazz and American Pop Music

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**Abstract**

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The harp has endured a tenuous relationship with the genres of jazz and American popular music throughout history. While a few harpists have enjoyed successful and significant careers in these fields, the harp is largely absent from mainstream jazz and American pop. The purpose of this dissertation is to ascertain a definitive cause for such exclusion and use this information to identify a feasible path toward further integration of the harp in jazz and American pop music.

This paper examines the state of the harp in jazz and American pop from various angles, including historical perspective, analytical assessment, and a study which compares harpists' improvisational abilities to those of their mainstream jazz instrumentalist counterparts. These evaluations yield an encompassing view of the harp's specific advantages and detriments in the areas of jazz and American pop. The result of this research points to a need for specialization among harpists, particularly in defining new styles. It is evident that harpists' careers generally necessitate a working knowledge of various styles of music. However, this often sacrifices commitment toward refining any single individual area of expertise, including the development of jazz and American pop subgenres which are well-suited to the harp. For this reason, the findings of this dissertation not only elucidate the current and past roles of the harp in jazz and American pop, but also hold the potential to influence the future of these genres.

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## **Introduction**

Virtually every discussion of the harp in jazz or American popular music begins with a statement acknowledging the rarity of this combination of instrument and genres. This is as true for articles published in the 1950s as it is for podcasts and essays published in the current millennium. However, harpists have continued to immerse themselves in these musical worlds since the 1930s. This begs the questions: why hasn't the public's view of harps and harpists evolved with the music itself to accommodate the diverse and complex roles of harp music? Is the perceptible barrier a product of society's inflexibility or the harp's (or harpist's) inability to fully engage in such genres?

The purpose of this tome is to explore the involvement of the harp in jazz and American popular music. Subsequently, this document will draw conclusions regarding the extent to which such involvement has bolstered (or hindered) the musical diversification of the model harpist. This document will view the history of the harp in jazz and American pop music with the purpose of identifying significant contributions and detriments to these genres. Answers to the aforementioned questions will become manifest through the examination of both historical and current practices, including analyses and comparisons to mainstream artists. Finally, these conclusions will inform speculation about future roles of the harp in jazz and American pop. These conclusions will also provide guidance to further the advancement of the instrument in jazz and American popular music.

## Chapter 1: A Brief History of the Harp in Jazz and American Pop Music

### *Roots and Early Development*

The beginnings of the jazz genre developed around the turn of the 20th century with the amalgamation of African and European musical traditions. Just as communities in the southern United States combined African rhythmic and melodic tendencies with Western sonorities, one naturally assumes that instrumentation in early jazz was also product of the coalescence of these two musical cultures. This proves to be true with consideration of such instruments as the banjo, percussion instruments like the gourd and jew's harp, and vocal styles. These instruments combined with post-Civil War brass instruments to generate typical early jazz ensembles.<sup>1</sup>

There is little evidence, however, for the development of the harp in early jazz as influenced by the transplantation of the West African *kora*, a 21-stringed relative of the Western harp.<sup>2</sup> Rather, the shape and structure of the *kora* likely contributed to the 19th century's evolution of the banjo, specifically in its use of a stabilizing neck and resonant body created by an animal skin covering.<sup>3</sup> This development aligns with the necessity for increased volume production in ensembles which mixed string and brass instruments.

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<sup>1</sup> Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), 54-57.

<sup>2</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 3-52.

<sup>3</sup> Philip F. Gura and James F. Bollman, *America's Instrument: The Banjo in the Nineteenth Century* (Chapel Hill: University of North Carolina Press, 1999), 2-5.



The structure of the *kora* also bears a resemblance to the harp guitar. Though invented in Italy in the Baroque era, this instrument saw a rise in popularity in Europe in the 19th and 20th centuries. There is evidence of the harp guitar's presence in early jazz ensembles, as Roth notes,<sup>4</sup> and is listed in programs of James Reese Europe's Clef Club Orchestra<sup>5</sup> beginning in 1910. The "harp" adjective in the instrument's name refers to a set of two or more open strings which run parallel to the guitar's neck. These strings are used as drones which add to the instrument's resonance. In terms of performance technique and chromatic capability, the harp guitar is analogous to a traditional guitar and has no relation to either the *kora* or the European harp.

There are several possible reasons for the harp's omission in early jazz, the first being its relative lack of sound production. By the early 1900s, harp makers had not only developed the cross-strung chromatic harp and the double-action pedal harp,<sup>6</sup> but also expanded the soundboard to create more volume in addition to increased chromatic capability. Despite these vast improvements, the harp still produced less sound than its brass, banjo, percussion, and keyboard counterparts. This impairment proves detrimental, particularly when coupled with budding yet primitive recording technology which required inordinately loud volumes in order for sounds to be documented on wax cylinders.<sup>7</sup>

In addition to volume discrepancies among instruments, the harp presents two logistical difficulties which likely prevented its immersion in early jazz: size and cost. Since there was no

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<sup>4</sup> Russell Roth, "On the Instrumental Origins of Jazz." *American Quarterly*, Vol. 4, No. 4 (Winter, 1952): 305-316.

<sup>5</sup> Reid R. Badger, "James Reese Europe and the Prehistory of Jazz." *American Music*, Vol. 7, No. 1, Special Jazz Issue (Spring, 1989): 50.

<sup>6</sup> Roslyn Rensch, *Harp and Harpists* (Bloomington: Indiana University Press, 2007), 175-182.

<sup>7</sup> Andre Millard, *America on Record: A History of Recorded Sound* (New York: Cambridge University Press, 2005), 17-36, 80-114.

development of simple-structured harps from West Africa in the United States in the 1900s, early jazz bands would have needed to utilize the European style of harp. There are two broad categories which define European harps, mainly characterized by their size.<sup>8</sup> The first category is comprised of the previously discussed pedal and cross-strung harps, generally containing 40-47 strings. The second category consists of smaller harps and mostly contain less than 40 strings. These instruments often utilize levers on some or all of the strings to raise the pitch a half step. Smaller harps are emblematic of Celtic music and are frequently used for diatonic and modal musical genres. Predictably, smaller harps produce less volume, thus essentially negating their potential usefulness in early jazz ensembles.

Harps that provide greater volume and chromatic capability, by consequence, are large and heavy instruments that would have been difficult to transport. They are nearly impossible to perform while marching, as was common in New Orleans with funeral processions and street parties.<sup>9</sup> Though this style of instrument began production in the United States in 1880s, the cost of purchasing a harp would have been prohibitive to the groups of people who were developing the genre of jazz. Early jazz musicians often came from meager backgrounds and earned small wages. Therefore they primarily played instruments that were easy to build or readily available and inexpensive.<sup>10</sup>

It is likely a combination of the aforementioned factors that prevented the harp's presence in the earliest developments of American jazz. As the genre progressed, however, it spread through the United States and was accessible to a larger, broader population of musicians. By the

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<sup>8</sup> Roslyn Rensch, *Harps and Harpists* (Bloomington: Indiana University Press, 2007), 122-124, 175-179.

<sup>9</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 28-32.

<sup>10</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 27-29.

1930s, swing music constituted the crux of both jazz and American popular music throughout the United States.<sup>11</sup> Many bandleaders sought unique elements that would set their ensembles apart as dance bands became increasingly popular and competitive. Some bands incorporated dancers, costumes, or featured female performers,<sup>12</sup> while others relied upon unconventional instrumentation as gimmicks. The sight of the harp provides a distinctive visual element in addition to the unusual aural experience. Swing bands such as the Paul Whiteman Orchestra and Phil Spitalny's "Hour of Charm" Band have included harpists beginning in the late 1920s,<sup>13</sup> spurring the involvement of harps and harpists in jazz.

Several harpists participated in big bands during this era,<sup>14</sup> usually in the same way as they would in an orchestra. These performers played sheet music exactly as written with little or no improvisation and often performed little more than arpeggios and glissandi.<sup>15</sup> The inclusion of the harp in these bands is important because it establishes the harp's presence in jazz. Nevertheless, this kind of performance experience lacked the exposure to the genre that was necessary to fully immerse harpists. The absence of improvisation in these harpists' performances disallows the musicians' inclusion in the evolution of jazz, since improvisation is a

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<sup>11</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 127-184.

<sup>12</sup> Such as The Ingenues and Ina Ray Hutton and her Melodears, as described in Kristin McGee's *Some Liked It Hot: Jazz Women in Film and Television, 1928-1959* (Middleton: Wesleyan University Press, 2009), 36-37.

<sup>13</sup> Kristin A. McGee, *Some Liked It Hot: Jazz Women in Film and Television, 1928-1959* (Middleton: Wesleyan University Press, 2009), 238.

<sup>14</sup> See Appendix A, pp. 92-116 for a list of selected harpists involved in jazz and American pop throughout history, their dates, contributions, and output of recordings.

<sup>15</sup> Gunther Schuller, *The Swing Era: The Development of Jazz, 1930-1945* (New York: Oxford University Press, 1989), 604-605.

major tenet of the genre. Rather, the bandleaders who added harp to their ensembles warrant credit for their creativity in instrumentation.

Two harpists, however, began as background swing band musicians but leapt past the boundaries of the pseudo-orchestral musician and landed in spotlit, featured roles. Casper Reardon and Adele Girard are often acknowledged as the first jazz harpists,<sup>16</sup> and rightfully so, as their featured improvisations thrust the harp into the realm of serious jazz. Both of these classically-trained musicians, who entered the jazz world through equal parts of chance and inspiration, left an indelible mark on the history of jazz.

Casper Reardon was a pupil of Carlos Salzedo at the Curtis Institute who went on to perform as the principal harpist with the Philadelphia Symphony Orchestra and the Cincinnati Symphony. As the head of the harp department at the Cincinnati Conservatory, Reardon's students introduced him to the blues of W.C. Handy. Coupled with his technical proficiency, this inspiration propelled Reardon to adapt the blues idioms to the harp. Reardon later performed with the Paul Whiteman Orchestra and Jack Teagarden and The Three T's from 1934-1936. This furthered his exposure to the genre and provided a platform for his own musical development.

In addition, Reardon's appearance in these jazz ensembles sparked a new interest in the harp for this genre's bandleaders. When Reardon left The Three T's to perform on Broadway, Teagarden was anxious to find a new harpist to fill the spot and maintain the image. His hiring of

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<sup>16</sup> Ian Carr, Digby Fairweather, and Brian Priestley, *The Rough Guide to Jazz, 3rd Edition* (London: Rough Guides, Ltd, 2004), 652. This text provides a biographical account of Casper Reardon, including recordings on which he appeared. Supplemental information about Reardon's career can be found in The American Harp Journal articles by Elizabeth Reardon Deveau ("On The Lighter Side: Casper Reardon: A Retrospective Portrait," *American Harp Journal*, Vol. 12, No. 4 (Winter 1990), 52-58), and Gail Barber ("Casper Reardon," *American Harp Journal*, Vol. 4, No. 4 (Winter 1974), 3-4).

Adele Girard<sup>17</sup> was a fateful one. It not only provided her the opportunity to play along in the band, but also refine the swing and blues idioms on the harp. This led her to develop improvisational techniques for the instrument within the realm of a jazz ensemble, rather than purely as a soloist.

The blues subgenre is one of the rare opportunities in the genre of jazz in which the idioms of the art form are not only fully possible on the harp, but are particularly accessible and closely aligned with the technical nuances of mainstream harp repertoire. Most prominent in these features is the harmonic and melodic language used, which is largely diatonic, with “blue” or “bent” notes on the third, fifth, and seventh scale degrees.<sup>18</sup> Melodically, the harp can shift between these notes using pedal slides. This a unique buzzing timbre when the discs engage or disengage the string. The resulting timbre is similar to the “twang” of the blues guitar and is therefore a likely avenue for the harp’s integration into the world of blues. Adele Girard coupled the guitar’s inflections in the melodic line with the stride bass technique of the piano to create an early interpretation of the blues that uniquely suits the harp with ease. Figure 1.1 provides a transcription of the “head,” or “A” section of Girard’s “Harp Boogie.”

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<sup>17</sup> For a more comprehensive biography of Adele Girard, see articles by Jane Weidensaul (“In Memoriam: Adele Girard,” *American Harp Journal*, Vol. 14, No. 3 (Summer, 1994), p. 48) and Carrol McLaughlin (“On the Lighter Side: The Jazz Harp of Adele Girard,” *American Harp Journal*, Vol. 9, No. 4 (Winter, 1984), pp. 30-31), as well as Phillip Atteberry’s interview with Girard (“The Sweethearts of Swing: Adele Girard and Joe Marsala,” *The Mississippi Rag*, April, 1996, <http://www.pitt.edu/~atteberr/jazz/articles/Girard.html>).

<sup>18</sup> Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), 37-62. Schuller discusses the basic principles of the blues and their derivation from both European and African influences. These principles persist into the music of W.C. Handy and blend with folk characteristics to create the style that inspired Casper Reardon.

**Figure 1.1. Mm 1-12 of Adele Girard’s “Harp Boogie” (Head); transcribed by Megan A. Bledsoe<sup>19</sup>**

As Figure 1.1 shows, Girard utilizes the chromatic capability of the instrument in mm. 1-4 and 6-10 to feature the  $\hat{2}^{\#} - \hat{3}$  aspect of the blues scale. These notes are theoretically spelled enharmonically;  $\hat{2}^{\#}$  in the key of E Major is  $F_{\times}$  but written here as its “equivalent”  $G^{\flat}$  and  $\hat{7}^{\#}$  in E Major is  $D^{\#}$  but written here as  $E^{\flat}$ . The execution of these melodic figures relies not on the proper theoretical function of the scale degrees, but rather on the technical properties of the pedals that allow for a slurred resolution into the goal tone. Since there is no double-sharp

<sup>19</sup> Adele Girard, “Harp Boogie,” Video Recording, <http://www.youtube.com/watch?v=tNtkSzow0FY>.

position for the F pedal, F<sub>x</sub> is always performed as G<sup>b</sup>. Substituting E<sup>b</sup> for D<sup>#</sup> presents the opportunity to move the pedal into natural position to resolve to tonic through a slight buzz and bending of the note. Girard displays this technique in m. 11 by sliding from #7 to 1.

The harmonic pattern of the standard blues form further caters to the harp through its close proximity to the diatonic blues scale. Girard's performance of "Harp Boogie" exemplifies this feature of the progression by including only one pedal change for the vertical harmonic aspect of her arrangement, as G<sup>b</sup> is necessary to project the seventh of the IV chord. Since this is equivalent to #2, Girard only needs to move one pedal to effectively showcase both the harmonic progression and the blues scale.

Though technical fluidity within the blues form suggests the possibility of immersion of the harp into at least some genres of jazz, the acoustic hurdles of the instrument remain. In the recording transcribed in Figure 1a, Girard successfully overcomes this hurdle with a mere shift in instrumentation. Girard is accompanied in this video by a bass player and guitarist, both of whom play quarter-note patterns while Girard's melodies flow effortlessly above the walking bass line and harmonic support. This is reminiscent of the rhythm section in the Count Basie band in which the guitarist plays "chunking" chords every beat to provide both a rhythmic and harmonic foundation.<sup>20</sup> In substituting an electric guitar for a drum set, Girard's trio takes on an overall more subtle and generally acoustic tone which still maintains the look and feel of a jazz ensemble. Girard's left-hand stride accompaniment becomes obscured in the sea of the amplified

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<sup>20</sup> Thomas E. Larson, *History and Tradition of Jazz* (Dubuque: Kendall/Hunt Publishing Company, 2002), 107-108. Larson gives an aesthetic and historical description of the Basie Band's "All-American Rhythm Section." Included is a description of the 1936 addition of guitarist Freddie Green, who "played a rock solid downstroke on every beat," thereby creating a "lighter, more fluid rhythm."

guitar's harmonies, but the prominence of the harp's melodic theme and likely improvised variations indicates a major turning point in harp's association with jazz.

### *Influence of the Cinema*

Technology has played an integral role throughout the development of jazz both in the music itself and in public's exposure to it. In particular, the evolution of media in the forms of radio, television, and cinema, and later with personal computers and the internet,<sup>21</sup> has exponentially escalated the visibility of music and musicians. As the harp gained prevalence in swing bands and small jazz ensembles in the 1930s and 1940s, radio and film helped expose the instrument to the general public. The Marx Brothers' rise to extraordinary fame through their blend of musical and comedic entertainment particularly increased the public's interest in the harp.

Inspired by his grandmother's harp, Adolph "Harpo" Marx taught himself to play the instrument while touring with his brothers' vaudeville act. Perhaps his lack of formal training ultimately contributed to his astounding musical feats. His naivete and lack of knowledge regarding the instrument's limitations failed to burden him. Of his early playing, Marx states:

"After I had had the harp for two weeks, it was in the act. Before, when we played the *oom-poom-pooms* to accompany a song, the mandolins whanged out the *oom's* while Groucho did the *poom-pooms* on his guitar. Now I did the *poom-pooms* on the harp. The harp *poom-poomed* and echoed with *re-poom-pooms* all around the joint...After a year of hunt and pick, ponder and pluck, and trial and error, I played my first solo on the harp- 'Annie Laurie.'"<sup>22</sup>

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<sup>21</sup> See Chapter 4, p. 90 for a discussion of technology's effects on contemporary media and subsequent repercussions for music.

<sup>22</sup> Harp Marx and Rowland Barber, *Harpo Speaks!* (Pompton Plains: Limelight Editions, c/o Amadeus Press, LLC, 1962), 124.



What is notable from Marx's autobiographical discussion is the evidence of his learning style: aurally mimicking the sounds of other instruments. Rather than beginning with a classical harp foundation, as other jazz harpists before and after him, Marx's unique musical upbringing afforded him great flexibility. An obvious setback to this approach is the inadvertent implementation of poor technique. This often results in an inefficient and ineffective approach to the instrument. Marx avoided this pitfall; all formal lessons resulted in notable harpists being awe-struck and refusing to alter Marx's technique.<sup>23</sup>

Through this scope of self-discovery, Marx's musical style developed in a unique way. His emphasis on aural learning and constant performing with "The Four Nightingales,"<sup>24</sup> rather than note-reading or classical solo etudes, established a level of interaction and musicianship which is rare in harpists' early musical education. Marx's subsequent musical style, exhibited on such albums as *Harpo in Hi-Fi* (1957) and *Harpo At Work* (1959), contrasts that of his contemporaries in its texture, orchestration, and musical idioms.

"Harpo Woogie," from *Harpo At Work*, provides a clear example of Marx's approach to the blues, as illustrated in Figure 1.2.

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<sup>23</sup> Harpo Marx and Rowland Barber, *Harpo Speaks!* (Pompton Plains: Limelight Editions, c/o Amadeus Press, LLC, 1962), 184-185. Marx's "instructors" included Mildred Dilling, Carlos Salzedo, and Marcel Grandjany. The latter two were "utterly fascinated that [he] could get any sound at all out of the instrument... [He] was always willing to demonstrate, but damned if [he] would ever again pay twenty bucks to give any teacher a lesson." Dilling became a friend and mentor, though also unwilling to change his technique.

<sup>24</sup> This was the name of the family's early musical act, before becoming "The Marx Brothers" in their cinematic features.

The image displays a musical score for Harp performance, consisting of three systems of music. Each system is labeled 'Harp' on the left. The key signature is D major (two sharps) and the time signature is common time (C).  
 - The first system (measures 1-4) features a constant eighth-note chromatic bass line in the left hand and a melodic line in the right hand. A  $D^6$  chord symbol is placed above the first measure.  
 - The second system (measures 5-7) continues the bass line and melody. A  $G^7$  chord symbol is placed above the seventh measure.  
 - The third system (measures 8-10) continues the bass line and melody. A  $D^6$  chord symbol is placed above the eighth measure.  
 The notation includes various rhythmic values, accidentals, and chord symbols.

**Figure 1.2.** Mm. 1-10 of Harpo Marx’s “Harpo Woogie”; transcribed by Megan A. Bledsoe

Marx’s treatment of the blues in this track highlights several significant aspects of his playing: his personal musical idioms, the shift in treatment of the boogie-woogie style compared to that of earlier harpists, and the role of the accompanying ensemble. While there is little room for improvisation in this track due to the format of the arrangement, Marx’s solo projection of constant ostinato bass line with soprano melody is not a common, or easily executed, musical choice. With the help of unison pizzicati cellos on the first and third beats of each measure, Marx establishes a rapid tempo through an eighth-note chromatic figure that alludes to the tonic harmony.

The use of A $\sharp$  as a chromatic passing tone between  $\hat{5}$  and  $\hat{6}$  in each measure is a problematic choice because of the necessary pedal slide or very quick re-articulation of either the A or B string. Marx's execution of the figure is not clear from his recording but the nature of the melody in mm. 2-6 (specifically, the usage of both A and B in the second and third octave) entails some alternation of A $\sharp$  and B $\flat$  in order to continue the line uninterrupted. Despite the method of execution, the figure is an effective one for its rhythmic stability and its seamless transformation to project subdominant and dominant harmonies. This occurs in mm. 7-8, where the chromatic passing tone is equally effective leading to the third of the chord.

Unlike Adele Girard's interpretation of the blues form, Harpo Marx's work omits a clear contrast between bass note and harmony. Here the harmony is evident through his left hand's linear pattern. Where Girard's melodic line included full chords through motivic kernels, Marx prefers a more linear, minimalist melodic approach as well. The result is a more improvisatory sounding solo passage with large-scale phrasing.

Orchestrationally, Marx's music throughout this album reflects his work in cinema through its studio orchestra instrumentation and inclusion of theatrical musical elements. One such element is the xylophone's punctuation of phrases throughout "Harpo Woogie." The resulting timbre is clearly reminiscent of music from cartoons made in the 1950s. In addition, several orchestral figures in the accompaniment serve little harmonic, melodic, or motivic function. Repeated rising fifths illustrated in Figure 1.3 provide one example of such an accompaniment.



**Figure 1.3. Mm. 11-12 of Harpo Marx’s “Harpo Woogie” (Treble Strings + Xylophone);  
transcribed by Megan A. Bledsoe**

Following the first 10 measures of this work, which consists of a two-measure introduction followed by the first eight bars of a 12-bar blues form, the strings mimic Marx’s melody from mm. 2-3, as shown in Figure 1.3.<sup>25</sup> The rising fifths, denoted as “x,” highlight  $\hat{6}$  through non-resolving ascending leaps. This results in a non-tonal effect, again redolent of the cinema and its use of pitch functionality as a means of portraying the plot rather than following standard voice-leading rules. The departure from normative blues figures points to the shift in the genre and its likely influence by the post-tonal movement.

Though Marx’s solo harp playing, as exhibited in Marx Bros. films,<sup>26</sup> contributed to the development of jazz and American pop harp, the orchestral elements of Marx’s recorded albums are also of significance in their new treatment of the harp as a solo popular instrument. However, the inclusion of a large and strictly arranged ensemble is reminiscent of earlier swing bands in its lack of improvisational solo performances and interaction.

<sup>25</sup> The blues-esque form is soon abandoned in favor of a repeated plagal motion, and piece continues in a similar fashion as harp trades blues-scale figures with the orchestra, separated by an extended orchestral interlude.

<sup>26</sup> Marx performs harp pieces in the following films: *Love Happy*, *A Night In Casablanca*, *The Big Store*, *Go West*, *At The Circus*, *Room Service*, *A Day At The Races*, *A Night At The Opera*, *Duck Soup*, *Horse Feathers*, *Monkey Business*, and *Animal Crackers*.

Coupled with Marx's addition to the musical development of the harp in jazz and American popular music is his prominence in media in the United States. The visibility of the Marx Brothers through their 14 films, in addition to Harpo's appearance in three others,<sup>27</sup> consequently increased the public's awareness of the harp through Harpo's performative roles. In addition, Marx maintained a celebrity status following his film career through television appearances on the shows of Lucille Ball, Red Skelton, Donald O'Connor, and Ed Sullivan.<sup>28</sup> The combination of these two contributions is of particular importance; a skilled and innovative performer does little to shape the evolution of a genre if no other artists or listeners are aware of his/her work and the constant public image of a harp alone does little to shift society's perception of the instrument. At a time when post-war Americans were welcoming technological luxuries like television, the ever-growing presence of Marx's jazz and American pop harp music reached more viewers and listeners than ever before.

### *Divergence of Jazz and American Pop*

Through the early twentieth century in which Tin Pan Alley show tunes and swing music dominated, American pop music and jazz were synonymous; these early genres of jazz

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<sup>27</sup> Marx Brothers films that were released: *The Cocoanuts* (Paramount Pictures, 1929), *Animal Crackers* (Paramount Pictures, 1930), *The House That Shadows Built* (Paramount Pictures, 1931), *Monkey Business* (Paramount Pictures, 1931), *Horse Feathers* (Paramount Pictures, 1931), *Duck Soup* (Paramount Pictures, 1933), *A Night At The Opera* (MGM, 1935), *A Day At The Races* (MGM, 1937), *Room Service* (RKO Radio Pictures, 1938), *At The Circus* (MGM, 1939), *Go West* (MGM, 1940), *The Big Store* (MGM, 1941), *A Night In Casablanca* (United Artists, 1946), *Love Happy* (United Artists, 1949); Harpo Marx also appeared in *Too Many Kisses* (Paramount Pictures, 1925), *Stage Door Canteen* (United Artists, 1943), and *The Story of Mankind* (Warner Brothers, 1957).

<sup>28</sup> Carrol McLaughlin, "On The Lighter Side: Harpo Marx," *American Harp Journal*, Vol. 9, No. 1 (Summer 1983), 52.

established the popular music which defined youth and celebrity culture in the United States.<sup>29</sup>

As the popularity of swing bands waned in the late 1940s, jazz musicians sought innovation through the manipulation of standard jazz charts while American pop music saw a rise in folk, country, and Western artists.<sup>30</sup>

Acoustically and musically, the harp would be well-suited to this kind of popular music.<sup>31</sup> However, critical aspect of the folk, country, and Western genres is the content of the lyrics. These lyrics often refer to impoverished isolation and desperation. Such topics are fundamentally antithetical to the harp as an object. The harp is a regal, expensive, and relatively rare instrument and its presence would instantly undermine any discussion of deprivation. Guitars, mandolins, banjos, and fiddles are inexpensive and nearly ubiquitous, spurring their prevalence in popular music of this genre.

Therefore the harp's presence in American popular music dissipates temporarily in the 1940s and 1950s and faces a tumultuous era in the jazz community.

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<sup>29</sup> Phillip D. Atteberry, "The Sweethearts of Swing: Adele Girard and Joe Marsala," *The Mississippi Rag*. April, 1996. <http://www.pitt.edu/~atteberr/jazz/articles/Girard.html>. From his interview with Girard, Atteberry notes the following celebrities who regularly attended the Hickory House in New York City to hear live swing music in the 1940s: "Henry Fonda came over most nights...Clifton Webb frequented the place, Joe DiMaggio, Duke Ellington, and Billy Strayhorn."

<sup>30</sup> Piero Scaruffi, *A History of Rock Music 1951-2000* (iUniverse, 2003), 4-8.

<sup>31</sup> John Covach and Andrew Flory, *What's That Sound? An Introduction to Rock and Its History* (New York: W. W. Norton, 2012), 42-45. Covach and Flory discuss the instrumentation of folk, country, and Western music as being guitar-dominated and featuring diatonic chord progressions. These progressions often contain only three or four chords and would require no pedal changes. Additionally, the timbre of guitar's finger-picking technique resembles the timbre of harp playing. These elements make the harp an ideal substitute for guitar in this genre.

### *From Swing to Cool Jazz and Everything In Between*

The 1940s and 1950s were decades of inspiration, ambition, and transformation in mainstream jazz, with iconic artists like Thelonious Monk, Dizzy Gillespie, and Charlie Parker refining the bebop style. Musicians of this era took standard harmonic patterns like 12-bar blues and “rhythm changes”<sup>32</sup> and varied them by interpolating chords to create complicated progressions.<sup>33</sup> One example of this modification is found in Charlie Parker’s “Ornithology,”<sup>34</sup> which is based on Morgan Lewis’s Broadway standard “How High the Moon.”<sup>35</sup> The continued interpolation of chords and melodic figures increased the harmonic rhythms of this style until bebop became a frenzied whirlwind of chords and melodies. Vocabulary for improvising solos over these chord changes focused on expressing each harmony, which subsequently produced an immense amount of rapidly-changing notes.

By definition, this development in mainstream jazz is largely unapproachable for harpists. The endless interpolation of harmonic progressions entails changing multiple pedals at speeds that are not practically feasible. Coltrane’s “Ornithology” is a good example of this disconnect as well. The non-diatonic harmonies in this tune prove nearly impossible to project on the pedal harp, even when performing only the explicit chord tones. For instance, the  $ii^7-V^7-I^7$  in  $E\flat$  proves

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<sup>32</sup> “Rhythm changes” refers to the vi-ii-V-I circle of fifths progression that comprises the tune “I’ve Got Rhythm” by George and Ira Gershwin (1930).

<sup>33</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 185, 252. Gioia gives a more in-depth discussion of this genre.

<sup>34</sup> First recorded by the Charlie Parker Septet (Dial, 1946).

<sup>35</sup> See Appendix B, pp. 119-120 for lead sheets of these two tunes to compare the chord changes and melodies.

problematic when followed with  $V^7-i$  in G minor. The harpist must instantly change three pedals (D, G, and A) in m. 10. While this is not impossible in an accompanimental role, improvising melodically over such rapidly-changing key centers is so difficult that it tends to bar harpists from performing tunes like this.

It is precisely eras such as this one that force and exclusion of the harp from the realm of “real jazz.” It was inevitable that jazz musicians experiment and expand the possibilities of traditional jazz styles and forms. If harpists had led this revolution, however, the boundaries would have been established as much closer to norm. Because of the technical limitations of the instrument, harpists simply fall short of the capabilities of other instrumentalists. Nowhere are these hurdles more impactful than in bebop.

When mainstream jazz turned the corner away from the ever-accelerating bebop toward the minimalist cool style,<sup>36</sup> the opportunity arose for harpists to reenter the sphere of serious jazz. The compositional and improvisational emphasis shifted from rapid harmonic movement to subtle and sedate progressions which allow for melodic-based ideas. This focus is well-suited to the harp due to the lack of required pedal changes. Unfortunately, there were no jazz harpists during this era who took full advantage of cool jazz’s harp-friendly characteristics as bandleaders or soloists. Jazz harpists from the swing era like Adele Girard upheld a continued interest in swing music and standards from the 1920s-1930s,<sup>37</sup> as did the next generation of jazz harpists.

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<sup>36</sup> Fred Kaplan, “Kind of Blue: Why the best-selling jazz album of all time is so great,” *Slate Magazine*, August 17, 2009, [http://www.slate.com/articles/arts/music\\_box/2009/08/kind\\_of\\_blue.html](http://www.slate.com/articles/arts/music_box/2009/08/kind_of_blue.html). Kaplan notes Miles Davis’s *Kind of Blue* (1959) as instigating this shift.

