

**Beyond the Sound Barrier: Improvisation, Repertoire and Narrativity in the Wayne  
Shorter Quartet, 2000-2015**

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# **Beyond the Sound Barrier: Improvisation, Repertoire and Narrativity in the Wayne**

## **Shorter Quartet, 2000-2015**

John T. Petrucelli, PhD

University of Pittsburgh, 2018

Wayne Shorter is a Grammy award winning jazz saxophonist, NEA jazz master and Guggenheim Music Composition Fellow. While he is revered by historians for his recorded oeuvre during the 1960s, he is simultaneously regarded as being at the cutting edge of the contemporary jazz scene due to the reception of his current quartet, formed in the year 2000. The band, composed of Shorter (saxophone), Danilo Pérez (piano), John Patitucci (bass), and Brian Blade (drums), has evaded scholarly treatment because they elude normative customs associated with the performance and presentation of jazz compositions made famous by Shorter earlier in his recording career. This research takes significant steps to advance the field of jazz studies not only by focusing on a previously under-researched segment of Shorter's career, but by recasting the site for study as the band itself. The band serves as a site for understanding the ruptures and continuities at play in contemporary jazz when expectations, predicated upon the relationship between band and the jazz community, are challenged or even undermined. In order to interpret the Wayne Shorter Quartet, this dissertation presents a multi-tiered methodology. Four frames of reference are presented: The Band, The Repertoire, The Audience and The Concert. This approach necessitates a constant negotiation amongst cultural and historical imaginaries which implicates memory and present experiences mediated via understandings of a canon. Analysis of performance practice, through the historical lineage of recordings as well as live concert recordings, reveals the flexibility and malleability of a musical concept devised by Shorter –

“zero gravity.” By engaging with performance practice, socio-cultural and historical context, this project is in dialogue with multiple disciplines, including performance studies, sound studies and cultural studies. Ultimately, the Wayne Shorter Quartet is a site of nested knowledge that clarifies and recasts historical understandings of Shorter as the band forges a new kind of performance practice that gestures to contemporary and future understandings of jazz.

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## PREFACE

When I began this project, I vividly remember being asked, “Why Wayne Shorter?” In other words, why choose Wayne Shorter as the subject of study; to devote oneself to years of research on a single subject must have a deep motivation. Early in my research I developed a litany of reasons: his compositional impact, his constant evolution as a saxophonist, his elusive persona. Yet, at the time, I simply remember a mantra forming in my mind, “Because Wayne Shorter.” What did I mean? For me, Wayne Shorter was an answer, not a question. I, like many others, colloquially refer to Wayne Shorter as “Wayne.” As a saxophonist and composer, I regard Wayne with great respect. That special balance between platonic comfort and understanding with a figure as important and powerful as Wayne Shorter is unique to the jazz community. As McMillan and Chavis note, “Groups use these social conventions (e.g., rites of passage, language, dress) as boundaries intentionally to create social distance between members and nonmembers.”<sup>1</sup> I would argue further that creating a litany of symbology perpetuates a notion of ownership. Ken Prouty states, “Such ideas can be commonly observed in jazz discourses; most jazz fans will immediately recognize that Bird is Charlie Parker, Trane is John Coltrane, Prez is Lester Young, and so forth.”<sup>2</sup> Likewise, if a jazz fan refers to “Wayne,” there is an implicit assumption that they are referring to Wayne Shorter.

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<sup>1</sup> David W. McMillan, and David M. Chavis, “Sense of Community: A definition and theory,” *Journal of Community Psychology* 14, (January 1986): 5-6.

<sup>2</sup> Ken Prouty, *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (Jackson, MS: University Press of Mississippi, 2012), 37.

“Because Wayne Shorter”—what does that mean? I constantly asked myself this question throughout my writing, often descending from considered thought to dilemma. Ultimately, I decided that the question itself presented a site for discussion in-and-of-itself. The jazz community cares, deeply, about Wayne Shorter, the music he plays and how he plays it; reflecting one of the overall themes I attempt to draw out in my analysis of the Quartet itself.

An obstacle I acknowledge at the outset of undertaking this study is my personal reverence for a man I have never met. Through a phone interview conducted by Lewis Porter in 2013, I was permitted an opportunity to ask a question.<sup>3</sup> Several students had asked about Shorter’s early career, specific compositions, his time with Art Blakey and his Buddhist practice. I then asked, “When you put together your current quartet in 2000, you could have chosen anyone. How did you choose Brian Blade, Danilo Pérez, and John Patitucci?” There was a long pause. Wayne then stated rather than asked, “You’re a player.” I answered, “Yes, I’m a saxophonist.” While unfortunately I did not have the ability to record Shorter’s response, I remember what I felt as he recounted the story. I say story because as Shorter spoke I felt transported, as though I was peering in on an adventure as he explained how he met and sought out these extraordinary musicians to join him. Just as Shorter did not begin by answering my question, he did not conclude by finishing his story. As he was speaking he suddenly paused and said, “I’m surrounded by angels; I need to call you back.” When he did, he did not return to my question; he took one or two more, then we thanked him and said our good-byes. Most striking in his telling of the story was the way the transitions—the series of events that led up to the formation of the band—seemed to imply an aspect of predetermination. The intertwining paths of these musicians and those close to them were moving

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<sup>3</sup> Lewis Porter taught a course during my study in the Jazz History and Research Master of Arts degree program at Rutgers University-Newark entitled *Miles and Wayne*.

according to a kind of grand design, perhaps not so much a plan as a momentum, a pursuance or directionality that all met in the late 1990s and united in a single path in 2000 to form the Wayne Shorter Quartet. This notion brings me to an important distinction regarding the emphasis of this dissertation.

While I do provide historical background on Shorter and his career before his formation of the Quartet, I do so in order to advocate for a lineage of bands in order to better contextualize the saxophonist and composer as an integral though singular component in a larger assemblage. I draw upon lines of research that delve into and connect with community, performance practice lineages and performance as language. Importantly, I want to clearly state at the outset that this dissertation is not about Wayne Shorter; it is a dissertation about the Wayne Shorter Quartet, of which Wayne Shorter is a central figure, playing a dialogic role with the band as a distinctive assemblage.

Finally, I must take the time to thank my parents Steve and Karen Petrucelli for their constant love and support. Thank you to my saxophone teachers; Steve Petrucelli, Aaron Drake, Jeff Decker, Jason Mingledorff and Ralph Bowen. Thank you to my master's thesis advisor, mentor and friend Lewis Porter. Your advice and encouragement spurred me to continue my studies and pursue my PhD. Thank you to Melvin Butler for being a constant source of inspiration both musically and personally. Thank you to Danilo Pérez, John Patitucci, Brian Blade and Terri Carrington for their generosity for taking the time to talk with me so openly and honestly. Thank you to my initial advisor, Rachel Mundy and Neil Newton for devoting substantial time and effort helping me shape the scope of this project in its early stages. Thank you to the 2013 cohort of graduate students at the University of Pittsburgh; Lu Han Li, Hei Ting Wong, Juan Fernando Velasquez, Kevin O'Brien, Danny Rosenmund, Jeff Klein and Brian Riordan. While we are all taking different roads, we are all headed in the same direction. Thank you to Nora Free for your

friendship, advisement and council through the years. Special thanks to John D'Earth. Your mentorship, encouragement and wisdom, that you have so generously shared with me since we first met in 2005, has shaped the course of my life. Thank you to Mathew Rosenblum and Aaron Johnson for your time and consideration in serving on my dissertation committee. Thank you to my advisor Michael Heller. It has been a pleasure working with someone so poised, insightful and committed to his students and his work.

In closing, I would like to add a dedication to the memory of Professor Geri Allen. While Professor Allen passed away in the summer of 2017, her influence on this document, my musicianship and outlook on life in general is immeasurable. Her strength and conviction will forever be an example to aspire to and emulate.

## 1.0

## INTRODUCTION

This dissertation and its corresponding recital are the culmination of five years of broad learning, deep thinking, meditative performance practice and, most importantly, the expansion of my listening.

*Beyond the Sound Barrier: Improvisation, Repertoire and Narrativity in the Wayne Shorter Quartet, 2000-2015*, seeks to recast the band as an assemblage, argues that the Quartet uses repertoire as a vehicle that drives spontaneous sectional, motivic and rhythmic ideas, clarifies the interactional relationship between band and audience, and demonstrates how the band generates preludes, transitions and endings in the context of the concert.

In order to accomplish these goals, this dissertation seeks to show how listeners might perceive (live) music through a multi-tiered framework. A diverse collection of methodologies has been deployed within each frame of reference. The presentation of these seemingly disparate methodologies intermingles performance practice studies with reflections on wider social and institutional considerations which demonstrate the complexities embedded within the Wayne Shorter Quartet. Discussion of historical narratives from academic writing, oral histories, ethnographic field work and participant observation, transcription and analysis of musical sound, analysis of audio-visual recordings and new media have been engaged in order to represent the multiple perspectives that inform listeners within and amongst the multi-tiered framework I establish. Certainly, a risk of this type of methodological eclecticism is formal ambiguity – there



is a tendency to attempt to make contrasting methodologies “agree” with each other in order to connect with the more global aims of the work. This project seeks to allow multiple perspectives to embrace contradictions and ambiguities while arguing for the band as a site of nested knowledge which can be interpreted through the band, the repertoire, the audience and the concert.

These frames of reference and the methodologies I present within each frame can produce knowledge independently. Some interpreters of the Wayne Shorter Quartet (fans, musicians, scholars, industry professionals, etc.) may engage on one particular level and may sustain their engagement through knowledge produced on that level without transitioning to another frame of reference. This holds true for virtuosic listeners as well, a term that I reference in Chapter 4. I will discuss two examples I encountered in my research. The first example stems from the fascinating conversations I had with fellow jazz musicians who evaluated my analysis of Quartet performances of Shorter’s repertoire. I was surprised to find that there was not agreement among the musicians I consulted as to when the band was following the form of the composition versus when they were spontaneously creating a new form. After rigorously examining Quartet recordings, I came to better understand when and how the Quartet was interpreting form. However, in part from the ambiguity of interpretation, I came to theorize that both interpretations are correct – the Quartet can be perceived as strictly interpreting the form while simultaneously presenting a secondary phenomenological form which can be perceived by listeners. The second example was the recognition of audience members who interpret the Quartet without prior musical knowledge or training. How non-virtuosic listeners perceive the Quartet is primarily through extra-musical means. These audience members are not generating knowledge or value in their interpretation of the Quartet through understanding the technical

aspects of performance practice that I discuss in Chapters 3 and 5. This document presents a multiplicity of perceptions and interpretations of the Wayne Shorter Quartet while simultaneously revealing new understandings of the band through each frame of analysis. Furthermore, this dissertation seeks to delineate the intricacies between Wayne Shorter, Wayne Shorter's public persona and the Wayne Shorter Quartet in ways that transcend previous studies which focus solely on analysis of Wayne Shorter's performative style or biographies of his career.

Performance practice, prior listening and cultural contextualization are blended with and reliant upon the shared idea of jazz. When I say jazz, I hope that the reader interprets the word in the broadest possible context, transcending simple generic or even music-centered definitions, and allows room for the breadth and depth of social, racial, economic and spiritual expression that the word symbolizes. It is important that this project reach out to the entire jazz community rather than a specific subset. I hope this work places me in a middle ground within the profession, being able to speak to those writing and performing in a diverse range of fields including, but not limited to, performance studies and pedagogy and cultural theory.

Wayne Shorter is a Grammy award-winning jazz saxophonist, NEA jazz master and Guggenheim Music Composition Fellow. Born August 25, 1933 in Newark, New Jersey, Shorter occupies a unique position within the jazz community as an icon. He is generally included in lineages of "great men" in jazz saxophone playing and revered for his eclectic stylistic, compositional and orchestrational moves throughout his recorded career.<sup>4</sup> Shorter's distinctive compositional voice has become as influential to the overall style of jazz composers as his

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<sup>4</sup> A typical lineage may read Lester Young→Charlie Parker→John Coltrane→Wayne Shorter.

playing has been among saxophonists. Predominantly, scholarship on Wayne Shorter has focused on his improvisational approach and his compositional style and aesthetics during the 1950s and 1960s. The primary objective of previous scholarship has been to incorporate the saxophonist in a linear/evolutionary approach to canon formation.<sup>5</sup> For instance, a typical litany of canon formation places Shorter within a global generic progression from traditional or New Orleans jazz to swing to bebop; bebop to cool and Third Stream, hard bop to post-bop. Accountings of this type can be found in traditional jazz texts ranging from Ted Gioia, Nathan T. Davis, Henry Martin and Keith Waters, and Mark C. Gridley.<sup>6</sup> I contend that this narrative has left a gap in our aural awareness of the socio-sonic and philosophical priorities of jazz/jazz-rock/fusion groups such as the Miles Davis electric period, Weather Report and Mahavishnu Orchestra. Scholars have begun a project of reconstruction. Kevin Fellezs' *Birds of Fire*, Michael Heller's *Loft Jazz* and Steve Isoardi's *Dark Tree* seek to lay out the landscape and issues at stake in underrepresented scenes and time periods.<sup>7</sup>

This narrative emphasis has led to gaps in knowledge in understanding the context, meaning and function of Shorter's current quartet. While he is revered by historians for his recorded oeuvre during the 1960s, he is simultaneously regarded as being at the cutting edge of the contemporary jazz scene due to the reception of his current quartet, formed in the year 2000. This group, composed of Danilo Pérez (piano), John Patitucci (bass), and Brian Blade (drums),

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<sup>5</sup> Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, no. 3 (Fall 1991): 525-560.

<sup>6</sup> Ted Gioia, *The History of Jazz* (Oxford: Oxford University Press, 2011).; Nathan T. Davis, *Writings in Jazz* (Dubuque: Kendall Hunt Publishing Company, 1990).; Henry Martin, and Keith Waters, *Jazz; The First 100 Years* (Boston: Cengage Learning, 2011).; Mark C. Gridley, *Jazz Styles; History and Analysis* (London: Pearson Education, 1978).

<sup>7</sup> Kevin Fellezs, *Birds of Fire* (Durham: Duke University Press Books, 2011).; Michael Heller, *Loft Jazz* (Oakland: University of California Press, 2016).; Steve Isoardi, *The Dark Tree: Jazz and the Community Arts in Los Angeles* (Oakland: University of California Press, 2006).

has eluded scholarly treatment because these musicians transgress the normative customs associated with the performance and presentation of jazz compositions made famous by Shorter earlier in his recording career. My research takes significant steps to advance the field of jazz studies by focusing on a previously under-researched segment of Shorter's career and by revealing new modalities that will ultimately recast his status as a canonical figure.

Wayne Shorter has had a profound impact in the jazz community both as a saxophonist and composer. As a sideman, he has recorded and performed with the highest echelon of musicians throughout his adult life. Shorter began his career working with musicians long considered vital to the jazz canon. His first job opportunity came from Sonny Stitt while still in high school.<sup>8</sup> His first tour was with trumpeter and renowned band-leader Maynard Ferguson. His stint with Art Blakey, his association with Miles Davis and his long-time collaboration with Herbie Hancock are touted by the jazz community and written into the history of jazz. His own recordings have likewise become crucial to the generic categories of hard bop, post-bop, free jazz and fusion, even as several still evade traditional generic norms.

This rich compositional and recorded oeuvre has provided an educational site. Both within and outside the academy, musicians, composers and fans have studied, taken inspiration and absorbed the melodic, harmonic and improvisational vocabulary of Wayne Shorter. This agreement and shared understanding of Wayne Shorter's output as a saxophonist and composer gives the Wayne Shorter Quartet a unique platform and an opportunity for engagement to reimagine the music that forms the foundation for the contemporary understandings of what jazz

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<sup>8</sup> Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter* (New York City: Penguin Group, 2004), 37-38.

is and how it works. For me as an author, it provides an opportunity for deeper inquiry into the multiple levels of meaning that are implied through live performance.

The Wayne Shorter Quartet serves as an exciting case study for demonstrating how our listening is contextualized and what happens to our understanding of music when our expectations are challenged or even undermined. The band as a functional entity demonstrates the interlocking nature of performance studies and pedagogy in dialogue with cultural studies. Because of Shorter's status as a canonical figure, an interlocking approach is best able to elucidate and explicate the importance of addressing a living composer/performer who is simultaneously an iconic figure. The invocation of a kind of historical nostalgia while simultaneously transcending or transgressing that nostalgia through live performance is complex and grappling with these issues through this case study will lend new insights to jazz studies itself.

By engaging with the Quartet's performance practice, socio-cultural and historical context, this project is in dialogue with multiple disciplines, including performance studies, sound studies, and cultural studies. While this group's musical output illustrates a unique type of flexibility and malleability of composed music, I do not mean to say that other groups do not pursue similar philosophical and/or musical goals. For certain, the Wayne Shorter Quartet is not unique in terms of spontaneously creating form or de-arranging standards. Indeed, the practice of creating and chaining compositional material together within a singular performance can be traced to many different performing groups across stylistic boundaries. Instead, what I will argue is that the Wayne Shorter Quartet occupies a special status for analysis because the assemblage of the band includes a canonical figure, Wayne Shorter. Because of Wayne Shorter, the band plays upon our historical understanding of jazz in ways that other performance groups cannot.

The combination of Shorter's historicity, his acceptance into a lineage of jazz history, along with the contemporary efforts of the Wayne Shorter Quartet combine to form a distinctive object for study unlike any other previously explored.

I have organized my dissertation in a spiraling series of micro-to-macro-level perspectives. Chapter 2, entitled "The Band," engages with a philosophical conception of the band itself in jazz, arguing for the band as an assemblage and situating the development of the band in jazz generally. I then trace Shorter's career as a member of various other assemblages which imbue him with a unique authority when he ultimately assembles his own band in 2000. This includes discussions of the band's formation, performance practice and relationship with the jazz canon. I place this portrayal in dialogue with original interviews I conducted with Wayne Shorter's past and current band members: Danilo Pérez, John Patitucci, Brian Blade and Terri Lyne Carrington from 2015-2017.

The guiding theme of Chapter 3 is "The Repertoire." Here I theorize on the relationship of the Wayne Shorter Quartet with its own repertoire and analyze authorized recordings of Shorter's compositions in an effort to trace their interpretations over time and through the bands that interpret them. In doing so I probe the notions of the jazz tradition and the idea of a jazz repertoire. By utilizing a combination of techniques originally used to analyze free-jazz with traditional methods of harmonic, motivic and phrasal analysis, I introduce a layered approach to analyzing the compositions performed by the quartet, revealing a performance concept I refer to as "form over form." Specifically, I argue that understanding the operation of the group in a live setting requires consideration of both the form of the original composition and a parallel phenomenological analysis that traces forms of musical interactivity between group members.

Chapter 4, “The Audience,” delves into the emergent theories of liveness and sound studies to document how the band’s performance culture has effected its reception within the jazz community. This discussion stems from the observation that the Wayne Shorter Quartet has only released albums recorded live at concert venues. I argue that the quartet creates validation for their music through this emphasis on liveness, made even more salient by the absence of studio recording throughout the band’s existence. Further, I investigate the concept that Shorter and his band have come to use in order to define their performance practice: “zero gravity.” The valorization and spontaneity of liveness reinforces the creation and sustenance of a public culture for both the Wayne Shorter Quartet and the jazz genre.

The final chapter, “The Concert,” considers the concert as a metaphorical venue or staging ground that places the Wayne Shorter Quartet in dialogue with the cultural and social values embedded within the jazz canon itself. An analytical framework is presented based on four examples of Wayne Shorter Quartet concerts which have been chosen from independent tours during the span of the band’s eighteen-year history. Evaluating the concert through a thematic-rhapsodic framework which engages preluding, transitioning and ending demonstrates how the Quartet twists, blurs and obscures Shorter’s compositional material.

In conjunction with this dissertation, I also present my doctoral recital, which consists of a concert of original music. Over the course of 2017, I developed a suite entitled *Presence*, which synthesizes jazz, classical, and electronic music influences into a meditation on place, space, and the human condition.<sup>9</sup> The suite comprises nine selections; “Intentions,” “Field of Heaven,” “For One To Know,” “Scallop Shell of Quiet,” “Mercury Crossing,” “Garden of the Angels,”

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<sup>9</sup> John Petrucelli, *Presence; Suite for Jazz Quintet and String Quartet*, 2018, Audio Compact Disc.

Summon (the spirit),” “sly,” and “Bridge, Not an End.” They follow a narrative arc that represents a series of transformations I have undergone both artistically and spiritually during my time in Pittsburgh.

Taken together, these projects embody the spirit of the University of Pittsburgh Jazz Studies program and fulfill the requirements of the doctorate in Music. The culmination of these projects represents a major milestone toward my goal of being at the forefront of the academic research and performance fields. I strive to position myself and my work in conversation with multiple interrelated and emerging disciplines. For jazz scholarship in particular, this work will untangle the hagiography surrounding musicians like Wayne Shorter, providing an alternate narrative for critically engaging with the music and its contextualization.

Through an exploration of repertoire, performance practice, audience studies and musical assemblage, I will demonstrate that the band known collectively as the Wayne Shorter Quartet acts as a strategic mediator of the mainstream jazz canon and the generic identity of jazz while drawing on research from a holistic collection of scholarly fields.



The band is an abstract concept that has been malleable throughout music history. The significance and meaning of the term “band” has changed and adapted with shifts in culture and music. It is a de-territorialized term, which is constantly in a state of flux; deployed, redeployed and used in a variety of ways.

This chapter seeks to portray the band as a site for a network of interrelated and entangled responsibilities, hierarchy, cooperation, dissolution and art. Fred Moten referred to the interests at stake in the band: the “paradoxically elective and imperative affinities of and within ensemble are to be described within a radical improvisation of the very idea of description... one that would move us from hidden and ontologically fixed likeness to the anarchization of variation, variation not (on) but of—and thus with(out[-from-the-out-side])—theme.”<sup>10</sup> Therefore, the description of the band should extract the constellation of themes upon which the band operates. Building from Paul C. Jasen’s work, the band constantly negotiates the “relationality of things—not the individual parts, but the movements and responsivities that emerge between them.”<sup>11</sup> This stream of thought was founded upon the work of Deleuze and Guattari’s *A Thousand Plateaus*, which examined the “molecular” processes of assemblage to form “emergent unities that nonetheless respect the heterogeneity of their components.”<sup>12</sup> The example of the wasp

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<sup>10</sup> Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minnesota: University of Minnesota Press, 2001), 92.

<sup>11</sup> Paul C. Jasen, *End Theory: Bass, Bodies and the Materiality of Sonic Experience* (New York City: Bloomsbury Publishing, 2016), 12.

<sup>12</sup> Gilles Deleuze, and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).; Daniel Smith, and John Provtevi, “Gilles Deleuze,” in

and the orchid, excerpted below, sought to explain and simultaneously demonstrate

Deleuze's goal of conceptualizing thought through imagery:

How could movements of deterritorialization and processes of reterritorialization not be relative, always connected, caught up in one another? The orchid deterritorializes by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is nevertheless deterritorialized, become a piece in the orchid's reproductive apparatus. But it reterritorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome. It could be said that the orchid imitates the wasp, reproducing its image in a signifying fashion (mimesis, mimicry, lure, etc.). But this is true only on the level of the strata—a parallelism between two strata such that a plant organization on one imitates an animal organization on the other. At the same time, something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a become-orchid of the wasp. Each of these becomings brings about the deterritorialization of the term and the reterritorialization of the other; the two becomings interlink and form relays in a circulation of intensities pushing the deterritorialization ever further. There is neither imitation nor resemblance, only an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying.<sup>13</sup>

The conceptualization of thought through imagery can be organized by the rhizome; a term derived from the field of botany. The rhizome is “non-hierarchical, heterogeneous, multiplicitous, and a-centered,” providing it with the ability to apprehend multiplicities.<sup>14</sup> The biological roots of the rhizome and this mode of thinking connect quite intimately with long-standing myths and origin stories in jazz. The rhizome is the connective tissue through which myth, allusion and innuendo in jazz can be connected to a postmodern conception of jazz studies. This concept has been embedded in the way many jazz musicians portray their music. One particularly poignant example was drawn by composer and pianist Mary Lou Williams who,

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Stanford Encyclopedia of Philosophy. December 1, 2015, accessed September 2, 2017.  
<https://plato.stanford.edu/archives/spr2018/entries/deleuze>.

<sup>13</sup> Deleuze, and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 7-13.

<sup>14</sup> Mark Gartler, “Rhizome,” 2016, accessed October 2017, <http://csmt.uchicago.edu/glossary2004/rhizome.htm>.

when attempting to visually depict the stylistic development of jazz, created the famous tree of jazz which visually demonstrated these roots and connective tissues.<sup>15</sup>

Documenting the growth of these branches (with special emphasis or priority placed on bands and musicians from the United States) has been an important narrative thread in the music's development. Scholars such as Nathan Davis, Keith Waters and Henry Martin, Lewis Porter, Ken Prouty and Ted Gioia have all attempted to add, subtract, elucidate and present a model of style that places special emphasis on particular innovators, whose paths crisscross the United States as musical scenes rise and fall in relative importance with particular generic trends.<sup>16</sup> As described by Nathan C. Bakkum, "[O]ur narratives have continued to foreground the work of individuals—bandleaders, composers, and soloists—in a chronological march toward ever-greater complexity and freedom."<sup>17</sup>

Concurrent with these modes of analysis (as scholarship in the above modality continues), scholars such as Travis Jackson, David Borgo, Garrett Michaelson and Brian Levy have sought to bring new frames of reference to the examination of particular aspects of the jazz tree.<sup>18</sup> In particular, Jackson offered a concentric model of subjectivity within the jazz community, which proposed the following regulative roles: performers who improvise, interact and play;

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<sup>15</sup> The image drawn by Mary Lou Williams can be found here:  
[https://drive.google.com/open?id=0B\\_LWR1N6acSkcVBfeFBaUGxwYWs](https://drive.google.com/open?id=0B_LWR1N6acSkcVBfeFBaUGxwYWs).

<sup>16</sup> Davis, *Writings in Jazz*.; Keith Waters, and Henry Martin, *Jazz: The First 100 Years* (Boston: Cengage Learning, 2015).; Lewis Porter, Michael Ullman, and Edward Hazell, *Jazz: From its Origins to the Present* (Englewood Cliffs: Prentice-Hall, 1993).; Prouty, *Knowing Jazz: Community Pedagogy, and Canon in the Information Age*.; Gioia, *The History of Jazz*. Oxford University Press.

<sup>17</sup> Nathan C. Bakkum, "A Concentric Model for Jazz History," *Journal of Music History Pedagogy* 5, no. 2, (2015): 5-22.

<sup>18</sup> Travis Jackson, *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene* (California: University of California Press, 2012).; David Borgo, *Sync or Swarm: Improvising Music in a Complex Age* (New York: Continuum International Publishing Group, 2005).; Garret Michaelson, "Analyzing musical interaction in jazz improvisations of the 1960s" (PhD diss., Indiana University, 2013).; Brian Levy, "Harmonic and Rhythmic Interaction in the Music of John Coltrane" (PhD diss., Brandeis University, 2012).

bandleaders who compose, unify/lead and conduct; recordists who capture, edit and market; audiences who listen, dance and support artists/venues/record labels; and critics who analyze, write and shape narratives.<sup>19</sup> I seek to build upon this model by mediating the subjectivities at play in both the band generally construed and in the Wayne Shorter Quartet.

In this chapter, I will discuss (1) the conceptualization of the band in jazz, (2) Wayne Shorter's career in bands through a model of assemblage and (3) consider the formation of the Wayne Shorter Quartet and how it is imbued by its members with a musico-spiritual quality. I argue that to understand Shorter is to understand the complex interplay between the music of Wayne Shorter, the Wayne Shorter Quartet and the representation of Wayne Shorter as a canonical figure in jazz.

## **2.1 CONCEPTUALIZING THE BAND**

Fundamentally, many accounts of jazz history seemingly bypass a necessary precondition for their analysis: the band. No jazz musician has played exclusively as a solo artist throughout the entirety of their career; bands are a necessary operating condition for the recognition of individual jazz musicians.<sup>20</sup>

However, rather than analyze the concept of the band through a deconstructionist lens, I will rely on a descriptive analysis to create an abstract aggregation of the band, thereby educing the themes, issues and principles that can be thought of as the operating conditions bands interact with and operate within. In doing so, I am borrowing from Deleuze's neo-platonic Ideas. As I refer to "the band" as a concept throughout this chapter, I will also be referencing the idea of the

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<sup>19</sup> Jackson, *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene*, 60.

<sup>20</sup> Pianists might be an exception. Solo piano as a sub-genre in jazz is widely recognized, though talented solo pianists such as Art Tatum, Herbie Hancock, Chick Corea and Keith Jarrett all have performed in bands as well.

band as a concept; a concrete universal. When I reference specific bands (e.g., Wayne Shorter Quartet, Miles Davis Second Quintet, Weather Report, etc.), I am presupposing that these different bands are “no longer objects under a concept, but constitute an order of mixture in coexistence and succession with the Idea [here being applied as the band]; the relation between the [band] and a given [specific band] is not one of subsumption, but one of actualization and differentiation; and the state of difference between the concept and the object is internalized in the Idea [band] itself, so that the concept itself has become the object.”<sup>21</sup> Henceforth, the idea of the band will be referenced as a concrete universal, rather than a genus or generality. Before referencing specific case studies, I will attempt to create a rhizome of the band, outlining the major themes and operating procedures necessary for its function and sustainment.

The term “band” itself originated from the French term for “loud music”: *alta musique*,<sup>22</sup> which employed shawms (a double-reed pipe instrument), bombard and trombone. The band quickly became an implement coopted for use by European militaries.<sup>23</sup> Instruments evolved (e.g., the shawm was replaced by the hautbois, the clarinet and the fife were introduced), allowing for a wide range of instrumental doublings and opportunities for experimentation, including the use of brass and mixed percussion.<sup>24</sup> The colonization of the Americas brought the musical traditions of Europe, and the band was at the cutting edge alongside the military units,

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<sup>21</sup> Daniel Smith, and John Provtevi, “Gilles Deleuze,” in Stanford Encyclopedia of Philosophy. December 1, 2015, accessed September 2, 2017. <https://plato.stanford.edu/archives/spr2018/entries/deleuze>.

<sup>22</sup> Howard Mayer Brown, and Keith Polk. “Alta (i)”, Aril 2, 2001, accessed March 2, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000676>.

<sup>23</sup> Richard Brent Turner, *Jazz Religion, the Second Line, and Black New Orleans* (Bloomington: Indiana University Press, 2009).

<sup>24</sup> Robert Hinde, *The Discipline of the Light-Horse* (Charleston: Nabu Press, 2014), 206.

colonists and peoples with whom they interacted.<sup>25</sup> In an interview with Nat Hentoff, Danny Barker pointed to more practical connections for the military's influence: "[I]n New Orleans, we had more access to instruments where other parts in the South didn't. After the Spanish-American War, most of the army bands disbanded in New Orleans and so the pawnshops were loaded with instruments."<sup>26</sup>

In the wake of the 1894 revision of the Black Codes, the New Orleans music scene was the site of a series of cultural and musical shifts that would come to define the concept of the band.<sup>27</sup> Legally, the Supreme Court decision *Plessy vs. Ferguson* provided the legal justification for segregation on public transport and facilities including theaters, schools and music venues.

*Plessy v. Ferguson* collapsed three racial categories into two. White bands took the creole (meaning in New Orleans, mulatto) orchestras' society jobs, and forced the creole players into sometimes uncomfortable mergers with the black groups. As a result, two distinct styles of playing emerged: "reading" bands, made up of technically proficient, classically trained players with a refined tone, who could play arrangements off the page; and self-taught, improvising, nonreading, dirty-tone players, like the black cornet-playing barber Charles ("Buddy") Bolden (1877-1931), who in 1895 (we think) led a legendary, unrecorded ragtime band often referred to as the first jazz band.<sup>28</sup> This caused a foregrounding of the interaction between creole Cuban-American musicians<sup>29</sup> and black musicians. Ned Sublette highlighted the "reading" bands, which employed soloists capable of improvisation as featured artists in the band. Manuel Pérez, for example, who led the Onward Brass Band in New Orleans, hired Joe "King" Oliver as the featured soloist for the band. Oliver would later split this role with Louis Armstrong in his own group King Oliver and his Creole

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<sup>25</sup> Suzel Ana Reily, Katherine Brucher, *Brass bands of the world: militarism, colonial legacies and music making* (Burlington, VT: Ashgate, 2013).

<sup>26</sup> Nat Shapiro, and Nat Hentoff, *Hear me talkin' to ya* (New York City: Dover Publications, 2012), 66.

<sup>27</sup> Peter Wallenstein, "Reconstruction, Segregation, and Miscegenation: Interracial Marriage and the Law in the Lower South, 1865-1900," *American Nineteenth Century History* 6, no. 1 (2015), 57-76.

<sup>28</sup> Ned Sublette, *Cuba and It's Music; From the first drums to the mambo* (Chicago: Chicago Review Press, 2004), 289.

<sup>29</sup> Often part-time musicians, many prominent Cuban-American and creole musicians were involved in the cigar business, including Lorenzo Tio and Lorenzo Tio Junior.

Jazz Band. This balance between improvisation and the importance of the soloist in the execution of specific composition in live performance settings became a functional attribute of the band for nearly half a century.

In jazz, bands have expanded and contracted in size. Instruments have been added and codified with the imprint of the “classic” quartet: a “leader” instrument (usually a “horn”, e.g., saxophone or trumpet) accompanied by a piano, a double bass and a drum set.<sup>30</sup> Bands have served as a site for experimentation. Bands premiere, commission and spur the development of new compositions. They interpret tunes, bend and twist the rules of form, harmony and rhythm. As a result, distinctive sonic aesthetics develop. The band provides musicians with an opportunity for learning; technical tools and tricks, melodies and theoretical knowledge, as well as the business of music, showmanship and social skills and the inter-dynamics of musical cooperation within a group setting.

From this philosophical conception of the band arise issues of ownership. In the context of a band, musicians cultivate, maintain and, perhaps most importantly, feel a sense of ownership for what they play and offer to the collective assemblage that is the band. Lawrence Gushee extended this idea of ownership to account for the growth and evolution of the concept of improvisation in jazz:

The jazz player in a deeply rooted sense “owns” what he plays, or the band owns it as a collective. “It’s my music” or “It’s our music,” and while it can be written down with greater or lesser accuracy, some of the most essential properties can’t really be transcribed, such as the fine nuances of rhythmic or melodic performance or instrumental timbre. Since you “own” it, there’s no one to say that you can’t change it or substitute an

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<sup>30</sup> From the initial brass band model of cornet/trumpet, trombone, tuba, clarinet, banjo and percussion to the additions and codifications of the drum set, double bass, guitar, piano, vibraphone, flute/piccolo, saxophone, double reed instruments such as the oboe and bassoon, French horn, string instruments including violin, viola, cello and bass and the additions of electronic (analog and digital instruments).

entirely different version if one occurs to you. Thus, improvisation is an effect rather than a cause.<sup>31</sup>

If improvisation is an effect rather than a cause, then the importance of improvisation as something vital to the music begins to transcend pure meaning and embrace spiritual, ritualistic and religious elements. As David Borgo highlighted in his book *Sync or Swarm*;

Improvising musicians do more than relish the subtle uncertainties, they keep a musical composition or performance feeling fresh and vital. Uncertainty is their *raison d'être*... Improvisers not only welcome but they worship the sound of surprise. They revere the uncertainties of new techniques, new conceptions, and new performance occasions groupings in venues. During performance, improvisers also must revere the process of exploring and negotiating uncertainties together.<sup>32</sup>

As I will demonstrate in the context of the Miles Davis Second Quintet and the Wayne Shorter Quartet, the negotiation of these uncertainties and the cultivation of processes of exploration leads bands to develop specific terminology and references to their own performance practice. These reflexive reflections are critical to understanding the band as a site for the generation of meaning-making and knowledge.

Bands are mobile. The mobility of the band allows for the opportunity to take advantage of a variety of different spaces and, in so doing, connect with an array of diverse audiences in disparate roles. Throughout his seminal work *Stomping the Blues*, Albert Murray referenced the importance of the bands, citing various territory bands and references Count Basie and Duke Ellington's Orchestra.<sup>33</sup> Murray mused on the idea of the band on the bus—the importance of a group that is constantly moving through different regions of the country, interacting with varied legal and cultural issues, engaging with local musicians and promoters, and connecting with audiences through its repertoire, showmanship and musicianship. By moving through different

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<sup>31</sup> Lawrence Gushee, *Pioneers of Jazz: The Story of the Creole Band* (Cary: Oxford University Press, 2005), 16.

<sup>32</sup> Borgo, *Sync or Swarm: Improvising Music in a Complex Age*, 8.

<sup>33</sup> Albert Murray, *Stomping the blues* (New York City: Da Capo Press, 2000).



spaces, the band has an opportunity to communicate both musically and verbally with audiences of diverse social, racial and economic strata. These communications are often not only determined by the band, but by the time, place and space in which the performance takes place.

The band enfold mechanisms of power. Drawing from the writing of Michel Foucault, power is an action which bands can engage in and exercise rather than possessing implicitly.<sup>34</sup> The band has power in relation to external social, political and cultural forces, while also being a site for internal power dynamics. The activity of maintaining the band as an entity, the inherent mobility of the band, the act of performance and the inevitable economic interactions that occur result in applications of power. As Ken Prouty stated, “Power has always been an important element in the relationships between jazz improvisers; bandleaders could certainly make (and did make) decisions on whose playing would get them hired or fired.”<sup>35</sup> Indeed, one of the most obvious applications of power within the context of the band is the name. Traditionally, naming in jazz has used and/or emphasized the name of the bandleader. This should be considered as an application of power, naturally shifting listening and/or focus to the importance and preeminence of the leader, while diminishing the role of other band members to “sidepersons”; an ambiguous term that might be characterized as more important and/or meaningful than accompanist but is not generally considered the equal of the leader. Another such naming term that I will reference is musical director – a role that would come to define Wayne Shorter’s participation with Art Blakey and the Jazz Messengers.

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<sup>34</sup> Michel Foucault, *Discipline and Punishment: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1977), 27.

<sup>35</sup> Prouty, *Knowing Jazz: Community Pedagogy, and Canon in the Information Age*, 75.

The role of the bandleader, and the general emphasis of leaders in jazz, have ultimately relied on the shared group environment of the band to support, promote and sustain their musical careers.<sup>36</sup> In this way, the band and its membership act upon each other. I propose to draw upon lines of research that analyze and connect with the Wayne Shorter Quartet within the framework of evaluation defined as the band, rather than its members, Wayne Shorter, Danilo Pérez, Brian Blade and John Patitucci as individuals.

## **2.2 INHERITANCE, EDUCATION, CHANGE, FORMATION & (RE)FORMATION**

In this section I outline a theoretical model for how jazz musicians situate themselves in relation to bands. I begin with the notion of “the call,” referring to a critical trope in the way jazz musicians narrate the processes by which they come to join germinal bands and/or famous bands often lead by (in)famous bandleaders. Membership in these bands carries with it power through association, implication and public visibility.

To understand the importance of “the call,” we must attempt to understand the boundaries of what constitutes a call.<sup>37</sup> The emphasis I place on the call relates to the meaningfulness, inherent shift and importance implied in receiving a call to join a band in jazz. The definition of the call that I propose is an invitation (one not generally declined) from a bandleader in an established, entrenched position of authority and prominence in the jazz scene. This invitation extends beyond the band, simultaneously serving as an invitation to join the membership of a select group of jazz musicians who represent a performative lineage, often instrumental and/or

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<sup>36</sup> The tendency to focus criticism and scholarship on a select few worthy of special attention.

<sup>37</sup> Should a call to join a colleague’s band for a one-night engagement satisfy the requirement? Does substituting (replacing a working member of a band for a limited, specific period of time) for a single tour or recording session with a lesser-known or recognized artist qualify? I would argue typically they do not.

compositional. The call connotes special privilege and access to “true” knowledge, and knowledge that is or will be conveyed in one’s own playing or being in music.

Furthermore, the call is often contextualized; the invited musician will point to seminal events or necessary preconditions for the call. The bandleader will often provide a corresponding origin story for their desire and/or need to invite the musician into their group. Finally, the call is often recognized as a “coming of age” – a signaling of musical adulthood or a call to action. This call to action can fulfill various roles. Principally, these calls fall into five broad categories: (1) inheritance, (2) change, (3) education, (4) formation and (5) (re)formation.

### **2.3 INHERITANCE**

A call for inheritance means that a musician receives a call to serve a specific function. Consider the following example: bandleader X has been working with trumpeter A for the past five years. The trumpeter has developed a unique style within the context of this band, and critics and audiences take note. Trumpeter A decides to capitalize on this attention and recognition, and start a new band based on these stylistic achievements. Bandleader X calls trumpet player B to inherit the role of trumpeter A. In this situation, trumpet player B is assuming or stepping into the role of trumpeter A. Trumpeter B is a student of trumpeter A’s recordings with bandleader X, with a holistic understanding of the repertoire of bandleader X as well as the influences and improvisational approach of trumpeter A.<sup>38</sup>

On July 3, 1959, Wayne Shorter had only just begun a stint with the Maynard Ferguson Orchestra when he stepped up to the microphone to solo on “Newport Suite,” a piece composed by trombonist/composer/arranger Slide Hampton, which premiered at the Newport Jazz Festival.

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<sup>38</sup> Enfolded into the call trope are issues of race, musical style and economic issues which fall outside the scope of this dissertation, however,

The call from Ferguson presented a great opportunity for the 26-year-old tenor saxophonist. Ferguson had formed this large ensemble only two years prior, in the wake of a swell of recognition of his unique control and technical abilities as a trumpet player, skills developed and refined during his own tenure with Stan Kenton's Innovations Orchestra in the early 1950s.<sup>39</sup> Shorter had not only been invited to join the band, but had also been offered to inherit the role of first/lead tenor in the saxophone section, replacing Carmen Leggio and joining long-time second tenor saxophonist, arranger and road manager Willie Maiden. The lead tenor saxophone chair featured the majority of saxophone solos in the Maynard Ferguson Orchestra – occupying it connoted Shorter's improvisational authority both within and outside the band. Jazz big bands and jazz orchestras such as Ferguson's Orchestra emphasize a theory of the band as a collective assemblage. In *Making the Scene: Contemporary New York City Big Band Jazz*, Alex Stewart stated that big band requires a viewpoint of the band as an assemblage with “indispensable role[s]” for “each player in contributing to the overall ensemble and great arrangements, preferably by someone who knows intimately the personalities and idiosyncrasies of the individual players.”<sup>40</sup> The big band represents one of the only kinds of jazz performance settings (the other being jam sessions) where large numbers of jazz musicians perform together.<sup>41</sup> While his tenure in the big band setting was quite brief (just four weeks), Shorter had not just inherited a chair with Ferguson, he was entering a site that would connect him with people and musics that

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<sup>39</sup> The word most often used to describe Ferguson's abilities as a trumpet player is “pyrotechnics,” referring to his range in the upper registers of the trumpet. The full concert from the Newport Jazz Festival can be found here: <http://www.concertvault.com/maynard-ferguson-and-orchestra/newport-jazz-festival-july-03-1959.html>.

<sup>40</sup> Alex Stewart, *Making the Scene: Contemporary New York City Big Band Jazz* (Berkeley: University of California Press, 2007), xiv.

<sup>41</sup> The main difference being the advance planning, composition and orchestration required for the big band to function, whereas jam sessions take place in a more spontaneous free-form framework.

would figure prominently in his career. It was through his joining Ferguson that he met Joe Zawinul and received a call to join Art Blakey and the Jazz Messengers.<sup>42</sup>

## **2.4 EDUCATION**

Calls for education are often the first occurrence in the development and narrative of a musician's biography. In this case, the musician is still in a perceived stage of musical adolescence, lacking complete development of their technical and/or artistic conception; thereby, the call to join the band involves an element of schooling. The band serves as a site for both musical and extra-musical learning. Musical learning ranges from basic technical issues, such as the ability to read and write music to more nuanced learning, for example, building harmonic knowledge and melodic interpretation. Extra-musical learning might consist of issues interrelated with the formation and operation of the band, (usually tasks associated with the bandleader) such as engaging in promotion; learning the mechanisms, systems and agents who operate with the band (promoters, booking agents, managers, record labels etc.) overseeing the repertoire and performance practice of the band; managing rehearsals; and other tasks crucial to the band's sustenance. This is not to say that a musician who receives a call cannot perceive or possibly blend these categories together, but that organizationally, these are the main tropes that underline the genre of the call.

In November 1959, Wayne Shorter joined Art Blakey and the Jazz Messengers. That same month, Shorter had taken his first eponymous quintet into the studio, featuring Lee Morgan on trumpet, Wynton Kelly on piano, Paul Chambers on bass and Jimmy Cobb on drums.<sup>43</sup> The

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<sup>42</sup> Zawinul was playing piano in Ferguson's Orchestra at the time. I will consider Zawinul and his connection to Shorter further in Chapter 2.7.

<sup>43</sup> Wayne Shorter, *Introducing Wayne Shorter*, Vee-Jay VJLP 3006, 1959, Audio LP.

Messengers had just recorded *Africaine*, later regarded as one of the enduring recordings of both Blakey's career and the hard bop genre that would come to define jazz in the 1950s.<sup>44</sup> Blakey's style of leadership and mentorship came to characterize his working band as a site for learning and musical cooperation. Blakey stated: "[T]he leader of the band is Art Blakey, and the star is the group. We do it together."<sup>45</sup> The group developed a culture of collaboration and unity even as musicians came and went, frequently going on to start careers as solo artists after "apprenticing" or attending "Art Blakey University." As described by Alan Goldsher, the band Art Blakey and the Jazz Messengers developed a group concept, while an "ever changing batch of sidemen"<sup>46</sup> cultivated a legacy of progression for the individual chairs within the group. The progressive shifts in the composition of the group did not result in a dramatic stylistic deviation from previous iterations. Goldsher said that this was due in large part to a reverence for the preceding musicians.

**Table 1: Lineage of Instrumental Progression in Art Blakey and the Jazz Messengers**

<b>Trumpet</b>	Kenny Dorham	Lee Morgan	Freddie Hubbard	Chuck Mangione	Woody Shaw	Valery Ponomarev
<b>Alto Saxophone</b>	Lou Donaldson	-----	Jackie Mclean	-----	-----	Bobby Watson
<b>Tenor Saxophone</b>	Hank Mobley	Benny Golson	Wayne Shorter	Frank Mitchell	Carlos Garnett	David Schnittter
<b>Trombone</b>	Howard Bowe	-----	Curtis Fuller	-----	-----	-----

<sup>44</sup> Art Blakey, and The Jazz Messengers, *Africaine*, Blue Note LT-1088, 1959.; Leslie Gourse, *Art Blakey: Jazz Messenger* (New York: Schirmer Trade Books, 2002).

<sup>45</sup> Art Blakey, "Interview with Art Blakey," interview by Herb Nolan, *DownBeat Magazine*, November 1979.

<sup>46</sup> Alan Goldsher, *Hard Bop Academy; The Sidemen of Art Blakey and the Jazz Messengers* (New York City: Hal Leonard Corporation, 2002), 4.

<b>Piano</b>	Horace Silver	Bobby Timmons	Cedar Walton	Keith Jarrett	George Cables	Walter Davis Jr.
<b>Bass</b>	Gene Ramey	Jymie Merritt	Reggie Workman	Reggie Johnson	Scott Holt	Dennis Irwin
<b>Drums</b>	Art Blakey	Art Blakey	Art Blakey	Art Blakey	Art Blakey	Art Blakey

When he joined, Shorter stepped into a void left by Benny Golson, a saxophonist and composer Shorter had emulated in his early compositions. Golson had carved himself a role that Blakey would label as musical director in later years with the Jazz Messengers. Leslie Gourse wrote that Golson’s role was to serve as the group’s principal composer and arranger to maintain “cohesion and organization.”<sup>47</sup> Indeed, those compositions of Golson’s that were recorded by Art Blakey and the Jazz Messengers, such as “Stablemates,” “Killer Joe,” “Whisper Not,” “I Remember Clifford,” and “Blues March” helped form the sound of the group’s repertoire, and established the archetype of musical director.<sup>48</sup>

Further, Alan Goldsher wrote that while “[T]he Messengers’ compositional concept shaped and reshaped itself from year to year, from band to band,” the original tunes contributed by each of the Jazz Messengers’ sidemen followed an unwritten, but well-documented recorded lineage that conformed to a circumscribed stylistic template.<sup>49</sup> Yet, Wayne Shorter still approached the format experimentally, successfully combining his own blended harmonic progressions with the horn orchestrations of Horace Silver and the melodic sensibility of Golson.

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<sup>47</sup> Ibid.

<sup>48</sup> “Blues March” in particular became inextricably associated with the Art Blakey and the Jazz Messengers brand and became an iconic theme for the group.

<sup>49</sup> Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, xviii.