<sup>37</sup> Girard acknowledges this continued interest despite the mainstream shift in genre, specifically in her interview with Atteberry (“The Sweethearts of Swing: Adele Girard and Joe Marsala.” *The Mississippi Rag*. April, 1996. <http://www.pitt.edu/~atteberr/jazz/articles/Girard.html>).



Despite the general exclusion of harp from both bebop and cool jazz, however, the 1950s and 1960s still saw increased interest in the jazz harp through older styles, particularly at the hands of Dorothy Ashby.<sup>38</sup> Ashby rose to prominence after a musical education that included jazz saxophone and piano, rather than an early classical introduction to the harp. It wasn't until after she had graduated from college that Ashby shifted her occupational focus toward the harp. This unique approach to the instrument not only contributed to her adeptly jazz-centric style of harp playing, but also gave her the acquaintances and experiences to bring the harp into the larger jazz scenes of Detroit and Los Angeles.

Figure 1.4 provides a representative example of Ashby's playing through a transcription of her improvised solo in "Moonlight in Vermont" from her 1959 album *In A Minor Groove*.

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<sup>38</sup> Extensive biographies of Dorothy Ashby can be found in the works of Antoinette Handy (*Black Women in American Bands and Orchestras* (Lanham: Scarecrow Press, Inc., 1998), 113-114), Linda Dahl (*Stormy Weather: The Music and Lives of a Century of Jazzwomen* (New York: Pantheon Books, 1984), 76, 88), and Dick Sutro ("Unsung Heroes of the Jazz Harp." February 5, 2007. Podcast retrieved from <http://www.allaboutjazz.com/php/article.php?id=24555>).

The image displays a musical score for harp, transcribed in 4/4 time with a key signature of one flat (B-flat). The score is organized into three systems, each with a treble and bass clef staff. The first system is labeled 'Harp' and contains six measures with chords C, A-, A<sup>b9</sup>, F<sup>Δ</sup>, G-7, and E<sup>b</sup>. The second system is labeled 'Hp.' and contains four measures with chords B<sup>b</sup>, B<sup>b-</sup>, F<sup>Δ</sup>, D-7, and D<sup>b+</sup>. The third system is labeled 'Hp.' and contains five measures with chords C, F<sup>Δ</sup>, E<sup>b</sup>, A<sup>Δ</sup>, G-7, E<sup>o</sup>, and F<sup>Δ</sup>. The notation includes various techniques such as triplets (marked '3'), slurs, and specific fingering or articulation marks ('x' and 'y').

**Figure 1.4. Transcription of Dorothy Ashby’s Harp Solo from “Moonlight in Vermont” (over “BA” sections of the form); transcribed by Megan A. Bledsoe<sup>39</sup>**

<sup>39</sup> See Appendix B, p. 121 for a lead sheet reference of the Suesdorf and Blackburn song, “Moonlight in Vermont” (1943). The solo transcribed in Figure 1d is performed over mm. 17-28 (“B” and “A” of the “AABA” form, where each “A” section is eight measures long and the “B” section is four measures long). Also note that Ashby’s performance with Frank Wess includes several chord substitutions which are notated in the transcription but not in the lead sheet.

Though the arrangement of this piece features Frank Wess on flute, Ashby's 12-measure improvised solo epitomizes her firm grasp on the genre's idioms. It also highlights Ashby's general ability to develop clear melodic ideas while expressing harmonic goals through the establishment and manipulation of two motives. Ashby confidently introduces a motivic figure in the first measure of her solo through a lush, triadic voicing of the C major harmony. This motive is labeled "x" in Figure 1d and presents an upper and lower neighbor to F. In its first presentation, F acts as a passing tone between chord tones G and E but "x" is later reharmonized to realize F as tonic. Combined with a second presentation of the upper neighbor "x" motive, the goal F from the first "x" is an ornamented neighbor tone to the larger goal tone of E, which occurs on the downbeat of m. 2 of the solo. While this embedded combination of "x" motives prolongs the resolution to E, the goal tone finally appears in a new harmony, A minor. Ashby leaves melodic space following this resolution. She then arpeggiates the harmonic progression in a sweeping motion that propels the solo forward while still clearly punctuating the initial phrase.

M. 3 of the solo introduces a second motivic figure, labeled "y" in Figure 1d, which consists of a step-wise ascending fifth. In mm. 3-4, Ashby combines this motive with an inverse of "x," which comprises a lower neighbor followed by an upper neighbor. Again the initial presentation of the lower neighbor F is as a chord tone, but the elongation of the phrase into m. 4 shifts the function of the F to that of a neighbor to the goal G. Ashby again punctuates this second phrase with an echo of the upper neighbor component of "x," which is still functional over a new harmony, before reiterating "y" motives to begin a new phrase in m. 5. Reinforced by

an octave doubling in the left hand, the overlapping of “y” motives climax with a step-wise ascending fourth. This is labeled in Figure 1.4 as “y”<sup>40</sup> and peaks on  $\hat{5}$  over a tonic chord.

For the third time, Ashby employs the method of clearly ending the melodic phrase while perpetuating the motion of the solo through an embellishment of the harmony. M. 3 features a new embellishment which combines the upper-neighbor motive “x” with the ascending fifths motive “y.” This time “y” is arpeggiated at the surface but the figure includes each note in the step-wise fifth interval in a different order. This elaboration builds in range to a new presentation of “x” which is at the same pitch as its first measure analog, but this time functions over a tonic harmony such that F truly is the goal pitch. The melody in m. 8 follows with overlapping “y” and “y” motives to portray the D-D $\flat$  motion. This figure spans an octave highlighting A, which acts as a large-scale upper neighbor to the G in m. 9 over a localized tonic chord.<sup>41</sup> Ashby quickly returns to the underlying tonic of F through a descending arpeggiation. Ashby concludes the solo by further embellishing the “x” and “y” motives over the cadential harmonies and lengthening the final phrase to build a logical conclusion. The overall form of her solo relies on small phrases and culminates with a larger phrase, thereby constructing an aurally-accessible mini-composition. This generates the normative phrase structure: 2+2+2+2+4.

Like Dorothy Ashby, Alice Coltrane aided in bringing the harp into the realm of mainstream jazz in the 1950s and 1960s. However, there exists a wide chasm between the approaches and ramifications of these two musicians’ work. Coltrane’s combination of jazz piano training and spiritual influence created a unique career which was both beneficial and

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<sup>40</sup> Though y<sup>1</sup> is not an exact inverse of y in the same way that x<sup>1</sup> is an inverse of x, the interval which is important in y (fifth) is instead inverted to a fourth. The consistency in direction of y<sup>1</sup> aids in strengthening its relationship to y.

<sup>41</sup> The D - D $\flat$  - C functions as a ii-V-I with a tritone substitute for V.

detrimental to the advancement of the harp in jazz. While Coltrane's mainstream jazz experience<sup>42</sup> produced a deep understanding and proficiency of the genre, it also precluded her ability to apply this skill set to the harp. Coltrane didn't begin studying the harp until well into her career; it was a hobby rather than a serious shift in occupational focus. Her lack of formal training disallowed her adaptation of mainstream jazz idioms to the instrument.

Instead, Coltrane's spirituality<sup>43</sup> inspired her to include harp in her music to represent the ethereal. Thus, her self-taught style of harp playing almost exclusively included improvised glissandi with shifting sonorities through pedal changes. This style of playing is particularly evident on her 1968 album, *A Monastic Trio*, tracks 6-8,<sup>44</sup> while her prowess as a pianist are conspicuous in tracks 4 and 9. This experimentation with harp from an artist already immersed in mainstream jazz helped to raise the awareness of the instrument as a possible contributor to the genre. Coltrane's usage of the instrument as a provider of a purely ethereal effect, however, does little to alter the stereotyped perception of the instrument.

In addition, other mainstream jazz non-harpist musicians included harp on several records during this era. Miles Davis, Marian McPartland, Duke Ellington, Bill Evans, and Ella

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<sup>42</sup> Antoinette Handy (*Black Women in American Bands and Orchestras* (Lanham: Scarecrow Press, Inc., 1998), 113-114), Linda Dahl (*Stormy Weather: The Music and Lives of a Century of Jazzwomen* (New York: Pantheon Books, 1984), 76, 88), and Dick Sutro ("Unsung Heroes of the Jazz Harp," February 5, 2007. Podcast retrieved from <http://www.allaboutjazz.com/php/article.php?id=24555>) provide additional biographical information about Alice Coltrane. They note that she performed with such mainstream artists as McCoy Tyner, Joe Henderson, and Terry Gibbs.

<sup>43</sup> Franya J. Berkman, *Monument Eternal: The Music of Alice Coltrane* (Middletown: Wesleyan University Press, 2010). Berkman provides an in-depth discussion of the effects of Coltrane's spirituality on her musical output throughout this book.

<sup>44</sup> Alice Coltrane, *Monastic Trio*, Impulse!, 1968, CD. Tracks 6, 7, and 8 consist of the pieces "Lovely Sky Boat," "Oceanic Beloved," and "Atomic Peace," respectively. Tracks 4 and 9 consist of "Gospel Trane" and "Altruvista," respectively. Even the titles of these tracks allude to the emphasis on Coltrane's spirituality during the making of this album.

Fitzgerald, Billie Holiday, Bing Crosby, among others, employed such harpists as Janet Putnam, Gail Laughton, Corky Hale, Betty Glamann, Stella Castellucci, Dorothy Remsen, Margaret Ross, and Ann Mason Stockton on many iconic albums.<sup>45</sup> Often within the context of a studio orchestra, these harpists performed in limited capacities with few, if any, improvised solos. All were trained in classical music and most had orchestral jobs. They confined their roles within jazz and American pop ensembles to those background accompanists. The inclusion of the harp in these ensembles is worthy of note, however, if only to point to mainstream artists' uses of the textural capabilities of the instrument.

### *Pushing the Boundaries of Style*

Concurrent with the evolution of bebop and cool jazz was the exploration of Third Stream.<sup>46</sup> While mainstream jazz transformed into a sophisticated art form that valued improvised collaboration based on a shared stylistic language, Third Stream artists sought the fusion of classical music and jazz to create a new genre. Dorothy Ashby was an early contributor to this era of jazz, which provided a wealth of opportunities for classically-trained harpists. Her

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<sup>45</sup> See Appendix A, pp. 92-116 for a more comprehensive list of these albums and artists.

<sup>46</sup> "Third Stream" is a term coined by Gunther Schuller and described in his *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986), 114-133. This book reproduces the article in which Schuller introduced the term, which was published in the *Saturday Review of Literature* (May 13, 1961). This term refers to the blending of jazz and classical to create a third path that lies between the two. This term is rather contentious, however, as many musicians and scholars point out that all music is influenced by what has come before it, including the very beginnings of jazz which utilized European harmonies. In this way, all music should be called "Third Stream," though Schuller's intended the term to describe the specific path of jazz and classical fusion that reigned in the 1950s.

1969 album *Dorothy's Harp*<sup>47</sup> particularly highlights this trend in its inclusion of both classical chamber groups and rock drumset beats.

Other mainstream artists sought to combine the musical concepts of various genres in new ways, and in many cases this meant the inclusion of the harp. Gunther Schuller was a pioneer in this right and included harpist Margaret Ross on his recording of “Transformation.”<sup>48</sup> Schuller speaks to the general trend toward fusion in the larger jazz community in his remarks on this piece:

“In my own ‘Transformation’ a variety of musical concepts converge: twelve-tone technique, *Klang-farbenmelodie* (tone-color-melody), jazz improvisation (again Bill Evans is the soloist), and metric breaking up of the jazz beat. In regard to the latter, rhythmic asymmetry has been a staple of classical composers’ techniques since the early part of the twentieth century (particularly in the music of Stravinsky and Varese), but in jazz in the 1950s it was still an extremely rare commodity. As the title suggests, the work begins as a straight twelve-tone piece, with the melody parceled out among an interlocking chain of tone colors, and is gradually transformed into a jazz piece by the subtle introduction of jazz-rhythmic elements. Jazz and improvisation take over, only to succumb to the reverse process: they are gradually swallowed up by a growing riff which then breaks up into smaller fragments, juxtaposing in constant alternation classical and jazz rhythms. Thus, the intention in this piece was never to fuse jazz and classical elements into a totally new alloy, but rather to present them initially in succession-in peaceful coexistence-and later, in close, more competitive juxtaposition.”

More than her involvement in Third Stream, however, Dorothy Ashby experimented with the blending of harp and jazz with funk and psychedelic music. Her resulting albums, such as *The Rubaiyat of Dorothy Ashby*,<sup>49</sup> mark a distinct departure from jazz standards and classical-

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<sup>47</sup> Dorothy Ashby, *Dorothy's Harp*, Universal, 1969, CD.

<sup>48</sup> Gunther Schuller, “Transformation.” Recorded June 20, 1957, in New York. Originally issued on Columbia WL 127.

<sup>49</sup> Dorothy Ashby, *The Rubaiyat of Dorothy Ashby*, Dusty Groove, 1970, CD.

centric Third Stream toward a much more inventive style. This style thrusts Ashby's playing into an innovative niche in jazz. It brings her style toward the realm of American popular music through its similarities with such eclectic improvisational bands as the Grateful Dead.

In more mainstream popular music the Beatles led the charge of experimentation, shifting the focus from light-hearted innocence (as in "I Wanna Hold Your Hand," etc.) to encompass political commentary (as in "Revolution No. 9") and abstract absurdity (as in "Yellow Submarine," "Octopus's Garden," etc). In the quest for new sounds and non-Western cultural acceptance, the Beatles' spiritual studies in India spurred a newfound interest in non-rock (and non-Western) instruments. The 1967 album *Sgt. Pepper's Lonely Hearts Club Band* presents these new sounds on such tracks as "Norwegian Wood," which features sitar, and "She's Leaving Home," which employs classical instruments including harp.<sup>50</sup>

This move toward genre-blending through the addition of classical instruments continues the tradition of Third Stream in the styles of American pop and rock music. The evolution of the Prog Rock style maintained an interest in unique instrumental and timbral effects. This sub-genre also featured extended forms, more serious lyrical subject matter, and decreasingly tonal or predictable harmonic and melodic tendencies.<sup>51</sup>

Through the 1970s and 1980s, technology and media played an increasingly influential role in the developments into the fusion of both jazz and American pop/rock music. Effects and amplification systems allowed jazz and rock bands to experiment with electronic methods of

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<sup>50</sup> William J. Dowling, *Beatles Songs* (New York: Simon & Schuster, 1989), 158, 170.

<sup>51</sup> John R. Palmer, "Yes, 'Awaken,' and the Progressive Rock Style," *Popular Music*, Vol. 20, No. 2 (May, 2001) pp. 243-261. Palmer's essay addresses the idea of "classical crossover" into popular and rock music through a detailed analysis of Yes's "Close to the Edge" and "Awaken." It also cites the presence of the harp in this band's use of form and process.



timbral alteration. The ever-growing presence of television and recordings allowed such new musical concepts to reach a larger percentage of society. Rudiger Opperman's early development of the electric harp opened the door for a greater inclusion of this instrument into the newly electrified pop and jazz ensembles. In addition to creating a more efficient and dependable amplification system, the advent of the electric harp also paved the way for electronic transformations of the harp's sound.

The electric harp's arrival is relatively late in the technological area, especially when compared to the inclusion of the electric guitar. It was not until 1985 that harp companies began producing these instruments,<sup>52</sup> but their existence quickly affected the musical styles of jazz and American pop harpists.

### *Perpetuating the Jazz Tradition*

Just as Adele Girard chose to continue playing swing and blues music after the fad had passed, so too did many harpists in the late twentieth century. By the 1980s mainstream jazz had developed a plethora of sub-genres which fused, blended, and developed all the eras that preceded them. The harp community saw an exponential rise in interest in jazz and American pop music, and the electric harp allowed for more harpists than ever to pursue these genres.

Most of these harpists in the 1980s and 1990s focused on the jazz styles of blues, swing, and Tin Pan Alley standards. Many received critical attention for their work in these areas. Such

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<sup>52</sup> Armel Morgant, "The Story of Camac Harps," *Harp Seasons*, <http://www.camac-harps.com/TheStory-en.pdf>. Morgant chronicles the invention and evolution of the electric harp within the Camac production company. Camac was the first to introduce the instrument publicly and later developed a Midi harp which allowed for more diverse effects in real time.

performers include Lori Andrews, Stella Castellucci, Corky Hale, Deborah Henson-Conant, Carol McLaughlin, Felice Pomeranz, Park Stickney, to name a few.<sup>53</sup> While all of these harpists have enjoyed famed careers both within the harp community and within mainstream jazz, Deborah Henson-Conant's work is widely reputed as particularly revered. Figure 1.5 typifies Henson-Conant's blues style, which she has recorded, published in writing, and taught in numerous workshops, masterclasses, and lessons.<sup>54</sup>

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<sup>53</sup> See Appendix A, pp. 92-116 for a more comprehensive list of performers in this era and for a list of these harpists' recorded contributions and collaborations.

<sup>54</sup> "New Blues" appears on the 1995 album *Naked Music*, is published in print by Deborah Henson-Conant, and acts as educational material for Henson-Conant's workshops and classes in such venues as the Lyon & Healy International Jazz and Pop Harpfest.

Deborah Henson-Conant: "New Blues" (Variation)

Swing

Harp

Hp.

Hp.

Hp.

Figure 1.5. Variation 1 in Deborah Henson-Conant's "New Blues"<sup>55</sup>

Henson-Conant relies on linear motivic figures exploiting the blues scale to create a melody. She simultaneously fills the roles of bass and harmonic accompaniment with the left hand. Though never heralded as “new” or “innovative,” the reception of this work is often filled with surprise and amazement from both harpists and the general public. Of the piece, Henson-Conant remarks “This was the first Blues-ish piece I wrote for harp, and it’s more of a Be-bop

<sup>55</sup> Deborah Henson-Conant, *New Blues for pedal or non-pedal harp*, 2nd Edition, October 1993.

Blues - very upbeat. It's fun to play and a big crowd-pleaser."<sup>56</sup> Henson-Conant does not acknowledge the historical roots and similarities of this work to her predecessors of the 1930s and 1940s, though the lack of development in the generalized "blues harp" genre over a half-century is striking. Compare a transposition of Figure 1.5 to Adele Girard's "Harp Boogie" from the 1940s, as in Figure 1.6.

Deborah Henson-Conant: "New Blues" (Variation melody)- transposed and notated enharmonically (Fx=G)

Swing

Adele Girard: "Harp Boogie" Head (Melody Only)

Harp

**Figure 1.6. Comparison of Henson-Conant's "New Blues" Variation Melody (transposed) to Girard's "Harp Boogie" Melody**

When presented in the same key, these two blues variations exploit identical rhythmic, melodic, and motivic properties. Each features triplets in the anacrusis of each measure and dotted quarter note-eighth note figures at the downbeat of each measure. Henson-Conant's

<sup>56</sup> Quote taken from Henson-Conant's website, <http://www.hipharp.com/dhccat.htm>. Her use of the term "be-bop blues" here is imprecise. She is referring to the tempo of the blues rather than the chord progressions, which do not exhibit bebop characteristics. In fact, Girard's tempo in "Harp Boogie" (approx. quarter note=166 BPM) is more "upbeat" than Henson-Conant's in "New Blues" (approx. quarter note=148 BPM), despite Girard's adamant exclusion from the bebop genre.

variation includes an added eighth note following the downbeat, but the overall effect and accents highlight an identical rhythm to Girard's.

Each melody relies on  $\sharp\hat{2} - \hat{3}$  to highlight the blues scale and resolve on the  $\hat{3}$  chord tone during the triplet figure. The only difference is the mode of articulation for this chromatic passing tone. Girard utilizes a pedal slide to add timbral intrigue while Henson-Conant plays each note on a separate string. One motivating factor for this decision could be the adaptability to lever harp. When the  $\hat{2}$  is always in the sharp position the left hand is free to continue projecting the bass and harmonic accompaniment.

Both melodies outline  $E^6$  chords using ascending triplet motives with the blues scale's  $\sharp\hat{2}$  as the only non-chord tone. Henson-Conant arrives on  $\hat{1}$  at the downbeat of each measure and Girard arrives on  $\hat{1}$  at the downbeat of every other measure. Girard's slight deviation from this formula is the alternation between tonic and  $\hat{5}$  as the downbeat melody note. Both artists create phrases from one-measure repeated motives. They each alter the motives very slightly to accommodate cadential phrase endings and chord changes. The compositional formula of building variations based on motivic kernels of the blues scale, however, is a driving force in both pieces.

While Henson-Conant's "New Blues" is indeed a "crowd-pleaser," it exemplifies the lack of innovation and refinement that predominantly defines the work of jazz harpists in the 1980s and 1990s. Many harpists chose to perform jazz and blues, but incorporated these genres into their larger repertoire rather than focusing on improvement. There are several distinguished jazz harpists from this time period, including Park Stickney, Felice Pomeranz, Stella Castellucci, Carrol McLaughlin, Jan Jennings, Corky Hale, Paul Baker, Lori Andrews, and Susan Allen, who

adeptly perpetuated jazz traditions of the early 20th century. However, there existed little more than perpetuation. Few harpists sought to improve the styles of early jazz or take concerted steps toward modernizing the harp in jazz.

### *Rise of the Singer-Songwriter*

Though the earliest folk, country, and Western roots of the singer-songwriter idiom precluded the use of the harp on ideological and practical levels, the acoustic and harmonic compatibility of this instrument did not go unnoticed. It merely laid dormant until the singer-songwriter craze of the 1990s.<sup>57</sup> Several harpists jumped aboard this fad, most notable among them Dee Carstensen,<sup>58</sup> Deborah Henson-Conant, and later Joanna Newsom.<sup>59</sup> While many other harpists included songs as one aspect of their vast repertoire, this style is the main focus of Dee Carstensen's career. Though piano is her main instrument, Carstensen includes the harp as a substitute for piano's fully-capable accompanimental role. Carstensen's "This Time Around," from her 1997 album *Home Away From Home*, exemplifies her style of songwriting.<sup>60</sup>

While some tracks on this album omit harp, "This Time Around" features harp through guitar riffs that are idiomatic in folk music. Figure 1.7 illustrates this kind of idiom.

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<sup>57</sup> John Covach and Andrew Flory, *What's That Sound? An Introduction to Rock and Its History* (New York: W. W. Norton, 2012), 487-488. Covach discusses the evolution of the singer-songwriter, including origins in folk, country, and Western, and popular influences throughout history such as Woody Guthrie and Bob Dylan.

<sup>58</sup> Carstensen was the first singer-songwriter (self-described "pop harpist") to appear as a faculty member at a Lyon & Healy International Jazz and Pop Harp Festival.

<sup>59</sup> For a more extensive list of harpists involved in the singer-songwriter genre, see Appendix A, pp. 92-116.

<sup>60</sup> See Appendix C, pp. 122-124 for a transcription of the introduction, first verse, and chorus of Carstensen's "This Time Around."

**Figure 1.7. Mm. 1-4 of Dee Carstensen’s “This Time Around”; transcribed by Megan A.**

### Bledsoe

The four-measure introduction of “This Time Around” exemplifies the transference of guitar-like riffs to the harp through the single-line arpeggiation of tonic and subdominant harmonies. Each arpeggiation emphasizes the fourth eighth-note of the bar and includes the diatonic ninth of the chord. This creates figures which sound natural on both guitar and piano and establish the folk tradition of the song. The guitar later takes over this figure in a textural shift which provides an organic means of orchestrational development.

The lyric content of this song aligns with the singer-songwriter era of the 1990s in its emphasis on personal relationships and emotion. This trend reestablishes the pop/rock themes of the 1950s and a decreased interest in political and societal commentary in this sub-genre. Despite the content of the lyrics, the harp proves to be an effective instrument for this style. Its mellow acoustic properties easily fit into an ambient sound to maintain focus on the lyric and melodic content. The tradition of diatonic harmony also makes the harp well-suited to this sub-genre.

Carstensen’s inclusion of harp as an occasional substitute for guitar or piano acted to shift perception of the instrument away from a status of novelty and toward one of functionality. That

this artist did not rely on the instrument at all times paradoxically aided in its visibility. Her focus was on musicality rather than forcing the harp into the spotlight. Thus, the music she created was not dependent on the capabilities of the instrument. Audiences followed her career because of the musicality rather than the instrumental ideals. Consequently, their inadvertent exposure to the harp was built around its suitability to this genre.

Though Carstensen did not achieve widespread fame in the mainstream, these contributions to the harp's presence in American pop music were nevertheless crucial developmental aspects. Through the exposure of the harp to alternative audiences, Carstensen paved the way for the harp's fame to erupt in the work of Joanna Newsom.<sup>61</sup>

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<sup>61</sup> See Chapter 3, pp. 76-84 for a discussion of Joanna Newsom's music and contributions to the harp in today's American pop music.



## Chapter 2: “Harp Jazz” Vs. “Real Jazz”

### *Is There A Difference?*

The answer to this question is twofold: yes and no. Historically, there must be a difference between jazz on the harp and mainstream jazz since there has been relatively little interaction between these two aspects of the genre. The inclusion of even a few harpists, however, into the realm of serious jazz<sup>62</sup> indicates some overlap of these two musical factions. The result takes a Venn diagram form in which “harp jazz” occupies one circle, “real jazz,” or mainstream jazz, occupies the second circle, and there exists an unknown amount of shared content in the middle. Thus, the question is not “Is there a difference?” but rather “How much difference is there?”

This question can be examined from a number of different standpoints depending on the criteria. It can be considered with regard to number of musicians, quality of musicianship, number of recordings, caliber of arrangements and/or improvisation, reputation of collaborative musicians, number and/or quality of critical reviews, etc. In elucidating these terms, the query can be rephrased to read “How much jazz played on the harp is good enough to be considered ‘serious’ or ‘real’ jazz?,” in which “good” can be defined in various ways.

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<sup>62</sup> As is evident through the inclusion of harpists like Dorothy Ashby in jazz encyclopedias like those by Linda Dahl (*Stormy Weather: The Music and Lives of a Century of Jazzwomen* (New York: Pantheon Books, 1984)), Antoinette Handy (*Black Women in American Bands and Orchestras* (Lanham: Scarecrow Press, Inc., 1998)), and Kristin McGee (*Some Liked It Hot: Jazz Women in Film and Television, 1928-1959* (Middleton: Wesleyan University Press, 2009)), to name a few.

The most direct and suitable answer to this question would be found by defining “good” in terms of quality of harpists’ jazz performance and ability levels, particularly compared to those of successful mainstream jazz musicians. This information would speak to overall musicianship and would provide more meaningful information than examining numbers of recordings, reviews, or collaboration. There are numerous factors in these categories that lie outside a pertinent interpretation of “good.” For instance, numbers and critiques of recordings are influenced to some extent by funding, sales, and reputation, which can be largely driven by stereotypes and popularity. Popularity is a huge contributing factor in anything labeled “mainstream” and should not be downplayed. A more relevant assessment, however, would be first to identify whether harpists have historically produced jazz music that is on par in quality with that of their mainstream counterparts. In this instance, the mainstream jazz musicians under consideration have been heralded as the most capable, innovative, and influential musicians of their time. The term “mainstream” is synonymous here with the top tier of musicianship. This is not to be confused with an emphasis on the mainstream for the sake of popularity as an end goal.

By concretely defining whether or not the most reputable jazz harpists throughout history have presented the same level of proficiency as mainstream jazz performers, conclusions can be drawn about both the size of overlap between “harp jazz” and “real jazz” and the possible contributing factors to the disparity between these two categories. The first step in this comparison is to gather objective data to describe, in both qualitative and quantitative terms, similarities and differences between the most capable jazz harpists’ musical choices and mainstream jazz musicians’ musical choices. The most effective way to gather this data is through a study which compares transcriptions of improvised jazz solos.

### *Study: Comparison of Improvised Jazz Solo Transcriptions*

The goal of this study is to gain data about the quality and content of harpists' jazz improvisations from the perspectives of informed members of the mainstream jazz community. Gathering this kind of data is crucial to the discussion of the harp in jazz music because it can confirm or deny a substantive discrepancy in harpists' jazz vocabulary and soloing ability when compared to that of other professional instrumentalists. This data may also shed light on future possibilities for the harp in American pop and jazz as well as actions that can be feasibly taken to more practically and substantially immerse the harp in jazz and improvisation.

For this study, participants were given transcriptions of six improvised jazz solos. Each was performed by a different musician. Three solos consisted of two choruses each over "All Blues" by Miles Davis and three solos consisted of one "A" section over "Alone Together" by Arthur Schwartz and Howard Dietz.<sup>63</sup> These particular pieces were chosen for several reasons, chiefly for their prominence in the repertoires of both mainstream jazz and jazz harp. Two of the most reputable jazz harpists and improvisers recorded these pieces, as did a vast number of other professional and student jazz musicians. The chord changes of these songs are particularly well-suited to the harp. This consequently obliterates any technical hurdles and puts the harpist on relatively equal footing with other instrumentalists in the improvisational realm. Finally, these two pieces are from different eras in jazz history and present two varying factions within the

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<sup>63</sup> See Appendix D, pp. 125, 129 for lead sheets of these pieces.

genre. The understated “cool jazz” of “All Blues” (1959)<sup>64</sup> opens the door to vast melodic ideas in solos. The Tin Pan Alley influences of “Alone Together” (1932)<sup>65</sup> entail more complex chord progressions and an emphasis on harmonic motion. The subsequent difference in improvisational approaches to these two pieces creates a wider scope for this study. It also produces a well-rounded view of the battle between “harp jazz” and “mainstream jazz.”

The performances chosen for this study represent contrasting styles, instrumentation, ability levels, and eras, therefore offering a wide breadth of examples by which to compare the improvisational capabilities of harpists. The harpists’ performances were chosen as the best representatives of harp improvisation of popular jazz works in these styles. The success of these harpists is evident through the reviews they received and positions they held.<sup>66</sup> While these recordings may not typify the work of the majority of harpist improvisers, they certainly represent the upper echelon of what harpists can do. The performances transcribed for this study include:

“All Blues” (first two choruses of each solo)

- Canton, CT High School Jazz Combo, from live performance (2009)<sup>67</sup>; piano solo
- Joe Henderson, from *All Blues* (1973)<sup>68</sup>; tenor saxophone solo
- Park Stickney, from *Action Harp Play Set* (1999)<sup>69</sup>; harp solo

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<sup>64</sup> First appeared on Miles Davis’s *A Kind of Blue* album in 1959 with Bill Evans; See Fred Kaplan’s article for more information about this album and its significance (“Kind of Blue: Why the best-selling jazz album of all time is so great,” *Slate Magazine*, August 17, 2009, [http://www.slate.com/articles/arts/music\\_box/2009/08/kind\\_of\\_blue.html](http://www.slate.com/articles/arts/music_box/2009/08/kind_of_blue.html)).