This approach was immediately accepted by Blakey. “[He] used my tunes right from the beginning... I wrote ‘Sakeena’s Vision’ for Art Blakey’s daughter and ‘Sincerely Diana’ was about Art’s wife. I was getting away from the old twelve-bar structure, you know; the melody can go somewhere else, or come back to itself, but in another way.”<sup>50</sup> Wayne Shorter’s introduction into Art Blakey and the Jazz Messengers’ group concept was critically important to his development as a saxophonist. Blakey stated that “[the whole band] spent a lot of time bringing Wayne out of his shell. He had so much knowledge, but we had to bring him out as a tenor player, so he could get out front and play his horn, play what he knew.”<sup>51</sup> Nearing the end of his tenure, Shorter began taking compositional liberties that would foreshadow his explorations in large scale ensemble writing (projects such as *Super Nova*, *Atlantis*, *High Life* and *Without a Net*).<sup>52</sup> He said that, before leaving Blakey, “[W]e were starting to stretch out with the arrangements, trying an extended kind of thing with three horns in front on tunes like ‘Mosaic’ and some of the other things we wrote.”<sup>53</sup> As demonstrated through this retelling, Shorter recognizes that he felt he needed to leave in order to continue to pursue innovative compositional methods. Ultimately the rationale corresponds with the model of assemblage – Shorter had stretched his role as musical director within the context of the band as far as it could be extended without changing the nature of the band itself.

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<sup>50</sup> Ibid.

<sup>51</sup> Recorded interview with Mike Hennessey; Art Blakey and the Jazz Messengers, *The Art of Jazz: Live at Leverkusen*, IN+OUT IOR 77028-1, 1995, Audio Compact Disc.

<sup>52</sup> Wayne Shorter, *Super Nova*, Blue Note Records, BST 84332, 1969, Audio LP.; Wayne Shorter, *Atlantis*, Columbia FC 40055, 1985, Audio LP.; Wayne Shorter, *High Life*, Verve 529 224-2, 1995, Audio Compact Disc.; Wayne Shorter, *Without A Net*, Blue Note 509999 795162 9, 2013, Audio LP.

<sup>53</sup> Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers*, 63.



## 2.5 CHANGE

A call for change often occurs when a musician (having already been established by at least one call) is invited to transition from one reputed band to another. In this case, the call often implies a reciprocal responsibility to change. The bandleader may be seeking a change in one or more members of the band to achieve “a new sound,” which generally implies finding band members who better fit specific stylistic and generic requirements. However, the call for a new musician also infers a required shift, as he or she is expected to bring a degree of novelty to this new assemblage. This can be achieved in several ways. Sometimes it is enough that the assemblage itself has changed; the fact that the musician has joined the group serves as a transformation in itself. More often, a musician tailors their own contributions, sometimes unknowingly, to the new group: Musicians might change their instrument or sound in order to better fit into the band’s sound, or their compositions might inspire the band to interact in new or unexpected ways. The musician might also serve as a catalyst for new or reopening of conversations about issues of performance practice that may have been settled or perhaps never considered.

Wayne Shorter’s call for change came from Miles Davis in September 1964.<sup>54</sup> Michelle Mercer noted that Davis’s recruitment of the saxophonist occurred gradually rather than in a singular call. The process of Shorter’s unique recruitment highlights the importance of the components of the band assemblage that are necessary for the band to realize its potential as an

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<sup>54</sup> Miles Davis, and Quincy Troupe, *Miles, The Autobiography* (New York City: Simon and Schuster, 1989), 246. Miles Davis’s account in *The Autobiography Miles Davis with Quincy Troupe*: “One night I got a telephone call from this new tenor on the scene named Wayne Shorter, telling me that Trane told him that I needed a tenor saxophonist and that Trane was recommending him. I was shocked. I started to just hang up and then I said something like, ‘If I need a saxophone player I’ll get one!’”

artistic entity. After Coltrane officially resigned from the Miles Davis Quintet following their European tour in the spring of 1960. Jimmy Heath, an option for Coltrane's replacement supported by both Davis and Coltrane himself, was prohibited to travel beyond a 60-mile radius of Philadelphia by his parole officer. Instead, Davis reached out to Wayne Shorter.

He first called Wayne at home in New York in 1961. When Wayne picked up the phone, he heard someone strumming a complex progression of chords on a guitar. The playing continued for several minutes. Finally, Miles spoke. "The guitar is a motherfucker, ain't it?" he asked. Wayne agreed. Miles asked, "You happy where you at?" "Nobody likes a Benedict Arnold, Miles," Wayne said.<sup>55</sup>

For Davis, the stakes in the ensuring process, which Jeremy Yudkin referred to as the "search for a new saxophone player," were high and focused on the bridging between two conceptions of the band.<sup>56</sup> Why search for a saxophonist at all? Or perhaps, to better frame the question one might ask, what was so important about finding *the* saxophonist?

Certainly, physical realities with which Davis was struggling were also at play. Miles Davis was not well in the wake of an assault by a police officer outside of Birdland<sup>57</sup> and had been diagnosed with sickle cell anemia.<sup>58</sup> These "physical ailments often sidelined him from performing, but they also might have spurred him to select virtuosic and distinctive bandmates, most of whom already had recording careers of their own, who would be able to pick up the slack."<sup>59</sup> However, an alternative answer is found in the history of Davis's participation in the model of the band, within which he had found a component part for himself. Davis had been called by Charlie Parker to form what is often referred to as the "front line" of his ensemble,

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<sup>55</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 94.

<sup>56</sup> Jeremy Yudkin, *Miles Davis, Miles Smiles, and the Invention of Post Bop* (Bloomington: Indiana University Press, 2007), 60.

<sup>57</sup> *Ibid.*, 58.

<sup>58</sup> Gregory Davis, *Dark Magus, The Jekyll and Hyde Life of Miles Davis; as Narrated by his Son Gregory Davis with Les Sussman* (San Francisco: Backbeat Books, 2006), 93.

<sup>59</sup> Michaelsen, "Analyzing Musical Interaction in the Jazz Improvisation of the 1960s," 73.

following the departure of Dizzy Gillespie. Miles was to serve as a foil to Parker, supporting, at times initiating, and offering contrast to Parker's intense improvisational approach.

It is through this model of the band that Davis formed his "first great quintet", choosing John Coltrane to replicate the performative role of Charlie Parker the trumpeter had experienced previously.<sup>60</sup> Operating within this concept of the band, Davis reached out to saxophonists who had established themselves within the bebop genre. Jimmy Heath, Davis's peer and a saxophonist who had gained early experience in bebop ensembles led by Howard McGhee, Dizzy Gillespie and Hank Mobley was among the first to whom Davis reached out.<sup>61</sup> Nicknamed "Little Bird," Heath was a proficient composer and performer whose prolific recording output had helped define the hard bop style.<sup>62</sup> Frank Strozier was contacted next as a potential replacement, and the last alto saxophonist Davis would try to incorporate in the band for years to come.<sup>63</sup> While George Coleman was chosen to be the band's new tenor saxophonist, compatibility issues resulting from a lack of agreement on the musical direction of the band arose. Davis explained that "Tony Williams never liked the way George played, and the direction the band was moving in revolved around Tony."<sup>64</sup> Coleman, too, was unhappy with his role in the band. "[Coleman] used to complain how free Herbie, Tony, and Ron played when [Davis] wasn't there. They didn't want to play traditionally when he wasn't there, and they felt that George got in the way. George could play free if he wanted to; he just didn't want to. He

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<sup>60</sup> Ralph J. Gleason, *Celebrating the Duke* (Boston: Da Capo, 1995), 139.

<sup>61</sup> Russell M. Clark, "The Exceptional Art of Hank Mobley's 1955-1970 Jazz compositions. Volume 1" (PhD diss., University of Illinois at Urbana-Champaign, 2009), 1.

<sup>62</sup> Jimmy Heath, *I Walked with Giants; The Autobiography of Jimmy Heath* (Philadelphia: Temple University Press, 2010).

<sup>63</sup> Frank Strozier, and Brian Priestley, "The New Grove Dictionary of Jazz," Grove Music Online, accessed September 15, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J432500>.

<sup>64</sup> Davis, and Troupe, *Miles, The Autobiography*, 268.

preferred the more traditional way.”<sup>65</sup> Davis had become committed to his choices in the rhythm section: Tony Williams “the fire, the creative spark” alongside Ron Carter and Herbie Hancock, who were, in Davis’s terms, “the anchors,” with Davis as the bandleader.<sup>66</sup> Davis stated “[A]lthough they were learning from me, I was learning from them, too, about the new thing, the free thing.”<sup>67</sup> It is important to note that, when discussing this transitional period before the band coalesced, Davis made semantic slips referring to the roles of Ron Carter and Herbie Hancock, which pointed to the fact that he retained elements of the old model.

Tony Williams was a youthful prodigy. Having joined the Miles Davis Second Quintet at just 17 years of age, he had synthesized the approaches of Art Blakey, Max Roach and Philly Joe Jones into a unique style that spurred Davis’s musical pursuits.<sup>68</sup> However, Williams’ intensity—musically and personally—pushed Davis.<sup>69</sup> Williams continued to push Davis to replace Coleman with a more adventurous saxophonist, willing to delve into the avant-garde. His recommendation was Sam Rivers, a fellow Bostonian and mentor. While recordings of the Miles Davis Quintet with Sam Rivers exist, it was clear that Davis favored, and ultimately convinced, Shorter to join his band.<sup>70</sup> Shorter had been known as a “free-form” player, but years of playing with Art Blakey and the Jazz Messengers had given him the time and necessary structure to build

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<sup>65</sup> Ibid., 269.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Dave Goodman, “Tony Williams’ drum set ideology to 1969: Synergistic emergence from an adaptive modeling of feel, technique and creativity as an archetype for cultivating originality in jazz drum set performance studies” (PhD. diss. Sydney Conservatorium of Music. University of Sydney, 2011).

<sup>69</sup> Perhaps the most (in)famous example was his cajolement of Davis’s lack of practice or preparation, as Herbie Hancock described: “Man, why don’t you practice?” Tony would ask, as if there was nothing strange about a teenage drummer lecturing the greatest jazz trumpeter of his generation, a man old enough to be his father. Tony’s sole criterion for whether a person could critique another person was talent—not age, not experience, just talent. Herbie Hancock, and Lisa Dickey, *Possibilities* (New York City: Penguin Publishing, 2014), 68.

<sup>70</sup> It is clear retrospectively – narratives become inscribed and re-inscribed with meaning as they are told. Call narratives such as Shorter’s call to join Davis have been recounted many times over.

a more conventional approach to jazz improvisation as well. The Miles Davis Second Quintet allowed him an opportunity to blur the lines between the avant-garde, which emphasized unconventional means of organizing a performance through its experimentations with form.

The resultant band, which came to be known as the Miles Davis Second Quintet, has become one of the most recognizable in the history of jazz. Primarily, recognition of the Quintet is conveyed through its innovations for performative, group-based interaction. However, it is from the band operating as an assemblage that the group's improvisatory framework stems.

Yudkin analyzes the performative attributes developed by the Miles Davis Second Quintet:

Most notable are the adoption of a kind of elastic form that can stretch to accommodate creative improvisation; employment of uncommon time signatures and reinterpretation of familiar ones; reconceived roles for drums and bass; redefinition of the piano as a horn; full engagement in both the precompositional and the performance-compositional modes by both horn players; a flatter, more floating, and rhythmically more varied approach to the creation of solo lines; melodic as well as harmonic reminiscence; a multifaceted juxtaposition of momentum and stasis; a reversal of the locus of greater activity from soloists to drummer; and the replacement of much of the responsibility for timekeeping from drums to bass, thus freeing the drummer in the direction of unprecedented flexibility.<sup>71</sup>

The performative, stylistic achievements of the Miles Davis Second Quintet are only one component in explaining how it became a model for the contemporary jazz band. Miles Davis's public persona and status achieved through a career which began with a call from Charlie Parker cemented his legacy and connoted a lineage to the members of his band. Michaelsen states that, "Davis himself offered a connective link to the past, he still encouraged the younger musicians to push forward into the future."<sup>72</sup> Herbie Hancock also emphasized the importance of Davis as a linkage between past and present for the band: "[W]hen people were hearing us, they were hearing the avant-garde on the one hand, and they were hearing the history of jazz that led up to

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<sup>71</sup> Yudkin, *Miles Davis, Miles Smiles, and the Invention of Post Bop*, 7.

<sup>72</sup> Michaelsen, "Analyzing musical interaction in jazz improvisations of the 1960s," 74.

it on the other hand—because Miles was that history.”<sup>73</sup> In making this observation, however, it is important to note how Davis’s bandmates pushed the trumpeter in order to continue to develop the band as a unit. After the first year of the Miles Davis Second Quintet, a new group dynamic began to emerge. Miles himself confessed his awareness that the band had grown dissatisfied with the repertoire of ensemble.

“My playbook, the songs we would play every night, started to wear down the band. People were coming to hear those tunes that they had heard on my albums; that’s what was packing them in the door; ‘Milestones,’ ‘Round Midnight,’ ‘My Funny Valentine,’ ‘Kind of Blue’. But the band wanted to play the tunes we were recording, which we never did live, and I know that was a sore point with them.”<sup>74</sup>

The negotiations within the band that ensued ultimately resulted in one of the most renowned set of live recordings in the history of jazz: the recording sessions at the *Plugged Nickel*.<sup>75</sup>

The musical philosophy that defines these landmark recordings is best understood through the framework of the band as assemblage—the recognition of the dynamics at play within the functional structure of the band itself. In a reaction against the socialities at play in the expectations and reception of Miles Davis himself, the assemblage of the band deployed a term to define itself and its performance practice: “controlled freedom.”

Performatively, controlled freedom was a strategic term borrowed by the band from techniques pioneered by musicians from free jazz, or the “new thing.” Ornette Coleman became chief among a group of musicians recognized for pursuing this new performance architecture. Through the mid-1950s, Coleman’s compositions and improvisation began to forge a “pseudo-bebop” style.<sup>76</sup> In the liner notes to *Something Else! The Music of Ornette Coleman*, the

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<sup>73</sup> Waters, *The Studio Recordings of the Miles Davis Quintet, 1965-1968*, 6.

<sup>74</sup> Davis, and Troupe, *Miles, The Autobiography*, 278.

<sup>75</sup> Miles Davis, *The Complete Live at the Plugged Nickel*. 1995, Legacy/Columbia CK 66955. Audio Compact Disc.

<sup>76</sup> Alen B. Govenar, *Texas Blues: The Rise of a Contemporary Sound* (College Station, TX: Texas A&M University Press, 2008).

saxophonist declared, “On this recording, the [chord] changes finally decided on for the tunes are a combination of some I suggested and some the musicians suggested. If you feel the lines different one day, you can change the harmony accordingly.”<sup>77</sup> John Lewis championed Coleman, claiming that the saxophonist represented “an extension of Charlie Parker,” addressing a “real need... to extend the basic ideas of Bird until they are not playing an imitation but actually something new.”<sup>78</sup> Waters stated that the band’s performance practice indicated “a willingness to cultivate earlier influences alongside avant-garde ones. It also suggests that the group located intermediate spaces between traditional jazz and free jazz.”<sup>79</sup>

However, from the band’s perspective, the stakes were much higher, as Davis was claiming this intermediary as a way of maintaining his authority as a leading voice in jazz. As Yudkin’s analysis revealed, “[T]he man who had played with Charlie Parker at the age of 21, who had been blazing new trails for jazz over the past decade, and who had forged an immediately identifiable and unique personal style, found himself without direction for the first time in his life.... By 1964, Davis was beginning to be regarded as a figure of the past.”<sup>80</sup> Davis’s justification for the shift in performance practice, while he simultaneously criticized other exponents of the “new thing” was the call—the connection to the abstraction of the band and the lineage that Davis felt distinguished him from the likes of Ornette Coleman and Eric Dolphy as a

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<sup>77</sup> Ornette Coleman, *Something Else!!!! The Music of Ornette Coleman*, Contemporary S7551, 1958, Audio LP.

<sup>78</sup> Joe Goldberg, *Jazz Masters of the Fifties* (New York City, NY: Da Capo Press, 1965), 228.

<sup>79</sup> Keith Waters, *The Studio Recordings of the Miles Davis Quintet, 1965-1968* (New York City: Oxford University Press, 2011), 6.

<sup>80</sup> Yudkin, *Miles Davis, Miles Smiles, and the Invention of Post Bop*, 59-60.

different class of musician and indeed, artist, who had been chosen and cultivated a career as an authority (or master) within the genre.<sup>81</sup>

The notion of controlled freedom as an interactional concept highlighted an operating concept for how the assemblage would interact and connect with its audience. The experiment at the *Plugged Nickel* was successful as a result of the crystallization of the group, which forged an intermediary between the expectations within the band, the audience's listening expectations of Miles Davis, the band's positioning and shaping of its image in relation to other bands past and present, and the abstract conception of the band itself.<sup>82</sup>

## 2.6 (RE)FORMATION; MILES DAVIS

Miles Davis made a crucial change in how he would guide the band, subsuming much of the role as a leader and allowing the group the right to self-determine its course as an assemblage. In his book *Birds of Fire*, Kevin Fellezs remarked on Davis's electric shift toward rock and funk: "Davis further unsettled jazz practices by reversing the conventional master-apprentice relationship... he also gleaned new musical ideas and approaches from them, creating an incredibly dense library of collaborative music with younger musicians."<sup>83</sup> Davis spoke at length about this intrinsic alchemy in the construction of the band, emphasizing the band as a whole rather than the contributions of the individual.

You got to remember that the people in a band, the quality of the musicians, is what makes a band great. If you have talented, quality musicians who are willing to work hard, play hard, and do it *together*, then you can make a great band... I knew that Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams were great musicians, and that

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<sup>81</sup> Davis famously remarked of Coleman "Hell, just listen to what he writes and how he plays it ... the man is screwed up inside." A.B. Spellman, *Four Lives in the Bebop Business* (New York City: Schocken, 1966), 14. In a blindfold test in *Downbeat Magazine* he said that Eric Dolphy, another critical voice in the free jazz/new thing movement, sounded "like somebody was standing on his foot." *Down Beat*, June 13, 1964.

<sup>82</sup> Miles Davis, *The Complete Live at the Plugged Nickel*. 1995, Legacy/Columbia CK 66955. Audio Compact Disc.

<sup>83</sup> Fellezs, *Birds of Fire*, 18.



they would work as a group, as a musical unity. To have a great band requires sacrifice and compromise from everyone; without it, nothing happens. I thought they could do it right and they did. You get the right guys to play the right things at the right time and you got a motherfucker; you got everything you need.<sup>84</sup>

When interviewed by Eric Nemeyer in the magazine *Jazz Improv*, Chick Corea stated:

Miles... was a chemist—a spiritual chemist—as far as putting musicians together, because he himself didn't really compose tunes that much, although he developed styles and arrangements but he chose musicians that went together a way that he heard and that he liked. And he went from this piano player to that piano player or from this drummer to that drummer—he chose these guys so that it went together in a way that he heard it. And I guess that's leadership, you know, it's like the choosing of the way and the treatment of the group.<sup>85</sup>

However, Corea also obliquely referenced a fact that would come to define the later years of Davis's career. He never settled on another “definitive” assemblage in the way that the Second Quintet coalesced, or indeed the band from whose reference the Second Quintet formed: the Miles Davis Quintet.<sup>86</sup>

In fact, it was not necessarily that another band did not take shape; a new band post-Miles Davis Second Quintet was never recognized as having coalesced, as neither the assemblage nor its music was received as equal or greater than the bands of the past. In part, this was complicated by the fact that, post-Miles Davis Second Quintet, Davis's band only made use of the traditional quintet configuration (trumpet, saxophone, piano, bass and drums) once more. In his book *The Miles Davis Lost Quintet and Other Revolutionary Ensembles*, Bob Gluck discussed this group: the so-called “Lost Quintet,” which featured Davis on trumpet, Wayne Shorter on saxophone, Dave Holland on bass, Chick Corea on Fender Rhodes and Jack

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<sup>84</sup> Davis, and Troupe, *Miles, The Autobiography*, 273.

<sup>85</sup> Eric Nemeyer, “Interview with Chick Corea,” *Jazz Improv* 5, no. 3 (2005): 30-43. [Interviews conducted November 13, 2004 and January 31, 2005].

<sup>86</sup> The band comprised of Miles Davis, John Coltrane, Wynton Kelly, Paul Chambers and Philly Joe Jones.

DeJohnette on drums.<sup>87</sup> Any contemporary jazz listener will be intimately familiar with the works of each of these individuals. As described by Peter Keepnews:

It was the last band Miles ever had that adhered to the standard instrumentation of trumpet, saxophone, piano, bass and drums... it might also be [called] the *Lost Quintet*, because for some reason it was never recorded.<sup>88</sup>

How can a band be “lost?” Gluck and other historians have attributed the overlooking of this band to the fact that no authorized recordings were made during its tenure; only recently have recordings from live performances been issued for public consumption.<sup>89</sup>

The framework of the band as an assemblage casts the electric period of the bands of Miles Davis, including the Lost Quintet, with fresh perspective. Evaluating the shift in assemblage begins with the departure of Ron Carter in 1968, which marked the end of the Second Quintet. His exit was primarily a result of his reticence toward Davis’s request that he switch to electric bass in lieu of the upright. Davis’s request had been presaged when, upon arriving at the studio to record *Miles in the Sky*, a Fender Rhodes had been swapped for a piano for Herbie Hancock to play.<sup>90</sup>

I walked into the studio and there was no piano for me to play... [Herbie Hancock] finally said, “Miles what am I supposed to play?” “Play that,” [Miles Davis] said, and nodded toward a Fender Rhodes electric piano in the corner.<sup>91</sup>

Following the bassist’s departure, Davis went through a period of substitution, addition and sonic revision with electric instruments that would span the latter half of his musical career. Overtly,

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<sup>87</sup> Bob Gluck, *The Miles Davis Lost Quintet and Other Revolutionary Ensembles* (Chicago, IL: University of Chicago Press, 2016).

<sup>88</sup> Peter Keepnews, “The Lost Quintet,” *A Miles Davis Reader*, edited by Bill Kirchner, (Washington: Smithsonian Institution Press, 1997), 184-189. Originally published as “Miles Davis at 60,” *Village Voice Jazz Supplement*, August 1986, 22-23.

<sup>89</sup> Miles Davis Quintet, *Live in Europe 1969: The Bootleg Series Vol 1 and II*, Columbia 88725 41853 1, 2013, Audio Compact Disc.

<sup>90</sup> Miles Davis, *Miles in the Sky*, Columbia CS 9628, 1968, Audio LP. The first recording Miles Davis made with electric instruments. He would never make an album with all-acoustic instruments again.

<sup>91</sup> Hancock and Dickey, *Possibilities*, 103.

the disagreement that led to the ultimate dissolution of the assemblage known as the Miles Davis Second Quintet resulted in a lack of consensus over the sonic sphere the band occupied, from where those sonic influences were being drawn, and how those sonic choices would place the band in relation to large-scale understandings of the band in the jazz genre.

What was taking place was a break; a break that began over the deployment of electro-acoustic (and eventually electronic and digital) instruments that would reshape performance practice within jazz and the music community at large. In his book *Instruments of Desire; The Electric Guitar and the Shaping of Musical Experience*, Steve Waksman examines the “‘great divide’ between acoustic and electric sound. Amplification represented a louder, more demonstrative style of musical performance that put the performer at the center of attention.”<sup>92</sup> This was part of a musical strategy that forged “new affective alliances between audiences and performers.”<sup>93</sup> Within jazz, this break was not yet fully assimilated.<sup>94</sup> In the context of the band, I will refer to this shift as the electrification of the band. This term is implemented in relation to the terminology used to label and reference the style these electrified bands performed. The terms most often referred to are jazz-rock, fusion and electric jazz.<sup>95</sup>

There are clear semantic differences implied in these definitions. Nicholson uses jazz-rock as a negative definition, meaning *not* fusion, which he defined as a marketing term, equivalent to

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<sup>92</sup> Steve Waksman, *Instruments of Desire; The Electric Guitar and the Shaping of Musical Experience* (Cambridge, MA: Harvard University Press, 1999), 7.

<sup>93</sup> Ibid.

<sup>94</sup> As an example, while there are well over 100 jazz programs within the United States, only eight offer a degree in Electric Bass, even though each program has private lesson instructors and/or a defined program of study for Upright Bass.

<sup>95</sup> Stuart Nicholson, *Jazz Rock; A History* (New York City: Schirmer Books, 1998).; Fellezs, *Birds of Fire*.; Jens Jørgen Gjedsted, “Electric Jazz,” *Fontes Artis Musicae* 30, no. 3 (July-September 1983), 132-136, <http://www.jstor.org/stable/23505565.7>.

“smooth jazz, quiet storm, lite-jazz, hot tub jazz, or yuppie jazz.”<sup>96</sup> He referred to the musicians he categorized as the exponents of the term jazz-rock (among them Tony Williams, Miles Davis, Jimi Hendrix, Mike Nock, Joe Zawinul and Wayne Shorter) as “multi-dimensional.”<sup>97</sup> Jens Jørgen Gjedsted chose a similar approach, by defining electric jazz as a “selection of records, books and periodicals,” which chose to electrify in order to “seek popularity... in a direction more attractive to a new, younger audience.”<sup>98</sup>

Undeniably, there were economic forces at play in the shift toward the electrification of the band. However, to illustrate the move toward electrification and its resultant stylistic diversity as driven solely by economic considerations would be to overlook the critical interactive processes at play in the band and, indeed, the genre at large. Ultimately, electrified bands were blurring generic lines, seeking reciprocal relationships with bands from other genres as well as the creation of a shared interracial, inter-generational audience open to exploring the overlaps in these sound worlds.<sup>99</sup> What becomes increasingly clear is that electrified bands discussed their existence and performance practice in relation to structural issues within the identification of the term jazz. The blending of musical genres through the creation of new assemblages connects to a historicization of the trajectory of jazz. The impact, effects and reception of the electrification of the band have been a question of continual study. One of the major critiques of the electrified band, which remains to this day, is that musicians conflate the adoption of electric instruments for musical or stylistic growth of the band itself. Through this criticism, bands that feature

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<sup>96</sup> Stuart Nicholson, *Jazz Rock; A History*. Schirmer Books. New York City New York. 1998. p. xiii.

<sup>97</sup> Nicholson, *Jazz Rock*, xiii.

<sup>98</sup> Jens Jørgen Gjedsted, “Electric Jazz,” *Fontes Artis Musicae* 30, no. 3 (July-September 1983): 132-133.

<sup>99</sup> In particular, Stuart Nicholson analyzed the band *Cream* within the scope of his jazz-rock analysis. Nicholson, *Jazz Rock; A History*, 21-23.

electrified instruments are marginalized in favor of acoustic bands. Peter Steinberger's remarks reflect this mode of critique:

At the other end of the spectrum, of course, jazz-rock "fusion" emerged with a vengeance in the 1970's, packaged precisely as a major step beyond bop. But although embraced by certain musicians of great accomplishment such as Shorter and Herbie Hancock, fusion was and is hard to take seriously on aesthetic terms. Without putting too fine a point on it, the electrification of musical instruments does not, in and of itself, constitute serious musical innovation.<sup>100</sup>

Putting the problems inherent in musical evaluation aside, the more important dilemma inferred is clear: What does (or does not) change when instruments are electrified?

Before beginning this discussion however, it is important to note that this electrification had already begun, or, in some way, had already occurred and become normalized as a process within musical performance. As Gary Giddins acknowledged in his discussion of Bing Crosby in his book *Weather Bird*:

Crosby had begun his career just as the condenser microphone was perfected, replacing the silly looking megaphones he had used in his school band. He realized that the mike was an instrument. He understood instinctively the modernist paradox: Electrical appliances made singing more human, more expressive, more personal. They also enriched his unique style: rich, strong, intimate, and smart.<sup>101</sup>

The condenser microphone also meant that horn players and pianists (bass and drum micing techniques would come later) could be incorporated to mix the band and increase equality between the natural dynamics of the instruments. The example set by electric guitarist Charlie Christian provides further evidence. In a 1939 article entitled *Guitarmen, Wake Up and Pluck! Wire for Sound; Let 'Em Hear You Play*, Christian openly attacked the idea of "plunking on a

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<sup>100</sup> Peter J. Steinberger, "Culture and Freedom in the Fifties: The Case of Jazz," *Virginia Quarterly Review* 74, no. 1 (Winter 1998): 118.

<sup>101</sup> Gary Giddins, "The Neglected King of Song (Bing Crosby)," in *Weather Bird; Jazz At the Dawn on Its Second Century* (New York City: Oxford University Press, 2004), 317.

gadget to keep the rhythm going.”<sup>102</sup> It is important to interpret this critique as undercutting an idea of the band, and the guitar/guitarist’s contribution to the band as an assemblage. Christian continued:

I know, and so does the rest of our small circles, that you play damned fine music, but now you’ve got a change to bring the fact to the attention of not only short-sighted leaders but to the attention of the world. And I don’t think it’ll be long before you’re feeling your stomach as well as your heart. Practice solo stuff, single string and otherwise, and save up a few dimes to amplify your instrument. You continue to play the guitar the way it should be played, and you’ll make the rest of the world like it.<sup>103</sup> Giddins remarks on Christian’s essay noting while “[Christian] was the first to create a style for the electric guitar. His attack and tone are distinct, not a consequence of volume, but of a concept and control that define a new instrument.”<sup>104</sup>

While Christian may have blurred the lines here with regard to the meaning of the instrument, it is important to note that a new instrument—the electric guitar, as an idea separate to the (acoustic) guitar—was being defined here. Importantly, “the [electrified] instrument is used to invent the body of the performer with meaning, to confer upon it a unique identity whose authentic, natural appearance works to conceal its reliance upon artifice and technology.”<sup>105</sup>

Jacques Attali theorized that (electric) instruments intertwined the resultant music:

[T]he instrument often predates the expression it authorizes, which explains why a new invention has the nature of noise; a “realized theory” (Lyotard), it contributed, through the possibilities it offers, to the birth of a new music, a renewed syntax. It makes possible a new system of combination, creating an open field for the whole new exploration of the possible expressions of musical usage. Thus Beethoven’s Sonata no. 106, the first piece written for the piano, would have been unthinkable on any other instrument. Likewise,

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<sup>102</sup> Charlie, Christian. “Guitarmen, wake up and pluck: Wire for sound; let ‘em hear you play (Reprinted from *Downbeat*, December 1, 1939).” *Down Beat* 72, no. 1, 2005, 94.

<sup>103</sup> Ibid.

<sup>104</sup> Giddins, “The Neglected King of Song (Bing Crosby),” 506.

<sup>105</sup> Waksman, *Instruments of Desire; The Electric Guitar and the Shaping of Musical Experience*, 5.

the work of Jimi Hendrix is meaningless without the electric guitar, the use of which he perfected.<sup>106</sup> Herbie Hancock discussed conventional attitudes toward electric instruments, such as the Fender Rhodes, saying that they were “cute but not substantial. There was no way they could produce the full, rich sound of a real piano, so why bother with them? They were gimmicks.”<sup>107</sup>

I walked over, flipped it on, and played a chord. And, to my surprise, I thought it sounded kind of cool. It was prettier than I had anticipated, even if it didn’t have the same fullness or depth of an acoustic piano. I played around a little bit and then decided to have some fun by turning up the volume as loud as it would go... I played a chord, and it was LOUD. And I suddenly realized that if I played this electric piano, Tony wouldn’t have to back down from his intensity and volume when I soloed. No matter how hard I hit the keys on an acoustic piano, he always had to pull back so he didn’t drown me out. But on the electric piano I could play really loud without even putting any more pressure on the keys—all I had to do was turn a knob. Suddenly, I felt excited to play this instrument that I had been so ready to dismiss.<sup>108</sup>

The electrification of instruments and the musicians who used them created the requirement for acoustic instrumentalists to change their approach. Wayne Shorter remarked “[W]hen electronics came along, the tenor saxophone would get buried in the overtones of all the electricity... in most rock bands, the tenor acts as a backup. They join up with the synthesizers, and just provide accents.”<sup>109</sup> As the sound of the tenor saxophone was not prioritized on the sound stage, there was an effort to “cut” through the rhythm section. This led the saxophonist to use special equipment for amplification and necessitated changes to the setup of the saxophone. As Shorter began to feel swallowed by the electrification of the band, he adopted the soprano saxophone in lieu of the tenor saxophone.<sup>110</sup> The end result of these extensive collaborations and the advent of

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<sup>106</sup> Jacques Attali. *Noise: The Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1985), 35.

<sup>107</sup> Hancock and Dickey, *Possibilities*, 103-104.

<sup>108</sup> Hancock, and Dickey, *Possibilities*, 104.

<sup>109</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 126.

<sup>110</sup> It is also interesting to note Miles Davis’s connection to the soprano saxophone. It was Davis who first gifted a soprano saxophone to John Coltrane, and there is little doubt that Shorter would have been aware of the parallel when he began playing soprano saxophone for the Miles Davis Quintet.

synthesizers led to Shorter's use of an Electronic Wind Instrument, or EWI. The EWI is a wind-driven synthesizer with the fingerboard of a saxophone, which provides an eight-octave range with programmable MIDI channels which he would deploy in Weather Report and his own solo albums such as *Atlantis*. The use of soprano and tenor saxophones as well as the EWI provided the kind of expanded palette that other members of the band had come to rely upon, with sounds that would combine with the synths and electronic sounds of the band.

The shift in the electrification, and the introduction of new instruments and new musicians, explicated through the case study of the Miles Davis Lost Quintet, caused a divide in the lineage of the band within the jazz genre.<sup>111</sup> As previously discussed, this division was complicated by the fact that (except for when one is physically present and listening to a live, unamplified concert), even acoustic music is mediated by and reshaped with electronic technology.

## **2.7 FORMATION; WAYNE SHORTER & WEATHER REPORT**

When Wayne Shorter departed the Miles Davis (Lost) Quintet, he helped construct a new band based on the initial premise that each member of the assemblage would be equal in terms of their musicianship and status. The concept of a bandleader, at least in singular form, had evaporated. In *Footprints: The Life and Work of Wayne Shorter*, Michelle Mercer noted that it was specifically the combination of Wayne Shorter, Joe Zawinul and Miroslav Vitous that initially understood “sidemen as a corporate body”, a “cooperative group” united in a shared conception of *processing* jazz and electrified music through a unique compositional lens.<sup>112</sup> Shorter stated while he and Zawinul had accumulated musical knowledge through their stints

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<sup>111</sup> While there were certainly new musicians who would shape their careers around these instruments, musicians who adopted these instruments also had a changed relationship with the band.

<sup>112</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 141.



with Cannonball Adderley and Miles Davis respectively, they “were trying to do music with another grammar.”<sup>113</sup> In particular, the band refined an approach to through-composition that rejected the chorus form that had typically defined the formal structure of jazz compositions previously: “I was tired of the standard form of jazz—you know, the A-A-B-B and the changes,” Zawinul proclaimed – “I was fed up with that. Sax, trumpet, bass solo, then drums, and back to the melody—that bored the shit out of me after years of doing it. That’s when I started changing my music and totally opened it up with a lot of great musicians.”<sup>114</sup> Nicholson credits the band’s wide stylistic outlook, which included “classical influences such as the French impressionists to free jazz, from World music to bebop, from big-band music to chamber music, from collective improvisation to tightly written formal structures with no apparent meter to straight-ahead swing.”<sup>115</sup> Kevin Fellezs states that Weather Report’s albums “showcased increasingly through-composed tracks, as well as early cross-cultural blendings of traditional non-Western musics that would eventually become known as ‘world music.’”<sup>116</sup> The band’s eponymous debut recording was released in May of 1971, the beginning of a sixteen year career. While the band is primarily known for its groove and funk-oriented style, Michelle Mercer locates the band’s early approach from 1971-1973 in an ethos of collective improvisation, a concept to which Shorter would return when he finally formed his own band.<sup>117</sup>

Weather Report provided Shorter with the opportunity to pursue new compositional directions. This is evidenced in his scores deposited at the Library of Congress. It is clear that

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<sup>113</sup> Ibid., 142.

<sup>114</sup> Joe Zawinul, “Joe Zawinul: Man of the People,” interview by Anil Prasad, *Innerviews*, 1997, <http://www.innerviews.org/inner/zawinul.html>.

<sup>115</sup> Nicholson, *Jazz Rock; A History*, 181.

<sup>116</sup> Fellezs, *Birds of Fire*, 30.

<sup>117</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 158.

Shorter moved away from lead sheets, which are typically used in jazz for small ensembles. Lead sheets communicate the melody and chord changes for short, typically chorus based forms in jazz. This method presents “just enough” musical information for the band to operate. While Shorter had written harmonized horn parts in addition to lead sheets for both Art Blakey and the Jazz Messengers and Miles Davis’s bands, the saxophonist/composer began writing score style reductions; essentially fully notated piano music which was then orchestrated throughout the band. Shorter’s piece “Mysterious Traveller” is representative of this compositional development.<sup>118</sup> Zawinul acknowledged “[T]he compositional quality of Wayne Shorter and myself, frankly speaking, is unique. The way we put together quartets and quintets—there was nothing missing.”<sup>119</sup> When Zawinul references “nothing missing,” one of the notable features of compositions from this time period is the lack of notated chord changes. Rather than provide a chord symbol alone, which is open to the interpretation of the keyboardist and bassist, each voicing was carefully notated and rhythmically interlocked with the melody. Bob Gluck remarks that these formal composition changes reflected how “Shorter’s musical interests pointed in a direction that was simultaneously textural and lyrical, as exemplified on *Moto Grosso Feio*.”<sup>120</sup> This style of through-composition re-inscribed Shorter’s status as composer. Brian Blade in particular references his reverence for Wayne Shorter’s through-compositions and orchestrations for mixed ensemble as a unique, special practice when he initially joined the Wayne Shorter Quartet:

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<sup>118</sup> Wayne Shorter, *Mysterious Traveller*, Columbia KC 32494, 1974. Audio LP.

<sup>119</sup> Joe Zawinul, “Joe Zawinul: Man of the People,” interview by Anil Prasad, *Innerviews*, 1997, <http://www.innerviews.org/inner/zawinul.html>.

<sup>120</sup> Bob Gluck, *The Miles Davis Lost Quintet and Other Revolutionary Ensembles* (Chicago, IL: University of Chicago Press, 2016), 219.; Wayne Shorter, *Moto Grosso Feio*, Blue Note BN-LA014-G, 1974, Audio LP.

[Robert] Sadin was kind of conducting these sort of larger ensembles that Wayne was writing for at the time: for woodwind ensemble and larger expansions... So it just started there – meeting and placing these “scrolls” in our hands and we’d just open it up and start trying to play through it in sound checks... the same thing we’re doing now! It’s deep.<sup>121</sup> Blade’s reference to Wayne Shorter’s compositions as “scrolls” evokes a significant theme that arises among the musicians who would come to form the Wayne Shorter Quartet. These musicians recognize Shorter as possessing a musico-spiritual quality: the sense that they believe that Shorter occupies a special status that is the result of his playing, composing and recording that came as a result of his participation in bands that were included into the jazz canon. In joining the Wayne Shorter Quartet, they too share in that lineage.

## **2.8 (RE)FORMATION; THE WAYNE SHORTER QUARTET**

The year 2000 marked the founding of the Wayne Shorter Quartet, a band which is still concertizing at the time of this writing. The Wayne Shorter Quartet marks the reformation of the band concept in the scope of Shorter’s career as a member of jazz bands. At 67 years old, Wayne Shorter released 19 solo albums as a leader and was highly regarded as a performer/composer. During his Blue Note years, he had recorded a number of acoustic albums, though did not tour in promotion of the recordings. After the breakup of Weather Report through the 1980s and early 1990s, he recorded and toured with electric groups, playing music from *Atlantis* (1985), *Phantom Navigator* (1987), *Joy Ryder* (1988) and *High Life* (1995).<sup>122</sup> Additionally, Shorter had briefly returned to acoustic performance contexts in two separate settings with Herbie Hancock. The first was his participation with V.S.O.P., a band composed of Freddie Hubbard on trumpet and flugelhorn, Wayne Shorter on tenor and soprano saxophone, Herbie Hancock on piano, Ron

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<sup>121</sup> Brian Blade, “Interview with Brian Blade: 11.15.2015,” interview by John Petrucelli, November 15, 2015.

<sup>122</sup> Wayne Shorter, *Phantom Navigator*, Columbia FC 40373, C 40373, 1987, Audio LP.; Wayne Shorter, *Joy Ryder*, Columbia FC 4410, C44110, 1988.; Wayne Shorter, *High Life*, Verve 529 224-2, 1995, Audio Compact Disc.

Carter on acoustic bass and Tony Williams on drums. Standing for “Very Special Onetime Performance,” (while also connoting the double meaning of a grade of cognac) this was a tribute band reuniting the sidemen of the Miles Davis Second Quintet period (subtracting Miles Davis and adding Freddie Hubbard) assembled by Herbie Hancock.<sup>123</sup> Hancock specified in *Possibilities* that the concept that became V.S.O.P stemmed from a proposal made to George Wein when the jazz impresario asked him to perform for the 1976 Newport Jazz Festival. The pianist offered to perform a retrospective (of himself, at that time only 36 years old) in three parts: the music of the Miles Davis Second Quintet, Mwandishi and Headhunters. Hancock states that the proposal was designed to fail – Hancock was planning a tour abroad at larger venues for more money at the time with Headhunters. Surprisingly, Wein agreed. Although Davis initially agreed to rejoin the quintet as part of the performance, he declined soon after, feeling uncomfortable with the public perception of the former bandleader being called by Hancock (his former sideman) to reconvene the band he had originally lead.

In the wake of the concert at the Newport Jazz Festival Hancock isolates a specific factor at play in terms of the band’s reception at Newport:

Of the three groups that played, the one that got the most attention was V.S.O.P. People hadn’t heard that sound since we’d played with Miles, and they just went crazy. A lot of jazz players from the sixties, including Tony and Wayne and Ron, had gone on to form fusion bands, so there were fewer major groups around playing pure, top-level acoustic jazz. The serious jazz fans at Newport just ate it up.<sup>124</sup> The inextricable connection between the acoustic nature of the ensemble marked by a return from electric instrumentations would foreshadow the formation of the Wayne Shorter Quartet

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<sup>123</sup> Herbie Hancock, and Lisa Dickey, *Possibilities* (New York City: Penguin Publishing, 2014), 197.

<sup>124</sup> *Ibid.*, 201.

and its reception within the jazz community. V.S.O.P. also marked a turn away from studio recordings in favor of live recordings. Of the five recordings released by the band, only one was a studio produced recordings (*Five Stars* in 1979).<sup>125</sup>

While in the context of V.S.O.P. band, Shorter reprised his improvisational style he forged as Miles Davis's foil. However, *I+I*, the Wayne Shorter and Herbie Hancock duo album released in 1997, features very different playing style by the saxophonist.<sup>126</sup> Gone were the long, elliptical lines that were "formed from notes of many different durations" as analyzed by Mark Gridley.<sup>127</sup> In the eighteen-year gap between the last V.S.O.P. recordings and *I+I*, the saxophonist's approach had become focused on the soprano saxophone and emphasized short, punctuated phrases and long silences that challenged rhythm sections who accompanied Shorter, especially in groove-based contexts that did not feature the same level of group interaction as in acoustic jazz contexts.

The Wayne Shorter Quartet is distinguished from the bands in this time period for three primary reasons: (1) each member of the band is playing acoustic instruments and has a unique musical background that reflects the diverse performance lineages of jazz, (2) all of the authorized recordings of the band are recorded live, there are no studio recordings and (3) Shorter's assemblage of a band using his own name and building a band whose members view him as a mentor represents the closing of the circle of lineage built around bands that I have outlined during the course of this chapter.<sup>128</sup>

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<sup>125</sup> V.S.O.P., *Five Stars*, CBS/Sony 30AP 1036, 1979, Audio LP.

<sup>126</sup> Wayne Shorter and Herbie Hancock, *I+I*, Verve 314 537 564-2, 1997. Audio Compact Disc.

<sup>127</sup> Gridley, *Jazz Styles*, 277.

<sup>128</sup> In contrast, Herbie Hancock described V.S.O.P. as a "band of bandleaders" who had each accumulated a long list of achievements in their own solo and collaborative projects.

This new acoustic quartet, comprising Brian Blade on drums, Danilo Pérez on piano, and John Patitucci on bass was eagerly welcomed by fans and critics, even many of those previously skeptical of Shorter's electric explorations. Each musician recounts their own call to join Shorter's band which demonstrates their reverence for Shorter.

John Patitucci has had the longest musical relationship with Shorter which predates the formation of the Quartet. The bassist had previously recorded on Shorter's album *Phantom Navigator*. Of particular note, Terri Lyne Carrington discussed that while touring Japan in 1997, Patitucci traveled with both acoustic upright bass in addition to the electric bass called for in the music, setting a precedent for the Quartet interpreting compositions originally intended for electric instruments to be performed acoustically. Patitucci has led a dual career as a bassist, recognized equally on electric and acoustic bass. After concluding a decade long stint with Chick Corea (both in his Elektric and Akoustic bands), Patitucci reconnected with Shorter:

[W]hen I stopped being full time with Chick in [around] 1995, I got in touch with Wayne because I would play with Wayne every once in a while; even during that time where my schedule with Chick was very full, I would still play with Wayne. Every once in a while, he would call. And then when I left Chick finally as my main gig in '95, I called him and we stayed in touch. And toward the end of the '90s he said, "You know I'm putting together a group. Do you want to be in it?" I said, "Absolutely, man. Are you kidding?" Then these last 12 years have been amazing.<sup>129</sup>

Brian Blade is most widely recognized for his work as a bandleader with Brian Blade and the Fellowship Band. A drummer, composer, guitarist and vocalist, Blade emerged in the 1990s in bands including McCoy Tyner, Joshua Redman and Kenny Garrett. In the mid-nineties, Blade was in Los Angeles when Shorter invited him to his house for a jam session:

I was on tour out in Los Angeles, playing the Catalina Bar and Grill when it was on Calanga with Joshua Redman and Christian McBride and he reached out, he got in touch somehow- perhaps from Joni Mitchell I'm not sure. He invited me to come over to his

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<sup>129</sup> Esther Berlanga-Ryan, "John Patitucci: The Gentle Soul," *All About Jazz*, November 5, 2012.

place and play, Christian [McBride] as well, so we drove over. Jim Beard and David Gilmore were there as well, who were a part of his [Wayne Shorter's] group during that time... Anyway, it was a couple years I think went by after the first couple rehearsals when we were called again and had a performance in San Francisco. That was an unusual grouping as well. Shenzo Ono played trumpet and Alex Acuna played percussion, a bassist named Ed Howard played, and Helen Sung played piano. It was like a one-time thing: I think he was just searching for what might be this next ensemble or having just one grouping be what it was. Even after that, more time passed, bringing us up to around 2000, when he was around *Alegría*, and John who had been playing with him throughout the 90s from time to time. Danilo came into the picture I think through Terri Lyne Carrington, and then all the sudden we were all together. It started to reveal itself, what it might be, the quartet.<sup>130</sup>

Importantly, Danilo Pérez had already established the rhythm section which would come to join the Wayne Shorter Quartet on his recording *Motherland*.<sup>131</sup> He described to me how Terri Lyne Carrington and Robert Sadin introduced Wayne Shorter to the pianist:

[Wayne Shorter] was recording the record *Alegría*, and Terri Lyne always wanted John [Patitucci] on bass, myself on piano. It was Terri Lyne that recommended me to Wayne. It was sort of like a synchronicity; the producer Bob Sadin, who produced *Gershwin's World* (1998) for Herbie [Hancock], told Wayne, "I heard these guys playing, it would be great to invite him," and I had been opening for Herbie at that point, so things were aligning. And then I got the call from him, he said "are you ready?"<sup>132</sup>

The Panama born musician has deep ties to jazz, classical and Latin American folk musics.

While Pérez's initial call was with Dizzy Gillespie, he also has demonstrated the ability to compose and concertize in a classical style. In summarizing the background of each of the members of the Wayne Shorter Quartet, it becomes clear that each member has a complementary musical background that reflects a diversity of stylistic lineages within jazz.

Ben Ratliff's overview of the Quartet in the wake of their first tour is representative of the air of excitement and mystery that accompanied the band's formation:

Last year's tour by Wayne Shorter's new quartet -- which has resulted in a live album -- inspired a level of attentive fandom that hasn't been seen much in jazz since the days of

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<sup>130</sup> Brian Blade, "Interview with Brian Blade: 11.15.2015," interview by John Petrucelli, November 15, 2015.

<sup>131</sup> Danilo Pérez, *Motherland*, Verve 314 543 904-2, 2002, Audio Compact Disc.

<sup>132</sup> Danilo Perez, "Interview with Danilo Perez, John Patitucci and Brian Blade: 11.13.2015," interview by John Petrucelli, November 13, 2015.