<sup>65</sup> Written for the Broadway musical *Flying Colors* in 1932.

<sup>66</sup> Dorothy Ashby was heralded as “one of the best jazz performers” by *Downbeat Magazine* in 1962; Park Stickney is on faculty as the Jazz Harp Instructor at the Royal Academy of London.

<sup>67</sup> Canton High School Jazz Combo, “All Blues,” Video recording from Canton, CT, 2009, <http://www.youtube.com/watch?v=Omyk9YWkotE>.

<sup>68</sup> Ron Carter, “All Blues,” *All Blues*, Van Gelder Studios, 1973, CD, tr. 5.

<sup>69</sup> Park Stickney, *Action Harp Play Set*, Overdressed Late Guy Productions, 1999, CD, tr. 8.

“Alone Together” (first “A” section of each solo)

- Pepper Adams, from *Chet* (1959)<sup>70</sup>; baritone saxophone solo
- Dorothy Ashby, from *In A Minor Groove* (1959)<sup>71</sup>; harp solo
- Christian McBride, from *Conversations With Christian* (2011)<sup>72</sup>; acoustic bass solo

Participants were asked to evaluate each solo as if it was performed by the participant’s student. Participants were to critically examine note choices and offer both criticism and advice for improvement. In this way, attention was drawn to objectivity through a pedagogical approach and all discussion of instrumentation was omitted. Because of the educational aspect of these instructions, the first solo each participant listened to was performed by an average high school student. This acted as a “control” transcription by setting a baseline for each participant’s perspectives, expectations, knowledge, and ability to offer criticism. The rest of the solos were introduced to participants in random order. Each participant was assigned a different order and all excerpts were labeled as “A” “B” or “C.” This prevents any inadvertent bias based on order of presentation and assessment.

“All Blues” offers copious amounts of choices for improvised solos. Nearly every mainstream jazz instrumentalist beginning with Miles Davis has recorded this piece in some capacity. However, it was necessary to avoid recordings which are very well-known in order to prevent participants’ recognitions of iconic performances. For this reason, it was not ideal to include any solos from Miles Davis’s *Kind of Blue* album, despite the fact that these improvisations are often considered the “gold standard” of this style of performance. After

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<sup>70</sup> Chet Baker, “Alone Together,” *Chet*, Riverside Records (Jazz), 1958-9, CD, tr. 1.

<sup>71</sup> Dorothy Ashby, *In A Minor Groove*, Fantasy, 1958, CD, tr. 15.

<sup>72</sup> Christian McBride, “Alone Together,” *Conversations With Christian*, Mack Avenue, 2011, CD, tr. 8.

careful consideration, Joe Henderson's tenor saxophone solo from Ron Carter's *All Blues* album was chosen for several reasons. It represents a different time period than all the other recordings chosen, which may provide insight into various factors that contribute to the style of improvisation. The soloing instrument not only different, but starkly contrasts the harp and piano that were also transcribed for this piece. This provides a wide range of jazz idioms for participants to consider. Additionally, the performer is a highly respected and prolific musician who is often studied and cited by mainstream jazz performers and educators. This could potentially act as another control transcription at the other end of the spectrum because it nears improvisational perfection.

For "Alone Together," Chet Baker's recording was used to provide a comparison to soloing styles from the same year that Dorothy Ashby's performance was recorded. Because there are so many variables in comparing improvisational solos, this study includes both recordings from the same time period and recordings separated by 50 years of societal and musical evolution. Chet Baker's solo, however, is more likely to be recognized by participants, so Pepper Adams's baritone saxophone solo was transcribed for comparison instead. Lastly, Christian McBride's solo from his recently recorded duet with Hank Jones provides a new instrument, era, tempo, and well-respected musician with which to compare Ashby's improvisational capability.

19 participants were selected for not only their prominence and ability as mainstream jazz performers, but also for their pedagogical competence. This makes participants more accustomed to effectively articulating critical thought. Participants needed to boast prestigious educational upbringing, well-respected performance careers, and extensive teaching experience. In order to remain objective about the implications of this study, participants were asked to volunteer by

third party acquaintances who are also immersed in the jazz world. The author remained anonymous to participants.

To aid in objectivity and uniformity, the same portion of each solo was transcribed. The excerpts given to participants also needed to remain concise enough to not overly burden the volunteers. Despite the necessity, this decision is problematic because in most cases it disregards a portion of the improvisation. It therefore overlooks large-scale concepts the performer may have intended. Even if global organization is absent, the excerpts still showcase each performer's level of improvisational ability and uphold the validity of the study.

In the case of "All Blues," two choruses (24 measures) were sufficient to demonstrate each performer's proficiency and personality while remaining a relatively condensed excerpt. In the case of "Alone Together," it was necessary to cater to the shortest solo of the three. Pepper Adams only performs one chorus of the "A" section (14 measures). This is comparable in temporal length to the "All Blues" solos because of this performance's tempo (quarter note is 54 bpm). Thus, each excerpt from "Alone Together" consists of the 14-measure "A" section.

Three solos of each piece were chosen to give as much variation as possible for comparison while still maintaining optimal efficiency. Ideally, more excerpts would provide more data and therefore better informed viewpoints. Giving participants more excerpts, however, also risks the dilution of objectivity; basis for comparison and critique becomes skewed as superfluous information is presented. Even if conscious efforts are made to prevent a shift in perception, participants' thoughts and experiences inevitably change as time and events pass. To minimize this shift, as well as the burden placed on each participant, only three excerpts of each piece were chosen. For the same reason, only two pieces were chosen.

Each transcription consists of only a melodic improvised solo.<sup>73</sup> Harmonic accompaniment is omitted. Chord symbols are included above the melody because different performances include variations on the chord progressions included in standard lead sheets. The piano and harp solos consist of right hand melody with left hand accompaniment so only transcriptions of the right hand were provided. This serves to present only the pertinent information to volunteers. The left hand of the piano solo is nearly non-existent and the left hand of the harp solos is either an un-improvised ostinato accompaniment figure<sup>74</sup> or a simple chordal accompaniment with no bearing on the melodic line.<sup>75</sup> In addition, reducing these instruments to a single line helps to obscure the categories of instrumentation. Even though multiple notes are written at times on a single staff, the absence of a grand staff further sterilizes the task by deemphasizing instrumental implications.

All three performances of “All Blues” are in the key of G. However, Dorothy Ashby’s performance of “Alone Together” is in the key of A minor while the other two performances are in the key of D minor. Though it could allow for more direct comparisons among excerpts to transpose Ashby’s solo to the key of D minor, this would require a significant shift in range. Range specifics holds timbral ramifications in any instrument and therefore affect the soloists’ choices. For this reason, participants were given each excerpt in its original key and sounding pitch. Participants had no trouble making objective comparisons despite the different keys and ranges of the excerpts.

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<sup>73</sup> See Appendix D, pp. 126-128, 130-132 for transcriptions.

<sup>74</sup> As in the case of Park Stickney’s “All Blues” solo.

<sup>75</sup> As in the case of Dorothy Ashby’s “Alone Together” solo.



A significant varying factor among the excerpts is the discrepancy in tempi. This aspect speaks to the interpretation of each performance and has a direct effect on the improvisation. While variations in tempi are not prohibiting factors in choosing excerpts, it is as necessary to provide participants with this information as it is to notate correct pitches and rhythms.

Most problematic in this study is the necessary lack of information about interaction within each ensemble that can be given to participants. If all instruments within each ensemble were to be transcribed, it would pose multiple complications that would be detrimental to the study. Foremost is the obvious problem that instrumentation could be easily deduced. This puts undue connotation about instrumental idioms and expectations onto the participant.

In addition, the act of transcribing necessarily presumes subjectivity through the notational decisions made by the author/transcriber. The ramifications of such subjectivity is minimized by the fact that the same author/transcriber produced all six transcriptions. The author/transcriber made every effort to notate each solo accurately.

Another prohibiting obstacle is the exponential amount of variables that are introduced with the factor of ensemble interaction. To accurately compare several performers' ability to listen and respond musically, they must be performing the same piece of music with the same sidemen, preferably in the same year. Even still, the accompanying musicians will perform differently each time. In any other situation, other musicians' styles and abilities are crucial contributing aspects to the soloist's note choices. This variable is unfortunately still present when only considering the soloist. Limiting the evaluative criteria to encompass only the soloist minimizes the impact of this variable.

For similar reasons, the participants were not permitted to listen to the soloists' performances. The most obvious prohibiting side-effect of listening to excerpts is the

consequential knowledge of instrumentation. Participants would also likely be swayed by intonation, recording quality, and accompanists' performances. Even if such bias only occurred subconsciously, it is likely to influence participants' assessments. Rather, the study was designed to isolate the musical choices of each soloist with respect to only the chord progression and melody of the overriding tune. While omitting the performances of accompanists, and subsequent interaction, effectively ignores a formidable aspect of jazz improvisation, it was a necessary step for this study.

All dynamics and most articulation markings were also omitted from the transcriptions since these aspects are largely subjective. Pitches and rhythms are the only objective and concrete aspects of the solo. They provide enough pertinent information for impartial assessment. Soloists' rhythmic nuances can also be interpreted in many ways, but are necessary components for assessment. The transcriptions are as true to the performances as possible. The fact that the same transcriptions are given to each participant eliminates subjectivity on the part of the participant. Articulation markings are included in the transcriptions only when there is a clear and pronounced change in note projection. Between one and four articulation markings<sup>76</sup> are included in each transcription. They serve to visually portray the interpretive aspect of musicality in all performances. This helps to terminate the idea that some performances carry more significance than others because they present greater variance of articulations. Comparing articulations across multiple instruments is a difficult task due to the inherent differences in instrumental timbre. Therefore, only the most conspicuous articulations are included.

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<sup>76</sup> Articulation markings are limited to staccato and accent marks.

The survey given to participants includes identical instructions for each of the six solos. The solos are labeled alphabetically by piece, i.e. “Alone Together Solo A,” etc.<sup>77</sup> After examining each solo, participants were asked five questions about the excerpt. The first question attempts to quantify various aspects of the musical choices by asking participants to rate each of five aspects on a scale of one to five in which “5=exceptional, and 1=very low in quality.” The categories for using this rating scale include: Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition); Inventiveness/Creativity; Development of ideas; and Use of rhythmic devices (i.e. motives, space, etc). These specific categories were chosen through a review of jazz pedagogy literature.<sup>78</sup> These qualities are generally accepted as the most important aspects of improvised jazz performance. The purpose of this first question is to gain as much information about the performances as possible using concrete data. This establishes an objective evaluation about each performance and their relationships to one another.

The following four questions attempt to qualify the aforementioned data by asking participants to both critique and praise each performance. Questions B and C are open-ended. They ask participants to cite the best qualities of the performance and offer criticism for the soloist. These questions allow participants to expound upon the data submitted from Question A by providing supplemental assessments of the performances.

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<sup>77</sup> See Appendix D, pp. 133-138 for an example of this survey.

<sup>78</sup> These categories were adapted from the criteria that David Baker lists for evaluating improvisational solos in his *Jazz Pedagogy: A Comprehensive Method of Jazz Education Teacher and Student* (Los Angeles: Alfred Publishing Co., Inc., 1989). While Baker is much more specific and thorough in his listing, the categories used for this study touch on Baker’s main areas of emphasis. They necessarily omit categories associated with intonation and interaction that cannot be evaluated here.

Questions D and E serve dual functions. The first is to identify whether participants recognize the performance from their copious experiences studying recordings. If a participant is familiar with a given recording, it is important to be aware of the possibility for skewed data. Knowledge of a particular performance presumes both knowledge of instrumentation and preconceived opinions about performers. Secondly, these questions critique historical knowledge of the soloist by placing each performance within a specific era of jazz. This further serves to not only describe and analyze each performance, but also relate the excerpt to the work of other mainstream artists.

Finally, after assessing all three performances of one piece, participants were asked to rank the solos based on “overall proficiency and musicality.” This question synthesizes all the information participants previously provided and asks them to make comparative judgements of the performances. This creates another aspect of quantifiable data and eliminates the need to make comparative assumptions based on the earlier portions of the survey. This question also allows participants to consider their overall impressions of the excerpts rather than focusing on very specific aspects of each performance. Such large-scale opinion is an important one, particularly when it is formed following the guided consideration of specific aspects. It takes into consideration conscious and subconscious notions to form an overall view of the performances. Therefore, this survey combines information about global perspectives with detailed analyses of each excerpt to create a complex and well-rounded view of these performances’ strengths and weaknesses. The result is a set of quantitative and qualitative data from which to draw conclusions regarding the excerpts’ relative values.

The results of this study were mixed.<sup>79</sup> While some responders rated both harp solos as inferior to their mainstream counterparts, others rated both harp solos as superior. Still more gave mixed reviews. The results culminated in average scores that place the harpists' performances on par with other instrumentalists'. Overall, respondents ranked Park Stickney's "All Blues" solo slightly below Joe Henderson's. Dorothy Ashby's "Alone Together" solo was ranked between Pepper Adams's and Christian McBride's. Figure 2.1 shows the average ratings for different aspects of each solo.

Question	Melodic Vocabulary	Inventiveness/ Creativity	Development of Ideas	Rhythmic Devices	Overall
Canton HS	2	2	3	2	2.25
Joe Henderson	3	4	4	4	3.75
Park Stickney	4	3	4	4	3.75
Dorothy Ashby	4	3	4	4	3.75
Christian McBride	4	3	4	3	3.5
Pepper Adams	4	5	4	4	4.25

**Figure 2.1. Table of Data Gathered from Question A (averages)**

The control protocol of including a high school student's piano solo was successful. Every respondent gave this performance the lowest ratings in all areas. This solo was also ranked lowest overall when compared to the other "All Blues" solos. Participants provided less information when responding to this excerpt, particularly when asked about the student's musical

<sup>79</sup> See Appendix D, pp. 148-153 for a compilation of data derived from this study.

influences. This is likely due to the level of performance. It left a very broad spectrum for criticism which may have been overwhelming to respondents.

For the professional artists, critiques and praise varied widely in all the excerpts. There were a few generalizations, however, regarding recommended artists to study. In the critiques of the “All Blues” excerpts, many participants recommended the study of Miles Davis’s *Kind of Blue* when analyzing Park Stickney’s solo. It is not surprising that participants emphasized students’ need to be informed about the original recording and soloists in this style. What is striking is that this advice was only given to Park Stickney and the high school performer. Many critiques of both Park Stickney and Dorothy Ashby also recommended that these soloists study the works of bebop artists like Cannonball Adderly, Dizzie Gillespie, and Charlie Parker in order to better outline and resolve harmonic progressions. This is a poignant generalization for the critiques for harpists. That bebop artists’ works were not recommended for the mainstream soloists points to the lack of harpists’ grounding in the bebop style.

### *Possible Causes for Discrepancy*

The underlying result that harpists were generally rated on par with other mainstream instrumentalists in these solos indicates that ability levels, musical proficiency, and note choices are not exclusively contributing factors to the discrepancy between “harp jazz” and “real jazz.” By extension, one can consider all jazz harpists who display the same caliber of jazz performance as Dorothy Ashby and Park Stickney to hold the potential of falling into the “overlapping” category of the Venn diagram relationship between “harp jazz” and “real jazz.”

Hence there are other elements which contribute to the separation of these two categories of music.

The cultural aspect of the harp in jazz plays a role in this separation. Women have dominated the harp community throughout the 20th century.<sup>80</sup> Combined with the fact that jazz has historically been dominated by men,<sup>81</sup> this excluded many harpists from the realm of jazz as it was being developed. Adele Girard also mentions the apprehension that early jazz musicians had toward the instrument. She notes this as being both a product of Girard's status as a woman as well as stemming from the timbre of the instrument and its stereotypical connotations.<sup>82</sup> These excluding factors meant that harpists fell behind other instrumentalists in their exploration and development of jazz, which automatically put capable jazz harpists at a disadvantage. That Dorothy Ashby managed to enter the mainstream jazz scene as a harpist speaks volumes to not only her proficiency at the instrument, but also to her strength in overcoming such numerous musical and cultural hurdles.

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<sup>80</sup> Roslyn Rensch, *Harps and Harpists* (Bloomington: Indiana University Press, 2007), 376-387, 419-430. Rensch discusses this phenomenon and its shift from earlier generations, in which men predominantly performed this instrument due to its physical demands. Nettle also discusses, in more general terms, the issues of gender stereotypes in music (Ch. 26 , pp. 376-387) and race in music in (Ch. 29, pp. 419-430).

<sup>81</sup> Kristin A. McGee, *Some Liked It Hot: Jazz Women in Film and Television, 1928-1959* (Middleton: Wesleyan University Press, 2009). McGee gives a discussion of this aspect of jazz while highlighting women's relatively rare, yet critical, contributions to early jazz throughout her book.

<sup>82</sup> Phillip D. Atteberry, "The Sweethearts of Swing: Adele Girard and Joe Marsala," *The Mississippi Rag*, April, 1996, <http://www.pitt.edu/~atteberr/jazz/articles/Girard.html>. Atteberry quotes Girard on this issue in his interview with her.

### Chapter 3: The Current State of Affairs

#### *Defying (or Perpetuating) the Stereotypes*

For today's jazz and American pop harpists, there exists a duality between innovation and repetition.<sup>83</sup> While many harpists work to develop new art forms to feature the harp or bring the harp into current mainstream jazz and American pop, an exponentially larger number of harpists are performing outdated styles of jazz and American pop music. There is a great deal of value, however, in the refining of genres that have been previously established. This practice roots musicians of today and tomorrow in the traditions of the past, which ultimately paves the way for innovation.<sup>84</sup> Many harpists are blending repetition and innovation by performing older styles of music in new ways, thereby creating the potential to further the possibilities for these styles on the harp.

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<sup>83</sup> This duality is not unique to harpists or to the genres of jazz and American pop. For instance, such dichotomy is glaringly evident in symphony orchestras that perform Tchaikovsky alongside a premiere of a new work by a budding composer. All art forms rely on historical knowledge to precipitate innovation and many artists prefer to develop the style of a previous era rather than develop his/her own. This is often for practical reasons. Artists generally require sponsorship and most benefactors are more familiar with, and partial to, genres of the past. Innovation is a requirement, however, for the evolution of any art form. This is why history books generally discuss the first person to develop a particular genre rather than an artist who specialized in a genre 50 years after its heyday. One must not undervalue the refinement and expertise that comes with such specialization, though the effect of this work does little to drive the art form forward on a global scale.

<sup>84</sup> Will Layman, "Is Innovation Required in Jazz Today?" *Pop Matters*, September 26, 2012, <http://www.popmatters.com/pm/column/163040-is-innovation-required/>. Layman offers a contrasting point of view to the idea that innovation is a necessity in today's jazz performance through the lens of the Branford Marsalis Quartet's album, *Four MFs Playin' Tunes* (2012, Marsalis Music). This recent release consists of jazz standards performed in the styles of the past.



Prime examples of performers in this category are two harp duos: Harptallica<sup>85</sup> and Camille and Kennerly Harp Twins.<sup>86</sup> Both of these ensembles arrange American popular music of the 20th and 21st century for two harps. They create new sounds with little variation on the original music but highlight the contrasting timbre of the harp. Neither group utilizes electronic effects in an attempt to replicate the music verbatim. The value in this practice lies in its offering a new perspective on the musical choices that have been previously made and accepted within specific genres. The disadvantage lies in the resulting sound of these ensembles, which very closely resembles any harp duet throughout history and ultimately perpetuates the angelic, calm, feminine stereotypes of the instrument. If heavy metal music sounds serene when performed on the harp it is logical to assume that such airy qualities accompany the instrument at all times. It is thus impossible to include the harp as a serious addition to genres which do not feature these characteristics.

Most detrimental to the development of the harp in jazz and American pop is the lack of specialization in today's performers. The evolution of jazz and American pop over the past century has generated an innumerable amount of sub-genres. This provides musicians with a plethora of musical styles in which to specialize, but harpists' educations and careers have largely necessitated a focus away from jazz and American popular music. This has not barred harpists' fascination with jazz and American pop, however, and performers' skewed perspectives on these genres often result in feckless performances of this music.

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<sup>85</sup> Consisting of Ashley Lancz Toman and Patricia Kline, this duo performs transcriptions pieces by the band Metallica, such as "Enter Sandman," "The Unforgiven," and "One."

<sup>86</sup> Consisting of Camille and Kennerly Kitt, this duo performs transcriptions of popular works by artists such as Aerosmith, Pink Floyd, Led Zeppelin, Metallica, Journey, The Cranberries, Blue Oyster Cult, Bon Jovi, AC/DC, Enya, Guns 'N Roses, Rihanna, U2, and Lady Gaga.

To many of today's working harpists, the term "jazz harp" refers to the act of playing a printed arrangement of a jazz or popular melody. Most harpists who play background music as freelance performers have some repertoire of these pieces, which largely consist of Tin Pan Alley standards and cinematic hits. A handful of harpists have become well-known by arranging collections of pieces by such composers as George Gershwin, Cole Porter, Andrew Lloyd Webber, and John Williams.<sup>87</sup> These arrangements are often simplistic and are marketed toward the majority of harpists regardless of skill level. They are meant to be played as solos in the classical style by projecting each note exactly as written. Most of these arrangements exclude all chord symbols and improvisation.

In this way, the term "jazz" when applied to "harp" differs greatly from the term as applied to other instruments, particularly in connotation regarding performative style. In any other setting, the term "jazz" implies not only the act of improvisation, but an entire knowledge base which includes music theory and history, recordings, and melodic and harmonic idioms. From this understanding a skill set is presumed, which puts knowledge into practice through solo performance and interaction among players. This level of listening and interacting is, by definition, absent from the solo arrangements for "jazz harp." Thus, the ongoing misconception among harpists that are "jazz harpists" by including these arrangements in their repertoire perpetuates the stereotype that harps and harpists are not capable of performing serious jazz music.

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<sup>87</sup> Including but not limited to the following: Ray Pool, Paul Baker, Eleanor Fell, Silvia Woods, Carrol McLaughlin, Suzanne Balderston, Barbara Brundage, and Louise Trotter.

Deborah Henson-Conant is widely reputed within the harp community as a successful jazz and American pop harpist. This is evident through her prominence in various festivals<sup>88</sup> and articles.<sup>89</sup> She has published educational materials on jazz and blues and teaches jazz harp as an adjunct faculty member at the Boston Conservatory. Unlike the aforementioned majority of harpists, Henson-Conant writes and arranges her own jazz and American popular music and improvises regularly as a soloist and within small ensembles. Her discography and one-woman shows, however, present a wide variety of styles.<sup>90</sup> This immense variance results in a lack of expertise in any one genre and a lack of refinement of identifiable individual style. Though Henson-Conant writes about the need to immerse one's self in jazz through performing, improvising, and listening in order to develop facility in the genre,<sup>91</sup> her involvement in this aspect of her career still falls short of mainstream jazz musicians. Her attempts at the inclusion of harp into mainstream jazz clubs are admirable and well-intentioned. Nevertheless, it is short-

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<sup>88</sup> Henson-Conant has taught and performed in the following festivals/workshops: Paris Conservatory, the Eastman School of Music, Camac Harps (Paris), the World Harp Congress, Lyon & Healy Jazz and Pop Harpfest, Kolancy Music (Denver), and The Meredith Corporation.

<sup>89</sup> Henson-Conant has received praise in the following publications: The Harp Column, American Harp Society Journal, jazzharp.org, Austin American-Statesman, New York Times, Boston Globe, Los Angeles Times, Denver Post, Chicago Tribune, San Francisco Examiner, Salt Lake Tribune, Grand Rapids Press, Downbeat Magazine, Washington Times, and Boston Herald.

<sup>90</sup> Consisting of *The Celtic Album* (1998; Celtic tunes), *Songs My Mother Sang* (1985; children's songs and lullabies), *'Round the Corner* (1987; jazz standards), *Naked Music* (1994; classical, flamenco, blues, celtic, etc.), *Invention & Alchemy* (storytelling and harp with orchestra), *Just for You* (1995; latin, jazz, flamenco, folk, blues, songs, storytelling), *Altered Ego* (1998; folk, jazz, blues, Middle Eastern, singer-songwriter), *Talking Hands* (1991; contemporary jazz-all originals), *Caught in the Act* (1990; contemporary jazz-all originals), *On The Rise* (1989; contemporary jazz- all originals), *Budapest* (1992; contemporary jazz--all originals), *The Gift* (1995; Christmas carols), *The Frog Princess* (children's stories and songs); categorization labels taken from Henson-Conant's promotional website (<http://www.hipharp.com/dhccat.htm>).

<sup>91</sup> Deborah Henson-Conant, "Some Thoughts on Playing the Harp, Playing Jazz and Composing," *American Harp Journal*, Vol. 21, No. 2 (Winter, 2007).

sighted to assume that any performer, artist, or person in any field can attain greatness in one area while simultaneously pursuing a profusion of others.

To say that one can be a proficient jazz performer because he/she demonstrates facility on his/her instrument is akin to saying that one can speak fluent Italian because he/she can read and write the alphabet. Yet this still seems to be the goal for many aspiring jazz and American popular harpists. It also counteracts the work of those performers who truly specialize in a single genre and approach the obliteration of stereotypes.

### *The Increasing Role of the Harp in Today's Pop Culture*

As has been the case throughout the history of the harp in jazz and American pop music, the inclusion of the instrument in these genres falls under two categories: ensembles which employ the harp (band-centric) and harpists who have formed ensembles around the instrument (harp-centric). The harp has always played a role in jazz and American popular ensembles,<sup>92</sup> but a few contemporary band-centric popular ensembles merit mentioning for their increased usage of the instrument. With today's Western culture relying heavily on the internet for instant information, current artists have the opportunity to reach larger audiences than previous generations. Therefore, the widespread popularity of even a few band-centric ensembles which feature the harp musically and visually holds considerable ramifications for the way society views the harp and its capabilities.

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<sup>92</sup> As discussed in Chapter 1, pp. 8-40.

To this end, Florence + The Machine has exposed new audiences to the harp through their unique, though indisputably mainstream and popular, style<sup>93</sup>. Appearances on *Saturday Night Live*<sup>94</sup> and *The Late Show with David Letterman*<sup>95</sup> have inadvertently featured the band's permanent harpist, Tom Monger, by simply placing him at the front of the stage beside the lead singer. Not only is his visual presence striking, but unlike in many other bands his musical contribution to the texture is obvious. Figure 3.1 illustrates Monger's addition to the chorus of "You've Got The Love."<sup>96</sup>

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<sup>93</sup> Proof of the band's popularity, according to Suddath (Claire Suddath, "The Otherworldly Charms of Florence + the Machine," *Time Magazine*, November 3, 2011, <http://entertainment.time.com/2011/11/03/the-otherworldly-charms-of-florence-the-machine/>), includes the following accolades: 2008 Critic's Choice award, hit performance of "Dog Days Are Over" at the 2010 MTV Video Music Awards, No. 14 placement on the Billboard 200 of the 2010 album *Lungs*, hit television show *Glee*'s cover of "Dog Days," and a 2011 Grammy nomination for Best New Artist. Says Suddath, "Florence + the Machine is now an undeniable success."

<sup>94</sup> "Anne Hathaway/Florence + the Machine," *Saturday Night Live*, National Broadcasting Company, Season 36, Episode 7, November 20, 2010, Television; "Jason Segel/Florence + the Machine," *Saturday Night Live*, National Broadcasting Company, Season 37, Episode 7, November 19, 2011, Television.

<sup>95</sup> "Courtney Cox/Florence + the Machine," *Late Show with David Letterman*, Columbia Broadcasting System, Season 17, Episode 31, October 27, 2009, Television; "Matt Damon/Florence + the Machine," *Late Show with David Letterman*, Columbia Broadcasting System, Season 18, Episode 58, December 16, 2010, Television.

<sup>96</sup> From their 2009 album, *Lungs* (Universal Republic, 2009. CD).

The musical score is for the chorus of "You've Got The Love" by Florence + The Machine. It is transcribed for Harp, Bass, and Chords. The key signature is G-flat major (three flats), and the time signature is 4/4. The Harp part is written in two staves. The right hand plays arpeggiated chords, and the left hand plays a rhythmic pattern. The Bass part is written in a single staff and consists of a single note per measure. The Chords are G<sup>b</sup> Maj.: ii, G<sup>b</sup> (I), and D<sup>b</sup> (V). A note with an asterisk in the Harp part indicates a variation.

\*Parenthetical notes only appear in some variations of the chorus

**Figure 3.1. Chorus of “You’ve Got The Love” by Florence + The Machine  
(Harp, Bass, Chords); transcribed by Megan A. Bledsoe**

What is unique about Monger’s playing in this pop/rock setting is his clear classical foundation. He flaunts this style throughout Florence + The Machine’s albums via glissandi and arpeggios. In the chorus of “You’ve Got The Love,” Monger blatantly arpeggiates each chord on an amplified acoustic pedal harp in an identical compositional technique to that of Mozart<sup>97</sup> and Bach.<sup>98</sup> Coupled with intense drum set rhythms that have been described as “pagan,”<sup>99</sup> however, Monger’s figures lose their orchestral and classical connotations and instead add a delicate treble component to balance the driving bass. If Monger were to play this excerpt as a soloist, any audience member would accept him as a purely classical, stereotypical harpist. In the context of

<sup>97</sup> For example, in his Concerto for Flute Harp in C Major, particularly Mvt. 1.

<sup>98</sup> For example, in his Well-Tempered Klavier, Prelude I in C Major. Though this work was not originally written to be performed on harp, its arpeggiations typify a common compositional style of the Baroque and Classical eras.

<sup>99</sup> Kyle Anderson, “Music Review: Ceremonials (2011), Florence + the Machine,” *Entertainment Weekly*, October 26, 2011, <http://www.ew.com/ew/article/0,,20540085,00.html>. In his review of the album *Ceremonials* (2011), Anderson totes the band as “pagan-rhythmic splendor, and a whole lot of harp...*Ceremonials* genuinely rocks.” The instrumentation and overall affect of the band’s two albums, *Ceremonials* and *Lungs* (2009), are very similar. So are Monger’s additions to the texture.

this ensemble, however, his playing contributes a crucial element that is not easily identifiable as strictly traditional. Consequently, Monger's constant aural and visual inclusion<sup>100</sup> in this hugely popular band is more significant than the contribution itself.

The hip-hop and rap sub-genres of American popular music have also seen increasing interaction with the harp in recent years. Performers like Kristen Agresta<sup>101</sup> and Rashida Jolley<sup>102</sup> have recorded and toured with artists such as Jay-Z and Kanye West. Based on interviews with these harpists, their roles in the bands have been more improvisatory than Monger's. The harpists appear only on select songs which largely feature unison strings with harp. Still, the fact that mainstream artists in these fields are interested in adding harp to refine specific ensemble textures furthers the image of the instrument in both musical and visual perception.

While harp-centric bands have existed and obtained intermittent popularity over the last sixty years, most important in today's jazz and American pop genres is the deemphasis placed on the harp's presence. The harp has been used as a gimmick in jazz and American pop bands throughout the 20th century. Today's most influential and mainstream jazz and American pop harpists use the instrument as a preferred means to a musical end. Rather than struggling to accomplish musical feats that are identical to those of instrumentalists, these musicians have found niches in which the harp excels. They have focused their careers to specialize in these areas. They make no excuses for the instrument, nor do they belabor its uniqueness as attention-

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<sup>100</sup> Monger appears on every track of the album *Ceremonials* (2011), and on 10 of 13 tracks on the album *Lungs* (2009).

<sup>101</sup> Kirk Baird, "Hip-hop harp: Performer has worked with Jay-Z, Kanye," *Henderson Home News*, Las Vegas, NV, February, 2008, <http://www.kirstenagresta.com/pdfs/LasVegas001.pdf>. Baird cites Agresta's work with Kanye West and Jay-Z in his article.

<sup>102</sup> Michael Coleman, "Plucking Our Heart Strings: Former Miss DC Rashida Jolley," *What's On Tap: The Entertainment Guide*, February 1, 2011, <http://www.ontaponline.com/2011/02/01/plucking-our-heart-strings-former-miss-dc-rashida-jolley/>. Coleman discusses Jolley's collaborations with Lady Gaga, and her appearance on the television show *America's Got Talent*.

grabbing in itself. If this were the case, these artists' prominence in their respective genres would have faded shortly after their initial appearances. The lack of musical substance would have quickly fatigued listeners. This new treatment of the harp as a significant contribution to jazz and American pop music indicates a turning point for the instrument, its capabilities, and its public perception. For this reason, today's most notable performers in these two fields are jazz harpist Edmar Castañeda and American pop harpist Joanna Newsom.

### *Tradition, Innovation, and Ambiguity in Edmar Castañeda's "Cuatro De Colores"*

Castañeda spent the first 16 years of his life in Bogota, Colombia. These roots are evident in his musical style. Castañeda combines traditional *joropo* rhythms and melodies with Latin jazz improvisatory vocabulary, musical forms, and collaborative techniques to create a sound that is rife with innovation. Until his 2012 album, *Double Portion*,<sup>103</sup> Castañeda performed exclusively on an amplified traditional Colombian harp. This instrument has neither pedals nor levers to modify the length and resultant pitch of each string. To raise the pitch one half step, the performer must apply pressure to the bass of the string with the left hand. This effectively shortens the string. For Castañeda to perform standard jazz repertoire, which contains various chord changes and requires multiple accidentals at once, would be difficult to say the least. Instead, Castañeda developed his own jazz repertoire that exploits the harp's possibilities rather than its disadvantages.

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<sup>103</sup> Edmar Castañeda, *Double Portion*, Arpa Y Voz Productions, 2012, CD.



Relying on his early musical education in Latin music, in which harp is prevalent in traditional ensembles, Castañeda's stylistic emphasis is on textural and rhythmic development. This is evident throughout his compositions, arrangements, and improvisations. Castañeda performs syncopations and polyrhythms with ease and expertise. Castañeda also plucks the strings with his fingernails, which creates a much harsher sound than European-style harpists. He also obtains contrasting tones by plucking the strings in different places and with differing intensities.

To accent various rhythmic figures, Castañeda hits the instrument's soundboard like a drum and employs a quick strumming method with the fingernails of his left hand. With Castañeda's powerful amplification of the instrument, this strumming in the bass range (4th-5th octave) creates a violent rumble that is easily disassociated with the seemingly angelic instrument. Castañeda also employs a particularly intense amplification of the bass range of his harp. This gives his adroitly rhythmic bass lines unique independence. The culmination of these traits is a wide range of extremely contrasting techniques which Castañeda uses to add versatility and breadth to his ensemble. Castañeda presents a prime example of these stylistic properties in his "Afrojoropo,"<sup>104</sup> which pays homage to the *joropo* song style through its quick 3/4 time, percussive rhythmic effects, and inclusion of improvisatory vocalists.<sup>105</sup>

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<sup>104</sup> Edmar Castañeda, *Cuarto De Colores*, Edmar Castañeda, 2007, CD, tr. 9.

<sup>105</sup> Dale A. Olson and Daniel E. Sheehy, *Handbook of Latin American Music, Second Edition, Volume 1* (New York: Routledge, 2008), 308-310. Olson gives a detailed description of *joropo* music, its history, instrumentation, and characteristics.

The success of Castañeda's innovations is undeniable. In addition to a plethora of positive reviews and visibility in the media,<sup>106</sup> Castañeda's work has received the attention of the mainstream jazz community. This has spurred collaborations with such renowned artists as Paquito D'Rivera (saxophonist/clarinetist), Ari Hoenig (drummer),<sup>107</sup> John Scofield (guitarist), and Joe Locke (vibraphonist).<sup>108</sup> Of Castañeda, Paquito D'Rivera remarks:

"Edmar is...an enormous talent, he has the versatility and the enchanting charisma of a musician who has taken his harp out of the shadow to become one of the most original musicians from the Big Apple."<sup>109</sup>

A prime example of Edmar Castañeda's signature style is the title track to his 2007 album, *Cuatro De Colores*, featuring Mike Rodriguez on flugelhorn. Castañeda opens with a solo harp introduction which is orchestrated to include an treble ostinato pattern in the right hand with melody and percussive hits in the left hand. This is illustrated in Figure 3.2.

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<sup>106</sup> Including but not limited to articles by the following: David Adler ("Harp Warming: Edmar Castañeda Brings His Nimble Fingers to the Art Museum," *Philadelphia Weekly*, November 14, 2007.), Ernest Barteldes (Milton Nascimento and Jobim Trio & Edmar Castañeda Trio," *Global Rhythm Magazine: World Music Today*, October 26, 2008.), Thomas Conrad ("Review: Umbria Jazz, Edmar Castañeda," *Jazz Times*, July 17, 2006.), Paul Dryden ("Edmar Castaneda," *Global Rhythm Magazine: World Music Today*, January 23, 2008.), Michael Hochanadel ("Castaneda and Friends Dazzle With Ensemble Brilliance," *The Daily Gazette*, May 30, 2008.), Dan McClenaghan ("Edmar Castaneda: Entre Cuerdas (2009)," *All About Jazz*, August 8, 2009.), Bill Milkowski ("Review, NYC Winter Jazzfest," *Jazz Times*, January 24, 2006.), Javier Orellana ("Soundoff! These Rising Stars Are Ready To Blow Up In 2007," *New York Post*, March 14, 2007.), Becca Pulliam ("Edmar Castaneda Trio With Joe Locke on JazzSet," *National Public Radio*, August 12, 2010, Articles and audio recording.), Ben Ratliff ("Music Review: One Harp, Many Languages," *New York Times*, July 4, 2008.), Randy Treece ("Freihoffer's Jazz Festival (Day 1): Review," *Albany Jazz*, June 24, 2006.), and Bob Young ("Castaneda Doesn't Harp on Traditional Latin Jazz Sound," *Boston Herald*, December 4, 2007.).

<sup>107</sup> Both of these artists collaborated with Castañeda on his 2007 album, *Cuarto De Colores*.

<sup>108</sup> Scofield and Locke both collaborated with Castañeda on his 2009 album, *Entre Cuerdas*.

<sup>109</sup> This quote appears in numerous biographies of Edmar Castañeda, including on his website: [www.edmarcastaneda.com](http://www.edmarcastaneda.com).

z = downward strumming with the back of the fingernails below the written note

Harp

Hp.

**Figure 3.2. Mm. 1-6 of Edmar Castañeda’s “Cuatro De Colores”; transcribed by Megan A. Bledsoe**

The melody in mm. 1-6 of “Cuatro De Colores” is characterized by an alternation of on-beat and off-beat rhythms which exploit two motives, labeled “x” and “y” in Figure 3.2. “X” provides the building blocks for the melody’s entire rhythmic content and consists of eighth notes either on-beat,<sup>110</sup> labeled “x,” or off-beat, labeled by “x<sup>1</sup>.” While the syncopated “x<sup>1</sup>” is present in mm. 1 and 4, it is emphasized in mm. 2 and 5 through the percussive downward strumming below the melody notes. In contrast, “y” consists of the accented strumming patterns presented in mm. 3 and 6, which lengthens the rhythmic motive by one sixteenth note. In this way, it creates a composite of “x” and “x<sup>1</sup>” in that the accents alternate on-beat and off-beat

<sup>110</sup> The term “on-beat” is meant here in reference to each eighth note as a strong beat. “Off-beats” are sixteenth notes that fall between the relatively strong eighth notes.

attacks. This syncopation and additive development of rhythmic motives is indicative of Castañeda's deep familiarity with Latin musical styles. It is a common feature not only throughout "Cuatro De Colores," but also in Castañeda's repertoire as a whole.

The complexity of this introduction exemplifies Castañeda's intricate yet unique orchestration on the harp as a solo instrument. In his simultaneous projection of melody, harmonic and rhythmic accompaniment, and percussive accents, each aspect is presented in an unexpected way. It is rare for the melody on the harp to be written in the fourth octave, especially below a prominent accompaniment pattern in the third octave. This range is generally less sonorous than its treble neighbor. Castañeda's unique amplification of his instrument, as well as the distinctive tone created by his Colombian harp and playing technique, obliterates the restrictions of this acoustic phenomenon. The melody's complicated and syncopated rhythmic structure contributes to a strong rhythmic foundation through its powerful accents both within the melodic line and added through strumming. The left hand therefore fulfills the roles of both melodic prominence and rhythmic stability with a single line.

The harmonic accompaniment adds to this stability. Its constant sixteenth note pattern aids in an accurate performance of the melody's syncopation. The ostinato pattern not only sets the textural tone for the introduction, but also implies a harmonic progression by varying slightly throughout each three-measure phrase. Mm. 1 and 4 imply A Major as tonic through the melodic chordal arpeggiation in both hands which is ornamented with a single passing tone in the treble ostinato. Mm. 2 and 5 imply an E Minor, or v harmony, which is presented in an analogous way as in mm. 1 and 4. In mm. 3 and 6, the last measures of each phrase, the harmonic rhythm increases to imply a sonority every two beats rather than four. F Major and G Major reference a cadential progression through  $\flat$  VI and  $\flat$  VII before arriving back in A Major at the beginning

of mm. 4 and 7. Despite these rather obvious harmonic shifts, the overriding presence of the E in the uppermost position of the texture provides an inverted pedal point. This obscures the harmonic motion and instead imparts a veil of homogeneity over the progression.

The issue of tonality is an important one for Castañeda. “Cuatro De Colores” is no exception. Since one must retune the Latin harp in order to change keys, it is far more practical to write and perform modal pieces on this instrument. This can eliminate the need to alter string lengths for harmonic constraints and chromatic notes need only be used as melodic ornaments. “Cuatro De Colores” employs a modal basis for tonality, though there is ambiguity in exactly



a quasi-modal mixture interpretation of the predominant ii,<sup>111</sup> while F major and G major are the tonicizing mixture chords  $\flat$ VI and  $\flat$ VII in A Major.<sup>112</sup> Mm. 15-16 are normative with this interpretation. They highlight a  $\hat{1} - \#\hat{7} - \#\hat{6} - \hat{5}$  bass line in D melodic minor with  $\hat{3}, \hat{5}$ , and  $\hat{1}\hat{3}$  providing chordal support for the tonic chord.

The problem with this interpretation comes with the entrance of the flugelhorn's melody, which is clearly in A Major. This is illustrated in Figure 3.4.

interpretation states the trombone melody in mm. 17-23 merely emphasizes  $\hat{5}$  in the key of D.

The leading tone in this case is highlighted as part of a stable tertian harmony. The  $F^{\natural}$  in m. 20 is equally conceivable as  $b\hat{6}$  in A Major and  $\hat{3}$  in D Minor, so this melodic anomaly does not provide the deciding factor.



**Figure 3.5. Mm. 24-31 Harp and Flugelhorn Melody from Edmar Castañeda's "Cuatro De Colores" ("B" Section Melody); transcribed by Megan A. Bledsoe**

The ambiguity continues in the "B" section, which features a unison scalar melody in the harp and flugelhorn. This is shown in Figure 3.5. Again the aurally striking  $F^{\natural}$  provides little evidence for either A Major or D Minor. It is reminiscent of both a mixolydian scale built on A, with lowered  $\hat{6}$  in addition to lowered  $\hat{7}$ , as well as a melodic or harmonic minor scale built on D. Perhaps the most telling melodic factor in this section is the usage of  $C^{\sharp}$ , which fails to resolve to D in the octave in which it is presented. This resolution would indicate a V-i motion in the key of D. The  $C^{\sharp}$  could, however, still be considered the leading tone here if it is transferred into an inner voice such as the E below it. It finally reaches its conclusion at D in mm. 27 and 31. The octave displacement of the F in mm. 15 and 29 certainly allows for the possibility of compound melody in this section.

Castañeda's bass line and chordal accompaniment provide little help in elucidating the key center. These figures clearly oscillate between A Major and G Major harmonies in this section. In A Major, this progression functions as a "tonic-dominant" relationship with  $\flat VII$  filling the role of "dominant." In D Minor, A Major and G Major function as alternating predominant and dominant functions with a borrowed IV acting as the predominant. This explanation is less likely. Chords are more often borrowed from the minor mode for usage in the major mode. In modal works such as this, however, variations in chord quality are much more probable than in tonal music. Tonal music would also be less likely to feature a harmonic progression moving from a dominant function back to predominant. In contemporary popular music, such traditional constraints are largely overlooked. In any case, even if section "B" in its entirety is considered to be in the key of A Major, it can still function as a large-scale dominant to an underlying D Minor. This scenario would mirror the function of the introduction.

After repetitions and extensions of the A and B sections during improvised solos,<sup>113</sup> Castañeda restates the A and B melodies before returning to the introduction. The final cadential treatment of the work could potentially yield the strongest indication of the piece's harmonic basis, so Castañeda's return to the introductory content is significant. The earliest indication of key center is the outlining of A Major triads in both melody and harmonic accompaniment at the beginning of each phrase of the introduction. Thus, the return to this section suggests a final arrival in A Major. In this scenario, the D Minor sections throughout the work act as local and global plagal motions.

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<sup>113</sup> See Appendix E, pp. 154-155 for a complete form chart of Castañeda's "Cuatro De Colores." Though sections are labeled "A" and "B," the alternation and equal treatment of these two sections more resembles a verse-chorus form than a structure which contains a "main" section and a "bridge."



Just as in the introduction's conclusion, Castañeda concludes the piece on an E Minor harmony identical to that in m. 2. This sonority is punctuated by the percussive strumming treatment of the "x" motive. As a final chord, E Minor makes as little sense in a global A Major context, in which it acts as a non-diatonic v, as it does in a global D Minor context, in which it acts as a non-diatonic ii. The power of such an ending lies in both its climactic rhythmic reinforcement and its harmonic perplexity. In the absence of all chromatic alterations to harmonies, Castañeda relies on ambiguous key centers add interest and intrigue. In doing so, Castañeda neglects traditional harmonic tendencies of the major and minor modes and instead explores the newly diatonic harmonies that arise from uncommon modes such as A mixolydian with  $\flat \hat{6}$ .

Castañeda's improvisatory technique should not go unnoticed. It is exemplified in this track. Like many great improvisers, Castañeda expresses a large-scale sense of development which he executes through the use of varying rhythmic and textural techniques. Castañeda spends the first half of his solo, mm. 88-102 over the "A" section, exploiting percussive strumming and accents through developing rhythmic motives that are peppered with rests of unexpected length. This rhythmic focus is especially apt for the "A" section portion of his solo because it dovetails with the underlying static A Major/D Minor sonority. Castañeda changes his approach in the "B" section by projecting clear bass and melodic lines. The G Major-A Major oscillation here affords a great deal of improvisatory flexibility while still maintaining harmonic boundaries. Castañeda employs this flexibility by creating flowing melodic phrases interspersed with repeated notes in varied rhythms. While the pitches themselves tend to fall into intervallic patterns which lack clear melodic ideas as the solo develops, Castañeda's use of space, particularly in the first few measures of the "B" section solo, is an effective technique for

creating coherent phrases throughout his improvisation. Figure 3.6 demonstrates this effect through the development of rhythmic interest and syncopated bass line independence.

**Figure 3.6. Mm. 1-4 of Edmar Castañeda's Solo Over "B" Section of "Cuarto De Colores"; transcribed by Megan A. Bledsoe**

Castañeda continues in the "B" section by incorporating rhythmic and textural effects from the "A" section into the melodic lines and patterns established over the G Major-A Major harmonies. In combining these two thematic tools, Castañeda effectively creates a coherent large-scale composition. This improvisation takes the form of "X - Y - XY," where "X" consists of rhythmic and textural development through the "A" section and "Y" consists of melody and bass line through the "B" section. This formula loosely resembles a classical sonata form, in which the second theme appears in a differing key in the exposition and returns in tonic in the recapitulation. In presenting two distinct entities in adjacent sections (in sonata form, differing themes and key areas; in Castañeda's solo, differing developmental elements), followed by a combination of the two, both composer and improviser achieve satisfying musical reconciliation through global formal constructs.

Another crucial aspect of Castañeda's improvisatory vocabulary is his clear grounding in Colombian music. Reverting to common folk music idioms lends an air of authenticity while

showcasing Castañeda's facility in this genre. Figure 3.7 provides an example of these idioms in Castañeda's use of a traditional *montuno* figure. This figure is common in South American harp playing and Latin jazz keyboard accompaniment.<sup>114</sup>

The musical score is written for harp (Hp.) and consists of two systems. The first system contains three measures. The first measure is marked with a 'G' chord and features a rhythmic pattern of eighth notes in the bass clef and a melodic line in the treble clef. The second measure is marked with an 'A' chord and continues the rhythmic pattern. The third measure is marked with a 'G' chord. The second system contains two measures. The first measure is marked with an 'A' chord and the second with a 'G' chord. The rhythmic pattern of eighth notes in the bass clef is consistent throughout the excerpt.

**Figure 3.7. Excerpt from Edmar Castañeda's Solo Over "B" Section of "Cuarto De Colores"; transcribed by Megan A. Bledsoe**

Castañeda's focused specialization in Colombian jazz music, which is catered specifically to the harp, effectively abolishes the stereotypical image of a "jazz harpist." Through a blend of specific tradition and innovation, Castañeda's presence in mainstream jazz is a worthy one that is crucial to the advancement of harp in the jazz genre.

<sup>114</sup> Bob Yurochko, *A Short History of Jazz* (New York: Rowman & Littlefield, 1993), 238-240.

### *Joanna Newsom and Today's Singer-Songwriter Harpist*

With the rise in popularity of the independent singer-songwriter came increased attention toward solo acoustic artists. It was only a matter of time before a harpist received widespread attention. Though singer-harpists like Dee Carstensen and Deborah Henson-Conant paved the way in the harp world for Joanna Newsom's style of songwriting, none appeared on the mainstream international stage before Newsom. In a convergence of fortunate timing and effective marketing, Joanna Newsom sprang to popularity following the release of her first album, *Milk-Eyed Mender*, in 2004.

Much like Castañeda, Newsom's prominence in the larger American popular music genre is evident through the number of critical writings about her work.<sup>115</sup> In addition, her 2006 album, *Ys*, received a rating of #7 on *Time Magazine's* Top Ten Albums of the Year. For perspective, Justin Timberlake's *FutureSex/LoveSounds* received a ranking of #8. This genre's entanglement with popular culture presents a greater opportunity for cross-exposure among various media outlets, which furthered Newsom's notoriety. Her 2012 appearance on the cult-sketch comedy show *Portlandia*<sup>116</sup> not only bolstered her media presence, but also reinforced her niche as appealing to young alternative audiences.

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<sup>115</sup> Including but not limited to articles by the following: Sean Glennon ("Joanna Newsom has found a niche for herself and her harp in the world of folk-pop," *Boston Globe*, June 18, 2004.), Pete Paphides ("Joanna Newsom: Have One On Me," *The Times*, February 26, 2010.), Jon Pareles ("The Indie Singer-Harpist Who Met the Orchestra," *New York Times*, January 29, 2008.), Louis Pattison ("Joanna Newsom, Have One on Me: Review," *BBC Online News*, February 22, 2010.), Ann Powers ("Pop Music Review: Joanna Newsom's voice is in just the right place," *Los Angeles Times*, November 12, 2007.), Claire Suddath ("Joanna Newsom," *Time Magazine*, March 1, 2010), Vanessa Thorpe ("How Joanna Newsom Made the Harp Hip," *The Observer*, June 19, 2010.).

<sup>116</sup> "Motorcycle," *Portlandia*, Independent Film Channel, Season 2, Episode 7, February 17, 2012, Television.

Most immediately ear-catching is not Newsom's harp, but rather her distinctive vocal timbre. Her voice has been described by critics as "Small and innocent -- childlike, though certainly not immature,"<sup>117</sup> "[a] hyperbolically girlish soprano often compared to Bjork's [voice] but more reminiscent of forgotten jazz babies such as Ruth Etting,"<sup>118</sup> and "somewhere between a siren's call and a banshee's wail."<sup>119</sup> While in her early career this tone quality alienated many listeners, it also created a "refreshing oddity" that drew a staunch audience.<sup>120</sup> Since her 2004 debut album's childlike timbre and themes which involves only harp and voice, Newsom's style has undergone a drastic transformation to her 2010 album, *Have One On Me*. Newsom's intervening album, *Ys* (2006), exhibits a substantial departure from *The Milk-Eyed Mender* in its orchestrational ambition. It still retains Newsom's iconic vocal style. Along with arranger Van Dyke Parks, Newsom pairs her solo harp/voice with the accompaniment of a full orchestra. In doing so, Newsom effectively bridges the gap between many listeners' expectations that the harp belongs in an orchestra playing classical music and the reality of innovation through a folk/pop/indie lens. When paired with Newsom's distinctive compositional and performative techniques,

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<sup>117</sup> Sean Glennon, "Joanna Newsom has found a niche for herself and her harp in the world of folk- pop," *Boston Globe*, June 18, 2004.

<sup>118</sup> Ann Powers, "Pop Music Review: Joanna Newsom's voice is in just the right place," *Los Angeles Times*, November 12, 2007.

<sup>119</sup> Michael Cramer, "Harp's Delight- An interview with Joanna Newsom," *Dusted Magazine*, 2004, <http://www.dustedmagazine.com/features/243>.

<sup>120</sup> Andrew Wagner, "The Virile Man's Guide to Liking Joanna Newsom," *Vanity Fair*, February 23, 2010, <http://www.vanityfair.com/online/daily/2010/02/the-virile-mans-guide-to-liking-joanna-newsom>. Wagner offers reactions to a negative perception of Newsom's music and vocal quality by lauding her as "a breath of fresh air...there's something amazingly, redemptively refreshing about the oddities of America."

the orchestral platform exposes new audiences to the harp's capabilities in American popular music.<sup>121</sup>

Newsom was not the first person to feature the harp with an orchestra in an American pop, singer-songwriter style. Deborah Henson-Conant's 2002 album, *The Frog Princess*, consists of a children's story which is embellished with fully orchestrated songs performed by Henson-Conant and the Buffalo Philharmonic. Henson-Conant's work, which she likens to "'Peter and the Wolf' meets 'Fractured Fairy Tales,'" <sup>122</sup> arose as a means for engaging storytelling rather than Newsom's broader atmospheric context. The ultimate effect is the same. Audiences of diverse backgrounds and tastes are exposed to the harp as a featured instrument with a plethora of possibilities.

Newsom's most recent album exhibits a blend of these two textural styles, as well as a dramatic shift in vocal quality. Vocal nodes forced a two-month bout of silence for Newsom. The result on this album is "something more classically pretty, although hints of the old grizzle still re-emerge occasionally."<sup>123</sup> Newsom's lyrics have also lost some of their earlier child-like innocence. Her focus turned toward mechanics to suit her large-scale goals and she still incorporated orchestra on some tracks. The sheer length of this album, which comprises three LP records and about two hours of music, points to Newsom's ambition in scope and gravity of

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<sup>121</sup> The release of this album was immediately followed with a world tour. This featured local orchestras in Brooklyn, London, Sydney, and Milwaukee, to name a few. Jon Pareles discusses this album and the subsequent tour in his article, "The Indie Singer-Harpist Who Met the Orchestra," *New York Times*, January 29, 2008, <http://www.nytimes.com/2008/01/29/arts/music/29newsome.html?pagewanted=print>. He cites Newsom's "self-invented style that mingles classical arpeggios with syncopations from West Africa, where griots pluck hypnotic patterns on the harplike kora." This description is closely reminiscent of the intersection of European harmonies with African rhythms in early jazz and ragtime.

<sup>122</sup> Deborah Henson-Conant's website, [www.hipharp.com](http://www.hipharp.com), includes the composer/performer's thoughts on her works.

<sup>123</sup> Louis Pattison, "Joanna Newsom, Have One on Me: Review," *BBC Online News*, February 22, 2010, <http://www.bbc.co.uk/music/reviews/3fd3>.

this project. She notes “I paid such close attention to every tiny little detail — the syntax, the lyrics, the distribution of syllabic entropies, the interior and exterior rhyme patterns...”<sup>124</sup>

While Newsom’s work has taken many forms over her relatively short career, it is most interesting to explore her earliest approach to songwriting which initiated her mainstream fame. This style remains constant throughout her various projects and orchestrations, thereby imparting a mark that is uniquely her own. “The Sprout and the Bean” from *The Milk-Eyed Mender* typifies this style through its surface simplicity and an nuanced creativity.

The song’s form is its most straight-forward aspect. It demonstrates a clear verse-chorus form through regular eight-measure phrases. An instrumental harp interlude separates the two presentations of the form. The culminating structure is shown in Figure 3.8.

Section	Phrases	Texture	Key Centers	Development Via:
Intro.	8+8	Harp	C $\flat$ Maj.-A $\flat$ Min.	Rhythm
Verse	(8+8)+(8+8+8+8)	Voice + Harp	C $\flat$ Maj.-A $\flat$ Min. (2 phrases); F $\flat$ Maj.-D $\flat$ Maj. (4 phrases)	Rhythm (2 phrases) Texture (4 phrases)
Chorus	8+8	Voice/ chorus + Harp	F $\flat$ Maj.-D $\flat$ Maj.	Rhythm and Texture
Interlude	8+8	Harp	C $\flat$ Maj.-A $\flat$ Min.	Rhythm
Verse	(8+8)+(8+8+8+8)	Voice + Harp	C $\flat$ Maj.-A $\flat$ Min. (2 phrases); F $\flat$ Maj.-D $\flat$ Maj. (4 phrases)	Rhythm and Texture
Chorus	8+8	Voice/ chorus + Harp	F $\flat$ Maj.-D $\flat$ Maj.	Rhythm and Texture
Coda	8+8+8+8	Harp	F $\flat$ Maj.-D $\flat$ Maj.	Rhythm and Texture

**Figure 3.8. Form Chart of Joanna Newsom’s “The Sprout and the Bean”**

<sup>124</sup> Claire Suddath, “Joanna Newsom,” *Time Magazine*, March 1, 2010, <http://www.time.com/time/printout/0,8816,1969718,00.html>.

It is through this overt simplicity of “The Sprout and the Bean” that Newsom deftly weaves subtle inventiveness into various aspects of the work. The regular phrasing and unadorned introduction create a level of unpretentious accessibility that speaks to the no-nonsense attitude of Newsom’s audience. In many ways, the level of simplicity is almost comical in its proximity to the clichéd. For instance, the 3/4 time signature and subsequent waltz-like treatment of the instrumental introduction would likely be heard only in children’s music if it were to contain strictly classical chord progressions. Newsom’s lyrics also verge on the absurd in their inclusion of nonsensical references to plants, monarchy, and the outdoors.<sup>125</sup>

Through a slight alteration of harmonies, however, Newsom imparts just enough ingenuity to shift the overall tone of the piece. The rhythmic waltz and underlying harmony causes the piece to retain a care-free spirit while avoiding the banality of typical fifths progressions. The introduction presents a C<sup>b</sup> Major harmony,<sup>126</sup> which likely chosen for both vocal range as well as its inherent resonance on the harp, with added diatonic  $\hat{7}$  and  $\hat{9}$ . The voicing of this chord is crucial.  $\hat{1}$  is only present in the bass. The featured soprano B<sup>b</sup>, combined with the close-position fourth-octave chord, aurally resembles E<sup>b</sup> Minor with an added sixth in the bass. This major/minor combination creates just enough ambiguity to avoid a clichéd effect without superfluous dissonance. It is not until m. 3 when the bass C<sup>b</sup> occurs by itself on the downbeat that the listener accepts C<sup>b</sup> as tonic. After four bars of C<sup>b</sup> Major, Newsom retains the

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<sup>125</sup> See Appendix F, p. 156 for full lyrics to “The Sprout and the Bean.”

<sup>126</sup> See Appendix F, pp. 157-160 for a transcription of the introduction, first verse, first chorus, and harp interlude of “Sprout and the Bean.”



orchestration but shifts to an  $A\flat$  Minor harmony. The right hand remains constant in its presentation of  $B\flat$ ,  $D\flat$ , and  $E\flat$  and thus adds diatonic  $\hat{9}$  and  $\hat{13}$ .

While these harmonies are subtly altered to create slightly more interesting sonorities through tall tertian extensions, Newsom oscillates between these two chords every four measures throughout the first 16 measures of each verse and in the harp interlude. The last 32 measures of each verse, the chorus, and the coda all feature an identical harmonic oscillation technique. This technique alternates between  $F\flat$  Major and  $D\flat$  Major with only  $\hat{7}$  added on occasion. The overall effect of this technique is a stasis in which little harmonic progress or development is made. Unlike for Edmar Castañeda, harmonic stasis is less necessary for Newsom, who performs on a pedal harp. This is evident from her shifts between  $F\flat$  Major and  $D\flat$  Major, which require the alternation of the F pedal between flat and natural position.

Newsom's departure from harmonic complexity as a catalyst for musical development instead indicates a conscious stylistic preference. This is analogous to the minimalist and post-tonal genres' negation of classical music's traditional priorities. This is a powerful choice; it points to an ownership of genre in which the harp is not a guest. Instead, it is a valid and contributing entity. Because of this shift, Newsom employs developmental techniques such as rhythmic and textural progressions through other aspects of the music.