Miles and Coltrane. The devoted knew Mr. Shorter's itinerary. They knew that his performances were promising but frustrating in New York, excellent in Montreal later that week and sublime in Marseille, France, a month later. Based on the reputation of his work with Miles Davis in the 1960's and on his own acoustic-jazz records of the same time, the saxophonist and composer Mr. Shorter has remained one of the few last deities in jazz -- a mysterious figure who helped create an all-important new language.<sup>133</sup>

The perception of Shorter as mysterious, or as a mystic, stems from the connections he makes between jazz and the language and philosophy of Buddhism. Part of the process of assembling the Wayne Shorter Quartet is rooted in religiosity that imbues the collective with a shared set of musico-spiritual values. Musicians relate stories of Wayne Shorter in ways that emphasize and reinforce Shorter's participation in a jazz sect. Dramatic retellings of stories position Shorter as a representative and role model for not what a jazz musician should be, but the type of frame of mind and expansive referential viewpoint he deploys in conversation with other musicians.

Michelle Mercer retells a story related to her by writer Hal Miller about asking Wayne Shorter for the time. "He started talking to me about the cosmos and how time is relative. Joe [Zawinul] came over and said. 'You don't ask Wayne shit like that. It's 7:06 pm.'"<sup>134</sup> Mercer also recounts an instance where backstage at a concert in San Francisco, Branford Marsalis, a reputed saxophonist and noted member of the "Young Lions" generation in jazz, "humbly greeted Wayne with a genuflection. Wayne started laughing, but Branford didn't."<sup>135</sup> Shorter receives this kind of reverence even from master musicians such as Herbie Hancock:

As a saxophonist, as a composer, as an orchestrator, and as a human being; Wayne [Shorter] continues to evolve, to expand, and to take people along with him. He's not just out there being a pioneer all for himself. That's not in Wayne's character. He opens doorways so that others can walk through. Wayne looks around and sees his peers. We may not think we're his peers—we may look up to Wayne because he is such an incredible human being but he has an amazing humility about him with all the talent and genius that he has he has humility and respect for all human beings. And in keeping with

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<sup>133</sup> Ben Ratliff, "Wayne Shorter, Mysterious And Evergreen," *New York Times*, May 19, 2002.

<sup>134</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 144.

<sup>135</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 264.



the Buddhism that we practice preaches about that every human being is the Buddha that every human being has the capacity for enlightenment that every human being has the capacity for expansion for potential. That's encouraging, and people rise to the occasion. When you treat them in an elevated way, for the most part they rise to the occasion.<sup>136</sup>

The above statement from Herbie Hancock highlights the direct connection between

Shorter's spirituality and his approach to music and especially the way in which he relates to other musicians. Statements like these demonstrate the special status that Wayne Shorter's audience (which includes master musicians) bestow upon him. This special status goes well beyond Shorter's musical and/or compositional abilities; it even transcends the normal evaluative plane that music and musicians are evaluated upon. It is a contextualization which is based upon a spiritual foundation. In his book *Spirits Rejoice!*, author Jason C. Bivins points to a "broader history of religio-musical exploration central to jazz."<sup>137</sup> He draws a distinction between musicking that acknowledges sonic-religious influences directly and a musical concept framed by religious considerations:

One hears comparably little in Shorter's playing of the particular devotional modes or instrumental timbres of traditional Buddhist music. While one might point to the flow of ideas in Hancock's playing or the emphatic silence between Shorter's notes as derived somehow from Buddhist aesthetics, it is on the adaptability of Buddhism to music-making that these players focus rather than overt musical signifiers.<sup>138</sup>

Through careful listening to jazz, Bivins seeks to illuminate "a neglected component of its own narratives and also use jazz to amplify our understanding of religion and music, of subcultural expressions of religion, and of 'religion' as a category."<sup>139</sup> The language used by the members of the Wayne Shorter Quartet to describe their band and Shorter himself is imbued with this

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<sup>136</sup> Dorsay Alavi, "Wayne Shorter: Zero Gravity. A Documentary on the Life of Wayne Shorter," Brave World Pictures, May 17 2017, wayneshorterdoc.com.

<sup>137</sup> Jason C. Bivins, *Spirits Rejoice!*, (New York City: Oxford University Press, 2015), 46.

<sup>138</sup> *Ibid.*, 47.

<sup>139</sup> *Ibid.*

subcultural religiosity. In the following interview exchange, Brian Blade situates both Shorter and his place in the Wayne Shorter Quartet:

JP: I think the fact that Wayne has this body of work and like you said he's 82 and still pushing the boundaries, subverting the expectations of him in reference to that, I think that's part of it why [the Wayne Shorter Quartet] is so compelling.

BB: It's definitely a part of it. He's Wayne Shorter, regardless of the quartet's existence.

JP: The figure.

BB: Yeah. He *is*, he *creates*, and he has created. I'm saying even if you didn't know about it he has set these things into the universe. And its speaking. So that comes with the man, and its beautiful. So for him to be willing to almost in defiance of himself to imagine the now, to take a chance as he would say and write a new story. It's beautiful to that we don't become sedentary in our actions or automatic in some way. Not that we haven't spent our life practicing and trying to develop that voice at our instruments, all the nuts and bolts of making something, but then there's that *spirit*. You know, which is, which is greater and something we're striving for. This greater, higher, revelation. And sometimes it's not without some tearing, breaking away from convention and risk of someone not liking it or not understanding it, for him to have the courage to do that. It's beautiful.

JP: That notion of transcendence, to strive for someone greater.

BB: To do it collectively, even more so. It's been a gift.<sup>140</sup>

Blade's characterization of Shorter simultaneously critiques a lineage of preservationism in jazz while simultaneously connoting innovative musical practices with "higher revelation." I will discuss how this performance practice operates in the context of recorded performances in Chapter 3.

## 2.9 CONCLUSION

Ultimately, I have sought to demonstrate in this chapter the special nature of analyzing the band as a necessary condition for contextualizing jazz research. Bands provide a new narrative framework to understand artistic choices and stylistic developments. Acknowledging the transitions in a band's philosophy as the result of the movements of individual band members as it relates to the band as an object of study changes the way we think about and evaluate

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<sup>140</sup> Blade, interview.

musicians. Each musician within a band has a certain, (pre or gradually) defined scope of autonomy. It is those “liaisons or relations between them,” this co-functioning networked unity that forms the assemblage of the band.<sup>141</sup> As evidenced by the myriad, non-linear shifts and transformations, the band offers a fascinating portrayal of the “mutually catalyzing” nature of the band as assemblage, with each band member sharing a contingent obligation to the band as a unit.<sup>142</sup> Likewise, the interactions and exchanges that occur through the formations and reformations of the band result in a constellation of musical and extra-musical shifts.

The process of documenting and surveying the identity formation of the band has the capacity to reinforce, reconfigure or re-contextualize the performance socialites at play in the genre of jazz itself. In doing so I seek to point out a chasm, previously uncharted, between an analysis of Wayne Shorter as saxophonist/composer and an analysis of the band The Wayne Shorter Quartet.<sup>143</sup> Without trivializing the importance of either subject matter I hope to demonstrate that these analyses are different, albeit interrelated subject materials. Nor would evaluation of Shorter’s participation with other bands (i.e., Art Blakey and the Jazz Messengers, Miles Davis Second Quintet, Weather Report, V.S.O.P and others) yield the same conclusions.

Analysis of Wayne Shorter as an operant component/agent of another band (conceived as an assemblage) is different than with the Quartet. While it is natural for bands themselves to be compared and contrasted, viewing the band as an assemblage also stakes the critical importance

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<sup>141</sup> Gilles Deleuze, and Claire Parnet, *Dialogues* (London: Athlone, 1987), 69.

<sup>142</sup> Georgina Born, “Music and the materialization of identities,” *Journal of Material Culture* 16, no. 4, (2011): 376-388.

<sup>143</sup> An analysis of Wayne Shorter as saxophonist/composer generally (in which the natural tendency would be to break down his life and work product into sectional divisions i.e., early, middle and late periods ala Coltrane and Beethoven).

for the value of each band member within the assemblage. Something that Miles Davis was very sensitive to when he began to recognize the short shrift being given to Ron Carter.

Oftentimes, in jazz research, there is a tendency to blend a musical figure such as Miles Davis, Charlie Parker and John Coltrane as standing for or signifying the band itself, or to dismiss changes in the band (if it is identified) as a subtle naming difference. I argue that the way operant agents of the assemblage of the band and their actions upon each other result in unique, identifiable shifts that change the assemblage itself. Furthermore, the assemblage itself changes the operant agents of the assemblage. Finally, when an assemblage changes, especially when it has been given outsized attention and scrutiny, the assemblage acts upon and inspires change within its genre.

The intrinsic connection between composition and performance makes the concept of repertoire critical to understanding and appreciating the Wayne Shorter Quartet. The repertoire of the Wayne Shorter Quartet, and the jazz repertoire are deeply intertwined because of Shorter's approach to jazz improvisation and composition. I will discuss how Wayne Shorter and his group, through their performance practice, are in dialogue with the jazz tradition, jazz canon, and the idea of a jazz repertoire. Three lines of inquiry will be central to the concept of repertoire: (1) What is the jazz repertoire? (2) How does the repertoire of Wayne Shorter impact the jazz repertoire? (3) How does the Wayne Shorter Quartet's performance of this repertoire impact our understanding of the jazz canon?

Repertoire is defined as “the production of a musical event involving four elements”: songs (consisting of a melody/lyrics with accompanying harmonic structure), performers, performance situations (settings characterized by their location, their personnel and the demands they make on the performers), and working repertoire (performers choose from available songs and organize their choices so as to create a performance that takes account of the characteristics of the situation and the abilities of the various members of the playing group.”<sup>144</sup> The idea of a jazz repertoire is typified as a container of compositions from a variety of sources, including but not limited to the Great American Songbook, blues, ethnic folk songs and compositions from jazz artists. The inclusion of a particular popular song or composition in the jazz repertoire can often

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<sup>144</sup> Robert R. Faulkner and Howard S. Becker, “Do You Know..?”; *The Jazz Repertoire In Action*, (Chicago: IL, University of Chicago Press, 2009), 35.

break down along regional, stylistic and generational lines. In their book “*Do You Know...?*” *The Jazz Repertoire in Action*, authors Robert R Faulkner and Howard S. Becker discuss repertoire as an activity, based upon any given performance as a mode of creation and recreation of the jazz repertoire.<sup>145</sup> This is based upon the distinctions made between types of musicians, type of performance and the acknowledgement of gaps within individual performers knowledge.<sup>146</sup> Many of Wayne Shorter’s compositions are recognized as a part of the jazz repertoire.

Repertoire is a critical question in discussing the Wayne Shorter Quartet because of the interconnectivity between composition and performance in jazz. In jazz, the responsibilities of performance and composition are often overlapping. In large part (historiographically speaking), the formulation of the notion of the jazz tradition has emphasized works of art in tandem with hagiography. As Scott DeVaux writes in *The Birth of Bebop*: “[W]e celebrate, literally, these musicians’ authority: their ability to create artworks that embody their expressive intent, and their freedom to do so without interference from external restraints.”<sup>147</sup> It was with the arrival of bebop that the expectations of jazz musicians began changing- a “new branch of jazz... born of the desire for progress and evolution.”<sup>148</sup> Common litanies of the required knowledge to competently navigate a jazz performance included the ability to read and notate music, an understanding of music theory, mastery of American popular songs in twelve keys (including their underlying harmonic progressions), the development of one’s technical skill on his/her

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<sup>145</sup> Ibid.

<sup>146</sup> For example, “do you know ‘You Stepped Out of a Dream’?”

<sup>147</sup> Scott Knowles DeVaux, *The birth of bebop: a social and musical history* (Berkeley: University of California, 1997), 9.

<sup>148</sup> Ibid., 15.

chosen instrument and the ability to compose new music. While the understanding of bebop compositions is sometimes limited to the notion of a contrafact (“a melody built upon the chord progression of another piece”<sup>149</sup>), composer-performers such as Bud Powell composed highly unique and experimental pieces as well.<sup>150</sup> Importantly, this shift in responsibility of jazz musician as composer-performer shifts melodic, harmonic, rhythmic and formal structure of the repertoire. When jazz musicians take up the dual role of composer-performer, the resulting skills they develop begin to change the formal structures of jazz composition.

Wayne Shorter’s emergence came in the wake of fusing the formerly separate musical roles of performer and composer into a single role of performer/composer. Shorter acknowledged the importance of Bud Powell as a model for the newly established performer/composer role. Shorter expressed his appreciation of Powell and his adherence to the performer/composer role in an interview with Ethan Iverson:

I got into, by myself, [practicing Powell compositions on the piano]. I used to see him at Birdland, we’d watch “Glass Enclosure” and all that stuff. I was sloppy on it, but...I was glad to hear him do that. I was always thinking that across the board, let’s go forward! And as a group, we need each other to do this. When I heard this I said, “Hey, Bud Powell, he’s doing it!”<sup>151</sup>

Wayne Shorter’s early compositional style borrowed unsurprisingly from the bebop and hard bop styles, in particular the compositions of Benny Golson. Shorter’s own compositions from this time period such as “One By One” and “Lester Left Town” share common identifying features that retain a feeling of continuity when Shorter took over Golson’s chair in the Jazz Messengers.

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<sup>149</sup> “Contrafact,” *Grove Music Online*, March 6, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000543100>.

<sup>150</sup> See “Glass Enclosure.”

<sup>151</sup> Wayne Shorter, “Interview with Wayne Shorter,” interview by Ethan Iverson, *DO THE M@TH*, April 2015, <https://ethaniverson.com/interview-with-wayne-shorter/>.

As noted by Keith Waters and Todd Coolman however, Wayne Shorter's compositional output began shifting when he entered the Miles Davis Second Quintet. It is here when Shorter would further develop a genre specific language of composition derived from the popular song form. Wayne Shorter was responsible for a majority of the compositions performed by the Miles Davis Quintet from 1965-68. Featuring Miles Davis on trumpet, Shorter on tenor saxophone, Herbie Hancock on piano, Ron Carter on bass, and Tony Williams on drums, this group became regarded as one of the most important in the history of jazz. While each member of the band was widely regarded within the hard bop idiom (Davis as one of the main stylistic exponents with his previous quintet featuring John Coltrane; Shorter as musical director with Art Blakey and the Jazz Messengers; Hancock and Carter as recording extensively with hard-boppers), together they created a new repertoire and developed techniques to interpret and reinvent composed material that blurred the formally well-defined generic boundaries between hard-bop or "straight-ahead" jazz and the avant-garde.<sup>152</sup> Formal practices such as head-solos-head format and a typical solo sequence of trumpet, tenor saxophone and piano can be thought of as mainstays of a conventional jazz performance. However, Waters points out that the repertoire of the Second Quintet was marked by changes that would revise these practices:

The compositions themselves represent a significant contribution to the jazz repertory, and their innovations form a cornerstone of contemporary jazz composition... [The compositions] also provided vigorous alternatives to the standard-tune formal frameworks since they largely abandoned 32-bar AABA or ABAC chorus forms. Many were single-section works without bridges and without standard harmonic turnarounds,

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<sup>152</sup> Ron Miller, *Modal Jazz: Composition and Harmony*. (Rottenburg: Advance Music, 1996), 20. Ron Miller discusses a network of musical features that define the compositions of that form the group's repertoire, including (1) modal scales for improvisation, (2) slow harmonic rhythm, (3) pedal point harmonies, (4) absence or limited use of functional harmonic progressions in accompaniment or improvisation, and (5) "characteristic" harmonies including suspended fourth chords, slash chords, harmonies named for modes including phrygian, aeolian harmonies.



and the absence of internal formal divisions contributed to the group's flexible and open sound.<sup>153</sup>

The importance of composition to methods of improvisation and interpretation is further demonstrated by Herbie Hancock, who stated, "the compositions seemed to give rise to a whole new approach to improvising. They had a powerful influence on our collective musical direction."<sup>154</sup> Shorter's compositions were vital to the repertoire and performance practice of the group.

Beginning in 2001, the Wayne Shorter Quartet began performing a repertoire which draws on compositions that span Shorter's career. Many of the compositions possessed a recorded history by Shorter that predate the current group's coalescence. In fact, "Sanctuary," "Masqualero," "Valse Triste," "Go," "Aung San Suu Kyi," "Footprints," "Atlantis," "Juju," "Joy Ryder," "Over Shadow Hill Way," "Orbits" and "Plaza Real" all have recorded lineages that predate the current quartet's recorded version. Understanding the context in which the Quartet interprets the repertoire is critical to documenting how the performance practice changes over time. The Wayne Shorter Quartet has authorized the release of twenty-eight recordings between the years of 1999 and 2015, spanning four albums. Table 2 presents each recording and album information.

**Table 2: Track Listing for Wayne Shorter Quartet**

Composition	Album	Date Recorded	Year Released
Sanctuary	<i>Footprints Live!</i>	7.20.2001	2002

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<sup>153</sup> Waters, Keith. *The Studio Recordings of the Miles Davis Quintet, 1965-1968* (New York City: Oxford University Press, 2011), 4.

<sup>154</sup> Todd Coolman, "The Miles Davis Quintet of the Mid-1960s: Synthesis of Improvisational and Compositional Elements" (PhD diss., New York University, 1997), 8.

Masqualero	<i>Footprints Live!</i>	7.20.2001	2002
Valse Triste	<i>Footprints Live!</i>	7.24.2001	2002
Go	<i>Footprints Live!</i>	7.24.2001	2002
Aung San Suu Kyi	<i>Footprints Live!</i>	7.24.2001	2002
Footprints	<i>Footprints Live!</i>	7.20.2001	2002
Atlantis	<i>Footprints Live!</i>	7.24.2001	2002
Juju	<i>Footprints Live!</i>	7.14.2001	2002
Sacajaewa	<i>Alegría</i>	Unlisted	2003
She Moves Through the Fair	<i>Alegría</i>	Unlisted	2003
Capricorn 2	<i>Alegría</i>	Unlisted	2003
Smilin' Through	<i>Beyond the Sound Barrier</i>	Unlisted	2005
As Far As the Eye Can See	<i>Beyond the Sound Barrier</i>	Unlisted	2005
On Wings of Song	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Tinker Bell	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Joy Ryder	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Over Shadow Hill Way	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Adventures Aboard the Golden Mean	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Beyond the Sound Barrier	<i>Beyond the Sound Barrier</i>	Unlisted	2005
Orbits	<i>Without A Net</i>	Unlisted	2013
Starry Night	<i>Without A Net</i>	Unlisted	2013
S.S. Golden Mean	<i>Without A Net</i>	Unlisted	2013

Plaza Real	<i>Without A Net</i>	Unlisted	2013
Myrrh	<i>Without A Net</i>	Unlisted	2013
Pegasus	<i>Without A Net</i>	Unlisted	2013
Flying Down To Rio	<i>Without A Net</i>	Unlisted	2013
Zero Gravity To The 10 <sup>th</sup> Power	<i>Without A Net</i>	Unlisted	2013
(The Notes) Unidentified Flying Objects	<i>Without A Net</i>	Unlisted	2013

Chapter 3 will present three analyses which chart the performative history of three Wayne Shorter compositions: “Atlantis,” “Footprints” and “Masqualero.” Each of these compositions was composed and performed before the formation of the Wayne Shorter Quartet in the year 2000. While the compositions themselves have remained fixed, the interpretation of the compositions have changed over time.<sup>155</sup> I will juxtapose and articulate how structural elements of the piece, including form and phrase structure, are approached historically and reinterpreted in the current Wayne Shorter Quartet.

Categorically, I will document three performative shifts which happen over the course of Wayne Shorter’s recorded history in the interpretation of these compositions which influence the performance practice of the current Quartet. First, I will demonstrate and discuss the interpretative de-emphasis of formal and harmonic components that typically dictate and structure performance interpretations. Second, I will argue that a dialectical, group based

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<sup>155</sup> Terri Lyne Carrington noted that “the scores are the same as what they’re looking at now.” Terri Lyne Carrington, “Interview with Terri Lyne Carrington: 9.24.2017,” interview by John Petrucelli, September 24, 2017.

interpretative format create a “form over form” effect: motivic and rhythmic fragments are used to spontaneously generate a musical narrative that has a layered relationship to the original compositional form. Finally, I will demonstrate how motivic improvising in the group format developed within the Wayne Shorter Quartet can provoke new spontaneous formal elements within a single performance interpretation.

### 3.1 “ATLANTIS”

“Atlantis” is the newest of the three Wayne Shorter compositions I will analyze during the course of this chapter. It also has the smallest recorded lineage. The composition is the title track of Shorter’s sixteenth solo album *Atlantis*. The 1985 Columbia record was recorded after a lengthy hiatus; his previous recording *Native Dancer* was released eleven years earlier in 1974.<sup>156</sup> In an interview with Robert Palmer, Shorter discussed the gap:

Asked about the 11 years between "Native Dancer" and "Atlantis," Mr. Shorter said simply that he was helping to raise two daughters and that his mother had had to move in with him. "There were a lot of family things to sort out," he said. "I was writing. I must have 100, maybe 150 tunes from that period, but they never seemed to fit in anywhere until I got into what I'm doing now."<sup>157</sup>

Compositionally, *Atlantis* as a record departs from the typical understanding of composition in a canonical context. Tom Lord’s *Jazz Discography* lists only three other recorded performance of this composition: *Atlantis* (1985) and *Footprints Live!* (2002) by Shorter, as well as Wallace Roney’s 2005 album *Mystikal*.<sup>158</sup>

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<sup>156</sup> Wayne Shorter, *Native Dancer*, Columbia PC 33418. 1974, Audio LP.

<sup>157</sup> Robert Palmer, *Wayne Shorter: Jazz Artist Makes His ‘Man Move’*, *New York Times*, November 3, 1985, <https://www.nytimes.com/1985/11/03/arts/wayne-shorter-jazz-artist-makes-his-man-move.html>.

<sup>158</sup> Wayne Shorter, *Atlantis*, Columbia FC 40055, 1985, Audio LP.; Wayne Shorter, *Footprints Live!*, Verve 589 679-2, 2002, Audio Compact Disc.; Wallace Roney, *Mystikal*. HighNote, HCD7145, 2005, Audio Compact Disc. Album features Geri Allen on piano.

With the exception of a few brief interjections (I hesitate to call them solos), Wayne Shorter’s first recording of “Atlantis” in 1985 is completely composed and highly orchestrated. In fact, the recording features a highly unusual orchestration and recording practices in the interpretation of the composition. The liner notes of *Atlantis* credit the personnel for the recording as Jim Walker (C flute, alto flute, piccolo); Yaron Gershovsky and Michiko Hill (acoustic piano); Larry Klein (electric bass); Alejandro Acuna (drums, percussion); and vocalists Diana Acuna, Dee Dee Bellson, Nani Brunel, Sanaa Lathan, Kathy Lucien, Troye Davenport and Edgy Lee. Shorter acknowledges in his interview with Palmer that “[E]verything was written... but you know how an artist will build or assemble a mosaic? Some of it was put together more like that.”<sup>159</sup> Unfortunately, there is no published score for “Atlantis” nor did Wayne Shorter file a score with the Library of Congress. This makes a discussion of Shorter’s composition in relation to the mosaic assembly of the recording of the composition problematic. Evident on the recording however are overdubs of Shorter’s tenor and soprano saxophone as well as the use of Lyricon (an early electric wind instrument). I have transcribed the Shorter ensemble’s performance of “Atlantis” from the 1985 recording and will use it to forward my analysis. The complete transcribed score can be found in Appendix E. In Table 3, I present the main sections in relation to the recording as well as the measures of the score.

**Table 3: Timeline Analysis for “Atlantis” from *Atlantis***

Time	Measure No.	Formal Structure
0:00-0:10	1-7	Introduction
0:11-0:32	7-18	A

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<sup>159</sup> Robert Palmer, “Wayne Shorter: Jazz Artist Makes His ‘Man Move’,” *New York Times*, November 3, 1985, <https://www.nytimes.com/1985/11/03/arts/wayne-shorter-jazz-artist-makes-his-man-move.html>.

0:33-0:53	19-30	A
0:54-1:10	31-39	A <sub>1</sub>
1:11-1:44	40-58	B
1:45-2:20	59-78	C
2:21-2:40	79-89	A
2:41-3:14	90-108	B
3:15-3:50	109-128	C
3:51-4:34	129-145	D

The sectional structure of *Atlantis* is predicated upon three musical features: contrapuntal melodic statements in the ensemble juxtaposed with a unison ostinato rhythm in the bass and piano united by a fixed percussion accompaniment. The introduction of the piece begins with a piano solo accompanied by quarter notes on the hi-hat. The bass and left hand of the piano join together in unison in measure four (and continue in unison through the end of the recording). The A section theme is played in octaves between the soprano and tenor saxophone (overdubbed by Shorter) with an interlocking contrapuntal accompaniment scored in the flute and vocals. A reduction of the theme and ostinato is portrayed below in Figure 1.