Newsom quickly adds a syncopated element to the introduction of "The Sprout and the Bean" with the move to  $A\flat$  Minor in m. 5. Rather than persisting with this syncopation, however, Newsom allows it to transform into a nearly 2:3 polyrhythm<sup>127</sup> before a rhythmic cadence of a

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<sup>127</sup> Since eighth notes are performed in "swing" style in "The Sprout and the Bean," the dotted quarter notes in the right hand of m. 6 do not form a true 2:3 polyrhythm against the quarter notes in the left hand. Still, the effect of treble and bass independence is still achieved.

half-note and rest in mm. 7-8. This rhythmic phrase model is answered in mm. 9-16 with the introduction of melodic eighth-note triplets in the right hand. This figure increases frequency and is illustrated in Figure 3.9. The increase of rhythmic motion mirrors an increase of harmonic motion nearing the cadence, as is common in tonal music, thus creating a rhythmic phrase model similar to that in mm. 1-8.

The image shows two systems of musical notation for Harp. The first system, labeled 'Harp', covers measures 8-16. It features a treble clef with a key signature of three flats and a 3/4 time signature. The right hand has a melodic line with eighth-note triplets, and the left hand has a harmonic accompaniment. Brackets and numbers (7, 10, 13) indicate specific rhythmic phrase models. The second system, labeled 'Hp.', covers measures 7-13. It features a treble clef with a key signature of three flats and a 3/4 time signature. The right hand has a melodic line with eighth-note triplets, and the left hand has a harmonic accompaniment. Brackets and numbers (7, 13) indicate specific rhythmic phrase models.

**Figure 3.9. Rhythmic Phrase Model in mm. 8-16 of Joanna Newsom’s  
“The Sprout and the Bean”; transcribed by Megan A. Bledsoe**

The rhythmic development continues with the vocal entrance, which mimics the right hand of the harp in m. 6 with its dotted quarter-note rhythms. This figure is further developed with the addition of dotted eighth-notes in m. 21 which reinforce the duple feel and inherent independence of this line. The vocal line in each verse is spare and includes a short phrase followed by an equal or greater amount of rest. During vocal rests the harp restates its syncopation and eighth-note triplet motives. The voice abandons the duple-feel, however, with

the harmonic shift to F<sup>b</sup> Major/D<sup>b</sup> Major. Instead, it joins the harp's swing eighth-notes and triplets.

While the rhythmic dichotomy dissipates in the absence of the 2:3 polyrhythm, the texture of harp accompaniment thickens in m. 33 to add a new developmental element which drives the piece toward the chorus. The increase in volume and intensity derived from doubled voicings and homophonic chords carries the work through mm. 33-48. At this point the texture again shifts to introduce constant triplet arpeggiations in the right hand of the harp.

The constant motion of this texture halts with the onset of the chorus in m. 65. Here, the vocal texture of the literal chorus, paired with the single quarter notes in the harp, creates a drastic timbral shift to reclaim the serenity of the opening measures. Newsom again builds slowly on the 2:3 polyrhythm and uses the harp to introduce the duple figure between iterations of text. The single voice and chorus both mimic this figure in mm. 73 and 77. This marks an organic transition through the instrumental interlude and reclamation of rhythmic motives in the verse.

The second verse and chorus continue in a similar fashion, with increased rhythmic and textural development via accompaniment figures in the right hand of the harp. The coda serves as a textural and rhythmic denouement as the bass and chordal figure are omitted. This leaves constant treble eighth-note triplets. The lack of bass foundation lightens the texture while the lack of polyrhythms and quarter notes frees the rhythm from its earlier juxtaposition. This concurrently embellishes a rhythmic motive which first appears in the introduction and develops throughout the verses.

The culmination of these alternative developmental elements through simplistic form and static harmonies is an organically evolving work which exemplifies Joanna Newsom's

compelling approach to contemporary American popular music. Thus, it is not the inclusion of the harp that makes Newsom's style stand out from other indie singer-songwriters. It is the unique timbre of her voice combined with abstract lyrics and engaging rhythmic and textural development that are presented through accessible melodic contours and phrasing. The harp is merely a vehicle for the exhibition of these elements. That the harp is still relatively rare in American pop culture may help fuel the intrigue and interest that surround Newsom, but it is not the driving factor.

## Chapter 4: The Future of the Harp in Jazz and American Pop Music

### *What Does Today's Musical Climate Mean for Tomorrow's Performers?*

In an era when orchestras across the country are underfunded and canceling concerts due to decreased budgets and dwindling audiences, professional musicians everywhere are faced with career crises.<sup>128</sup> For classical musicians and harpists in particular, whose main occupations include orchestral performance, there is an increase in competition through the sheer number of talented and qualified performers. This, coupled with a decrease in available jobs, necessitates the inclusion of other genres and specialties in tomorrow's performers.<sup>129</sup> It is for this reason that chamber music and music outreach programs are widely gaining traction across the United States. The goals of these programs are to create self-sustaining models of classical music performance and encourage the growth of young audiences. In addition, many orchestras are

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<sup>128</sup> Norman Lebrecht, *Who Killed Classical Music? Maestros, Managers, and Corporate Politics* (New York: Birch Lane Pr., 1997). Conan Milner, "Orchestras Nationwide Struggle for Funding," *Epoch Times*, October 14, 2012, <http://www.theepochtimes.com/n2/united-states/orchestras-nationwide-struggle-for-funding-303351.html>. Lebrecht and Milner provide in-depth discussions about the demise of symphony orchestras.

<sup>129</sup> Lawrence Kramer, *Why Classical Music Still Matters* (Berkeley and Los Angeles: University of California Press, 2008). Kramer examines the state of classical music today in reference to its persisting necessity and advantages. Most relevant to this discussion is his preface and Ch. 1, "Classical Music and its Values."

increasing the amount of jazz, rock, and popular music they perform throughout their seasons to appeal to more diverse audiences.<sup>130</sup>

The subsequent branching out from the traditional careers in harp performance points toward not just an interest in jazz and American pop, but also a critical need to engage in genres other than classical. For the viability of today's musician, as well as the advancement of the genres, the serious inclusion of the harp in jazz and American pop is an increasing necessity. These genres provide ample opportunities for harpists. The prodigious amount of sub-genres that have been developed since 1900 affords musicians great flexibility to select their desired musical paths.

The overwhelming successes of Joanna Newsom and Edmar Castañeda can be attributed to two factors: their informed foundations, rooting them securely in traditions of the past,<sup>131</sup> and their pursuance of distinct niche sub-genres which are both innovative and ideal for the instrument. These principals provide one proven method of success in harpists approaching mainstream jazz and American pop. With a gradual shift in values and priorities through pedagogy, technology, and occupational practice, harpists can continue to create successful careers in these fields. This will bolster the presence of the harp in jazz and American pop and assert the instrument as a vital component to the continued development of these genres.

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<sup>130</sup> Emanuel Ax, Peter Gelb, Robert Hurwitz, James Oestreich, and Christopher Roberts, "The State of Classical Music: A Panel Discussion," Edited and abbreviated transcript from a National Arts Journalism panel on the current health of classical music held at Columbia University on February 27, 1998, <http://www.najp.org/publications/or2.pdf>. Ax, Gelb, Hurwitz, Oestreich, and Roberts note this trend in their panel discussion and cite the Seattle Symphony as a leader in rock and pop orchestral concerts.

<sup>131</sup> For Newsom, this foundation lies in her classical training; Castañeda's style is rooted in traditional Latin music.

## *Pedagogy*

Many collegiate institutions have been incorporating the study of jazz harp into their music performance curricula for several years. Most notable are the Royal Academy of Music in London, where Park Stickney serves as Visiting Professor of Jazz Harp, Berklee College of Music, where Felice Pomeranz teaches classical and jazz as Professor of Harp, and Boston Conservatory of Music, where Deborah Henson-Conant is an adjunct faculty member. Numerous additional music colleges invite such jazz harpists to give occasional lectures and workshops in the areas of jazz arranging and improvising. These programs provide opportunities for harp students to explore genres other than classical. They also offer valuable resources including interactive environments where students can rehearse and perform in ensembles, as well as receive consistent and individualized instruction.

Particularly beneficial are the ongoing programs like those at Berklee College and the Royal Academy. They provide substantial training in classical music, including written theory and aural skills, while still exposing students to the fundamentals of traditional jazz genres like swing and blues music through improvisation and performance. Through these studies, students learn to listen and interact with other performers to attain proficiency in skills that transfer to a multitude of styles. Students also gain a deep understanding of the history, tradition, and tenets of jazz as a whole. What is often lacking, however, is the push toward using these skills to specialize in, and refine, one style of playing. Students frequently exit collegiate music programs

with a working understanding of many musical styles. They often have little direction with regard to specialization, particularly when pursuing a career outside of orchestral performance.<sup>132</sup>

The pedagogy in private harp lessons, particularly at young ages, needs to include more music theory and aural skills in order for harpists to have the ingrained skills upon any musical style rests. The act of listening and interacting on a musical level is necessary for orchestral, jazz, and American pop harpists. Still, most students don't receive adequate training in these areas until they reach college. In order to strengthen tomorrow's students' readiness for any musical path, it is crucial that today's educators emphasize a deep and holistic understanding of Western music.

The presence of jazz and pop harp festivals, such as the Lyon and Healy International Jazz and Pop Harpfest and the International Jazz Harp Academy, actively boost interest in jazz and pop on the harp, but ultimately prove detrimental to the genres as a whole. The environment of a harp-majority community to converse about and explore the jazz genre fosters distorted perceptions of the principles of the genre. This further isolates jazz harpists from their mainstream counterparts. Such environments create altered standards in which it is easy and convenient for harpists compare jazz performances to those of other harpists rather than to those of other instrumentalists who may be more experienced and skilled. Additionally, many of the classes in these festivals focus on building improvisational, jazz theory, and arranging skills, but lack the broader perspective of the skills' uses as building blocks. This leaves many performers

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<sup>132</sup> Of the harp program at Berklee College of Music, Felice Pomeranz states: "Harp students at Berklee receive traditional training in classical repertoire, études, and exercises. But they also get experience in jazz ensembles, both small and large. They learn how to improvise and make arrangements for the harp. They also learn freelance skills that they can immediately take into the world." While this well-rounded experience is a valuable one, Professor Pomeranz omits any discussion of specialization and focus, but rather uses the term "freelance" which generally connotes a career that entails a combination of many types of work, including weddings, orchestral playing, teaching, and here alludes to work in jazz bands as well. (Quote taken from the Berklee College of Music website: <http://www.berklee.edu/faculty/detail/felice-pomeranz>).



with the misconception that an ability to play blues scales in a 12-bar form equates to being a “jazz harpist.”<sup>133</sup>

Many professional jazz harpists, however, encourage the act of playing along with other musicians and recordings in order to hone listening skills and improve improvisational vocabulary and flexibility.<sup>134</sup> Deborah Henson-Conant provides an apt example of this kind of educational material in her *Introduction to Improvisation and “Vamps for Improvisation” CD*, which provides instructions for harp players and an accompanying CD similar to those of Jamey Abersold. This emphasis on guided interacting as a means of exploring the challenges and idioms of jazz on the harp signifies a broader scope of learning to create a more mindful performer.

Even still, much of these educational materials label “jazz harp” as one genre. This encompasses all eras of jazz within one book/class/workshop and omits historical context. Instead, it forces the harp into the wide-ranging “jazz” style. This method of approaching the jazz and American pop genres is a dangerous one and is frustrating to many performers when they attempt to perform a jazz piece in a style which is beyond the harp’s technical ability, such as a bebop tune. This is precisely why informed specialization is a requirement for the advancement of the harp in jazz. Even accomplished harpists cannot simply proclaim to “play jazz” in the

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<sup>133</sup> For instance, the class “How To Play The Blues and Improvise on the Harp Within One Hour,” an outreach class taught at the 2011 International Jazz Harp Academy in Baton Rouge, LA, diminishes an emphasis on the amount of practice, study, and performing it takes to become a fluent improviser on any instrument through its title which advertises near instant attainment of this skill. It is possible that this title is intended to promote an accessible route to the exploration of the blues and improvisation for harpists who would otherwise be too intimidated to attend. While this objective is admirable, there is still an inherent risk of underestimating the amount of attention that must be put toward a mastery of improvisation.

<sup>134</sup> Carrol McLaughlin and Rob Boon, “On The Lighter Side: Selected Resource Guide for Jazz Study,” *The American Harp Journal*, Vol. 12, No. 3 (Summer, 1990), 48-49. McLaughlin and Boon list the numerous materials available for jazz harp study.

same way that a bass player might be well-versed in many styles of jazz, due to the vast implications of the term “jazz.”

### *Technology*

As music and musicians progress into the future, the evolution of technology plays a vital and increasing role in the arts. Most obvious on this front is Western society’s escalating dependence on the internet for instant information. In music, there are two sides to this proverbial coin. Performances and recordings can reach billions of people worldwide and hold the potential to expose music to massive audiences. However, the freedom and ease of utilizing this resource means that the number of musicians attempting to reach these audiences has also skyrocketed.

In the realm of harp in jazz and American pop, there lies great potential in the possible eradication of the harp’s stereotypes as purely classical or ethereal instruments. Harpists like Tom Monger with Florence + the Machine have begun this transformation through his growing media presence with the popular band. The American pop, rock, and jazz harpists of tomorrow possess the tools to continue to shift the public perception of the harp, thereby eliminating some hurdles in these genres.

### *Where Do We Go From Here?*

With mainstream jazz and American pop harpists like Joanna Newsom, Edmar Castañeda, and Tom Monger acclimating general audiences to the presence of the harp in genres outside of classical music, the days of the harp as a mere novelty are over. Instead, harpists are discovering capabilities of the instrument as contributing factors to innovation in jazz and American pop through new ideas, textures, and techniques.

The path into the next generation of these genres is through the focus and refinement of musical styles that are carefully chosen through informed perspectives. For Adele Girard, this meant concentrating on swing music throughout her career which built on her training in classical music. For Harpo Marx, this meant developing his own style of playing show tunes through the self-taught yet disciplined study of other instrumentalists' work. Just as the successful prolific harpists of the past have succeeded in progressing the harp's status through determined experimentation, which culminated in honed specialization, so too must today's and tomorrow's harpists dedicate themselves to a specific, focused path.

## Appendix A: Table of Harpists Involved in Jazz and American Pop Music

Compiled by Megan A. Bledsoe

This list attempts to comprise all the harpists who have been involved in professional jazz and American popular music, mostly as is evident through their output of recordings. The following information was compiled in 2012 through various sources, including *American Harp Journal*, *Harp Column*, www.allmusic.com, www.cduniverse.com, the personal websites and promotional materials of various artists, history books such as those by Linda Dahl and Kristin McGee, newspaper articles, and CD liner notes.

Artist	Dates	Involvement	Recordings
Agresta, Kirsten	b. 1983	-Performs hip-hop and R&B on solo harp and in collaboration -Featured in People Magazine and on television shows: Saturday Night Live, Late Night with David Letterman, The Early Show, The Today Show -Performs with Jay-Z, Beyonce Knowles, Enya, Kanye West, The Roots	-Kirsten Agresta/ <i>Dream World</i> (2006) [classical solo album] -Erykah Badu/ <i>New Amerykah, Pt. 2: Return of the Ankh</i> (2010)
Allen, Susan	b. 1951	-Improvising harpist in solo and ensemble settings; uses electronics and experimentation	-Susan Allen and Roman Stolyar/ <i>Together</i> (2011) -Susan Allen, Roman Stolyar, and Sergey Belichenko/ <i>Trialog</i> (2006) -Susan Allen/ <i>Ligatures</i> (2004) -Mel Powell/ <i>Five Decades of Music</i> (2001) -Susan Allen and Vinny Golia/ <i>Duets</i> (1998) -Susan Allen, Yusef Lateef, and Adam Rudolph/ <i>The World At Peace</i> (1995) -Adam Rudolph/ <i>The Dreamer</i> (1995) -Sasha Matson/ <i>The Fifth Lake</i> (1995) -Adam Rudolph/ <i>Skyway</i> (1994) -Adam Rudolph/ <i>Adam Rudolph's Moving Pictures</i> (1992) -Harold Budd/ <i>By the Dawn's Early Light</i> (1991) -Joan LaBarbara/ <i>The Art of Joan LaBarbara</i> (1984) -Susan Allen/ <i>New Music for Harp</i> (1981) -Susan Allen/ <i>Concertino for Harp and Orchestra by Germaine Tailleferre</i> (1979)

Artist	Dates	Involvement	Recordings
Andrews, Lori	(unknown)	<ul style="list-style-type: none"> <li>-Performs solo jazz harp and leads the Lori Andrews JazHarp Quartet</li> <li>-Tours and performs at international jazz festivals including Playboy, Long Beach, Newport Beach, Sacramento, Idyllwild</li> <li>-Appears on television shows and in film: Beaches, In the Line of Fire, The Tonight Show, Mambo Kings, Drew Carey Show, Ally McBeal, MAD TV</li> <li>-Records with various jazz, pop, fusion, and R&amp;B artists</li> <li>-Backed up entertainers: Richard Dreyfuss, Helen Hunt, Ashley Judd, Anne Heche, Kate Hudson, Jennifer Garner, and Charlize Theron</li> </ul>	<ul style="list-style-type: none"> <li>-Lori Andrews/ <i>Suspended</i> (1993)</li> <li>-Lori Andrews/ <i>Bossame Mucho</i> (1994)</li> <li>-Lori Andrews/ <i>Swinging Strings</i> (1995)</li> <li>-Lori Andrews/ <i>No Strings Attached</i> (1996)</li> <li>-Lori Andrews/ <i>Swing Easy</i> (2001)</li> <li>-Lori Andrews/ <i>Going Home</i> (2002)</li> <li>-Lori Andrews/ <i>Pulling Strings</i> (2003)</li> <li>-Lori Andrews/ <i>After Hours</i> (2007)</li> <li>-Lori Andrews/ <i>Jazz Harp Christmas</i> (1994)</li> <li>-Brandy/ <i>Full Moon</i> (2002)</li> <li>-Sekou Bunch/ <i>Next Level</i> (2008)</li> <li>-Michael Paulo/ <i>My Heart and Soul</i> (1996)</li> <li>-Frank McComb/ <i>Truth</i> (2006)</li> <li>-Andre Delano/ <i>My So Fine</i> (2008)</li> <li>-John Tesh/ <i>Discovery</i> (1996)</li> </ul>
Ashby, Dorothy	1932-1986	<ul style="list-style-type: none"> <li>-Led jazz combos and played solo jazz harp</li> <li>-Recorded with various jazz and pop musicians, including Ed Thigpen, Richard Davis, Jimmy Cobb, Frank Wess, Stevie Wonder, Dionne Warwick, Diana Ross, Earth, Wind &amp; Fire, Barry Manilow</li> <li>-Experimented with psychedelic music, afro-pop, funk, and classical fusion on the harp</li> </ul>	<ul style="list-style-type: none"> <li>-Dorothy Ashby/ <i>The Jazz Harpist</i> (1957)</li> <li>-Dorothy Ashby/ <i>In A Minor Groove</i> (1958)</li> <li>-Dorothy Ashby/ <i>Hip Harp</i> (1958)</li> <li>-Dorothy Ashby/ <i>Soft Winds</i> (1962)</li> <li>-Dorothy Ashby/ <i>Fantastic Jazz Harp of Dorothy Ashby (with Junior Mance)</i> (1965)</li> <li>-Dorothy Ashby/ <i>Django/Misty</i> (1984)</li> <li>-Dorothy Ashby/ <i>Concerto De Aranjuez</i> (1984)</li> <li>-Dorothy Ashby/ <i>Afro Harping</i> (1968)</li> <li>-Dorothy Ashby/ <i>Dorothy's Harp</i> (1969)</li> <li>-Dorothy Ashby/ <i>The Rubaiyat of Dorothy Ashby</i> (1970)</li> <li>-Stevie Wonder/ <i>Songs in the Key of Life</i> (1976)</li> </ul>

Artist	Dates	Involvement	Recordings
Ashby, Dorothy (cntd.)			<ul style="list-style-type: none"> <li>-Earth, Wind, and Fire/ <i>Faces</i> (1980)</li> <li>-Freddie Hubbard/ <i>Bundle of Joy</i> (1977)</li> <li>-Flora Purim/ <i>Nothing Will Be As It Was</i> (1976)</li> <li>-Stevie Wonder/ <i>At The Close of a Century</i> (1999)</li> <li>-Bill Withers/ <i>Lean on Me</i> (1994)</li> <li>-Denice Williams/ <i>Gonna Take A Miracle</i> (1996)</li> <li>-Ronnie Laws/ <i>Every Generation</i> (1979)</li> <li>-Gap Band/ <i>Best of the Gap Band</i> (recorded 1979-1983)</li> <li>-Bobby Womack/ <i>Poet I&amp;II</i> (1981/1984)</li> <li>-Stanley Turrentine/ <i>Everybody Come On Out</i> (1976)</li> <li>-Johnny “Hammond” Smith/ <i>Gears/Forever Taurus</i> (recorded 1975-6; released 1992)</li> <li>-Sonny Criss/ <i>Joy of Sax/Warm and Sonny</i> (1977)</li> <li>-Perry and Sanlin/ <i>For Those Who Love/ We’re the Winners</i> (1980)</li> <li>-Emotions/ <i>Best of My Love: The Best of the Emotions</i> (1977)</li> <li>-Earth, Wind, and Fire/ <i>I Am</i> (1979)</li> <li>-Earth, Wind, and Fire/ <i>Elements of Love: Ballads</i> (1996)</li> <li>-Earth, Wind, and Fire/ <i>Best of Earth, Wind, and Fire</i> (1988)</li> <li>-Mizell Brothers/ <i>Mizell</i> (recorded 1973-1976)</li> <li>-Jon Lucien/ <i>Sweet Control: The Best of Jon Lucien</i> (1999)</li> <li>-Brainstorm/ <i>Journey to the Light</i> (1978)</li> <li>-Harvey Mason/ <i>Funk in a Mason Jar</i> (1977)</li> <li>-Gap Band/ <i>Gap Band I</i> (1979)</li> <li>-Bobbi Humphrey/ <i>Blue Breakbeats</i> (recorded 1972-1975; released 1998)</li> <li>-Bobbi Humphrey/ <i>Fancy Dance</i> (1975)</li> <li>-Wade Marcus/ <i>Metamorphosis</i> (1976)</li> <li>-Gene Harris/ <i>Tone Tantrum</i> (1977)</li> <li>-Billy Preston/ <i>Late at Night</i> (1979)</li> <li>-Osamu Kitajima/ <i>The Source</i> (1984)</li> </ul>
Baker, Paul	(unknown)	-Arranges and performs jazz and pop tunes for solo harp	-Paul Baker/ <i>The Tranquil Harp</i> (1999)

Artist	Dates	Involvement	Recordings
Bell, Derek	1935-2002	-Performed and recorded with the popular celtic band The Chieftains; popularized celtic harp music	<ul style="list-style-type: none"> <li>-Derek Bell/<i>Carolán's Receipt</i> (1975)</li> <li>-Derek Bell/<i>Carolán's Favourive</i> (1980)</li> <li>-Derek Bell/<i>Derek Bell Plays with Himself</i> (1981)</li> <li>-Derek Bell/<i>Musical Ireland</i> (1982)</li> <li>-Derek Bell/<i>Ancient Music for the Irish Harp</i> (1989)</li> <li>-Derek Bell/ <i>Mystic Harp I&amp;II</i> (1996/9)</li> <li>-Derek Bell/ <i>A Celtic Evening</i> (1997)</li> <li>-The Chieftains/ <i>The Chieftains</i> (1963)</li> <li>-The Chieftains/ <i>The Chieftains 2</i> (1969)</li> <li>-The Chieftains/ <i>The Chieftains 3</i> (1971)</li> <li>-The Chieftains/ <i>The Chieftains 4</i> (1973)</li> <li>-The Chieftains/ <i>The Chieftains 5</i> (1975)</li> <li>-The Chieftains/ <i>The Chieftains 6: Bonaparte's Retreat</i> (1976)</li> <li>-The Chieftains/ <i>The Chieftains 7</i> (1977)</li> <li>-The Chieftains/ <i>The Chieftains Live!</i> (1977)</li> <li>-The Chieftains/ <i>The Chieftains 8</i> (1978)</li> <li>-The Chieftains/ <i>The Chieftains 9: Boil the Breakfast Early</i> (1979)</li> <li>-The Chieftains/ <i>The Chieftains 10: Cotton-Eyed Joe</i> (1980)</li> <li>-The Chieftains/ <i>The Year of the French</i> (1981)</li> <li>-The Chieftains/ <i>Concert Orchestra</i> (1983)</li> <li>-The Chieftains/ <i>The Chieftains in China</i> (1985)</li> <li>-The Chieftains/ <i>Ballad of the Irish Horse</i> (1986)</li> <li>-The Chieftains/ <i>Celtic Wedding</i> (1987)</li> <li>-The Chieftains and James Galway/ <i>In Ireland</i> (1987)</li> <li>-The Chieftains and Van Morrison/ <i>Irish Heartbeat</i> (1988)</li> <li>-The Chieftains/ <i>The Tailor of Gloucester</i> (1988)</li> <li>-The Chieftains/ <i>A Chieftains Celebration</i> (1989)</li> <li>-The Chieftains and James Galway/ <i>Over the Sea to Skye</i> (1990)</li> <li>-The Chieftains/ <i>The Bells of Dublin</i> (1991)</li> <li>-The Chieftains/ <i>Another Country</i> (1992)</li> <li>-The Chieftains/ <i>An Irish Evening</i> (1993)</li> <li>-The Chieftains and The Belfast Harp Orchestra/ <i>The Celtic Harp</i> (1993)</li> <li>-The Chieftains/ <i>The long Black Veil</i> (1995)</li> <li>-The Chieftains/ <i>Film Cuts</i> (1996)</li> <li>-The Chieftains/ <i>Santiago</i> (1996)</li> <li>-The Chieftains/ <i>Long Journey Home</i> (1998)</li> <li>-The Chieftains/ <i>Fire in the Kitchen</i> (1998)</li> </ul>

Artist	Dates	Involvement	Recordings
Braga, Cristina	(unknown)	-Brazilian classical, jazz and popular harpist -Performs as bandleader and collaborates with leading Brazilian singers: Moreira da Silva, Zizi Possi, Angela Maria, Peri Ribeiro, Quarteto em Cy, Nara Leao	-Cristina Braga and Eugene Friesen/ <i>Paisagem</i> (2008) -Cristina Braga/ <i>Harpa Bossa</i> (2010) -Cristina Braga/ <i>Espelho D'agua</i> (2001) -Cristina Braga/ <i>Feliz Natal</i> (1997) -Cristina Braga/ <i>Feito Um Peixe</i> (2011) -Cristina Braga/ <i>Harpa Brasileira</i> (2004) -Marisa Monte/ <i>Universo ao Meu Redor</i> (2006) -Democusico/ <i>Democustico</i> (2006) -Virginia Rodrigues/ <i>Sol Negro</i> (1997) -Ithamara Koorax/ <i>Serenade in Blue</i> (1998) -Miriam Maria/ <i>Rosa Fervida Em Mel</i> (2001)
Bromberg, Sheila	(unknown)	-Recorded with The Beatles -Performed and recorded Celtic music	-The Beatles/ <i>Sgt. Pepper's Lonely Hearts Club Band</i> (1967)
Buchanan, Greg	b. 1965	-Performs gospel music on the harp	-Greg Buchanan/ <i>Sleepers, Wake</i> (2010)
Carstensen, Dee	b. 1956	-Singer/songwriter on the piano and harp -Collaborated with artists Jonatha Brooke, Marc Cohn, Paula Cole, Sinéad O'Connor, Dar Williams	-Dee Carstensen/ <i>Beloved One</i> (1993) -Dee Carstensen/ <i>Regarding the Soul</i> (1995) -Dee Carstensen/ <i>The Map</i> (1998) -Dee Carstensen/ <i>Home Away from Home</i> (1999) -Dee Carstensen/ <i>Patch of Blue</i> (2005)
Castaneda, Edmar	b. 1978	-Regularly tours as the leader of the Edmar Castaneda Trio (with trombonist Marshall Gilkes and drummer David Silliman) -Has performed with Paquito D'Rivera, John Scofield, Pablo Zinger, Dave Samuels, Trio De Paz, Guiovani Hidalgo, Lila Downs, Janis Siegel, Chico O'Farrill Afro-cuban jazz big band, Django Rheinhardt NY festival orchestra	-Edmar Castaneda/ <i>Cuarto de Colores</i> (2005) -Edmar Castaneda/ <i>Entre Cuerdas</i> (2009) -Edmar Castaneda/ <i>Double Portion</i> (2012) -Candy Butchers/ <i>Hang On Mike</i> (2004) -Yerba Buena/ <i>Island Life</i> (2005) -Marta Topferova/ <i>La Marea</i> (2005) -Lila Downs/ <i>La Cantina</i> (2006) -Various/ <i>Explorations: Classic Picante Regrooved</i> (2006) -Arturo Romay/ <i>Alma Latina</i> (2007) -Andrea Tierra/ <i>Melodia Verde</i> (2007)



Artist	Dates	Involvement	Recordings
Castellucci, Stella	b. 1930	<p>-Staff musician for the American Broadcasting Company</p> <p>-Played in jazz sextets and quintets with Peggy Lee</p> <p>-Recorded with numerous artists, both by reading charts and improvising (most notably Mel Torme, Ray Charles, Jose Feliciano)</p>	<p>-Stella Castellucci/ <i>Lights and Shadows, Vol. 1</i></p> <p>-Stella Castellucci/ <i>Lights and Shadows, Vol. 2</i></p> <p>-Peggy Lee/ <i>Black Coffee</i> (1956)</p> <p>-Sonny James/ <i>Complete Recordings 1952-62</i> (2002)</p> <p>-Earl Klugh/ <i>Dream Come True</i> (1980)</p> <p>-Earl Klugh/ <i>Crazy for You</i> (1981)</p> <p>-Earl Klugh/ <i>Low Ride</i> (1983)</p> <p>-Laurie Allyn/ <i>Paradise CD</i> (1957)</p> <p>-Lee Oskar/ <i>Before the Rain</i> (1978)</p> <p>-Maynard Ferguson/ <i>Hollywood</i> (2004)</p> <p>-Ray Charles/ <i>Standards</i> (recorded 1959-1977; released 1998)</p> <p>-Jose Feliciano/ <i>Escenas De Amor</i> (2006)</p> <p>-Mel Torme/ <i>The Mel Torme Collection: 1944-1985</i> (1996)</p> <p>-Jose Feliciano/ <i>Me Enamore</i> (2006)</p> <p>-Peggy Lee/ <i>Lover</i> (recorded 1952-1955; released 1956)</p> <p>-Mel Torme/ <i>Prelude to a Kiss</i> (1958)</p> <p>-Ann-Margret/ <i>1961-1966</i> (2007)</p> <p>-Peggy Lee/ <i>More of the Best</i> (1996)</p> <p>-Peggy Lee/ <i>Sea Shells</i> (1958)</p> <p>-Various/ <i>The Definitive Jazz Scene, Vol. 2</i> (1964)</p> <p>-Lamont Dozier/ <i>Out Here On My Own</i> (1973)</p> <p>-M. Waters/ <i>Waters</i> (1975)</p> <p>-Jose Feliciano/ <i>Angela</i> (1976)</p> <p>-Frankie Crocker's Heart and Soul Orchestra/ <i>The Disco Suite Symphony No. 1 in Rhythm and Excellence</i> (1976)</p> <p>-Jimmy Jackson/ <i>Rollin' Dice</i> (1976)</p> <p>-Snuff Garrett's Texas Opera Company/ <i>Classical Country</i> (1976)</p> <p>-Maxi/ <i>Maxi</i> (1977)</p> <p>-Donna Washington/ <i>For The Sake of Love</i> (1980)</p> <p>-Steve Arrington/ <i>Dancin' in the Key of Life</i> (1985)</p> <p>-Phil Spector/ <i>Back to Mono (1958-1969)</i> (1991)</p> <p>-Joao Gilberto/ <i>Amoroso/Brasil</i> (1993)</p> <p>-Eloise Laws/ <i>Eloise</i> (2010)</p>

Artist	Dates	Involvement	Recordings
Coltrane, Alice	1936-2007	<ul style="list-style-type: none"> <li>-Performed harp, piano, organ, and percussion as bandleader and sideman</li> <li>-Collaborated with jazz and pop musicians including Joe Henderson, John Coltrane, Carlos Santana</li> </ul>	<ul style="list-style-type: none"> <li>-Alice Coltrane/ <i>A Monastic Trio</i> (1968)</li> <li>-Alice Coltrane/ <i>Huntington Ashram Monastery</i> (1969)</li> <li>-Alice Coltrane/ <i>Ptah, the El Daoud</i> (1970)</li> <li>-Alice Coltrane/ <i>Journey in Satchidananda</i> (1970)</li> <li>-Alice Coltrane/ <i>Universal Consciousness</i> (1972)</li> <li>-Alice Coltrane/ <i>World Galaxy</i> (1972)</li> <li>-Alice Coltrane/ <i>Lord of Lords</i> (1972)</li> <li>-John Coltrane/ <i>Infinity</i> (recorded 1965-6; released 1972)</li> <li>-Alice Coltrane/ <i>Reflection on Creation and Space</i> (1973)</li> <li>-Joe Henderson/ <i>The Elements</i> (1973)</li> <li>-Carlos Santana and Alice Coltrane/ <i>Illuminations</i> (1974)</li> <li>-Alice Coltrane/ <i>Radha-Krsna Nama Sankirtana</i> (1976)</li> <li>-Alice Coltrane/ <i>Transcendence</i> (1977)</li> <li>-Alice Coltrane/ <i>Transfiguration</i> (1978)</li> <li>-Alice Coltrane/ <i>Turiya Sings</i> (1982) [no harp]</li> <li>-Alice Coltrane/ <i>Divine Songs</i> (1987) [no harp]</li> <li>-Alice Coltrane/ <i>Infinite Chants</i> (1990) [no harp]</li> <li>-Alice Coltrane/ <i>Glorious Chants</i> (1995) [no harp]</li> <li>-Ravi Coltrane/ <i>Translinear Light</i> (2004) [no harp]</li> <li>-(appeared on many additional recordings as a sideman keyboardist, not harpist)</li> </ul>
Evans, Sue	(unknown)	<ul style="list-style-type: none"> <li>-Played jazz standards on solo harp in the 1950s and sang</li> </ul>	<ul style="list-style-type: none"> <li>-Sue Evans/ <i>Sweet Sue Evans</i> (2012)</li> </ul>
Fell, Eleanor	(unknown)	<ul style="list-style-type: none"> <li>-Arranges and performs jazz and pop tunes for solo harp</li> </ul>	(none)
Finch, Catrin	b. 1980	<ul style="list-style-type: none"> <li>-Arranges jazz and pop tunes for solo harp</li> <li>-Performs and records with popular and jazz artists</li> </ul>	<ul style="list-style-type: none"> <li>-Catrin Finch/ <i>Crossing the Stone</i> (2003)</li> <li>-Catrin Finch/ <i>Catrin Finch Live- Byw</i> (2008)</li> <li>-Catrin Finch and Julian Lloyd Webber/ <i>Unexpected Songs</i> (2006)</li> <li>-Catrin Finch/ <i>String Theory</i> (2006)</li> <li>-Catrin Finch/ <i>Annwn</i> (2011)</li> <li>-(other solo recordings contain only classical music)</li> <li>-Katherine Jenkins/ <i>Living A Dream</i> (2009)</li> <li>-Bryn Terfel/ <i>Carols and Christmas Songs</i> (2010)</li> <li>-Rhydian/ <i>O Fortuna</i> (2009)</li> <li>-Aled Jones/ <i>Aled</i> (2003)</li> </ul>

Artist	Dates	Involvement	Recordings
Fisher, Patrice	(unknown)	-Latin harpist and composer, performs regularly at international jazz festivals such as Cancun Jazz Festival, Jambalaya Jazz Festival, Trova Jazz Festival, Festi Jazz, New Orleans Jazz and Heritage Festival	-Patrice Fisher/ <i>Sunset</i> (2010) -Patrice Fisher/ <i>Music of the 3 Americas</i> (2007) -Patrice Fisher/ <i>Crema de Papaya</i> (2007) -Patrice Fisher/ <i>Celtic Magic</i> -Patrice Fisher/ <i>Wanderings</i> (2003) -Patrice Fisher/ <i>Embrace of the Harp</i> (1998) -Patrice Fisher/ <i>Pasion</i> (2008) -Patrice Fisher/ <i>Arpa Latina</i> (2005) -Patrice Fisher/ <i>Harpbeat</i> -Patrice Fisher/ <i>The Tiger and the Harp</i> -Jasmine/ <i>Softly Strong</i> (1987) -Patrice Fisher/ <i>Rio in New Orleans</i> -Patrice Fisher/ <i>Foreign Affairs</i> (2004) -Patrice Fisher/ <i>Singers</i> (2002) -Patrice Fisher/ <i>New Orleans Project</i> -Jasmine/Cassandra Wilson/ <i>Tropical Breeze</i> (1980)
Fulton, DeWayne	1933-1997	-Performed in a jazz harp duo with Paul Hurst -Performs solo jazz and Hawaiian music	-De Wayne Fulton/ <i>Harp Wears A Lei</i> (2012)
Girard, Adele	1913-1993	-Played in swing orchestras: Harry Sosnik, Dick Stabile, Three Ts, Marsala Band -Pioneered improvised solos on the harp (as a bandleader and with the Marsala Band)	-Eddie Condon/ <i>Classic Sessions: 1928-1949</i> (2001) -Eddie Condon/ <i>Chicago Style: Original Mono Recordings</i> (1927-1940/ 1996) -Barbara Lea/ <i>Lea in Love</i> (1957) -Joe Marsala/ <i>1936-1942</i> (1996) -Joe Marsala/ <i>1944-1945</i> (1996) -Three T's/ <i>Live from the Hickory House, New York</i> (1936/2007) -Various/ <i>Rare V-Discs, Vol. 1: The Combo's</i> (1941) -Various/ <i>Forty Years of Women in Jazz</i> (1949) -Various/ <i>52nd Street: Street of Jazz</i> (1998) -Various/ <i>Engine Room: A History of Jazz</i> (1999)
Glamann, Betty	b. 1923	-Performed with jazz artists such as Duke Ellington, Spike Jones, Kenny Dorham, Lichel Legrand, John Coltrane, and Miles Davis -Founded the Smith-Glamann Quintet and released one album as soloist and bandleader	-Smith-Glamann Quintet/ <i>Poinciana</i> (1955) -Marian McPartland/ <i>After Dark</i> (1955) -Duke Ellington/ <i>A Drum is a Woman</i> (1957) -Bill Evans and Eddie Costa/ <i>Complete Quartet Recordings</i> (1958) -Kenny Dorham/ <i>Jazz Contrasts</i> (1957) -Michel Legrand/ <i>Legrand Jazz</i> (1958) -Modern Jazz Quartet/ <i>MJO 40</i> (1952-88) -Oscar Pettiford/ <i>Deep Passion</i> (1956-7) -Modern Jazz Quartet/ <i>Third Stream Music</i> (1960)

Artist	Dates	Involvement	Recordings
Goossens, Sidone	1899-2004	<ul style="list-style-type: none"> <li>-First harp soloist to appear on television (1936)</li> <li>-Principal harpist with the BBC Symphony</li> </ul>	<ul style="list-style-type: none"> <li>-Richard Thompson/ <i>Walking on a Wire: 1968-2009</i> (2009)</li> <li>-William Primrose/ <i>Early Recordings, Violin and Viola</i> (2004)</li> <li>-Robert Farnon/ <i>Two Cigarettes in the Dark/ Pictures in the Fire</i> (2001)</li> <li>-Richard and Linda Thompson/ <i>Hokey Pokey</i> (1974)</li> <li>-William Primrose/ <i>Strings</i> (1998)</li> </ul>
Gothoffer, Catherine	(unknown)	<ul style="list-style-type: none"> <li>-Performed in jazz clubs in the 1950s</li> <li>-Was a contracted musician with MGM studios and performed on such films as <i>Singing in the Rain, An American in Paris, West Side Story, Gigi, Kiss Me Kate, High Society, Dr. Zhivago, The Godfather, Godfather II, Barefoot in the Park, My Fair Lady, The Color Purple</i>, and <i>Beetlejuice</i></li> </ul>	<ul style="list-style-type: none"> <li>-Nancy Wilson/ <i>Guess Who I Saw Today: Songs of Lost Love</i> (2005)</li> <li>-Neil Norman/ <i>Greatest Science Fiction Hits, Vol. 3</i> (1984)</li> <li>-Quincy Jones/ <i>Q: The Musical Biography of Quincy Jones</i> (2001)</li> <li>-Nancy Wilson/ <i>Save Your Love For Me</i> (2005)</li> <li>-Toni Tennille/ <i>More Than You Know</i> (1984)</li> <li>-Friends of Distinction/ <i>Grazin' / Highly Distinct</i> (2000)</li> <li>-Neil Norman/ <i>Sci-Fri In Hi-Fi</i> (2003)</li> <li>-Johnny Mandel/ <i>Sandpiper</i> (1965)</li> <li>-Neil Normal and his Cosmic Orchestra/ <i>Greatest Science Fiction Hits, Vol. 2</i> (1986)</li> <li>-Ray Charles/ <i>Porgy and Bess</i> (1976)</li> </ul>
Grix, Christa	(unknown)	<ul style="list-style-type: none"> <li>-Leads a jazz trio</li> <li>-Writes and arranges jazz for solo harp and trio</li> </ul>	<ul style="list-style-type: none"> <li>-Christa Grix/ <i>Freefall</i> (1996)</li> <li>-Christa Grix/ <i>Cheek to Chic</i> (2002)</li> <li>-Christa Grix/ <i>Moonlight on Snow</i> (2011)</li> </ul>

Artist	Dates	Involvement	Recordings
Hale, Corky	b. 1936	<p>-Performed as a solo jazz harpist</p> <p>-Recorded TV shows and concerts with Liberace, Frank Sinatra, Barbara Streisand, Elkie Brooks, Tony Bennett, Billie Holiday, Harry James, Peggy lee, James Brown, George Michael, Bjork</p>	<p>-Corky Hale/ <i>Modern Harp, Vol. 17</i> (1957)</p> <p>-Corky Hale/ <i>Harp Beat</i> (1985)</p> <p>-Corky Hale/ <i>Have Yourself A Jazzy Little Christmas</i> (1999)</p> <p>-Corky Hale/ <i>Corky</i> (1998)</p> <p>-Corky Hale/ <i>I'm Glad There Is You</i> (2009)</p> <p>-Corky Hale/ <i>Harp! The Herald Angels Swing</i> (1995)</p> <p>-Billie Holiday/ <i>Ultimate Collection</i> (recorded 1933-1958)</p> <p>-June Christy/ <i>Misty Miss Cristy</i> (1956)</p> <p>-Ella Fitzgerald/ <i>Sings the Cole Porter Songbook</i> (1956)</p> <p>-Ella Fitzgerald/ <i>Sings the Rodgers and Hart Songbook</i> (1956)</p> <p>-Tony Bennett/ <i>Fifty Years: The Artistry of Tony Bennett</i> (recorded 1950-2000; released 2004)</p> <p>-George Michael/ <i>Songs from the Last Century</i> (2001)</p> <p>-Air/ <i>10,000 Hz Legend</i> (2001)</p> <p>-Chet Baker/ <i>My Funny Valentine</i> (1953-6)</p> <p>-Ella Fitzgerald/ <i>Jukebox Ella: The Complete Verve Singles</i> (recorded 1956-1967)</p> <p>-Stealers Wheel/ <i>Ferguslie Park</i> (2004)</p> <p>-Dean Friedman/ <i>"Well, Well," Said the Rocking Chair</i> (1978)</p> <p>-Ella Fitzgerald/ <i>Best of the Songbooks: The Ballads</i> (recorded 1956-1964)</p>
Harris, Ruth	b. 1916	-Arranged and performed jazz standards for solo harp	(none)
Hellman, Daphne	1915-2002	<p>-Played in cabaret shows: Ving Merlin and His All-Girl Band, and with singers Blossom Dearie and Imogene Coca</p> <p>-Formed the first jazz combo fronted by a harpist: Hellman's Angels (trio) played at the Village Gate every week for nearly 30 years</p>	-Daphne Hellman Quartet/ <i>Holiday for Harp</i> (1959)

Artist	Dates	Involvement	Recordings
Henson-Conant, Deborah	b. 1953	<ul style="list-style-type: none"> <li>-Led a jazz trio and played solo jazz</li> <li>-Composes and arranges jazz and pop music</li> <li>-Sings and plays harp in solo shows</li> <li>-Collaborates with Steven Tyler, Bobby McFerrin, Rufus Reid, Keith Lockhart, Doc Severinsen, Marvin Hamlisch</li> <li>-Toured as a soloist with the Boston Pops</li> <li>-Opened for Ray Charles at Tanglewood</li> </ul>	<ul style="list-style-type: none"> <li>-Deborah Henson-Conant/ <i>Songs My Mother Sang</i> (1985, re-released 1999)</li> <li>-Deborah Henson-Conant/ <i>Round the Corner</i> (1993)</li> <li>-Deborah Henson-Conant/ <i>On the Rise</i> (1988)</li> <li>-Deborah Henson-Conant/ <i>Caught in the Act</i> (1990)</li> <li>-Deborah Henson-Conant/ <i>Talking Hands</i> (1991)</li> <li>-Deborah Henson-Conant/ <i>Budapest</i> (1992)</li> <li>-Deborah Henson-Conant/ <i>Naked Music</i> (1994)</li> <li>-Deborah Henson-Conant/ <i>Just for You (live)</i> (1995)</li> <li>-Deborah Henson-Conant/ <i>The Gift</i> (1995)</li> <li>-Deborah Henson-Conant/ <i>Altered Ego</i> (1998)</li> <li>-Deborah Henson-Conant/ <i>The Celtic Album</i> (1998)</li> <li>-Deborah Henson-Conant/ <i>Invention and Alchemy</i> (2006) (CD/DVD)</li> </ul>
Hill, Erin	(unknown)	<ul style="list-style-type: none"> <li>-Performs as a singer-songwriter, with an emphasis on science-fiction based lyrics</li> <li>-Regularly performs with Will Lee, Jimmy Vivino, G.E. Smith, Garth Hudson, Cyndi Lauper, Joan Osborne, Kanye West, Martha Wainwright, Randy Newman, Lenny Pickett</li> </ul>	<ul style="list-style-type: none"> <li>-Erin Hill/ <i>Frost as Desired</i> (2003)</li> <li>-Martha Wainwright/ <i>Martha Wainwright</i> (2005)</li> <li>-Taylor Barton/ <i>Vapor</i> (2006)</li> <li>-Four Celtic Voice/ <i>Four Leaf Clover</i> (2009)</li> <li>-<i>Cradle Will Rock</i> (Soundtrack) (1999)</li> <li>-<i>Clear Blue Tuesday</i> (Soundtrack) (2010)</li> </ul>
Huber, Evelyn	(unknown)	<ul style="list-style-type: none"> <li>-Performs with jazz saxophonist Mulo Franzi and as a solo jazz and classical harpist</li> </ul>	<ul style="list-style-type: none"> <li>-Mulo Franzi and Evelyn Huber/ <i>Aventure for Saxophone and Harp</i> (2005)</li> <li>-Mulo Franzi and Evelyn Huber/ <i>Tango Lyrico</i> (2003)</li> <li>-Mulo Franzi and Evelyn Huber/ <i>Rendezvous</i> (1998)</li> <li>-Zapf`nstreich/ <i>MMII</i> (2002)</li> <li>-Zapf`nstreich/ <i>MCMXCVI</i> (1996)</li> <li>-Evelyn Huber/ <i>Somerville Samba</i> (2004)</li> <li>-Rudi Zapf and Evelyn Huber/ <i>Irish and Klezmer</i> (2000)</li> <li>-Rudi Zapf and Evelyn Huber/ <i>Lowenzahn</i> (1998)</li> <li>-Rudi Zapf, Evelyn Huber, and Ingrid Huber-Zapf/ <i>Musikalische Weltreise</i> (1991)</li> </ul>

Artist	Dates	Involvement	Recordings
Jennings, Jan	(unknown)	-Arranges jazz standards and popular tunes for solo harp -Performs and records with a few popular artists	-Jan Jennings/ <i>Magic of Broadway</i> (2007) -Jan Jennings/ <i>Gold Harp Silver Screen</i> (2007) -Phyllis Hyman/ <i>Remembered</i> (1998) -Jan Jennings/ <i>Harp for the Holidays</i> (2009) -Jan Jennings/ <i>Drifting and Dreaming</i> (2009) -Jan Jennings and Louise Trotter/ <i>The Two Harp Moods</i>
Jones, Lacey Lee	b. 1987	-Performs electric harp and sings original songs, both as a soloist and with a guitarist	-Lacey Lee Jones/ <i>You &amp; Me</i> (2012)
Kirkpatrick, Katie	b. 1953	-Records with various popular and jazz artists, as well as for film and television	-Natalie Cole/ <i>Unforgettable: With Love</i> (1991) -Gloria Gaynor/ <i>I Will Survive: The Anthology</i> (1998) -Kirk Franklin/ <i>Hero</i> (2005) -Tony Williams/ <i>Wilderness</i> (1996) -Cirque Du Soleil/ <i>Iris</i> (2011) -Chocolate Milk/ <i>Hipnotism</i> (1980) -John Tesh/ <i>Romantic Christmas</i> (1992) -Christopher Franke/ <i>The Celestine Prophecy-A Musical Voyage</i> (1996) -John Tesh/ <i>Winter Song</i> (1994) -Stanley Clarke/ <i>The Clarke/Duke Project II</i> (1983) -Brian Mann/ <i>Cafe Du Soleil</i> (1990) -Peter Davidson/ <i>Glide/Star Gazer</i> (1987) -Brian Lillie/ <i>Waking Up In Traffic</i> (1996) -I Cantori/ <i>A Choir of Angels</i> (1995) -Lori Lieberman/ <i>Home of Whispers</i> (1996) -Peter Davison/ <i>Traces/Music on the Way</i> (1983/1979)
Laughton, Gail	(unknown)	-Performed on many Looney Tunes scores, and recorded with mainstream jazz and pop musicians like Bing Crosby -Worked with Harpo Marx on some of his filmed harp solos, and provided the solo for the movie "The Bishop's Wife" (1947)	-Boyd Raeburn/ <i>March of the Boyds</i> (2000) -Benny Carter/ <i>1952-1954</i> (2006) -Bing Crosby/ <i>Bing! His Legendary Years, 1931-1957</i> (1994) -Beaver & Krause/ <i>In A Wild Sanctuary/Gandharva</i> (1994) -Mel Torme/ <i>Mel Torme Collection: 1944-1985</i> (1996) -Bing Crosby/ <i>Complete Recordings</i> (1996) -Boyd Raeburn/ <i>Jewells</i> (1980)

Artist	Dates	Involvement	Recordings
Levant, Gayle	(unknown)	<p>-Studio harpist; performed and recorded with popular and jazz artists: Ray Charles, Liberace, Christina Aguilera, Clay Aiken, Paul Anka, Burt Bacharach, Tony Bennett, David Benoit, Andrea Bocelli, Michael Bolton, Bobby Brown, Michael Buble, The Carpenters, Kelly Clarkson, Natalie Cole, Celine Dion, Baby Face, Michael Feinstein, Kenny G, Josh Groban, Charlie Haden Quartet, Whitney Houston, James Ingram, Ron Isley, Michael Jackson, Diana Krall, kd lang, Queen Latifah, Barry Manilow, Johnny Mathis, Bette Midler, Ronnie Milsap, Teddy Pendergrass, Lionel Richie, Kenny Rogers, Neil Sedaka, Brian Setzer, Frank Sinatra, Rod Stewart, Barbra Streisand, Steve Tyrell, Dionne Warwick</p>	<p>-Natalie Cole/ <i>Unforgettable: With Love</i> (1991)          -George Harrison/ <i>George Harrison</i> (1979)          -James Taylor/ <i>Best of James Taylor</i> (2003)          -Eric Clapton/ <i>Complete Clapton</i> (2007)          -Burt Bacharach/Elvis Costello/ <i>Painted from Memory</i> (1998)          -Jackie Evancho/ <i>Dream with Me</i> (2011)          -Carpenters/ <i>Horizon</i> (1975)          -Carpenters/ <i>Voice of the Heart</i> (1983)          -Katherine Jenkins/ <i>Believe</i> (2010)          -Keyshia Cole/ <i>Way It Is</i> (2005)          -Isley Brothers/ <i>Here I Am: Isley Meets Bacharach</i> (2003)          -k.d. lang/ <i>Invincible Summer</i> (2000)          -Barry Manilow/ <i>Greatest Songs of the Seventies</i> (2007)          -Gloria Gaynor/ <i>I Will Survive: The Anthology CDs</i> (1998)          -Barbra Streisand/ <i>Movie Album</i> (2004)          -Joshua Bell/ <i>At Home with Friends</i> (2009)          -Ronnie Milsap/ <i>Just for a Thrill</i> (2004)          -Various/ <i>Wall-E (soundtrack)</i> (2008)          -Barbra Streisand/ <i>What Matters Most: Barbra Streisand Sings the Lyrics of Alan and Marilyn Bergman</i> (2011)          -Eric Clapton/ <i>Clapton Chronicles: The Best of Eric Clapton</i> (1999)          -Carnie and Wendy Wilson/ <i>Hey Santa!</i> (1993)          -Vanessa Carlton/ <i>Be Not Nobody</i> (2002)          -Barry Manilow/ <i>Thanks for the Memory: The Great American Songbook, Vol. 4</i> (2005)          -Tom Petty and the Heartbreakers/<i>Playback</i> (1995)          -James Taylor/ <i>In the Pocket</i> (1976)          -Barbra Streisand/ <i>Christmas Memories</i> (2001)          -Queen Latifah/ <i>Trav'lin' Light</i> (2007)          -Offspring/ <i>Splinter</i> (2003)          -Carpenters/ <i>Passage</i> (1977)          -Luis Miguel/ <i>Amarte Es un Placer</i> (1999)          -Van Dyke Parks/ <i>Song Cycle</i> (1968)          -Paul Anka/ <i>Rock Swings</i> (2005)          -Carpenters/ <i>Made in America</i> (1981)          -James Newton Howard/ <i>Peter Pan</i> (2003)          -Quincy Jones/ <i>Sounds...And Stuff Like That!</i> (1978)</p>



Artist	Dates	Involvement	Recordings
Levant, Gayle (cntd.)			<ul style="list-style-type: none"> <li>-Natalie Cole/ <i>Snowfall on the Sahara</i> (1999)</li> <li>-Luis Miguel/ <i>Mis Romances</i> (2001)</li> <li>-Jane Monheit/ <i>Surrender</i> (2007)</li> <li>-Diane Schuur/ <i>Midnight</i> (2003)</li> <li>-Carpenters/ <i>Lovelines</i> (1985)</li> <li>-Tom Newman/ <i>Lemony Snicket's A Series of Unfortunate Events</i> (2004)</li> <li>-Barry Manilow/ <i>Greatest Love Songs of All Time</i> (2010)</li> <li>-Vanessa Williams/ <i>Real Thing</i> (2009)</li> <li>-Dee Dee Bridgewater/ <i>Just Family/Bad for Me</i> (1977)</li> <li>-Chris Walden/ <i>No Bounds</i> (2006)</li> <li>-Gordon Lightfoot/ <i>Dream Street Rose</i> (1980)</li> <li>-Neil Diamond/ <i>Movie Album: As Time Goes By</i> (1998)</li> <li>-James Newton Howard/ <i>Village (Original Score)</i> (2004)</li> <li>-Michael Bolton/ <i>Bolton Swings Sinatra</i> (2006)</li> <li>-Barry Manilow/ <i>Scores: Songs from Copacabana and Harmony</i> (2004)</li> <li>-Julio Iglesias/ <i>Un Hombre Solo</i> (1987)</li> <li>-Leann Rimes/ <i>What A Wonderful World</i> (2004)</li> <li>-Alejandro Fernandez/ <i>Entre Tus Brazos</i> (2000)</li> <li>-Michael Giacchino/ <i>Star Trek</i> (2009)</li> <li>-Ry Cooder/ <i>Ry Cooder Anthology: The UFO Has Landed</i> (1970-2008; released 2008)</li> <li>-James Newton Howard/ <i>Last Airbender</i> (1980)</li> <li>-John Ottman/ <i>X2</i> (2003)</li> <li>-Liza Minelli/ <i>Tropical Nights</i> (1977)</li> <li>-Marc Shaiman/ <i>Bucket List</i> (2008)</li> <li>-Paul Anka/ <i>Classic Songs: My Way</i> (2007)</li> <li>-Arlo Guthrie/ <i>Amigo</i> (1976)</li> <li>-Ry Cooder/ <i>Border/Alamo Bay</i> (2006)</li> <li>-Pussy Cat Dolls/ <i>Doll Domination</i> (2008)</li> <li>-Debarge/ <i>Second Chance</i> (2010)</li> <li>-Terry Callier/ <i>Turn You to Love</i> (1979)</li> <li>-Kenny Rankin/ <i>Like a Seed</i> (1972)</li> <li>-Frank Sinatra Jr./ <i>That Face!</i> (2006)</li> <li>-Paul Anka/ <i>Songs of December</i> (2011)</li> <li>-Tower of Power/ <i>Ain't Nothin' Stoppin' Us Now/ We Came to Play/ Back on the Streets</i> (2008)</li> </ul>

Artist	Dates	Involvement	Recordings
Levant, Gayle (cntd.)			<ul style="list-style-type: none"> <li>-Crackin' / <i>Special Touch</i> (1978)</li> <li>-Lalo Schifrin / <i>Sudden Impact</i> (1983)</li> <li>-Aaron Zigman / <i>Sex and the City: Original Motion Picture Score</i> (2008)</li> <li>-George Burns / Bobby Vinton / <i>As Time Goes By</i> (1992)</li> <li>-Jackson 5 / <i>Original Album Classics</i> (2008)</li> <li>-Bette Midler / <i>Sings the Rosemary Clooney Songbook</i> (2003)</li> <li>-Harry Connick Jr. / <i>To See You</i> (1997)</li> <li>-Bette Midler / <i>Cool Yule</i> (2006)</li> <li>-Mychael Danna / <i>Antwone Fisher</i> (2002)</li> <li>-Kenny Loggins / <i>More from Pooh Corner</i> (2000)</li> <li>-Kingfisher / <i>Vesica Piscis</i> (1998)</li> <li>-James Taylor / <i>Gorilla</i> (1975)</li> <li>-Jim Self / <i>Innerplay</i> (2005)</li> <li>-Harpers Bizarre / <i>Anything Goes</i> (1967)</li> <li>-Charts / <i>Changer</i> (1998)</li> <li>-Dionne Warwick / <i>Sings Cole Porter/Aquarela do Brasil</i> (2011)</li> <li>-Van Dyke Parks / <i>Discover America</i> (1972)</li> <li>-Manhattan Transfer / <i>Christmas Album</i> (1992)</li> <li>-Michael Feinstein / <i>Forever</i> (1993)</li> <li>-k.d. lang / <i>Drag</i> (1997)</li> <li>-Diane Schuur / <i>In Tribute</i> (1992)</li> <li>-Carpenters / <i>A Kind of Hush</i> (1976)</li> <li>-Kyle Eastwood / <i>From There to Here</i> (1998)</li> <li>-Mason Williams / <i>Mason Williams Phonograph Record</i> (1968)</li> <li>-Carpenters / <i>Kind of Hush</i> (1976)</li> <li>-James Newton Howard / <i>Signs</i> (2002)</li> <li>-Herald Kloser / <i>Day After Tomorrow</i> (2004)</li> <li>-Andy Williams / <i>Andy</i> (1976)</li> <li>-James Newton Howard / <i>Hidalgo</i> (2004)</li> <li>-Disney / <i>Piglet's Big Movie</i> (2003)</li> <li>-James Ingram / <i>Always You</i> (1993)</li> <li>-Makoto Terashita / <i>Real Jazz Moments</i> (1992)</li> <li>-Various / <i>Windham Hill Chill: Ambient Acoustic</i> (2003)</li> <li>-Tower of Power / <i>Back on the Streets</i> (1979)</li> <li>-Lee Oskar / <i>My Road, Our Road</i> (1980)</li> <li>-Van Dyke Parks / <i>Jump!</i> (1984)</li> <li>-Michael Brecker/Charlie Haden / <i>American Dreams</i> (2002)</li> </ul>