**Figure 1: Reduction of “Atlantis” A Theme**



While the A section theme is repeated three times, I have notated the third A section as  $A_1$  to denote “A prime,” meaning motivic material which is clearly still A theme material but not a note-for-note restatement. In particular, Shorter uses a compositional strategy that nods to older compositions from the 1960s; retaining the rhythmic content of the theme while manipulating the notes of the melody. The section is also compressed in relation to the initial two statements of the A theme; while the first two are twelve measures,  $A_1$  is only nine. Below is a reduction of the  $A_1$  theme (See Figure 2).

**Figure 2: Reduction of A<sub>1</sub> Theme of “Atlantis”**



The B theme is initially presented at 1:11 (See Figure 3). The melodic range expands and the phrase culminates with an elegantly resolved harmonic progression as Shorter's soprano saxophone and vocals suspend a concert G $\flat$  while moving parts change the chordal structure (G $\flat$ sus4-Dmaj13-Emaj9-Emaj9/G $\sharp$ - Emin7add9-Gmaj7).<sup>160</sup>

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<sup>160</sup> See final five measures of Figure 3.



**Figure 3: Reduction of B theme of “Atlantis”**

**B Theme**

The musical score for the B Theme of "Atlantis" is presented in three systems, each for piano (Pno.). The first system consists of two measures. The second system consists of four measures. The third system consists of four measures, ending with a double bar line. The notation is in treble and bass clefs with a key signature of two flats (Bb major or D minor). The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

The C theme introduces shifts to dense cluster chords and then transitions to a Bb major sonority which is quickly supplanted through the ever-present shifts in the ostinato accompaniment which continually imply new chordal structures. The section ends with the implication of a V-I resolution; the final measure can be interpreted as a G7sus4 chord but Shorter returns instead to a final statement of the A theme (See Figure 4).

**Figure 4: Reduction of C Theme of “Atlantis”**

The image displays a musical score for the C Theme of "Atlantis", consisting of four systems of piano (Pno.) notation. Each system is written for a grand staff (treble and bass clefs). The first system is labeled "C Theme" in a box. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and a trill (tr) in the third system. The bass line is characterized by a steady, oscillating pattern of eighth notes, while the treble line features more complex, flowing melodic lines with some sustained notes and trills.

The D section features polytonal harmony in the ensemble over the ostinato bass line oscillating between implied suspended and minor 9<sup>th</sup> structures “walking down” to the concluding chord – a G<sup>♯</sup> sonority (See Figure 5).

Figure 5: Reduction of D Theme of “Atlantis”

The musical score is presented in four systems, each containing three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The first system shows the initial chords and a melodic line in the bass. The second system continues the harmonic and melodic development. The third system features more complex chordal textures. The fourth system concludes the theme with a final chord and a melodic flourish. The notation includes various musical symbols such as sharps, flats, and accidentals, as well as dynamic markings like 'f' (forte) and 'p' (piano).

### 3.2 “ATLANTIS” WITH THE WAYNE SHORTER QUARTET

During the course of this section, I will discuss how the Wayne Shorter Quartet interprets “Atlantis” on *Footprints Live!*. John Patitucci revealed a specific insight about how the Quartet approaches intricate compositions by Shorter before ultimately performing live-in-concert. In a discussion with Ted Panken, the bassist stated:

Wayne brings in highly composed and orchestrated pieces, and we go through them until the form is cemented in everyone’s mind. Then invariably he’ll say, “OK, that’s what it is; now I want to delve into it and break it apart and put it back together.” He wants it new every time – to be expansive, to dwell on the various aspects of the piece at will.<sup>161</sup> This is a critical statement in terms of understanding how the band organizes and structures its performances together as a group. When Patitucci recounts Shorter’s statement “I want to delve into it and break it apart and put it back together,” he is calling for the group to come together as a collective in order for the performance to succeed. And it is also a commentary on the nature of the repertoire of the band: while the compositions stay the same, Shorter requires that their interpretation change. Table 4 below compiles the major formal sections performed by the band for “Atlantis” which I will reference throughout my analysis.

**Table 4: Formal Structure of "Atlantis" from *Footprints Live!***

Time	Measure No.	Section
0-0:17	1-6	Introduction
0:17-0:35	8-18	A
0:35-0:54	19-30	A
0:54-1:08	31-39	A <sub>1</sub>
1:08-1:34	43-58	B

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<sup>161</sup> Ted Panken, “Unfinished Business,” *Jazziz*, September 2003, 35.

1:34-2:06	59-78	C
2:06-2:23	79-89	A
2:23-2:47	93-108	B
2:47-3:19	109-128	C
3:19-5:28	71-78	C(s)
5:28-8:26	129-145	D

While the Wayne Shorter Quartet's recording of "Atlantis" remains faithful to the primary formal components of the composition, they maintain a slippery relationship to the score transcribed from the 1985 recording. This becomes almost immediately evident as the recording starts, which begins with Brian Blade playing quarter notes on the ride cymbal and Wayne Shorter blowing air through the saxophone (intentionally emphasizing the sound of the air moving through the instrument). The entire composition is interpreted in 4/4 time rather than the original march-like 2/4 interpretation. As Danilo Pérez plays the piano melody of the introduction an octave higher, and as he sounds the first note (C#) he holds the sustain pedal to carry it through the phrase. This allows him to retain the C# in measure three without reattacking, instead ending the phrase on an F# which harmonizes the original melody note at the fourth. Pérez never states the second phrase of the introduction which begins on beat two of measure three through measure six, and he does not join the ostinato bass line with John Patitucci when the bassist enters at 0:11. Instead he plays a short scalar run out of the higher range of the piano he had been previously exploring as Shorter brings in the first A section theme at 0:17. Shorter's interpretation of the melody employs octaves and introduces some syncopated rhythmic variations but overall, he takes less liberties with "Atlantis" in comparison to other recordings of the Wayne Shorter Quartet.

The saxophonist introduces two specific changes in the interpretation of the end of the A<sub>1</sub> theme into the B theme. In measure 39, the band observes a formal break, in which the entire band rests for beat four. Note that in the B section theme, it is clear that the saxophonist/composer cut the first three measures of the B section – the band skips from the end of the phrase in measure 39 directly into measure 43. At 2:54, the band crescendos into the C theme which is highlighted by the introduction of a montuno by Danilo Pérez which incites Brian Blade’s drumming into a series of fills as Shorter sustains a high C. Pérez’s montuno superimposes quarter note triplets on top of the ostinato bass line maintained by John Patitucci (See Figure 6).

**Figure 6: Transcription of Danilo Pérez Montuno on “Atlantis”**



From 3:19-5:28, the Quartet vamps on measures 71-78 of the C theme. In Table 4, I refer to this section as C(s) in reference to the soloistic interpretation in particular by Wayne Shorter, Danilo Perez and Brian Blade. Figure 7 below is a harmonic template for the vamp section (based upon the C section).

**Figure 7: Harmonic Template for “Atlantis” Solo Vamp**

The image displays a musical score for a solo vamp section, divided into two systems. The first system is labeled 'Piano' and the second 'Pno.'. Each system consists of a grand staff with a treble and bass clef. Above the first system, the chords Ebmaj7 and Dmaj7 are indicated, with a double bar line and a repeat sign (//) between them. Above the second system, the chords C#m11(add13) and Cmaj7 are indicated, also with a double bar line and a repeat sign (//) between them. The bass lines in both systems feature a rhythmic pattern of eighth and sixteenth notes, with some measures containing slurs and ties. The treble staves are mostly filled with diagonal lines, indicating a continuous harmonic or melodic accompaniment.

While Shorter clearly begins as a featured soloist accompanied by another modified montuno pattern by Pérez, the pianist’s playing becomes gradually more soloistic until the pair engage in a series of phrasal trading from 4:24-4:55. At two points within the performance of “Atlantis,” Shorter references the melody of the jazz standard “In a Sentimental Mood” in place of the melodic transition composed in his composition. This replacement occurs into and out of the C(s) vamp section: 3:17 and 5:28 (slightly modified) respectively.

From 5:28, the band retains the original two-measure phrase structure through the D theme form. However, the melodic and harmonic material begins to become obfuscated in relation to the score. John Patitucci’s bass part here is instructive: while he continues to play cells of the ostinato motive through this section, the procession of each cell does not conform to the progression in reference to the original recording. For example, at 6:45 (see transcribed score in Appendix E), Patitucci plays measures 133-134 (two measure ostinato corresponds to one cell), followed by 139-140, 141-142, 143-144, then skips backwards to 137-138. These skips retain the rhythmic ostinato and the form of the section in a general way. They also re-harmonize

the underlying progressions as Pérez obliquely references, though not fully voicing, parts of the dense polytonal harmonies of the 1985 recording.

In concluding this analysis, it is worth noting that the connections to the original sectional structure of the composition have been drawn after an intensive process of transcription and score study in order to be able to fully grapple with how the Quartet interprets the through-composition. In the following examples, I will discuss how the band carries over elements of interpreting a through-composition to (originally) chorus form structures and analyze how new, spontaneously generated sectional elements are integrated into performances of “Footprints” and “Masqualero.”

### 3.3 “FOOTPRINTS”

I will examine three recordings of “Footprints” throughout this section which can be found on *Adam’s Apple*, *Miles Smiles* and *Footprints Live!*.<sup>162</sup>

The first recording of Shorter’s composition “Footprints” was on February 24, 1966 at Rudy Van Gelder’s studio for the Blue Note album *Adam’s Apple*.<sup>163</sup> Featuring Shorter on tenor saxophone, Herbie Hancock on piano, Reginald Workman on bass and Joe Chambers on drums, the album would quickly become the reference point for the interpretation of “Footprints,” which has become a jazz standard. Shorter himself remarked that the composition stemmed from a practical request from Miles Davis, emphasizing “I wrote ‘Footprints’ when Miles asked me for something to play at gigs.”<sup>164</sup> “Footprints” is emblematic of Shorter’s early repertoire, which focused on traditional forms, including blues, minor blues, rhythm changes, and American

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<sup>162</sup> Wayne Shorter, *Adam’s Apple*, Blue Note BST 84232, 1966, Audio LP.; Miles Davis, *Miles Smiles*, Columbia CS-9401, 1967, Audio LP.; Wayne Shorter, *Footprints Live!*, Verve 589 679-2, 2002, Audio Compact Disc.

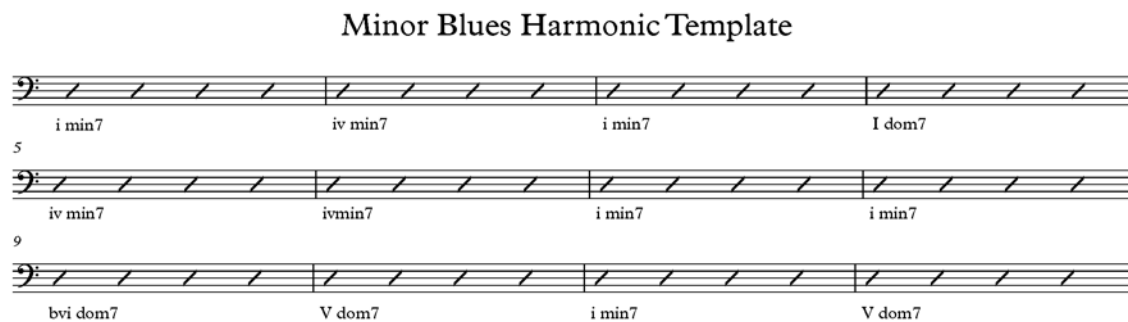
<sup>163</sup> Wayne Shorter, *Adam’s Apple*. Blue Note BST 84232, 1966, Audio LP.

<sup>164</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 124.



Popular song form (AABA). Generally, these compositions introduce melodic, rhythmic or harmonic elements that bring new meaning to the compositions. Functionally speaking, the composition conforms nominally to canonical standards of the nature of jazz compositions. The composition itself is a modified minor blues. A normalized harmonic scheme of the minor blues might be best represented by Figure 8 below.

**Figure 8: Minor Blues Harmonic Template**



Shorter makes several compositional choices that lend “Footprints” a distinctive minor blues form. Shorter opts for a 6/4 time signature, which extends the overall formal length from the more commonly used 4/4.<sup>165</sup> He omits the minor iv chord in measure two, delaying its presentation until measure five. But the signature harmonic transformation of the minor blues form comes in measures nine and ten.

Defining what this harmonic transformation is in relation to chord labels is quite difficult because of the variety of different symbols used by Shorter and other published lead sheets of this composition, as well as in comparison to the bass and chordal accompaniment on recordings of the composition. Michelle Mercer includes a holograph of a handwritten score written by

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<sup>165</sup> Many jazz fakebooks and publishing sources alternate on the time signature of “Footprints”. However, most sources that have sought permission from Miyako Music (Shorter’s publishing alias) have used 6/4 (the notable exception being Hal Leonard’s Wayne Shorter transcription book).

Shorter (which may well be the first fully completed version) that I have included below.<sup>166</sup>

While undated, this manuscript contains an optional introduction and coda that strongly implies a Latin or Afro-Cuban feel before introducing the iconic bass/piano ostinato (See Figure 9).

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<sup>166</sup> Mercer, *Footprints: The Life and Works of Wayne Shorter*, i.

**Figure 9: “Footprints” Transcription from *Footprints: The Life and Work of Wayne Shorter***

## Footprints

(optional)  
Intro + Extended Coda

Wayne Shorter

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (left hand) and vocal (right hand). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing two staves (piano and vocal). The piano part features a repeating bass line in the left hand and a melodic line in the right hand. The vocal part features a melodic line in the right hand. Chord symbols are provided for the piano part, including F#-9, B9, E-9, A9, F#-9, B9, E-9, A9, Cm19, Fmi13, and Cm19. The score includes a repeat sign at the end of the first system and a double bar line at the end of the fourth system. The tempo is marked "Moderato".

Transcribed by John Petrucelli

The next documented manuscript of this composition can be found in the collection of scores at the Library of Congress. Dated March 1, 1967, this manuscript was produced thirteen months after the recording session for Blue Note. This may have been a move on Shorter's part to file the composition for copyright protections before the album *Adam's Apple* was released on November 11, 1967 (See Figure 10).<sup>167</sup>

**Figure 10: Transcription of “Footprints” from Library of Congress**

**Footprints**

composed by Wayne Shorter

The musical score for "Footprints" is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The score includes various musical notations such as accidentals (C-, Ab, F#7b5, F13, E+9, A+9, C-7), slurs, and fingerings (5). The score is divided into measures with measure numbers 3, 6, 8, and 10. The key signature has one flat (Bb).

Eu 982065/Mar-1 1967, Transcribed by John Petrucelli

Finally, I present an authorized publication of “Footprints” by Jamey Aebersold’s *Jazz Classics* series. Volume thirty-three features the music of Wayne Shorter (See Figure 11).

<sup>167</sup> Wayne Shorter, *Adam's Apple*, Blue Note BST 84232, 1966, Audio Compact Disc.

Figure 11: Transcription of “Footprints” from Jamey Aebersold’s *Jazz Classics* series

## Footprints

Wayne Shorter

$\text{♩} = 176$   
C-

5

9 C- 5

13 F- 5 C- 5

16 F#m7 B7+9 E7+9 3 A7+9 (Eb7#11)

19 C-

Copyright © Miyako Music 1985  
Transcribed by John Petrucci

Analysis of these three manuscripts reveals contrasting approaches to how the composition begins as well as in the approach to the harmonic turnaround which concludes the form of the composition. The “optional intro + extended coda” was not been recorded by Shorter or any iteration of his groups in recordings that I have surveyed until its elongated presentation as a vamp/outro on the *Footprints Live!* album. Additionally, Danilo Perez’s entrance on the *Footprints Live!* recording does share rhythmic similarities that should not be overlooked. In Figure 9, Shorter opts for a non-functional turnaround: F♯min(9) - B(+9,+5) | E7(+9) – A(+11, +9, +5). While in measure ten there is a general consensus regarding some sort of general E7 to A7 motion, measure nine is more contested. The F♯ chord is alternately represented as F♯min9, F♯min 11(b5) and F♯ø7. Beats three and four are written as “B+9+5” which most musicians would imply as an altered dominant chord of some kind, though as Steven Strunk suggests in his analysis, the hearing of the performance certainly effects the possible chord label.<sup>168</sup> Workman’s bass lines strongly support the notion of viewing this chord as an F7(13), which Strunk also uses to analyze the piece. About measures 9 and 10 Strunk states:

Taken by itself, the string of four chords is not unusual. However, its thick chromatic content and rapid harmonic rhythm come as a surprise after the static diatonicism of mm. 1-8... The II-V group is realized as F♯m7 F7, using a substitute dominant in a pairing that normally tonicizes E minor, but by mixture here it moves to E7. The first chord of the four (F♯m7-5) can be heard as the transcribers of the *Real Book* heard it, representing V7 of V(D7), a chord that might well appear at that location in a blues. The logic of the movement of A7 to Cm76 may be that of semi-tonal transformation. Because each of the pitches of A7 can move by semitone into a pitch of Cm7, “the ear relates the harmonic activity indicated by the root-progression to the background” (Hindemith 1945, 124), and the motion by semitone, like that of 7-8 and ♭6-5, connotes resolution.<sup>169</sup>

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<sup>168</sup> Steven Strunk, "Notes on Harmony in Wayne Shorter's Compositions, 1964-67." *Journal of Music Theory* 49, no. 2 (Fall, 2005): 315.

<sup>169</sup> Ibid., 314.

The choices made by the composer on the original 1966 recording are emblematic of the hard bop performance style of the day. The iconic introduction is performed by Workman on bass and Hancock's left hand on the piano, establishing an elusive tonal home before the entrance of Shorter's tenor saxophone (See Figure 12).

**Figure 12: Transcription of the opening of 1966 recording of "Footprints"**

**"Footprints"**  
Adam's Apple, Blue Note Records BST 84232, 1966

Shorter, transc. by Petrucelli

The musical score is for the opening of "Footprints" by Miles Davis. It is in 9/8 time with a tempo of 120. The score is divided into three staves: Hancock (piano), Workman (bass), and Drum Set. Hancock's part shows a trill on the upbeat of beat three in measures three and four. Workman's part provides a steady bass line. The Drum Set part features a complex rhythmic pattern.

This recording features several notable standard performance practices in regard to the interpretation of the melody. While the melody is performed twice, a common practice technique in hard bop, Shorter introduces a new rhythmic device in the restatement of the melody which is doubled by Hancock- a trill on the upbeat of beat three in measures three and four. From a global perspective, the performance follows a normal format: (1) introduction for four measures, (2) melody presented twice, (3) Shorter's tenor saxophone solo, (4) Hancock's piano solo, (5) Workman's bass solo with (6) a brief (2 measure) return to the ostinato vamp followed by (7) the restatement of the melody and (8) the outro.

**Table 5: Timeline Analysis for "Footprints" from *Adam's Apple***

Introduction (4 measures)	0:00-0:11
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Melody I and II	0:11-1:16
Wayne Shorter Solo (4 choruses)	1:16-3:27
Herbie Hancock (3 choruses)	3:27-4:57 (4:26-4:47 in double time feel)
Reggie Workman (2 choruses)	4:57-5:56
Restatement of Introduction (2 measures)	5:56-6:03
Melody III and IV	6:03-7:05
Outro (measures 3 and 4 of main melody played 4x)	7:05-7:29

The importance and to some extent, the primacy of the “Footprints” ostinato vamp (as displayed by Figure 12) becomes definitely clear upon analysis of Wayne Shorter’s four chorus solo. Shorter’s phrase structure engages the rhythm section in a loose call and response between the pentatonic expansions of the saxophone in dialogue with the ostinato motive. Figure 13 features a transcription of Shorter’s opening eight measures in context with the ongoing accompaniment of the rhythm section.



**Figure 13: Transcription of Wayne Shorter’s opening solo statement on 1966 “Footprints”**

The image displays a musical score for the opening of Wayne Shorter's solo on the 1966 recording of "Footprints". The score is arranged in two systems, each containing five staves. The top staff in each system is for Wayne Shorter (saxophone), the second is for McCoy Tyner (piano), the third is for Ron Carter (bass), and the fourth and fifth are for Elvin Jones (drums). The time signature is 6/4. The first system begins with a tempo marking of 1:15. Shorter's solo is characterized by a series of triplet eighth notes. Tyner's piano accompaniment features a steady eighth-note bass line with chords in the right hand. Carter's bass line follows a similar eighth-note pattern. Jones's drumming consists of a consistent eighth-note pattern on the snare and cymbals. The second system continues the same musical textures, with Shorter's solo moving to a new melodic phrase. The score is transcribed by John Petrucci.

1:15

Shorter

Tyner

Carter

Jones

3

Shorter

Tyner

Carter

Jones

Transcribed by John Petrucci

The coda is evocative of the influences that the members of the band bring to the music in 1967. Shorter’s punctuated repetition of Hancock’s piano hits allude to the famous Miles Davis composition “So What.” As Shorter leads the group into a rubato conclusion on the last C minor chord, the rhythm section “shimmers” and coalesces into a meditation on the minor mode in a

similar way to John Coltrane's landmark recording *A Love Supreme*, which had been released the year prior in February of 1965.<sup>170</sup>

### **3.4 “FOOTPRINTS” WITH THE MILES DAVIS SECOND QUINTET**

In October 1966, eight months after Shorter recorded what would become the foundational recording of “Footprints,” Miles Davis took his Quintet into the studio to record his own interpretation.<sup>171</sup> In the opening minute of the recording, the band takes three steps to distinguish their interpretation from the previous recording. While the iconic introduction is retained, Shorter and Davis harmonize the melody. While Shorter's first chorus harmonization of the melody is static, transposed a fourth below Davis while moving through the harmonic progression, his second chorus is more flexible. The initial two measures of the melody in chorus two are transposed at the third, but in following the shape of the melody, introduces fourths again in the downbeat of measure 18 and in beats four, five and six of measure 19 (See Figure 14).

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<sup>170</sup> John Coltrane, *A Love Supreme*, Impulse! A-77, 1965, Audio LP.

<sup>171</sup> Miles Davis, *Miles Smiles*, Columbia, CS-9401, 1967, Audio LP.

**Figure 14: Transcription of Miles Davis and Wayne Shorter's interpretation of  
"Footprints"**

Chorus I

Davis

Shorter

5

Tpt.

Ten. Sax.

9

Tpt.

Ten. Sax.

13 Chorus II

Tpt.

Ten. Sax.

17

Tpt.

Ten. Sax.

21

Tpt.

Ten. Sax.

Davis solo

Transcribed by John Petrucelli

Along with this more floating, flexible interpretation of the melody is a harmonic and rhythmic support to match. Hancock dispenses with Shorter's orchestrated trills from the Blue Note recording while Carter provides foundational support by playing the ostinato figure. Tony Williams layers an implied double time feel which becomes a recurring feature throughout the recording.

In particular, there are three points in the recording of "Footprints" from *Miles Smiles* which demonstrate the shift away from the traditional formal interpretation which is best represented by the *Adam's Apple* recording. While the chorus structure stays intact throughout the performance (with the exception of Tony Williams' solo at 8:18), the top of the chorus as a formal anchor for the structure of the interpretation of the composition begins to fragment. These points are notable at (1) 4:12, the conclusion of Miles Davis's solo which transitions to Shorter's solo and (2) the use of silence as a formal marker of the top of the chorus in Herbie Hancock's ninth solo chorus and the way the group ends the performance (7:14 through the end of the recording). Table 6 below outlines the formal structure of the recording.

**Table 6: Timeline Analysis for "Footprints" from *Miles Smiles***

Introduction	0:00-0:19
Melody I and II	0:20-1:08
Miles Davis Solo (8 choruses)	1:09-4:12
Wayne Shorter Solo (6 choruses)	4:20*-6:08
Herbie Hancock Solo (3 choruses)	6:09-7:13
Melody III, IV and V	7:14-8:17
Tony Williams solo (1 chorus + 9 measures)	8:18-8:55

Melody VI	8:56-9-15
Outro	9:17-9:48

Note that in the assembly of this table, the traditional notion of a solo order is still preserved. A processional order of individual musicians being featured one at a time while being accompanied by members of the rhythm section is integral to normative performance practice in the interpretation of jazz compositions. Structuring the order of the procession of solos revolves around resolving each solo at the conclusion of the chorus form, which in turn allows the next featured soloist to begin their solo “at the top” of the chorus structure. Miles Davis disrupts this performance practice with the conclusion of his solo in this recording. Rather than end in the final measure of the chorus, Davis chooses to end in the first measure of the next chorus with a reference to measure three of Shorter’s composition. In doing so, he obscures the formal sectional divisions and phrase structure which organize the chorus form. In response, Shorter chooses the next formal anchor point, the minor iv chord, which occurs at 4:20. Breaking the normative conclusion in Davis’s solo immediately triggers the necessity of a “form over form” analytical structure. Hancock too plays with “the top” of the chorus by intentionally resting in the measure before and through the downbeat of the top of chorus nine.