Artist	Dates	Involvement	Recordings
Levant, Gayle (cntd.)			<ul style="list-style-type: none"> <li>-Patti Austin/ <i>The Real Me</i> (1988)</li> <li>-Various/ <i>Bach Variation- A W.H. Sampler</i> (1994)</li> <li>-Russell Malone/ <i>Heartstrings</i> (2001)</li> <li>-Michael Bolton/ <i>Collection: Timeless: The Classics/ Vol. 2, Love Songs</i> (2005)</li> <li>-El DeBarge/ <i>Second Chance</i> (2010)</li> <li>-Michael Bolton/ <i>Timeless: The Classics</i> (1992)</li> <li>-Dionne Warwick/ <i>Friends Can Be Lovers</i> (1993)</li> <li>-John Debney/ <i>Elf</i> (2003)</li> <li>-William Brothers/ <i>Andy and David: The William Brithers</i> (2002)</li> <li>-David Benoit/ <i>Shaken Not Stirred</i> (1994)</li> <li>-Michael Bolton/ <i>Singin' Christmas</i> (2007)</li> <li>-Caron Wheeler/ <i>Beach of the War Goddess</i> (1993)</li> <li>-Chills/ <i>Soft Bomb</i> (1992)</li> <li>-Jeanine Tesori/ <i>Nights in Rodanthe</i> (2008)</li> <li>-John Debney/ <i>The Princess Diaries</i> (2001)</li> <li>-Sarah Vaughn/ <i>This Is Jazz #20</i> (1996)</li> <li>-Ellis Hall/ <i>Straight Ahead</i> (2004)</li> <li>-Bill Booth/ <i>Balancing Act</i> (2000)</li> <li>-Jim Self/ <i>Changing Colors</i> (1995)</li> <li>-Ry Cooder/ <i>Blue City</i> (1986)</li> <li>-Kenny Rogers/ <i>Heart of the Matter</i> (1985)</li> <li>-Manhattan Transfer/ <i>Christmas Concert</i> (1992)</li> <li>-Michael Damian/ <i>Dreams of Summer</i> (1989)</li> </ul>
Marx, Adolph (Harpo)	1888-1964	<ul style="list-style-type: none"> <li>-Played in 16 films with his brothers</li> <li>-Performed/recorded as a soloist with studio orchestra</li> </ul>	<ul style="list-style-type: none"> <li>-Harpo Marx/ <i>Harp by Harpo</i> (1951/2)</li> <li>-Harpo Marx/ <i>Harpo</i> (1957)</li> <li>-Harpo Marx/ <i>Harpo At Work</i> (1958)</li> </ul>
Maxwell, Robert	b. 1921	<ul style="list-style-type: none"> <li>-Arranged jazz standards for solo harp</li> <li>-Wrote popular songs for harp, including "Ebb Tide" and "Canadian Sunset"</li> <li>-Recorded with Cal Tjader and Ester Phillips</li> </ul>	<ul style="list-style-type: none"> <li>-Robert Maxwell/ <i>Spectacular Harps</i> (1960)</li> <li>-Robert Maxwell/ <i>Shangri-La</i> (1963)</li> <li>-Robert Maxwell/ <i>Hi-Fi Harp</i></li> <li>-Robert Maxwell/ <i>Song of the Nairobi Trio/ Accidental Slip On An Oriental Rug</i> (1957)</li> <li>-Robert Maxwell/ <i>Harpistry in Rhythm</i> (1972)</li> <li>-Robert Maxwell/ <i>Peg O' My Heart/ Little Dipper</i> (1964)</li> <li>-Robert Maxwell/ <i>Best Of</i> (2001)</li> <li>-Ester Phillips/ <i>Best of Ester Phillips (1962-1970)</i> (1997)</li> <li>-Cal Tjader/ <i>Several Shades of Jade/ Breeze from the East</i> (1997)</li> <li>-Cal Tjader/ <i>Verve Jazz Masters 39</i> (1994)</li> <li>-Ivo Robic/ <i>ZPIVA Ivo Robic</i> (2011)</li> </ul>
McLachlan, Sarah	b. 1968	<ul style="list-style-type: none"> <li>-Popular artist, performs vocals, piano, and harp</li> </ul>	<ul style="list-style-type: none"> <li>-Sarah McLachlan/ <i>Wintersong</i> (2006)</li> <li>-(other albums do not contain harp)</li> </ul>

Artist	Dates	Involvement	Recordings
McLaughlin, Carrol	b. 1952	<ul style="list-style-type: none"> <li>-Founder and director of HarpFusion, a recording and internationally touring harp ensemble which performs classical repertoire with original pop and jazz arrangements</li> <li>-Performed with her father's jazz band as a child</li> </ul>	<ul style="list-style-type: none"> <li>-Carrol McLaughlin/ <i>Jazz Harp</i> (1979)</li> </ul>
Milevska, Rossitza	(unknown)	<ul style="list-style-type: none"> <li>-Leader of The Milevska Trio (jazz trio with electric bass and percussion); sings and plays harp</li> <li>-Arranges and composes jazz standards and pop music for pedal and lever harp</li> </ul>	<ul style="list-style-type: none"> <li>-Rossitza Milevska/ <i>As I Am</i> (2008)</li> <li>-Rossitza Milevska/ <i>Popharp</i> (2006)</li> <li>-Rossitza Milevska/ <i>Concert a Quatre</i> (2007)</li> </ul>
Mills, Verlye	(unknown)	<ul style="list-style-type: none"> <li>-Recorded with jazz artists in the 1940s-1960s</li> </ul>	<ul style="list-style-type: none"> <li>-Billy May/Verlye Mills/ <i>Harp with a Beat</i> (2011)</li> <li>-Verlye Mills/ <i>Magic harp</i> (2011)</li> <li>-Charlie Parker/ <i>Charlie Parker with Strings: The Master Takes</i> (recorded 1947-52; released 1995)</li> <li>-Charlie Parker/ <i>Complete Verve Master Takes</i> (recorded 1947-52; released 2003)</li> <li>-Billy May/Mel Torme/ <i>Ole Torme: Mel Torme Goes South of the Border with Billy May</i> (1959)</li> <li>-Stevie Woods/ <i>Take Me To Your Heaven</i> (1981)</li> <li>-Sarah Vaughan/ <i>1944-1950: It's Magic</i> (2003)</li> <li>-Sarah Vaughan/ <i>Love Songs</i> (recorded 1947-1954; released 2004)</li> <li>-Charlie Parker/ <i>Bird: The Original Recordings of Charlie Parker</i> (1962)</li> <li>-Charlie Parker/ <i>Alternative Takes, Vol. 4: 1948-1950</i> (2002)</li> <li>-Charlie Parker/ <i>Dancing in the Dark</i> (2004)</li> <li>-Bing Crosby/ <i>Bing! His Legendary Years, 1931-1957</i> (1994)</li> <li>-Bing Crosby/ <i>Fancy Meeting You Here</i> (1958)</li> <li>-Mel Torme/ <i>Mel Torme Collection: 1944-1985</i> (1996)</li> <li>-Sarah Vaughan/ <i>Divine...The Columbia Years (1949-1953)</i> (1988)</li> <li>-Sarah Vaughan/ <i>This Is Jazz #20</i> (1996)</li> </ul>

Artist	Dates	Involvement	Recordings
Monger, Tom	b. 1975	<ul style="list-style-type: none"> <li>-Regular harpist with Florence + the Machine</li> <li>-Collaborates artists such as Bjork</li> </ul>	<ul style="list-style-type: none"> <li>-Florence + the Machine/ <i>Dog Days Are Over</i> (2008)</li> <li>-Florence + the Machine/ <i>Hurricane Drunk</i> (2009)</li> <li>-Florence + the Machine/ <i>Ceremonials</i> (2011)</li> <li>-Tom Monger/ <i>Mothmusic Volume One</i> (2000)</li> <li>-Tom Monger/ <i>Scar Diaries</i> (2001)</li> <li>-Bjork/ <i>Army of Me- Remixes and Covers</i> (2005)</li> </ul>
Neill, Lu Ann	(unknown)	<ul style="list-style-type: none"> <li>-Recorded and performed with Frank Zappa</li> </ul>	<ul style="list-style-type: none"> <li>-Frank Zappa/ <i>Zoot Allures</i> (1976)</li> <li>-Frank Zappa/ <i>Zappa in New York</i> (1978)</li> <li>-Frank Zappa/ <i>Studio Tan</i> (1978)</li> <li>-Frank Zappa/ <i>Orchestral Favorites</i> (1979)</li> <li>-Frank Sinatra/ <i>Trilogy</i> (1979)</li> <li>-Frank Zappa/ <i>Tinsel Town Rebellion</i> (1981)</li> <li>-Harry Connick Jr./ <i>When My Heart Finds Christmas</i> (1993)</li> <li>-David Foster/ <i>David Foster's The Christmas Album</i> (1995)</li> <li>-Frank Zappa/ <i>Lather</i> (1996)</li> <li>-Frank Zappa/ <i>Frank Zappa Plays the Music of Frank Zappa</i> (1996)</li> <li>-Frank Zappa/ <i>QuAUDIOPHILIAc</i> (2004)</li> <li>-Frank Zappa/ <i>One Shot Deal</i> (2008)</li> </ul>
Nebergall, Jack	1924-1996	<ul style="list-style-type: none"> <li>-Accompanied pop and jazz mainstream artists Nat "King" Cole and Ethel Merman</li> <li>-Staff harpist for CBS radio</li> </ul>	<ul style="list-style-type: none"> <li>-Danny Yale and the Regency String/ <i>Ain't Misbehavin'</i></li> </ul>

Artist	Dates	Involvement	Recordings
Newsom, Joanna	b. 1982	<ul style="list-style-type: none"> <li>-Singer/songwriter on the harp</li> <li>-Featured on television: Jimmy Kimmel Live, Portlandia, Austin City Limits</li> <li>-Collaborated with orchestrator/arranger Van Dyke Parks feature pop harp in orchestral settings</li> <li>-Her compositions from <i>Milk-Eyed Mender</i> have been covered by bands The Decemberists, The Moscow Coup Attempt, Sholi, Final Fantasy, Straylight Run</li> <li>-Her recordings appear in numerous international television commercials and shows</li> </ul>	<ul style="list-style-type: none"> <li>-Joanna Newsom/ <i>Walnut Whales</i> (2002)</li> <li>-Joanna Newsom/ <i>Yarn and Glue</i> (2003)</li> <li>-Joanna Newsom/ <i>The Milk-Eyed Mender</i> (2004)</li> <li>-Joanna Newsom/ <i>Sprout and the Bean</i> (2004)</li> <li>-Joanna Newsom/ <i>Ys</i> (2006)</li> <li>-Joanna Newsom/ <i>Have One On Me</i> (2010)</li> <li>-Joanna Newsom/ <i>What We Have Known</i> (2011)</li> <li>-Golden Shoulders/ <i>Let My Burden Be</i> (2002)</li> <li>-The Pleased/ <i>One Piece from the Middle</i> (2002)</li> <li>-The Pleased/ <i>Don't Make Things</i> (2003)</li> <li>-Nervous Cop/ <i>Nervous Cop</i> (2003)</li> <li>-Vetiver/ <i>Vetiver</i> (2004)</li> <li>-Smog/ <i>A River Ain't Too Much to Love</i> (2005)</li> <li>-Vashti Bunyan/ <i>Lookaftering</i> (2005)</li> <li>-RF &amp; Lila De La Mora/ <i>Eleven Continents</i> (2007)</li> <li>-Moore Brothers/ <i>Aptos</i> (2009)</li> <li>-Golden Shoulders/ <i>Get Reasonable</i> (2009)</li> <li>-Kevin Barker/ <i>You and Me</i> (2010)</li> <li>-The Roots/ <i>How I Got Over</i> (2010)</li> </ul>
Pomeranz, Felice	b. 1958	<ul style="list-style-type: none"> <li>-Tours as the leader of the Felice Pomeranz Jazz Quartet</li> <li>-Arranges jazz and pop music for solo harp</li> </ul>	<ul style="list-style-type: none"> <li>-Felice Pomeranz/ <i>Tomorrow's Dream</i> (2001)</li> <li>-Felice Pomeranz/ <i>Felicidade</i> (2005)</li> </ul>
Pool, Ray	(unknown)	<ul style="list-style-type: none"> <li>-Arranges jazz and pop tunes for solo harp</li> <li>-Gives workshops on jazz and pop arranging</li> <li>-Performed Broadway shows: <i>Evita</i>, <i>Pacific Overtures</i>, <i>On the Twentieth Century</i>, <i>Sweeny Todd</i>, <i>Mame</i>, <i>A Chorus Line</i>, etc.</li> </ul>	<ul style="list-style-type: none"> <li>-Ray Pool/ <i>Moonglow</i></li> <li>-Ray Pool/ <i>The Crystal Spring</i> [traditional english and celtic music; not jazz or pop]</li> </ul>
Printup, Riza	(unknown)	<ul style="list-style-type: none"> <li>-Records and performs with jazz and pop artists such as Marcus Printup, Kenny Werner, Joe Lovano, Chick Corea, Wynton Marsalis</li> <li>-Writes and arranges jazz and pop music for solo harp</li> </ul>	<ul style="list-style-type: none"> <li>-Marcus Printup/ <i>Bird of Paradise</i> (2007)</li> <li>-Marcus Printup/ <i>Ballads All Night</i> (2010)</li> <li>-Marcus Printup/ <i>Time for Love</i> (2011)</li> <li>-Kenny Werner/ <i>No Beginning, No End</i> (2010)</li> </ul>

Artist	Dates	Involvement	Recordings
Putnam, Janet	(unknown)	<ul style="list-style-type: none"> <li>-Recorded with such jazz artists as Miles Davis, Jimmy Cobb, Elvin Jones, Gil Evans, Jose Manguel, Billie Holiday</li> </ul>	<ul style="list-style-type: none"> <li>-Miles Davis/ <i>Sketches of Spain</i> (1960)</li> <li>-Billie Holiday/ <i>Ultimate Collection</i> (recorded 1933-1958; released 2005)</li> <li>-Billie Holiday/ <i>Ken Burns Jazz</i> (recorded 1935-1958; released 2000)</li> <li>-Billie Holiday/ <i>Lady Sings the Blues</i> (1956)</li> <li>-Miles Davis/ <i>At Carnegie Hall</i> (1961)</li> <li>-Billie Holiday/ <i>Lady in Autumn: The Best of the Verve Years</i> (recorded 1946-1959; released 1991)</li> <li>-Billie Holiday/ <i>Billie's Best</i> (recorded 1945-1959; released 1992)</li> <li>-Miles Davis/Gil Evans/ <i>Complete Columbia Studio Recordings</i> (recorded 1957-1968; released 1996)</li> <li>-Julius Watkins/Les Jazz Modes/Julius Watkins/ <i>Rare Dawn Sessions</i> (recorded 1956-1958; released 1995)</li> <li>-Billie Holiday/Ray Ellis and His Orchestra/ <i>Lady in Satin</i> (1958)</li> <li>-Helen Merrill/ <i>Dream of You</i> (recorded 1954; released 2007)</li> <li>-Miles Davis/ <i>Miles Davis at Carnegie Hall</i> (1961)</li> <li>-Miles Davis/ <i>Music of Miles Davis</i> (recorded 1956-1985; released 2009)</li> <li>-Johnny Mathis/ <i>Johnny Mathis</i> (1957)</li> <li>-Modern Jazz Society/ <i>Presents A Concert of Contemporary Music</i> (1955)</li> <li>-Coleman Hawkins/ <i>Hawk in Paris</i> (1956)</li> <li>-Miles Davis/ <i>Columbia Years 1955-1985</i> (1988)</li> <li>-Stan Getz/ <i>Compact Jazz: Getz with Strings</i> (1992)</li> <li>-Portia Nelson/ <i>Let Me Love You: Portia Nelson Sings the Songs of Bart Howard</i> (1956)</li> <li>-Oscar Pettiford/ <i>Orchestra in Hi Fi</i> (1956)</li> <li>-Oscar Pettiford/ <i>Deep Passion</i> (1957)</li> <li>-Lee Wiley/ <i>West of the Moon</i> (1957)</li> <li>-Miles Davis/ <i>Blue Miles</i> (1976)</li> <li>-Ella Fitzgerald/ <i>Anthology 1948-1955</i> (2008)</li> <li>-Miles Davis/ <i>Quiet Nights</i> (1964)</li> </ul>
Reardon, Casper	1907-1941	<ul style="list-style-type: none"> <li>-Played in swing orchestras: Paul Whiteman, Three Ts</li> <li>-Played in the Broadway musical "I Married an Angel"</li> <li>-Played "Cousin Caspar" on the 1937 film <i>You're A Sweetheart</i></li> </ul>	<ul style="list-style-type: none"> <li>-Three T's/ <i>Live from the Hickory House, New York</i> (1936/2007)</li> <li>-Jack Teagarden/ <i>Father of Jazz Trombone</i> (1928-1947/ 2004)</li> <li>-Jack Teagarden/ <i>Big T.</i> (1928-1941/ 1994)</li> <li>-Jack Teagarden/ <i>King of the Blues Trombone</i> (1963)</li> </ul>

Artist	Dates	Involvement	Recordings
Remsen, Dorothy	1921-2010	-Records with various popular and jazz artists, as well as for film and television	<ul style="list-style-type: none"> <li>-Natalie Cole/ <i>Unforgettable: With Love</i> (1991)</li> <li>-Harry Nilsson/ <i>Point!</i> (1971)</li> <li>-Gloria Estefan/ <i>Christmas Through Your Eyes</i> (1993)</li> <li>-Frank Sinatra/ <i>Duets</i> (1993)</li> <li>-Ella Fitzgerald/ <i>Jukebox Ella: The Complete Verve Singles, Vol. 1</i> (2003)</li> <li>-Freddie Hubbard/ <i>Ride Like the Wind</i> (1982)</li> <li>-Mel Torme/ <i>Mel Torme Sings Sunday in New York and Other Songs About New York</i> (1964)</li> <li>-Clarke/Duke Project/ <i>Clarke/Duke Project, Vols. 1-3</i> (2010)</li> <li>-Rosemary Clooney/ <i>Memories of You</i> (recorded 1952-1958; released 1998)</li> <li>-Weird Al Yankovic/ <i>"Weird Al" Yankovic</i> (1983)</li> <li>-Sister Sledge/ <i>Bet Cha Say That to All the Girls</i> (1983)</li> <li>-Dolly Parton/ <i>Great Balls of Fire/ Dolly Dolly Dolly</i> (recorded 1978-9; re-released 2007)</li> <li>-Robert Drasnin/ <i>Voodoo</i> (1996)</li> <li>-Ella Fitzgerald/ <i>Get Happy!</i> (1959)</li> <li>-Earth, Wind, and Fire/ <i>Powerlight</i> (1983)</li> <li>-Quincy Jones/ <i>Q: The Musical Biography of Quincy Jones</i> (2001)</li> <li>-Mel Torme/ <i>The Mel Torme Collection: 1944-1985</i> (1996)</li> <li>-Diane Schuur/ <i>In Tribue</i> (1992)</li> <li>-Bobby Short/ <i>Bobby Short on the East/ Moments Like This</i> (1959/1982)</li> <li>-Frank Sinatra/ <i>Duets</i> (1995)</li> <li>-Esquivel/ <i>See It In Sound</i> (1999)</li> <li>-Ray Charles/ <i>Porgy and Bess</i> (1976)</li> <li>-Freddie Hubbard/ <i>Gold Collection</i> (recorded 1981; released 2000)</li> <li>-Stanley Clarke/ <i>3</i> (1990)</li> <li>-Robert Drasnin/ <i>Exotic Excursion</i> (1996)</li> <li>-Henry Mancini/ <i>Just You and Me Together Love</i> (1977)</li> <li>-Quincy Jones/ <i>Roots</i> (1977)</li> <li>-Barry Manilow/ <i>Oh, Julie!</i> (1982)</li> <li>-Rodney Franklin/ <i>Marathon</i> (1984)</li> <li>-Phil Spector/ <i>Back to Mono</i> (1958-1969)</li> </ul>



Artist	Dates	Involvement	Recordings
Robbins, Carol	(unknown)	<ul style="list-style-type: none"> <li>-Performed on television shows: Cheers, Frasier, The Tonight Show</li> <li>-Collaborated with Billy Childs and his Jazz Chamber Ensemble</li> <li>-Released three albums as bandleader</li> <li>-Recorded with numerous artists, both by reading charts and improvising</li> </ul>	<ul style="list-style-type: none"> <li>-Billy Childs/ <i>Jazz-Chamber Music, Vol. 1. Lyric</i> (2005)</li> <li>-Billy Childs/ <i>Autumn: In Moving Pictures</i> (2010)</li> <li>-Manhattan Transfer/ <i>Christmas Album</i> (1992)</li> <li>-Brian Wilson/ <i>Gettin' In Over My Head</i> (2004)</li> <li>- Brian Wilson/ <i>What I Really Want for Christmas</i> (2005)</li> <li>-Bjork (various)</li> <li>-Dianne Reeves/ <i>The Calling</i> (2002)</li> <li>-Linda Ronstadt/ <i>Lush Life</i> (1984)</li> <li>-Dionne Warwick/ <i>My Favorite Time of the Year</i> (2004)</li> <li>-Nina Simone/ <i>A Single Woman</i> (1993)</li> <li>-Teddy Edwards/ <i>Blue Saxophone</i> (1992)</li> <li>-Jose Feliciano (various)</li> <li>-Shuggie Otis/ <i>Inspiration Information</i> (1974)</li> <li>-Patrick Gandy (various)</li> <li>-Liza Minelli (various)</li> <li>-Johnny Mathis (various)</li> <li>-Bill Gable (various)</li> <li>-Frank Sinatra (various)</li> <li>-Kool and the Gang/ <i>Still Kool</i> (2007)</li> <li>-Bitter:Sweet/ <i>The Mating Game</i> (2007)</li> <li>-Camilla/ <i>Same Girl Once</i> (2001)</li> <li>-Camilla/ <i>Higher Achievements</i> (2004)</li> <li>-Stephanie Fife/ <i>Lullabies &amp; Fireflies</i> (2005)</li> <li>-Patti La Belle/ <i>Miss Patti's Christmas</i> (2007)</li> <li>- Jackie Ryan/ <i>You &amp; The Night &amp; The Music</i> (2007)</li> <li>- The Isley Brothers/ <i>I'll be Home for Christmas</i> (2007)</li> <li>- Carla Marcotulli (various)</li> <li>- Cynthia Felton (various)</li> <li>-Carol Robbins/ <i>Jazz Play</i> (2006)</li> <li>-Carol Robbins/ <i>Three And Four</i> (1995)</li> <li>-Carol Robbins/ <i>Chords in Blue</i> (2005)</li> </ul>

Artist	Dates	Involvement	Recordings
Ross, Margaret	1925-2005	-Performed and recorded with mainstream jazz and pop artists beginning in the 1950s	<ul style="list-style-type: none"> <li>-Marian McPartland/ <i>After Dark</i> (1955)</li> <li>-Neal Fox/ <i>A Painting</i> (1956)</li> <li>-Billie Holiday/ <i>Billie Holiday Revisited</i> (1956)</li> <li>-Dave White Tricker/ <i>Pastel, Paint, Pencil &amp; Ink</i> (1956)</li> <li>-Ron Frangipane and His Orchestra/ <i>Rates X for Excitement</i> (1956)</li> <li>-Esther Phillips/ <i>Set Me Free</i> (1956)</li> <li>-Marian McPartland/ <i>With You In Mind</i> (1957)</li> <li>-Charles Mingus/ <i>East Coasting</i> (1957)</li> <li>-Perry Como/ <i>Sing To Me, Mr. C</i> (1961)</li> <li>-Charles Brown/ <i>The Boss of the Blues</i> (1963)</li> <li>-Wes Montgomery/ <i>Fusion! Wes Montgomery with Strings</i> (1963)</li> <li>-Gil Evans/ <i>The Individualism of Gil Evans</i> (1964)</li> <li>-Quincy Jones/ <i>Quincy Jones Explores the Music of Henry Mancini</i> (1964)</li> <li>-Jimmy Smith/ <i>Christmas Cookin'</i> (1964)</li> <li>-Jimmy Smith/ <i>Christmas '64</i> (1964)</li> <li>-Wes Montgomery/ <i>Bumpin'</i> (1965)</li> <li>-Astrud Gilberto/ <i>Beach Samba</i> (1967)</li> <li>-Wes Montgomery/ <i>A Day in the Life</i> (1967)</li> <li>-Peter, Paul, and Mary/ <i>Late Again</i> (1968)</li> <li>-Grady Tate/ <i>After the Long Ride Home</i> (1969)</li> <li>-Marlene VerPlanck/ <i>A Breath of Fresh Air</i> (1969)</li> <li>-Freddie Hubbard/ <i>First Light</i> (1971)</li> <li>-Cris Williamson/ <i>Cris Williamson</i> (1971)</li> <li>-Tim Hardin/ <i>Bird on a Wire</i> (1971)</li> <li>-Hank Crawford/ <i>We Got A Good Thing Going</i> (1972)</li> <li>-Jackie &amp; Roy/ <i>Time &amp; Love</i> (1972)</li> <li>-Gabor Szabo/ <i>Mizrab</i> (1972)</li> <li>-Hank Crawford/ <i>Help Me Make It Through The Night</i> (1972)</li> <li>-Esther Phillips/ <i>From A Whisper to a Scream</i> (1972)</li> <li>-Grover Washington, Jr./ <i>All the King's Horses</i> (1972)</li> <li>-Michael Johnson/ <i>There Is A Breeze</i> (1973)</li> <li>-Milt Jackson/ <i>Sunflower</i> (1973)</li> <li>-The Cecil Holmes Soulful Sounds/ <i>Music for Soulful Lovers</i> (1973)</li> <li>-Don Sebesky/ <i>Giant Box</i> (1973)</li> <li>-The Escorts/ <i>All We Need (Is Another Chance)</i> (1973)</li> <li>-James Brown/ <i>Reality</i> (1974)</li> <li>-Phoebe Snow/ <i>Phoebe Snow</i> (1974)</li> <li>-David Barretto/ <i>Para Mis Hermanos</i> (1974)</li> <li>-Les McCann/ <i>Only The Best of Les McCann</i> (1974)</li> <li>-Ray Bryant/ <i>In The Cut</i> (1974)</li> <li>-Milt Jackson/ <i>Goodbye</i> (1974)</li> <li>-George Benson/ <i>Bad Benson</i> (1974)</li> </ul>

Artist	Dates	Involvement	Recordings
Ross, Margaret (cntd.)			<ul style="list-style-type: none"> <li>-Zulema/ <i>RSVP</i> (1975)</li> <li>-Frankie Valli/ <i>Colesup</i> (1975)</li> <li>-Earl Klugh/ <i>Living Inside Your Love</i> (1976)</li> <li>-Idris Muhammad/ <i>Turn This Mutha Out</i> (1977)</li> <li>-John Tropea/ <i>Short Trip to Space</i> (1977)</li> <li>-Art Webb/ <i>Mr. Flute</i> (1977)</li> <li>-Frankie Valli/ <i>Lady Put the Light Out</i> (1977)</li> <li>-Burt Bacharach/ <i>Futures</i> (1977)</li> <li>-David Spinozza/ <i>Spinozza</i> (1978)</li> <li>-Sylvia Simms/ <i>She Loves to Hear the Music</i> (1978)</li> <li>-Musique/ <i>Keep on Jumpin'</i> (1978)</li> <li>-Carly Simon/ <i>Boys in the Trees</i> (1978)</li> <li>-Frank Sinatra/ <i>Trilogy</i> (1979)</li> <li>-Carol Douglas/ <i>Come into My Life</i> (1979)</li> <li>-Don Sebesky/ <i>Sebesky Fantasy</i> (1980)</li> <li>-Carly Simon/ <i>Come Upstairs</i> (1980)</li> <li>-George Benson/ <i>GB</i> (1981)</li> <li>-Judy Collins/ <i>Times of Our Lives</i> (1982)</li> <li>-Luther Vandross/ <i>Forever, for Always, for Love</i> (1982)</li> <li>-Enchantment/ <i>Enchanted Lady</i> (1982)</li> <li>-Aretha Franklin/ <i>Get it Right</i> (1983)</li> <li>-Frank Sinatra/ <i>L.A. Is My Lady</i> (1984)</li> <li>-Wes Montgomery/ <i>Compact Jazz: Wes Montgomery</i> (1987)</li> <li>-Patti Smith/ <i>Dream of Life</i> (1988)</li> <li>-Chaka Khan/ <i>C.K.</i> (1988)</li> <li>-Wes Montgomery/ <i>The Silver Collection</i> (1990)</li> <li>-Freddie Hubbard/ <i>Best of Freddie Hubbard</i> (1990)</li> <li>-Debbie Gibson/ <i>Smart Pack</i> (1990)</li> <li>-Rahsaan Roland Kirk/ <i>Rahsaan: The Complete Mercury Recordings of Roland Kirk</i> (1990)</li> <li>-Carly Simon/ <i>My Romance</i> (1990)</li> <li>-Jon Hendricks/ <i>Freddie Freeloader</i> (1990)</li> <li>-David Liebman/ <i>Joy</i> (1992)</li> <li>-Carmen McRae/ <i>Ultimate Carmen McRae</i> (1993)</li> <li>-Celi Bee/ <i>Fly Me on the Wings of Love</i> (1993)</li> <li>-Wes Montgomery/ <i>Verve Jazz Masters 14</i> (1994)</li> <li>-Hank Crawford/ <i>Heart and Soul: The Hank Crawford Anthology</i> (1994)</li> <li>-Jimmy Smith/ <i>Walk on the Wild Side: The Best of the Verve Years</i> (1994)</li> <li>-Patti Smith/ <i>The Patti Smith Masters: The Collective Works</i> (1996)</li> <li>-Wes Montgomery/ <i>Talkin' Verve: Roots of Acid Jazz</i> (1996)</li> <li>-Astrud Gilberto/ <i>Jazz 'Round Midnight: Astrud Gilberto</i> (1996)</li> <li>-Star Wars/ <i>Christmas in the Stars: Star Wars Christmas Album</i> (1996)</li> </ul>

Artist	Dates	Involvement	Recordings
Ross, Margaret (cntd.)			<ul style="list-style-type: none"> <li>-Lotte Lenya/ <i>Lenya</i> (1998)</li> <li>-Wes Montgomery/ <i>Wes Montgomery's Finest Hour</i> (2000)</li> <li>-Tim Hardin/ <i>Suite for Susan Moore and Damion: We are One, One, All in One/Bird on a Wire</i> (2000)</li> <li>-Paul Desmond/ <i>From the Hot Afternoon</i> (2000)</li> <li>-Bill Evans/ <i>Jazz Collection</i> (2001)</li> <li>-Neil Sedaka/ <i>Oh Carol: The Complete Recordings 1956-1966</i> (2003)</li> <li>-Bill Evans/ <i>1957-1973</i> (2003)</li> <li>-Eric Gale/ <i>Part of You</i> (2004)</li> <li>-Ron Carter/ <i>Guitar &amp; Bass</i> (2004)</li> <li>-Bill Evans/ <i>Brandeis Jazz Festival</i> (2005)</li> <li>-Idris Muhammad/ <i>Could Heaven Ever Be Like This</i> (2006)</li> <li>-Carmen McRae/ <i>1964 Orchestra Recordings</i> (2006)</li> <li>-Luther Vandross/ <i>Love, Luther</i> (2007)</li> <li>-James Brown/ <i>The Solo Recordings: 1971-1972</i> (2010)</li> <li>-Miles Davis/ <i>1986-1991: The Warner Years</i> (2011)</li> <li>-Charles Mingus/ <i>The Complete Columbia &amp; RCA Albums Collection</i> (2012)</li> </ul>
Schermer, Verlene	(unknown)	<ul style="list-style-type: none"> <li>-Performs solo jazz and blues harp, and in jazz duos, trios, and quartets</li> <li>-Performs as a singer/ songwriter</li> </ul>	<ul style="list-style-type: none"> <li>-Verlene Schermer/ <i>Peace</i> (2005)</li> <li>-Verlene Schermer/ <i>Wishing You Well</i> (2005)</li> <li>-Verlene Schermer/ <i>Persephone's Art</i> (2003)</li> <li>-Verlene Schermer/ <i>Dreamtime</i> (2003)</li> <li>-Verlene Schermer/ <i>Comfortable Blues</i> (2003)</li> <li>-Verlene Schermer/ <i>On A Snowy Eve</i> (2008)</li> <li>-Verlene Schermer/ <i>The Hidden Pool</i> (2003)</li> <li>-Verlene Schermer/ <i>The Sing-Along Harper</i> (2007)</li> <li>-Verlene Schermer/ <i>A Dozen Dowland Songs and Ayres</i> (2007)</li> <li>-Verlene Schermer/ <i>Rendezvous with the Moon</i> (2003)</li> <li>-Verlene Schermer/ <i>Now and Then</i> (2007)</li> <li>-Neal Hellman/ <i>Emma's Waltz</i> (2007)</li> </ul>
Somogyi, Lara	b. 1989	<ul style="list-style-type: none"> <li>-Performs covers of popular music on the harp</li> <li>-Records with popular artists such Rufus Wainwright, Ella Montclare</li> </ul>	(none)

Artist	Dates	Involvement	Recordings
Stadler, Monika	(unknown)	-Performs and records experimental fusion music on the harp (solo and ensemble settings); incorporates jazz, world, classical, and free improvisation	-Monika Stadler/ <i>New Shoots-Old Roots</i> (2009) -Monika Stadler/ <i>Two Ways</i> (2008) -Monika Stadler/ <i>My Imaginary Garden</i> (2005) -Monika Stadler/ <i>Everything Will Be All Right</i> (2003) -Monika Stadler/ <i>On The Water</i> (2006) -Monika Stadler/ <i>Another World</i> (1995) -Monika Stadler/ <i>Between Earth, Sea, and Sky</i> (2009) -Monika Stadler/ <i>Song for the Earth</i> (2000)
Stickney, Park	(unknown)	-Tours as a solo jazz harpist and as the leader of various jazz combos -Performs and teaches in international jazz festivals: Edinburgh Fringe Festival, Edinburgh Jazz and Blues Festival, Umbria Jazz Festival -Toured internationally with Rudiger Opperman as a jazz harp duo -Performs experimental rock music with Crash Test Dummies	-Park Stickney/ <i>Overdressed Late Guy</i> (1995) -Park Stickney/ <i>Action Harp Play Set</i> (1999) -Park Stickney and Rudiger Opperman/ <i>Harp Summit</i> (2003) -Crash Test Dummies/ <i>Songs of the Unforgiven</i> (2004) -Piglet's <i>Big Movie Soundtrack</i> (2003)
Stockton, Ann Mason	1916-2006	-Performed in over 800 movies -Performed with Frank Sinatra and other mainstream jazz and pop musicians	-Tommy Page/ <i>From the Heart</i> (1991) -Ella Fitzgerald/ <i>Jazz 'Round Midnight: Three Divas</i> (1995) -Nat "King" Cole/ <i>Anthology 1949-1955</i> (2007) -Les Brown/ <i>Anything Goes</i> (1990) -Diane Schuur/ <i>Timeless</i> (1986) -Hi-Lo's/ <i>Best of the Columbia Years</i> (1996) -Bobby Darin/ <i>From Hello Dolly to Goodbye Charlie/Venice Blue</i> (2002) -Nancy Wilson/ <i>Welcome to My Love</i> (1968) -Ella Fitzgerald/ <i>Best of the Song Books: The Collection</i> (1996) -Nancy Wilson/ <i>Save Your Love For Me</i> (2005) -Dean Martin/ <i>Dino Swings Selected Singles 1949-56</i> (2007) -Eartha Kitt/ <i>Four Classic Albums</i> (2009) -Rosemary Clooney/ <i>Memories of You</i> (1998) -Pat Boone/ <i>Pat Boone Rocks</i> (2009) -Dean Martin/ <i>Young Dino</i> (2006) -Frankie Laine/ <i>I Believe</i> (1965) -Pat Boone/ <i>Fifties-Complete</i> (1997) -Nina Simone/ <i>Single Woman</i> (1993) -Nancy Wilson/ <i>Hollywood: My Way</i> (1963)
Stokes, Calvin	(unknown)	-Blends R&B, Latin jazz and smooth jazz in solo harp and ensemble settings	-Calvin Stokes/ <i>Free</i> (1999)

Artist	Dates	Involvement	Recordings
Toman, Ashley and Patricia Kline	b. 1982 b. 1983	-Perform together in a harp duo which performs Metallica songs, called "Harptallica"	(none)
Trotter, Louise	b. 1946	-Arranges and performs jazz standards and pop tunes for solo harp	-Louise Trotter/ <i>Ain't Misbehavin'</i> -Louise Trotter/ <i>Heart Strings</i> -Louise Trotter/ <i>Fly Me To The Moon</i> -Louise Trotter/ <i>Louise</i> -Louise Trotter/ <i>Harp Texas Style</i> -Louise Trotter and Jan Jennings/ <i>The Two Harp Moods</i> -(other recordings contain no jazz or pop music)
Turovsky, JoAnn	(unknown)	-Records with various popular and jazz artists, as well as for film and television	-Natalie Cole/ <i>Unforgettable: With Love</i> (1991) -Harry Connick Jr./ <i>Come By Me</i> (1999)

### Appendix B: Lead Sheets

202.

**HOW HIGH THE MOON** - MORGAN LEWIS

Handwritten lead sheet for the song "How High The Moon" by Morgan Lewis. The sheet includes ten staves of music with handwritten chord symbols and a key signature of one flat. The chords are: Gmaj7, Fmaj7, Ebmaj7, Gmaj7, Gmaj7, Fmaj7, Ebmaj7, B-7 Bb7, B-7 Bb7, A-7 D7, G-7, G-7, F-7, Bb7, A-7 D7, G-7, C7, A-7 D7, G-7, B-7 Bb7, A-7 D7, G-7, C7, F-7, Bb7, Ebmaj7, A-7 D7, Gmaj7, A-7 D7, B-7 Bb7, A-7 D7, G-7, (A-7 D7).

CHARLIE PARKER - "PARKER"

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### Appendix B: Lead Sheets

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**ORNITHOLOGY** - CHARLIE PARKER

(KEY: UP)

Chord symbols: Gmaj7, G-7, C7, G-7, C7, Fmaj7, F-7, Bb7, Eb7, D7, 1. G-, C-7b5, D7, B-7, E7, A-7, D7, 2. G, A-7, D7, G/B, Bb7, A-7, Ab7, Gmaj7, (A-7, D7), FINE

"THE COMPREHENSIVE CHARLIE PARKER"  
"LIVE PERFORMANCES - VOL. I"

From *The Real Book*, Vol. V, p. 335.



## Appendix B: Lead Sheets

Easy-Read  
Fake Music Library

1331

### Moonlight In Vermont

Pen - nies in a stream, fall - ing leaves, a sy - ca - more,

Moon - light In Ver - mont. I - cy fin - ger waves, ski trails on a

moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they

sing down the high - way and tra - vel each bend \_\_\_ in the road.

Peo - ple who meet \_\_\_ in this ro - man - tic set - ing are so hyp - no - tized \_\_\_ by the

love - ly ev' - ing sum - mer breeze, warb - ling of a mea - dow - lark,

Moon - light In Ver - mont, You and I and Moon - light in Ver - mont.

words by John Blackburn  
music by Karl Suessdorf

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Easy-Read Notation © 1990, Visions

From *Easy - Read Fake Music Library*, p. 1331.

## Appendix C: Transcription of Dee Carstensen's "First Time Around"

### (Introduction, First Verse, and Chorus)

Transcribed by Megan A. Bledsoe

The first system of musical notation consists of two staves. The top staff is labeled "Voice" and the bottom staff is labeled "Harp". The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The voice part begins with a whole rest for the first four measures, followed by the lyrics "I saw your chil-dren" starting on the fifth measure. The harp part provides accompaniment throughout the system.

The second system of musical notation also consists of two staves, labeled "Voice" and "Hp.". The key signature and time signature remain the same. The voice part starts at measure 6 with the lyrics "in the sun - set and the sky was full of voi - ces". The harp part continues with accompaniment.

11

Voice

Oh I re-mem-ber and I for - get how we've ti - red from my choi

Hp.

15

Voice

- ces I should-a list-ened with my heart and not - my head

Hp.

19

Voice

Would-a chose to run in- stead and I know noth - in' hur-ries up the pain I know

Hp.

23

Voice

nothi - in' light-ens up the rain I know nothi - in' heals with-out a trace to ev

Hp.

27

Voice

ery thing I found this time a-round

(Guitar)

Hp.

The image shows a musical score for a voice and harp performance. The score is in 4/4 time and B-flat major. The voice part has lyrics: "ery thing I found this time a-round". The harp part includes a guitar-like melodic line in the right hand and chordal accompaniment in the left hand. The score is numbered 27.

## Appendix D: Comparison of Improvised Jazz Solo Transcriptions Study

### “All Blues” Lead Sheet

**ALL BLUES** — MILES DAVIS

The lead sheet for "All Blues" is written on four systems of staves. The first system shows the title "ALL BLUES" and the composer "MILES DAVIS". The second system is the first line of music, starting with a G7 chord. The third system is the second line, starting with a C1 chord. The fourth system is the third line, starting with a G7 chord and ending with a D7(#9) chord. The fifth system is the fourth line, starting with Eb7(#9) and D7(#9) chords, and ending with a G7 chord.

From *The Real Book, Vol. VI*, p. 18.

*“All Blues” Solo Transcription: Canton High School Jazz Combo (keyboard)*

Transcribed by Megan A. Bledsoe, from <http://www.youtube.com/watch?v=Omyk9YWkotE>

(starting at 0:59).

All Blues

$\text{♩} = 124$

The score is written in 6/8 time with a key signature of one sharp (F#). It consists of nine staves. The first staff is labeled 'Piano' and contains the first five measures, including a trill on the final note. The following eight staves are labeled 'Pno.' and contain the piano solo, starting at measure 6. The solo is characterized by frequent triplets and various chords: G7, D7, Eb7, and C7. The piece concludes at measure 24.

*“All Blues” Solo Transcription: Joe Henderson (tenor saxophone)*

Transcribed by Megan A. Bledsoe, from Ron Carter’s album *All Blues*, tr. 5 (starting at 1:55).

**All Blues**

♩ = 112  
Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music, each starting with a measure number. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. Chord symbols are placed above the staff at specific intervals: G7 (measures 1, 6, 10, 18, 23), C7 (measures 5, 16), Eb7 (measures 10, 21), and D7 (measures 10, 11, 21, 22). The piece is marked 'Swing' and has a tempo of 112 beats per minute.

*“All Blues” Solo Transcription: Park Stickney (harp)*

Transcribed by Megan A. Bledsoe, from Park Stickney’s album *Action Harp Play Set*, tr. 8  
(starting at 0:38).

All Blues

$\text{♩} = 160$   
Swing

6

11

15

20

23



"Alone Together" Lead Sheet

(BALLAD) **ALONE TOGETHER** - DIERZ & SCHUM

D- E-7b5 A7b9 D- E-7b5 A7b9

D- A-7b5 D7b9 G- G-7

B-7 E7 G-7 C7 F F7 E-7b5 A7

1. D7maj7 E-7b5 A7 2. D7maj7 =

A-7b5 D7b9 G- =

G-7b5 C7b9 F F7 E-7b5 A7b9

D- E-7b5 A7b9 D- E-7b5 A7b9

D- Bb7 A7 D- (E-7b5 A7)

FIVE

MILES DAVIS - "COLLECTOR'S ITEMS"  
JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

From *The Real Book, Vol. I*, p. 19.

*“Alone Together” Solo Transcription: Pepper Adams (baritone saxophone)*  
Transcribed by Megan A. Bledsoe, from Chet Baker’s album *Chet*, tr. 1 (starting at 1:18)

### Alone Together

♩ = 56

D- E-7b5 A7b9 D- E-7b5 A7b9 D- A-7b5 D7b9

7 G- G-7 B-7 E7 A- C7

11 F A7 D7 Eb7

13 D<sup>A</sup>

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as ♩ = 56. The score is divided into four systems. The first system contains measures 1-6 with chords D-, E-7b5, A7b9, D-, E-7b5, A7b9, D-, A-7b5, and D7b9. The second system contains measures 7-10 with chords G-, G-7, B-7, E7, A-, and C7. The third system contains measures 11-14 with chords F, A7, D7, and Eb7. The fourth system contains measure 13 with chord D<sup>A</sup>. The music features various rhythmic patterns, including triplets and slurs.



*“Alone Together” Solo Transcription: Christian McBride (acoustic bass)*

Transcribed by Megan A. Bledsoe, from Christian McBride’s album *Conversations with Christian*, tr. 8 (starting at 2:14).

Alone Together

♩ = 174  
Swing

D-

6 Eb-7b5 G7 G-7 B-7 D-7 G7

11 C7 F^ B-7 E-7b5 A7 D^ Eb7

## Appendix D: Comparison of Improvised Jazz Solo Transcriptions Study

### *Survey*

**Instructions:** For this study, you will be asked to assess six improvised melodic solos. Please treat each transcription as a performance by your student and offer criticism and advice from a pedagogical standpoint. Since you will not be able to listen to the excerpts or gather information about interaction within the ensemble, please examine musical ideas in reference to the chord changes and melody of the tune. Some performances feature different keys and/or variations on standard chord progressions; these are labeled in the transcriptions.

1. Please examine “**All Blues Solo A,**” which is a transcription of an improvised solo over two choruses of “All Blues.” Then answer the following questions as they pertain to this transcription.
  - a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.
    - I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):
    - II. Inventiveness/Creativity:
    - III. Development of ideas:
    - IV. Use of rhythmic devices (i.e. motives, space, etc.):
  - b. What are some of the best qualities of this solo?
  - c. What aspects of the solo leave the most room for improvement?
  - d. Who would you cite as this student’s main musical influences (if any), and why?
  - e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?

2. Please examine “**All Blues Solo B,**” which is a transcription of an improvised solo over two choruses of “All Blues.” Then answer the following questions as they pertain to this transcription.

a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.

I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):

II. Inventiveness/Creativity:

III. Development of ideas:

IV. Use of rhythmic devices (i.e. motives, space, etc.):

b. What are some of the best qualities of this solo?

c. What aspects of the solo leave the most room for improvement?

d. Who would you cite as this student’s main musical influences (if any), and why?

e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?

3. Please examine “**All Blues Solo C**,” which is a transcription of an improvised solo over two choruses of “All Blues.” Then answer the following questions as they pertain to this transcription.

a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.

I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):

II. Inventiveness/Creativity:

III. Development of ideas:

IV. Use of rhythmic devices (i.e. motives, space, etc.):

b. What are some of the best qualities of this solo?

c. What aspects of the solo leave the most room for improvement?

d. Who would you cite as this student’s main musical influences (if any), and why?

e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?

Please rank the three solos over “All Blues” (A, B, and C) in terms of overall proficiency and quality, with #1 being the best:

- 1.
- 2.
- 3.

4. Please examine “**Alone Together Solo A,**” which is a transcription of an improvised solo over the first “A” section (mm. 1-14) of “Alone Together.” Then answer the following questions as they pertain to this transcription.

a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.

I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):

II. Inventiveness/Creativity:

III. Development of ideas:

IV. Use of rhythmic devices (i.e. motives, space, etc.):

b. What are some of the best qualities of this solo?

c. What aspects of the solo leave the most room for improvement?

d. Who would you cite as this student’s main musical influences (if any), and why?

e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?



5. Please examine “**Alone Together Solo B,**” which is a transcription of an improvised solo over the first “A” section (mm. 1-14) of “Alone Together.” Then answer the following questions as they pertain to this transcription.

a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.

I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):

II. Inventiveness/Creativity:

III. Development of ideas:

IV. Use of rhythmic devices (i.e. motives, space, etc.):

b. What are some of the best qualities of this solo?

c. What aspects of the solo leave the most room for improvement?

d. Who would you cite as this student’s main musical influences (if any), and why?

e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?

6. Please examine “**Alone Together Solo C,**” which is a transcription of an improvised solo over the first “A” section (mm. 1-14) of “Alone Together.” Then answer the following questions as they pertain to this transcription.

a. Please rate this solo in the each of the following categories, using a scale of 1-5, in which 5=exceptional, and 1=very low in quality.

I. Appropriateness of melodic vocabulary (i.e. degree to which this improvisation demonstrates a knowledge of the melody, chord changes, and/or tradition):

II. Inventiveness/Creativity:

III. Development of ideas:

IV. Use of rhythmic devices (i.e. motives, space, etc.):

b. What are some of the best qualities of this solo?

c. What aspects of the solo leave the most room for improvement?

d. Who would you cite as this student’s main musical influences (if any), and why?

e. What artists/recordings should this person study to improve his/her soloing vocabulary, as presented in this excerpt?

Please rank the three solos over “Alone Together” (A, B, C) in terms of overall proficiency and quality, with #1 being the best:

- 1.
- 2.
- 3.

## Appendix D: Comparison of Improvised Jazz Solo Transcriptions Study

### *Compilation of Data*

\*Duplicate responses in sections b-e have been omitted

### “All Blues” Data

#### 1. Canton High School

##### a. Ratings of the solo (1-5)

###### I. Appropriateness of melodic vocabulary:

Range: 2-3

Average: 2

###### II. Inventiveness/Creativity:

Range: 1-3

Average: 2

###### III. Development of ideas:

Range: 2-4

Average: 3

###### IV. Use of rhythmic devices:

Range: 1-3

Average: 2

##### b. Best qualities of the solo:

-Student isn't afraid to play

-Virtuosic

-Bluesy

##### c. Aspects that leave the most room for improvement:

-Many inappropriate note choices based on the chords

-Not much melodic content

-Doesn't understand that “All Blues” is as much, if not more, a modal tune than a blues

##### d. Soloist's musical influences:

-Oscar Peterson

-Gene Harris

##### e. Who should the soloist study?

-Miles Davis

-Student needs to process use of space and learn how to resolve lines on goal notes (chord tones)

-Any of the soloists from the original recording who plays more melodically and leaves space

## 2. Joe Henderson

### a. Ratings of the solo (1-5)

#### I. Appropriateness of melodic vocabulary:

Range: 2-4

Average: 3

#### II. Inventiveness/Creativity:

Range: 3-5

Average: 4

#### III. Development of ideas:

Range: 3-4

Average: 4

#### IV. Use of rhythmic devices:

Range: 3-4

Average: 4

### b. Best qualities of the solo:

-Nice free-flowing style

-Not too rigid

-Little themes keep recurring over time

-Nice awareness and development

-Good rhythmic tension in the lines

-Interesting rhythmic devices

-Very focused on a small amount of rhythmic and motivic material

### c. Aspects that leave the most room for improvement:

-Needs to be more release of rhythmic tension through basic 8th note flow

-Needs rhythmic contrast against simple swing flow

-Needs to provide variety

-Needs more slow, melodic phrases

-Needs melodies with leaps

### d. Soloist's musical influences:

-(hard to tell)

-Seems very rhythmic, so people like Roy Haynes or Art Blakey

### e. Who should the soloist study?

-Sonny Rollins

-Cannonball Adderly

-Clifford Brown

-Freddie Hubbard

-Good melodic soloists

### 3. Park Stickney

#### a. Ratings of the solo (1-5)

##### I. Appropriateness of melodic vocabulary:

Range: 3-5

Average: 4

##### II. Inventiveness/Creativity:

Range: 2-4

Average: 3

##### III. Development of ideas:

Range: 3-5

Average: 4

##### IV. Use of rhythmic devices:

Range: 3-5

Average: 4

#### b. Best qualities of the solo:

-Good "flow"

-Nicely placed phrase beginnings and endings

-Love the long-term motivic development that goes on

-The way motivic cells develop throughout the solo

#### c. Aspects that leave the most room for improvement:

-Needs to play more inside the changes using chord tones rather than skating over changes in a generic style

-Some lines don't resolve as smoothly as they could (i.e. last note should be a G, not a B, or at least two notes in the final measure- B, then G)

-Eb7 to D7 measures need work- soloist is not inside those chords at all

-Too many even-number arpeggiations, i.e. m. 14

-Harmonic details need work

#### d. Soloist's musical influences:

-Miles Davis

-Bill Evans, due to the tasteful motivic development

#### e. Who should the soloist study?

-Miles Davis

-Bebop players for a better understanding of outlining chords

-Charlie Parker

-Dizzie Gillespie

-Bud Powell

#### f. Average ranking of the three "All Blues" solos:

1. Joe Henderson
2. Park Stickney
3. Canton High School Soloist

“Alone Together” Data

**4. Dorothy Ashby**

a. Ratings of the solo (1-5)

I. Appropriateness of melodic vocabulary:

Range: 3-5

Average: 4

II. Inventiveness/Creativity:

Range: 2-4

Average: 3

III. Development of ideas:

Range: 3-4

Average: 4

IV. Use of rhythmic devices:

Range: 4-5

Average: 4

b. Best qualities of the solo:

- Decent directional flow
- Nice and melodic
- Swinging pocket
- Some sequences
- Very logical throughout
- Enough space to make everything sound like effective phrases
- Used the melody

c. Aspects that leave the most room for improvement:

- Awkward leaping around m. 6
- Flow is a bit clunky/stiff
- Too many quarter note triplets
- Too many downbeat quarter notes
- Not enough tied rhythms
- Bebop intricacies seem to be lacking
- Some of it sounds overly scattered in terms of melodic shape

d. Soloist's musical influences:

- Lee Konitz
- Lester Young
- Someone with simple phrasing style
- Keith Jarrett
- Someone with creativity and diversity within a standard form

e. Who should the soloist study?

- Charlie Parker
- Clifford Brown
- Bebop artists
- Dizzie Gillespie

## 5. Christian McBride

a. Ratings of the solo (1-5)

I. Appropriateness of melodic vocabulary:

Range: 3-5

Average: 4

II. Inventiveness/Creativity:

Range: 2-4

Average: 3

III. Development of ideas:

Range: 3-4

Average: 4

IV. Use of rhythmic devices:

Range: 3-4

Average: 3

b. Best qualities of the solo:

- Flow and phrasing is nice
- Appropriate note choices over the chords
- Many places where the changes were expressed very well
- Nice motivic development

c. Aspects that leave the most room for improvement:

- Miss on m. 6
- Find more ways to chromatically surround tones over a single extended chord (like the D- for the first 5 bars)
- Nice 8th note flow was interrupted by phrases which seemed to want to show off chops or do something overly “interesting”

d. Soloist’s musical influences:

- Anybody in the traditional style
- Paul Chambers
- (hard to say)

e. Who should the soloist study?

- Players with bebop tendencies
- Dizzy Gillespie

- Cannonball Adderly
- Paul Chambers

## 6. Pepper Adams

### a. Ratings of the solo (1-5)

#### I. Appropriateness of melodic vocabulary:

Range: 3-5

Average: 4

#### II. Inventiveness/Creativity:

Range: 4-5

Average: 5

#### III. Development of ideas:

Range: 3-5

Average: 4

#### IV. Use of rhythmic devices:

Range: 4-5

Average: 4

### b. Best qualities of the solo:

-Well crafted

-Plays inside the changes nicely

-Unpredictable without getting away from a smooth vibe

-Rhythmic inventiveness

### c. Aspects that leave the most room for improvement:

-F natural played over a C7 chord needs resolution to E

-More melodic focus despite variations in rhythm

### d. Soloist's musical influences:

-Dave Holland

-(hard to say)

-Reminds me of a drummer

### e. Who should the soloist study?

-John Patitucci

-Eddie Gomez

-Clifford Brown

-Someone smooth

### f. Average ranking of the three "All Blues" solos:

1. Pepper Adams

2. Dorothy Ashby

3. Christian McBride



## Appendix E: Form Chart of Edmar Castañeda's "Cuatro De Colores"

Created by Megan A. Bledsoe

Section	Mm.	Phrasing	Orchestration	Key Center(s)	Additional Features
Intro.	1-14	3-bar repeated phrases (3+3=6), ending halfway through the fifth phrase, with two added beats of solo percussion	Mm. 1-6: solo harp; mm. 7-14: harp + percussion	A Maj., with ascending harmonies $v$ , $bVI$ , and $bVII$ as pseudo-cadential progressions in each phrase	Melody consists of eighth-note motive (x), eighth-note syncopated motive (x <sup>1</sup> ), and dotted eighth-note motive (y)
A	15-23	2-bar sub-intro, then 2-bar phrases (2+2+2=6) with an added measure to transition to section B	Mm. 15-16: harp +perc; mm. 17-23: flugelhorn melody, hp. chordal, bass and rhythmic acc.; perc. rhythmic acc.	D Min. (in harp)/A Maj. (in flugelhorn); ambiguous key center, no overt harmonic motion	Melody again consists of x, x <sup>1</sup> , and y motives
B	24-44	4-bar phrases (4+4=8) with 5-bar interlude between 8-bar macro-phrases	Mm. 24-31: hp. + hn. unison melody; hp. chordal, bass and rhyth. acc.; perc. rhyth. acc.	A Maj. with emphasized melodic $b\hat{6}$ ; reminiscent of mixolydian mode in A (or melodic minor in D); bass and chords alternate A Maj. and G Maj. harmonies (tonic/dominant substitute in A Maj., or V-IV in D melodic min.)	5-bar interlude between macro-phrases features harp accompaniment from A section with rhythmic syncopation through static pitches (only octave displacement) in horn
A	45-61	4-bar regular phrases (4+4=8; 8+8=16)	Hn. solo melody; hp. chordal, bass and rhyth. acc (identical to mm. 15-23); perc. rhyth. acc.	Clearly A Maj. in horn; ambiguous in harp (either A Maj. or D Min.), no harmonic motion	Flugelhorn improvised solo
B	62-87	4-bar regular phrases (4+4=8; 8+8=16)	Hn. solo melody; hp. chordal, bass, and rhyth. acc. (improvisatory); no perc.	A Maj., with alternating I and $bVII$ harmonies (tonic and dominant substitute); could also be V-IV in D melodic min.	Flugelhorn improvised solo (continued); new harmonic motion and texture aids in developing the solo section

<b>Section</b>	<b>Mm.</b>	<b>Phrasing</b>	<b>Orchestration</b>	<b>Key Center(s)</b>	<b>Additional Features</b>
A	88-102	2-bar vamp, then 3-bar regular phrases (3+3=6, 6+6=12)	Hp. solo melody with rhythm. and chordal acc.; perc. rhyth. acc.; no horn	A Maj./D Min; no harmonic motion	Harp improvised solo, emphasizing rhythmic development through accents and effects more than melodic content
B	103-142	4-bar regular phrases (4+4=8; 8+8=16)	Hp. solo melody with rhythm. and chordal acc.; perc. rhyth. acc.; no horn	A Maj., with alternating I and $\flat$ VII harmonies (tonic and dominant substitute); could also be V-IV in D melodic min.	Harp improvised solo, utilizing both melodic and rhythmic/effect development
A	143-151	2-bar regular phrases (2+2=4, 4+4=8), plus one added measure to transition to section B	Mm. 143-144: harp +perc; mm. 145-151: horn rhythmic and melodic acc., hp. chordal, bass and rhythmic acc.; perc. rhythmic acc.	A Maj./D Min; no harmonic motion	Same accompaniment pattern in harp as in mm. 15-16; same flugelhorn figure as in mm. 32-36
B	152-159	4-bar phrases (4+4=8)	Mm. 24-31: hp. + hn. unison melody; hp. chordal, bass and rhyth. acc.; perc. rhyth. acc.	A Maj. with emphasized melodic $\flat$ 6; reminiscent of mixolydian mode in A (or melodic minor in D)	Identical to the first B section, excluding the repeat and 5-bar interlude
Outro	160-185	3-bar repeated phrases (3+3=6), ending halfway through the ninth phrase	Hp. treble ostinato, mid-range melody with rhythm. acc.; perc. rhyth. acc.; horn melody	A Maj., with ascending harmonies v, $\flat$ VI, and $\flat$ VII as pseudo-cadential progressions in each phrase	Identical to the intro, with extra repetitions and flugelhorn improvising a melody using long tones over the harp and percussion vamp

### Overall form: Palindromic

Intro-----Head ----- Solos ----- Head ----- Intro

Intro-----A-B-----A-B--A-B-----A-B-----Outro=Intro

## Appendix F: Joanna Newsom's "Sprout and the Bean"

### *Lyrics*

I slept all day  
awoke with distaste  
and I railed,  
and I raved

That the difference between  
the sprout and the bean  
is a golden ring,  
it is a twisted string.  
And you can ask the counsellor;  
you can ask the king;  
and they'll say the same thing;  
and it's a funny thing:

Should we go outside?  
Should we go outside?  
Should we break some bread?  
Are y'interested?

And as I said,  
I slept as though dead  
dreaming seamless dreams of lead.

When you go away,  
I am big-boned and fey  
in the dust of the day,  
in the dirt of the day.

and Danger! Danger! Drawing near them was a white coat,  
and Danger! Danger! drawing near them was a broad boat,  
And the water! water! running clear beneath a white throat,  
and the hollow chatter of the talking of the Tadpoles,

who know th'outside!  
Should we go outside?  
Should we break some bread?  
Are y'interested?

## Appendix F: Joanna Newsom's "Sprout and the Bean" (Introduction through Interlude)

Transcription by Megan A. Bledsoe, from Joanna Newsom's *The Milk-Eyed Mender*, tr. 2.

### Sprout and the Bean

Joanna Newsom

Swing The image shows two systems of musical notation for the piece "Sprout and the Bean" by Joanna Newsom. The first system is labeled "Swing" and includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The "Voice" part consists of a single staff with a whole rest for the first six measures. The "Harp" part is written in grand staff notation (treble and bass clefs) and features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The second system begins at measure 9, indicated by a "9" above the staff. The "Voice" part remains silent. The "Harp" part continues with the same accompaniment, but the right hand introduces triplet eighth notes in measures 9, 10, 11, and 12. The piece concludes with a double bar line at the end of measure 12.

17

Voice

I slept all day A - woke with dis - taste

Hp.

25

Voice

And I railed And I raved

Hp.

32

Voice

that the dif-fe-rence be-tween the sprout and the

Hp.

39

Voice

bean It is a gol - den ring It is a

Hp.

46

Voice

twis te - d string\_ and you can ask the cou - nsel

Hp.

52

Voice

lor and you can ask the king and I'll say

Hp.

57

Voice

the same thing, and it's a

Hp.

62

Voice

fun-ny\_ thing Should we go out - side? Should we

Hp.

69

Voice

go out - side?      *Should we break some bread?*      Are ya in - ter - est -

Hp.

78

Voice

ed?

Hp.

84

Voice

Hp.

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