The idea of hearing formal elements which are occurring in relation to the chorus form but begin to take on a separate, though integrated function also arises due to the nature of the accompaniment of the band. Returning to Miles Davis’s solo, the choices made in tandem by Tony Williams on drums and Ron Carter on bass begin to raise the possibility of structuring listening based on their textural choices and begin to challenge the primacy of Miles Davis as the “featured” soloist. In particular, the interpretation of the turnaround can be construed as a formal element due to the use of half time and double time in the accompaniment of Williams and

Carter. Beginning at 1:26, Carter begins playing a double-time feel that locks into Tony Williams' double time pattern on the ride cymbal. At 2:15, Williams and Carter together move into a half-time feel on the turnaround which then transitions into a rhumba feel at 2:20 in measures eleven and twelve of the chorus form. These rhythmic choices at the turnaround become a formal feature of the chorus form, almost implying an AB form within the context of the twelve-bar blues form.

Finally, I turn to the unusual conclusion of this recording of "Footprints." Davis and Shorter play the melody twice at 7:14 and 7:37. If the band had moved directly to the outro or even concluded at the end of the chorus, it would have been entirely reflective of normative standards of performance practice. However, Davis leads the band through a fifth statement of the melody instead. In listening to the recording, it appears that Shorter might have been taken off guard – a stuttering start to the statement of the melody implies he might not have been prepared for this addition. The rhythm section then moves into the ostinato theme and is recapitulated by Carter in each style that he had used during the course of the performance: "normally" (in reference to the original composition), in the rhumba style and in half-time feel. Most importantly is the entrance of Shorter and Davis at the conclusion of Tony Williams' solo over the ostinato section. The section itself is twenty-one measures.

It is significant that the band does not use the chorus form as the formal marker for the entrance of the melody. Instead, it is Tony Williams' return to the rhumba ride cymbal pattern after a roll on the toms. After the texture is established for two measures (8:53), the band restates the melody for the sixth and final time. This is a micro-example of how these musicians begin to use musical cues to improvise form. The melody is executed without issue because each member

of the band is not only deriving formal structure from the composition; they are generating it together.

### 3.5 “FOOTPRINTS” WITH THE WAYNE SHORTER QUARTET

There is a sizable gap in time between the different recordings of “Footprints” I am evaluating. In that time, Wayne Shorter performed the composition live in concert countless times and it became critical to the repertoire of jazz standards. Even so, I believe that the analyses provided in sections 3.1 and 3.2 generally reflect the large majority of interpretations of the composition until Shorter released his recording of “Footprints” on his 2002 album *Footprints Live!*.<sup>172</sup>

Compared to the previously analyzed interpretations, the 2002 recording is quite unique for a number of reasons. I argue that for the first time in this performative lineage I have established, there are two distinct levels of interpretation for the opening of the recording. The first level is phenomenological: what do we hear? By “we,” I refer to “virtuoso listeners,” a term coined by Thomas H. Greenland, to describe “highly discerning and emotionally responsive”<sup>173</sup> listeners who are “aesthetically and spiritually attuned to particular artists and musical styles.”<sup>174</sup> These are listeners, fans and even musicians who have heard “Footprints” before, are familiar with the form of the composition and may have even played it before themselves. A phenomenological analysis of the opening fifteen seconds of the recording might describe Shorter’s frenetic statement of a fragment of the melody, followed by the entrance of the trio, with Patitucci playing the ostinato as Shorter solos and Perez punctuates his phrases with syncopated block

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<sup>172</sup> Wayne Shorter, *Footprints Live!*, Verve 589 679-2, 2002, Audio Compact Disc.

<sup>173</sup> Thomas H. Greenland, *Jazzing: New York City's Unseen Scene* (Urbana: University of Illinois Press, 2016), 48.

<sup>174</sup> *Ibid.*, 153.

chords. At 0:11, Patitucci, Blade and Perez join together to play the turnaround, Patitucci plays the ostinato at 0:15 and the band begins the first chorus of the melody at 0:16. Alternatively, through careful listening, it becomes apparent that the band played the full chorus form beginning with Shorter's opening. Because the band's entrance is not synchronized and because of the high level of rhythmic syncopation, hearing the presence of the formal structure before the turnaround is significantly obfuscated. I argue that both of these interpretative frames are correct. The phenomenological analysis which provides a moment to moment understanding of the flow of the performance which assembles the form through an event based analytic frame is equally valid and informative as hearing the chorus form structure the band is playing on.

The first and only full statement of the melody begins at 0:16. Once again, however, the melody becomes fractured as Shorter launches into another short solo on soprano saxophone on the turnaround at 0:29. Beginning with Danilo Perez's piano solo at 0:33, the form is maintained by the band for sixteen choruses through 4:32. Table 7 charts the chorus structure below.

**Table 7: Timeline Analysis for "Footprints" from *Footprints Live!***

Chorus 1 (fragment of melody)	0:00- 0:15
Chorus 2 (melody/saxophone solo)	0:16-0:32
Chorus 3 (piano solo)	0:33-0:49
Chorus 4 (piano/soprano saxophone solo)	0:50-1:06
Chorus 5 (piano/soprano saxophone solo)	1:07-1:23
Chorus 6 (piano/soprano saxophone solo)	1:24-1:39
Chorus 7 (piano/soprano saxophone solo)	1:40-1:57
Chorus 8 (piano/soprano saxophone solo)	1:58-2:13
Chorus 9 (soprano saxophone solo)	2:14-2:30



Chorus 10 (soprano saxophone/piano solo)	2:31-2:48
Chorus 11 (piano solo)	2:49-3:05
Chorus 12 (piano/tenor saxophone solo)	3:06-3:22
Chorus 13 (piano/tenor saxophone solo)	3:23-3:39
Chorus 14 (tenor saxophone solo)	3:40-3:57
Chorus 15 (piano/tenor saxophone solo)	3:58-4:14
Chorus 16 (piano/tenor saxophone solo)	4:15-4:32
***** (band transition)	4:33-4:44

What becomes immediately clear from viewing the formal structure of the recording through 4:32 is that the nature of solos has changed dramatically. As previously discussed, the concept of the solo in jazz is generally construed as a single featured musician with accompaniment. Furthermore, a solo is typically multiple choruses in length, and it is uncommon for jazz musicians to take multiple solos during the performance of a singular composition. Trading is the exception to this rule – a general custom at the conclusion of the procession of solos for each member of the band to “trade” sections of the form with the drummer. Generally, trading can be based on full choruses, sections of eight measures, sections of four measures or sections of two measures before either allowing for a drum solo or recapitulating the melody. The Wayne Shorter Quartet plays upon these performance practices and deliberately challenges these ingrained cultural and performative understandings by engaging in dialogic interactions which demand a more holistic interpretation to the performance. By this measure, Table 7 clearly fails to categorize the interactions at play and does not take the contributions of John Patitucci and Brian Blade into account. The bassist and the drummer are not only setting up the duo moments between Perez and Shorter but are also directly spurring them on.

After Chorus 16, I notate several asterisks and wrote “band transition” from 4:33 through 4:44. However, this recording of “Footprints” is nearly eight minutes in length.

The remaining three minutes of this recording can only be accounted for by analyzing the performance through the spontaneous formal creation of two contrasting sections. At 4:33, the band begins a transition which is highlighted by a metric modulation to 4/4 time. It is the combination of melodic material which Shorter previously referenced during his duos with Perez at 2:27 combined with the bass line based upon the cycle of fourths that creates the first formal section: a vamp from 4:45 through 6:36. The melodic material which Shorter uses which ultimately incites the first ever presentation of what the composed referred to as an “optional intro or extended coda” section initially appears at 2:28 (excerpted below in Figure 15).

**Figure 15: Transcription of Wayne Shorter at 2:28 of “Footprints” from *Footprints Live!***

2:27

Shorter

Sop. Sax.

Norman Meehan describes Wayne Shorter’s process of thematic re-visitation as part of a “willingness to reuse material” that “contributes clues that point to the structural organization of his solos.”<sup>175</sup> At 4:51, the thematic material originally played by Shorter in an improvisatory format because re-contextualized as a formal section in the interpretation of the composition through the addition of the harmonic structure instigated by John Patitucci which references the “optional intro or extended coda.” While at earlier stages of his career, “Shorter revisit[ed] and

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<sup>175</sup> Norman Meehan, “Wayne Shorter: Work in Progress,” *Jazz Perspectives* 1, no. 10, (Summer 2017): 44.

develop[ed] melodic ideas in his music as a means to create something new” in the context of a soloist-accompanist context with the saxophonist as a featured improviser.<sup>176</sup> Importantly, while the band as an assemblage might be perceived as spontaneously generating this section of the recording, they are indeed referencing a previously unrecorded component section of Shorter’s composition. (See Figure 9 in comparison to Figure 16).

**Figure 16: Transcription of Vamp of “Footprints”**

4:51

Tenor Saxophone

Piano

Upright Bass

After Shorter takes an extended tenor saxophone solo on this vamp section, the band transitions into a spontaneously generated formal section. This time, Patitucci and Blade drop out and the duo of Wayne Shorter and Danilo Perez once again is highlighted. At 6:50, the saxophonist and pianist embark upon an improvised, rubato ballad. The melody of “Footprints” never returns. In fact, there are no references to the composition for the remainder of the recording. Yet, this ballad discrepancy is not a discrepancy or lack of formal continuity. As displayed throughout this discussion, the duo has been embedded throughout the performance – there is a feeling of release as metered time segues to rubato and the duo is finally unaccompanied. I conclude this section intentionally the way I began: with a phenomenological discussion of the Wayne Shorter Quartet. During the next section, through an analysis of “Masqualero,” I will deploy a method of

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<sup>176</sup> Ibid.

phenomenological analysis developed by David Borgo in order to better understand and categorically describe how these moment-to-moment interactions take place.

### 3.6 “MASQUALERO”

In this section, I will present three recorded interpretations of Wayne Shorter’s composition “Masqualero” which can be found on the following recordings: *Sorcerer*, *Live at the Fillmore East* and *Footprints Live!*.<sup>177</sup>

The first recording of “Masqualero” appears on the Miles Davis Second Quintet’s album *Sorcerer*. Recorded in the summer of 1967 and released on October 23<sup>rd</sup>, the composition departs from the forms typical in the jazz repertoire. Unlike “Footprints,” for example, defining the form of the composition is ambiguous. Both Keith Waters and Todd Coolman’s conceive of the piece as an ABA form, broken down into an “8-bar A section and 6-bar B section [comprising] a 22-bar chorus structure.”<sup>178</sup> However, analysis of the phrase structure combined with repeated listening support the fact that the form of “Masqualero” maintains a formal ambiguity critical to the interpretation of the piece. Figure 17 displays the Library of Congress deposit made by Wayne Shorter for “Masqualero.”

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<sup>177</sup> Miles Davis, *Sorcerer*, Columbia CS 9532, 1967, Audio LP.; Miles Davis, *Live at the Fillmore East, 1970; It’s About that Time*, Columbia C2K 85191, 2001, Audio Compact Disc.; Wayne Shorter, *Footprints Live!*, Verve 589 679-2, 2002, Audio Compact Disc.

<sup>178</sup> Waters, *The Studio Recordings of the Miles Davis Quintet 1965-1968*, 183.

Figure 17: Transcription of Library of Congress holding for “Masqualero”

## Masqualero

Wayne Shorter

Copyright © Miyako Music/ Eu42289 Mar 13, 1968  
Transcribed by John Petrucelli

An application of Stefan Love’s method of phrase rhythm analysis in jazz composition and improvisation reveals the inherent circularity of the form of “Masqualero.”<sup>179</sup> Love states the following premises critical to an analysis of phrase structure:

1. The metrical structure of a jazz performance, from the level of the quarter- note to the chorus, is entirely fixed and determined in advance, and known to performers and listeners during a performance.
2. A metrical time-span is any unit of the metrical hierarchy, for example, a two- bar hyper measure.
3. Improvised melodies may be divided into segments, the smallest units of phrasing, which are defined chiefly through surface features like rests and relatively long notes.
4. A phrase is a segment, or set of segments, that corresponds with (that is, may be heard and understood with reference to) a metrical time-span.
5. Phrases form a hierarchy in parallel with the metrical hierarchy, but not necessarily aligned with it.<sup>180</sup>

<sup>179</sup> Stefan Love, “An Approach to Phrase Rhythm in Jazz,” *Journal of Jazz Studies* 8, no. 1 (Spring 2012): 4-32.

<sup>180</sup> Ibid.

Love breaks down a method of visualizing the division of metrical timespan:

Different types of brackets show divisions between metrical time-spans at different levels: double-square brackets surround eight-bar hyper measures; a single-square bracket divides this hyper measure into two four-bar hyper measures; angled brackets divide these into two-bar hyper measures; and finally, vertical lines divide these into single measures.<sup>181</sup>

Application of this division of metrical timespan shows a clear breakdown of the A section of “Masqualero.” However, the function of the “B” section as perceived by Waters and Coolman cannot be broken down in the same way. The section as established by the aforementioned authors and transcriber may not account for the metrical phrase structure (See Figure 18).

**Figure 18: Complete Hypermetrical Analysis of “Masqualero”**

**Masqualero**

Wayne Shorter

The musical score for "Masqualero" by Wayne Shorter is presented in three staves. The first staff begins with a treble clef and a key signature of one flat. It features a double-square bracket over the first eight measures, indicating an eight-bar hyper measure. The second staff starts at measure 5 and includes a single-square bracket over the first four measures, with angled brackets over the next two measures. The third staff starts at measure 10 and also includes a single-square bracket over the first four measures, with angled brackets over the next two measures. The score is annotated with various brackets and vertical lines to indicate metrical divisions.

Extended listening to the melody, supplemented by the application of Love’s metrical structure analysis reveal that there is indeed a contrasting section of “Masqualero” that can be segmented into 2-measure phrases. While the first 4-measure phrase can be distinctly perceived

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<sup>181</sup> Ibid.

as two call and response cells, the final phrase is unbalanced and, in my own listening provides a feeling of inconclusiveness if the melody is performed through measure 14. In fact, the melody is never performed and concluded on measure 14- each performance sounds the melody in measures 1 and 2. On *Sorcerer* for example, the group concludes the piece in measure 4 (AB half A). The phrase structure, therefore, forms a chiasmus; the parallel construction of the phrasing between the final two measures and the beginning two measures has inverted the notion of “beginning” and “ending.” This phrase construction is supported by analysis of circular compositions performed and composed by members of the Miles Davis quintet during this time period (including other compositions by Wayne Shorter).<sup>182</sup> The use of Love’s hypermetrical analysis serves to demonstrate the melodic characteristics of circular composition as described by Steven Strunk: “(1) stopping on a note not tonally at rest, (2) not stopping, leading directionally back to the beginning melody, (3) the opening phrase of the composition sounds as a continuation of the previous phrase.”<sup>183</sup>

The inherent formal circularity of “Masqualero” leads to a multiplicity of improvisatory strategies in the interpretation of the piece on *Sorcerer*. Following the statement of the melody, the group displays a highly interactive, flexible interpretative approach to the formal design of the piece. One of the primary ways that the group was able to balance their exploratory improvisatory nature with the inherent practical concern to maintain cohesion was with what I will refer to as the “Masqualero motive”: the distinctive nature of the quarter note triplet motive referred to early (measures 5 and 6) in comparison to the other motivic materials in the piece.

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<sup>182</sup> Keith Salley, “Ordered Step Motives in Jazz Standards,” *Journal of Jazz Studies* 8, no. 2 (Winter 2012): 114-136.

<sup>183</sup> Steven Strunk, “Notes on Harmony in Wayne Shorter’s Compositions, 1964-67,” *Journal of Music Theory* 49, no. 2 (Fall, 2005): 168.

This allows Miles Davis to build a complex, abstract solo, and gesture with the riff to coalesce the group. This occurs at 2:30 for the first time, using it as a vehicle to develop and transform his solo, which ultimately results in a dynamic climax around 2:50. As the group decrescendos, Davis repeats the riff, this time signifying a conclusion to his solo, allowing a flow between his solo and Wayne Shorter, rather than necessarily concluding or beginning definitively (See Table 8).

**Table 8: Timeline Analysis of "Masqualero" by Keith Waters (edited by John Petrucelli)**

Introduction	0:00-0:13
Melody I	0:14-0:39
Miles Davis Solo (4 choruses)	0:54-3:15
Wayne Shorter Solo (5 choruses)	3:16-3:42
Herbie Hancock Solo (2 choruses; AABA form)	6:10-6:49
Melody II	7:55-8:21
Melody III	8:22-8:59

The table compiled by Keith Waters displays that some formal improvisatory elements were probably decided on beforehand: in both released and alternate takes Wayne Shorter begins his solo during what Waters refers to as the second A section. However, the group does not restate what would be called the first A. The form for Shorter's solo is ABAABAABAABABA\*(during the final A section Ron Carter begins his bass solo). At 5:14, which Waters refers to as Wayne Shorter's 4<sup>th</sup> chorus, Herbie Hancock ceases his piano accompaniment, and Carter and Williams morph into a groove that recalls Latin musics, challenging the saxophonist and gradually reaching another climax at 6:10. As Hancock's solo



begins, Tony Williams again changes the drum texture, creating a “sizzle” effect on the hi-hat that juxtaposes the placid texture of the piano and bass. As Waters demonstrates, Hancock plays a different formal structure than either Shorter or Davis- AABA. While the band plays a full statement of the melody at 7:55, Davis concludes the melodic statement with the first two measures at the top of the chorus form. The rhythm section closes the recording with a full statement of the chorus form with Hancock playing the rhythms of the melody while obfuscating the normative harmonic accompaniment of the melody itself.

### **3.7 “MASQUALERO” FROM *LIVE AT THE FILLMORE EAST***

“Masqualero” was one of the only compositions that Miles Davis kept in his repertoire after the second quintet disbanded in 1968.<sup>184</sup> Both the form and the framing of the composition have changed drastically in the recorded interpretation found on *Live at the Fillmore East*.<sup>185</sup> Perhaps the most dramatic change is the contextualization for the piece. By 1969, Miles Davis had begun to use electric instruments and musicians who participated in jazz-rock or fusion musics. The only member of the group who participated on the *Sorcerer* recording is Wayne Shorter. Chick Corea joins the group on keyboards, with Dave Holland on bass, Airto Moreira on percussion and Jack DeJohnette on drums. The resulting combination is a hard driving cacophony that surrounds the presentation of the Masqualero motive. Miles Davis begins with the riff itself, supported only by the drums and a distorted Fender Rhodes sound played by Chick Corea.

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<sup>184</sup> Todd Coolman, “The Miles Davis Quintet of the Mid-1960s: Synthesis of Improvisational and Compositional Elements,” 48.

<sup>185</sup> Miles Davis, *Live at the Fillmore East, 1970; It's About that Time*, Columbia C2K 85191, 2001.

The formal design has also been radically changed. As mentioned previously, the 2-measure “Masqualero” motive now opens the piece, followed by a 2-measure rhythm section solo featuring Chick Corea, which crescendos into a piercing trill on G by Miles, for 3 measures, which then decrescendos into another rhythm section interjection for one measure. This might be seen as an intense elongation and abstraction of measures 9 and 10. The interlude is disrupted by two sharp hits, outlining the 3-2 pattern played by Wayne Shorter’s counter-melody in the original interpretation (see below in Figure 19).

**Figure 19: “Masqualero” Transcription**

**Masqualero**

Rendition from Live at the Fillmore East, March 1970 Wayne Shorter

The form of the piece may now be represented as a ABA or ABCA depending on whether the melody is interpreted as having a B section from m. 5-8 with m. 9-12 representing a C section or if the 2-measure “Masqualero” motive (4-measure A section) is juxtaposed with an 8-measure B section. Lending credence to the ABCA form is the fact that the measures 5-8 have a heavy E pedal played by Dave Holland, which harmonically moves the tonality away from the G Phrygian sound emphasized in conjunction with the “Masqualero” motive. I interpret this

passage as a move away from definitive form entirely- other live recordings from this group (often referred to as the “lost quintet”) demonstrate that the only fixed musical object is the “Masqualero” motive. This may explain why the group definitely segments the hypermeter into two and four measures divisions; they are relying on a definitive rhythm framework from which they elaborate spontaneously. Unlike some analysis of Miles Davis’s electric recordings, careful listening shows that the soloists follow a clear form.<sup>186</sup> As with earlier versions, Miles Davis takes the first solo. He definitively plays two 4-measure A sections, followed by a B section demarcated by an E pedal. The band then plays the 3-2 pattern hits, and then moves back to a 4-measure A section. This AABCA form is clearly repeated throughout Davis’s solo.

When Shorter takes his solo at approximately 3:15, the rhythmic context becomes much more angular, disrupting the perception of movement through the form, but Dave Holland does play the bass pedal on E in the same place. However, after an extended A section, the band radically changes the texture at 4:25. The drummer moves from a driving ride cymbal pattern to a coloristic, non-rhythmic texture on cymbals while the bass pedals an A $\flat$  with ambiguous trilling in the Fender Rhodes between B $\flat$  and B $\natural$ . The bass then descends to F at 4:33, and the drums gradually pick back up the previous groove and the group returns to the A section which is dramatically elongated. When the B section pedal reemerges, the C section and A section follow it as Davis had previously soloed.

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<sup>186</sup> Todd S. Jenkins, *Free Jazz and Free Improvisation: An Encyclopedia* (Westport, CT: Greenwood Press, 2004), 82.

### 3.8 “MASQUALERO” FROM *FOOTPRINTS LIVE!*

During the course of this section I will now use a phenomenological system of analysis in order to argue that the Wayne Shorter Quartet’s interpretation of “Masqualero” from the 2002 *Footprints Live!* recording is indicative of “form over form.”<sup>187</sup> While a composed form undergirding a recorded performance, performers are also spontaneously creating an integrated formal structure based upon motivic and rhythmic explorations. I will follow a model of analysis outlined by David Borgo in his text *Sync or Swarm, Improvising Music in a Complex Age*.<sup>188</sup> I argue that this frame of reference is important because it highlights and organizes a particular mode of listening comprehension as formal sections of the composition become opaque. Instead, listening becomes structured by phenomenological elements of the performance itself. Borgo references:

[L]arge scale sectional bifurcations most easily recognized by a shift from shared tempo to more open rhythmic realms, or vice versa. We designate subsections for moments of minor [gestural] cadences or moments at which the group’s synchrony or dialog is most pronounced. The catalysts for these phase transitions vary, but a few common ones include trill-like figures, repeated tones, or a gradual descent that can signal a slowing of pulse or energy. A quick, tossed off melodic fragment or rhythmic impetus is often used to jumpstart the group’s explorations.<sup>189</sup>

Applying analysis based upon formal aspects that highlight specific moments in the timeline of a recording reveal new insights to the form over form concept I am forwarding. While this method was applied to the free/energy music of the Sam Rivers trio, phenomenological analysis can be applied to discuss the textures and transitions that are employed by the band in order to maintain cohesion in a formally free-feeling, tonally ambiguous environment.

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<sup>187</sup> Wayne Shorter, *Footprints Live!* Verve 589 67902, 2002, Audio Compact Disc.

<sup>188</sup> Borgo, *Sync or Swarm: Improvising Music in a Complex Age*.

<sup>189</sup> Borgo, *Sync or Swarm: Improvising Music in a Complex Age*, 76.

Of particular interest is the fact that the two basic melodic motives that unify the 1970 Miles Davis recording: the “Masqualero” motive and the rhythmic hit are used as (in Borgo’s terminology) internal cadences and pseudo-cadential segues. Borgo highlights seven main transition types:

T1: a sudden/unexpected segue, immediate change with unexpected continuation, T2: pseudo-cadential segue, an implied cadence with sudden and unexpected continuation, T3: climactic segue- a peak moment that stimulates unexpected change and continuation, T4: feature overlap- one feature of the antecedent section is sustained and becomes part of the consequent section, T5: feature change- a gradual change of one feature that redirects the flow (usually subtly), T6: fragmentation- a gradual breaking up, or fragmenting of the general texture, T7: internal cadence- a prepared cadence followed by a short silence then continuation with new material.”<sup>190</sup>

Table 9 below reflects the application of phenomenological analysis in interpreting the Wayne Shorter Quartet’s performance of “Masqualero” from *Footprints Live!*.

**Table 9: Phenomenological Analysis of "Masqualero" from *Footprints Live!***

Time	Texture	Transition Type
<b>:01</b>	“Masqualero” motive played by Shorter	T1: sudden unexpected segue into fast 4/4 time
<b>0:22</b>	Syncopated block chords played by Perez	T6: fragmenting of the general texture
<b>0:33</b>	A♭ major pentatonic based melody	T7: internal cadence
<b>1:00</b>	Perez reinforces G minor tonality with rhythmic block chords	T4: feature overlap
<b>1:36</b>	“Masqualero” motive played by Shorter and Perez	T7: internal cadence
<b>1:44</b>	“Masqualero” motive played by Shorter, Perez and Blade	T7: internal cadence
<b>2:06</b>	“Masqualero” motive played by Perez, Shorter (deleting every other note)	T7: internal cadence

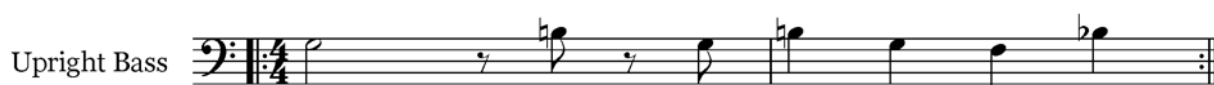
<sup>190</sup> Ibid.

<b>2:31</b>	Piano solo, D pedal in bass by Patitucci	T6: fragmentation
<b>3:21</b>	Rhythmic Hit, Shorter returns on high E	T5: feature change
<b>3:51</b>	Shorter plays background melody while Perez continues to solo	
<b>4:15</b>	“Masqualero” motive played by Perez	T7: internal cadence
<b>4:20</b>	Transition to 3/4 time, Blade plays with hands on tom-toms	T5: feature change
<b>6:00</b>	4/4 time, back to G Phrygian tonality, funk groove	T5: feature change
<b>6:24</b>	Rhythmic hit, Blade returns to sticks, group crescendos	T2: pseudo-cadential segue
<b>7:01</b>	Rhythmic hit, climax of piece	T3: climactic segue
<b>7:20</b>	Shorter plays rhythmically altered version of “Masqualero” motive	T7: internal cadence
<b>7:21</b>	Silence with exception of quarter note high-hat hits by Blade	T5: feature change
<b>7:26</b>	Return of funk groove with Perez playing in low range of piano	T4: feature overlap
<b>7:48</b>	Rhythmic hit	T2: pseudo-cadential segue
<b>8:06</b>	Chordal interpretation of “Masqualero” motive by Perez	T7: internal cadence

In fact, the chorus form structure is ongoing through some, though not all, of the performance.

Even as Wayne Shorter begins the melody on the “Masqualero” motive in measure five, relating to Shorter’s original composition in Figure 9, the band follows the form through 1:27. In part, the form is obscured because John Patitucci superimposes a static two-measure bass line upon which Perez, Blade and Shorter perform over (See Figure 20).

**Figure 20: Transcription of John Patitucci’s bass line on “Masqualero”**



Simply stating that the band is following the chorus form is not enough for two reasons. First, the band is generating another referential layer of form through their performance. Second, chorus form analysis does not account for the improvisation of the form itself that occurs throughout the performance of “Masqualero.”

There is one particular instance that serves as a demonstration of the breakdown of chorus form analysis to accurately account for the band’s performance of “Masqualero.” This occurs with the formal discrepancy between 0:30 and 0:33 of the recording. Following the chorus form structure and the phrase structure laid out in section 3.4, the resolution of the previous chorus which began at 0:12 through 0:29 occurs at 0:30. According to a strict reading of the compositional form, the top of the chorus does indeed occur at 0:30. But I believe that 0:30 does not connote a phenomenological sense of conclusion or beginning in relation to the chorus form at all. Instead, using Borgo’s analysis, 0:30 is better represented as a segue resolved by an internal cadence three seconds later at 0:33, which is marked as a landing point by the entire band. However, this marking of the form occurs in measures three and four of the compositional structure, which is highly unusual in terms of normative evaluations of performing “on” the chorus structure. Both interpretations of the form are happening simultaneously and in relation to each other. There are other formal organizational tools at play that the band uses to switch between layers of form during the course of a singular performance.

### **3.9 CONCLUSION**

Wayne Shorter, as a performer and composer, is integral to understanding the jazz repertoire. His solo recordings for Blue Note and Columbia as well as his work as a sideman with Art Blakey and Miles Davis yielded critical compositional additions to repertoire that is used by musicians worldwide. Shorter’s career, compositions and recordings have helped shape

the concept of performer/composer in jazz. Throughout the course of this chapter I have demonstrated how the Wayne Shorter Quartet operates in relation to the recorded interpretations of Shorter's compositions and how the band reinterprets and spontaneously creates formal elements to re-contextualize the compositions themselves. The recordings made by the Wayne Shorter Quartet represent an advancement of the jazz repertoire because the band treats the repertoire as a vehicle. A vehicle is not simply a container nor is it a process of acting or enacting; it is an object that inherently implies a mode of acting. Shorter made a conscious choice to use compositions with recorded lineages because he is conveying the power of the repertoire to transport the band to new musical areas that link the past with the present. Repertoire is the wellspring from which spontaneous sectional, motivic, harmonic and rhythmic ideas emerge.



## 4.0

## THE AUDIENCE

Since the emergence of jazz into artistic culture, published discourses have served to facilitate jazz musicians' and fans' sense of identity within a larger community. This chapter uses the Wayne Shorter Quartet as a case study to argue for the importance of liveness and presence in recording media, considering the effect of liveness not only on our notion and understanding of jazz but also on the relationship between jazz and canonical historiography.

Identifying the overarching community from which the audience of the Wayne Shorter Quartet is drawn is important to defining the borders of my discussion. While Richard Kamprath's 1947 master's thesis coined the term "jazz community," the first systematic assessment of the idea of a jazz community or jazz audience was published by Norman Margolis in 1954.<sup>191</sup> His article, in the psychoanalytic journal *American Imago*, features a rather compromised impression of the jazz community. Margolis interpreted the behaviors he observed in the jazz community as adolescent, writing "[The] equation of adolescence to the psychology of jazz gains support when one examines the jazz community. It is typically adolescent in many ways."<sup>192</sup> Alan Merriam and Raymond Mack maintain this condescending stance through an attempt to identify the character and behavioral attributes that define the "in group" of the jazz community.<sup>193</sup> Taylor Atkins argues in *Blue Nippon* that Merriam and Mack coined the term to "include audiences as well as performers in jazz sociology, to demystify jazz sub-cultures and to

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<sup>191</sup> Richard Kamprath, "The Jazz Community," (Master's Thesis, Columbia University, 1947).

<sup>192</sup> Norman Margolis, "A Theory on the Psychology of Jazz," *American Imago* 11, no. 3 (Fall 1954): 281. Margolis states that the character of the jazz community is typically adolescent and has always remained so, the hypothesis is presented that the ambivalent psychology characteristic of adolescence is the psychological source of jazz".

<sup>193</sup> Alan Merriam and Raymond Mack, "The Jazz Community," *Journal of Social Forces* 38, no. 3 (Spring 1960): 211-222.

critique the famed alienation and hostility of musicians towards outsiders.”<sup>194</sup> Robert Stebbins’ article in 1968 establishes an explicit link between performance and identity within the jazz community, as the community “is seen today at its most solitary and esoteric formation in those forms cast up by the modern jazz musician.”<sup>195</sup> And yet, performance alone is not the only acceptable form of membership to the jazz community. Listeners, critics, producers and musicians all engage in the performance in different ways. Participation can take a number of forms.

Benedict Anderson’s 1983 book, *Imagined Communities*, has become a standard model for conceptualizing communities across distances. While Anderson’s text deals specifically with the metaphor of nations as an “imagined community,” it has also been applied to conceptualize musical communities as well. The author refers to these communities as imagined “because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.”<sup>196</sup> Construction of these communities is enabled and sustained by mass media. In his examples Anderson points to print media and broadcasting; yet one can easily imagine the extension of these examples to accommodate the rise of the internet and its social media and app-based extensions. Howard Becker’s *Art Worlds* engaged in what might be regarded as the first significant sociological study of the jazz community. Becker proposes an artistic community that includes many different constituencies: “[A]ll artistic work like all human activity, involves the joint activity of a number, often a large number, of people. Through their cooperation, the art

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<sup>194</sup> Taylor E. Atkins, *Blue Nippon: Authenticating Jazz in Japan*, (Durham: Duke University Press, 2001), 6.

<sup>195</sup> Robert A. Stebbins, “A Theory of Jazz Community,” *The Sociological Quarterly* 9, no. 3 (Summer 1968): 319.

<sup>196</sup> Benedict Anderson, *Imagined Communities*, (London: Verso, 1983), 6.

work we eventually see or hear comes to be and continues to be.”<sup>197</sup> Peter Martin’s critique of Merriam and Mack borrows heavily and intentionally from Becker’s work. Martin recognized that “[T]he concept of the art world is particularly appropriate in that it deliberately includes not only players, but audience members, promoters, journalists, educators, agents, record producers, and so on.”<sup>198</sup> It is the recognition of this concept that animates Thomas Greenland’s recent book *Jazzing*, which extends Christopher Small’s concept of “musicking” and applies Becker’s model to the jazz scene in New York. Greenland states, “[E]xamining jazz practices therefore requires a flexible framework, one that can contain an entire community of participants, in which any and all members may play significant roles. In this sense, any music scene is an ongoing performance, realized by an eclectic company of actors.”<sup>199</sup>

Is the jazz community and the notion of audience broadly construed one and the same? I argue that there are crucial differences in the implication of the philosophical construct of the audience for a specific group such as the Wayne Shorter Quartet, as distinct from the wider conception of a jazz community. Certainly, one’s affinity for the Wayne Shorter Quartet does not connote in group or out group status for one’s participation in the jazz community. I derive my understanding of audience instead from the sort of dialogic framework established by Bertram D. Ashe in his article *On the Jazz Musician’s Love/Hate Relationship with the Audience*.<sup>200</sup> Ashe places special emphasis on “the interplay between jazz musician and audience,” noting that this

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<sup>197</sup> Howard Saul Becker, *Art Worlds*, (Berkeley: University of California Press, 1982), ix.

<sup>198</sup> Peter J. Martin, “The Jazz Community as an Art World: A Sociological Perspective,” *Jazz Research Journal*, 2, no. 1, March 2005, 10.

<sup>199</sup> Thomas H. Greenland, *Jazzing: New York City’s Unseen Scene* (Urbana: University of Illinois Press, 2016), 7.

<sup>200</sup> Bertram D. Ashe, “On the Jazz Musician’s Love/Hate Relationship with the Audience,” in *Signifyin(g), Sanctifyin’ & Slam Dunking: A Reader in African American Expressive Culture*, ed. by Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 278.

interplay reveals “competing realities between the expectations of performing jazz musicians and [their audiences].”<sup>201</sup> What goes unstated in Ashe’s analysis—yet is of critical importance to this discussion – is the foregrounding of live performance and liveness in performance as a critical cache for the storage of memory, meaning and value in the jazz genre.

As stated by Philip Auslander in his landmark work *Liveness; Performance in a Mediatized Culture*, there is a distinctive relationship between live and recorded music created through expectations dictated by the culture of the jazz community. In jazz, he states, “[R]ecorded and live performances are considered separate art forms... jazz fans expect the music they hear live to feature spontaneous inventions and improvisations different from those on recordings.”<sup>202</sup> Furthermore, there is an implicit quasi-morality to the expectation of liveness in the performance of jazz. Auslander offers that, in terms of jazz improvisation in a live concert, “[T]he audience agrees to act as if something it cannot verify is taking place.”<sup>203</sup> Improvisation, and the expectation of improvisation in live performance, is critical to the performer-audience relationship. Liveness is analyzed musically but also in relation to the visual information and the emotional impression that can only be conveyed through the performance.

Philosopher Lee B. Brown goes so far as to suggest that the repetition of musical performances (made possible by recording) is an “enemy of improvised music.”<sup>204</sup> The basis for this claim rests on the notion that a recording in-and-of-itself fundamentally transforms jazz performances into fixed compositions or “texts” by “transform[ing] an improvisatory process

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<sup>201</sup> Ibid.

<sup>202</sup> Philip Auslander, *Liveness: Performance in a Mediatized Culture*, (Routledge, NY: 2008), 93.

<sup>203</sup> Philip Auslander, “Jazz Improvisation as a Social Arrangement,” in *Taking it to the Bridge*, ed. Nicholas Cook, and Richard Pettengill. (Ann Arbor: University of Michigan Press., 2013), 62.

<sup>204</sup> Lee B. Brown, “Phonography, Repetition, and Spontaneity,” *Philosophy and Literature* 24, no. 1 (2000), 119.

into a depersonalized, structured musical tissue.”<sup>205</sup> While there are weaknesses in this argument—including the nature of composition and the degree of improvisation *vis-à-vis* interpretation in the performance of composed music and improvisation in relation to the scores—what is undeniable is the power of recording to transform the process of performance into a repeatable product.

Recordings, though repeatable, and decidedly not spontaneous in an ontological sense, can seem to encode a sense of spontaneity. As Darren Mueller outlines, “[L]isteners rely on technologies of sound reproduction and its physical manifestation, the record, to make musical performances repeatable, transferable, and portable. It is not surprising, then, that music studies (especially of popular music and jazz) continue to emphasize the importance of recordings and how they give access to spontaneous moments of music.”<sup>206</sup> However, the territory that is represented by the recording as juxtaposed with live performance continues to occupy unstable borders. The over-importance of the recording to jazz listeners has been critiqued by sociologist Sara Thornton, who states that, “[Listeners] valued discs as ‘records’ in the strict sense of the word, as transcriptions, accounts, replicas, reproductions of a unique jazz performance. Jazz records were enculturated, they had prestige and authority.”<sup>207</sup> I frame my discussion of the audience, the interaction of the audience and issues of liveness with the Wayne Shorter Quartet through Darren Mueller’s portrayal of the jazz record as an object of both seduction and deception:

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<sup>205</sup> Brown, “Phonography, Repetition, and Spontaneity,” 120.

<sup>206</sup> Darren Mueller, “Music Scenes: Listening for Liveness,” *IASPM*, June 14, 2013, <http://iaspm-us.net/listening-for-liveness-by-darren-mueller/>.

<sup>207</sup> Sara Thornton, *Club Cultures: Music, Media, and Subcultural Capital* (Middletown: Wesleyan University Press, 1996), 67.

Jazz records are as seductive as they are deceptive: seductive because they reproduce, repeat, and replay the values of spontaneity, individuality, and mastery at the center of the jazz aesthetic; deceptive because they present their contents as uninterrupted performances. Live records allow contemporary listeners to seemingly eavesdrop on the lost moments of history, purposely misdirecting from the multi-layered relationship between performance and its recorded Other. With this aural slip of the hand, the past is always in a state of becoming through listening.<sup>208</sup>

Any discussion of liveness since the mid 2000s must address the history of recording and reproducible sound technology in conversation with recent digital storage and sharing mediums, since these technologies have enabled new avenues for participation and dissemination of live performances. Most notably is the practice of concert audience members using their cellphones, to document snippets or in some cases, whole concerts that are shared on social media sites such as Instagram, Facebook and YouTube. Others have curated special blogs (dedicated to a particular artist or genre) or circulated recordings on file sharing websites. As stated by Adrian Heathfield:

The drive to the live has long been the critical concern of performance and Live Art where the embodied event has been employed as a generative force to shock, to destroy pretense, to break apart traditions of representation, to foreground the experiential, to open different kinds of engagement with meaning, to activate audiences.<sup>209</sup>

Specifically, I will point to the example of Brian Blade sharing an excerpt of the Wayne Shorter Quartet live in concert at SFJAZZ on his Facebook Fan Page. I discuss how his choice to share a particular audio-visual segment of the performance highlights the implicit value of “being there” and how analysis of the audio recording alone would fail to account for the value of the audio-visual recording as a whole. In doing so I build upon the work of post-humanist scholars such as Paul Sanden, who postulates that liveness occupies a unique or privileged status to other modes of mediatized performance. Sanden claimed the cachet for the perception of liveness “[stems]

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<sup>208</sup> Darren Mueller, “Quest for the Moment: The Audio Production of *Ellington at Newport*,” *Jazz Perspectives*, 8, no. 1, 2014, 3.

<sup>209</sup> Adrian Heathfield, *LIVE: Art and Performance*, (New York City: Tate Publishing, 2004), 7.

from a perception of human performance, when traces of this performance are potentially threatened to be overwhelmed by the use of ‘non-live’ technologies (audio and video recording devices, sound synthesis devices, etc.).”<sup>210</sup> The Wayne Shorter Quartet is an acoustic jazz band that valorizes liveness while operating in the midst of this array of “non-live” technologies.

In this chapter, I delve into the emergent theories of liveness and sound studies to document how the performance culture fostered by the Wayne Shorter Quartet has affected reception within the jazz community. I begin by untangling the unique, privileged status occupied by liveness in relation to other modes of mediatized performance. The interactional relationship between the prestige and authority connoted with Wayne Shorter’s past recordings with the spontaneity of live performance in the current band gives rise to the notion that we are taking part in a special, ritualistic ceremony through performance.

I will argue that a key aspect of Shorter’s public persona and the image of Wayne Shorter presented to his audiences can be seen in the fact that the Wayne Shorter Quartet has only released albums recorded live at concert venues. This chapter explores the interconnectivity between space, band, audience and the projection of canonical imaginaries that challenge the regimented space of music spectatorship and/or participation within notions of the audience.

#### **4.1 LIVENESS**

Even as musical elements of jazz have changed over the past sixty years, issues of liveness have remained at the center of the relationship between musicians and audiences. In his book *Music as Social life: The Politics of Participation*, Thomas Turino suggests two types of music

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<sup>210</sup> Paul Sanden, “Virtual liveness and sounding cyborgs: John Oswald’s ‘Vane’,” *Popular Music* 31, no. 1 (Winter 2012): 45.

making in real time that pertain to the making of recorded music.<sup>211</sup> Below is a presentation of Turino’s matrix situating real-time performance and the making of recorded music (See Table 10):

**Table 10: Music Making Categories by Thomas Turino**

Live Performance Fields	Recorded Musical Fields
Participatory Music Making	High Fidelity Music
Presentational Music Making	Studio Audio Art

Turino writes, “Each field is differentiated by its own frame of interpretation, values, responsibilities, practices, sound features, and distinct conceptions of what music is.”<sup>212</sup> *Participatory performance* is defined as “a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles.”<sup>213</sup> *Presentational performance* is distinguished as “situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing.”<sup>214</sup> *High fidelity* recordings “are connected to live performance in a variety of ways, special recording techniques and practices are necessary to make this connection evident in the sound of the recording, and additional artistic roles – including the recordist, producers, and engineers – also help delineate high fidelity as a separate field of practice. *Studio audio art* involves the creation and manipulation of sounds in a studio or on a

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<sup>211</sup> Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008), 21.

<sup>212</sup> Ibid.

<sup>213</sup> Ibid., 26.

<sup>214</sup> Ibid.



computer to create a recorded art object (a ‘sound sculpture’) that is not intended to represent real-time performance.”<sup>215</sup>

This matrix can be applied across genres and, indeed, different eras in an individual artist’s career. Applying this matrix of analysis, it is clear that a significant portion of Wayne Shorter’s career as a recording artist is based upon presentational music making and high-fidelity recording. Yet, during the 1970s, the matrix reveals that his participation in the band Weather Report marks a shift not only to electric instruments but also to a different process of recording. As Turino states: “[W]hereas in high fidelity recordings studio techniques are masked or downplayed, in studio audio art processes of electronic sound generation and manipulation are often celebrated and are overtly represented in the ultimate recording or sound files.”<sup>216</sup> As referenced in Chapter 3, Shorter discusses the nature of assembling recordings as mosaics for solo recordings such as *Atlantis*. The expectation that recordings in jazz are made using high fidelity recordings rather than studio audio processes may also explain the negative reaction towards albums such as *High Life*. Peter Watrous’ New York Times critique of the album in particular spurns Shorter’s use of synthesizers and electric instruments and in doing so negatively conflates the techniques employed to create the recording with the value of the recording itself.<sup>217</sup> Just eleven days later, Shorter made a fascinating response to writer Bill Kohlhaase that directly addresses the rationale for “studio audio art” processes on his albums. Kohlhaase writes that “[Shorter] doesn’t think the album’s sound would translate even if he wanted to replicate it in concert. If we had the strings in person on stage, you would never hear

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<sup>215</sup> Ibid., 27.

<sup>216</sup> Ibid., 27.

<sup>217</sup> Peter Watrous, “Jazz View; A Jazz Generation and the Miles Davis Curse.” *New York Times*, October 15, 1995.

what is done with them," he said. 'It would be too much sound.'"<sup>218</sup> What is important to note about Shorter's remarks is that he and the Quartet would go on to showcase the band embedded within a variety of mixed ensembles and orchestras.

The Wayne Shorter Quartet's relationship with their audience is predicated upon a return to high fidelity recordings which infuse a sense of liveness. Following Auslander and others, I define liveness as *the perception of an unmediated musical present*. Liveness operates in tandem with a privileged status to other modes of mediated performance in jazz. A mediated live recording is a set of reproduced/recorded live performances, detached and preserved from the place and time in which it first made its appearance. Wayne Shorter himself indicates the importance of liveness in his aesthetic through a critique of the recording as product. In the documentary *Wayne Shorter- The Language of the Unknown*, Shorter states:

Sometimes you put on display things that you have learned in packages. And packages are supposed to be consumed by applause and sales. There has to be an expectant with this package. But if no one knows what's coming, it's going to take as much courage for the audience to seek the unexpected as we are thinking we are finding it. Finding the way to use potential.<sup>219</sup>

What is particularly noteworthy is that in making this statement, Shorter may be seen as critiquing his earlier canonical output. For example, while Shorter's recordings for Blue Note Records in the 1960s are considered central works, it is clear that Shorter did not regard them with the same level of artistic level at the time. "Blue Note was like going to the bank for us," Shorter casually stated to Michelle Mercer.<sup>220</sup> Here Shorter is not just devaluing recordings he

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<sup>218</sup> Bill, Kohlhaase, "When Shorter Dissects His Jazz, He Breaks It Down To Its Essence," *Los Angeles Times*, October 26, 1995.

<sup>219</sup> Guido Lukoschek, "The Language of the Unknown: A Film About the Wayne Shorter Quartet," *Avindpendents Film and TV GmbH*, August 25, 2013.

<sup>220</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 104.

made for Blue Note, he is knowingly devaluing any recording as tangential to the spontaneously generated feats achieved in live performance explored in tandem with the band and the audience.

In his survey conducted for the National Endowment for the Arts, Scott DeVeaux states that “[T]he effort to define jazz as an authentic artistic tradition has gathered nearly irresistible momentum... It presumes an implicit responsibility on the part of the establishment to preserve the tradition it has inherited...”<sup>221</sup> Thomas Larson acknowledges the commonly held viewpoint in the text *History and Tradition of Jazz*:

Because jazz is generally an improvised art form, the recorded performance is essential in preserving its history and to provide a reference point for the evolution process to continue. Fortunately, the evolution of the recording industry in the early part of the twentieth century nearly parallels that of jazz. Except for the very earliest jazz from New Orleans, most of the jazz history is preserved on record.<sup>222</sup>

The recordings of the Wayne Shorter Quartet are created in collaboration with a dedicated recording engineer. Rob Griffin has been employed as the primary recording engineer as well as an active collaborator in processes from which the Quartet’s recordings are presented to the public. Griffin’s participation with the Quartet as a critical filter of the sound of live concerts as well as authorized live recordings released by the band ultimately shapes the audience’s perspective.

The engineer described his recording approach to Michelle Mercer as attempting to “[put] the listener in the center of the band...I don’t go for a room sound,” he says. “I want it to sound as if the audience is right in front of the band on a stool, six feet from Wayne. I like the humanity that comes forth when you’re close, the little quirks of energy.”<sup>223</sup> Like the musicians who form

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<sup>221</sup> Scott DeVeaux, *Jazz in America: Who’s Listening?* Research Division Report #31, (Carson, California: Seven Locks Press, 1995), 8.

<sup>222</sup> Thomas E. Larson, *History and Tradition of Jazz* (Dubuque, Iowa: Kendall Hunt Publishing Company, 2002), 56.

<sup>223</sup> Mercer, *Footprints: The Life and Work of Wayne Shorter*, 262.

the Quartet, Griffin has been a longtime collaborator of Shorter; in addition to recording each live performance by the band, Griffin also serves as his road manager. This relationship provides a more intimate approach to recording and influences his recording techniques. He stated in an interview with *Mix Online* that “[Y]ou start to understand each musician and the way they play. Because I feel as if I’m the matrix between everything they’re trying to accomplish and the audience.”<sup>224</sup> In a separate portion of the interview, he adds, “My job is to reveal everything and add nothing.”<sup>225</sup> Interestingly, while Griffin is attempting not to “add” to the recording, the act of recording at each Wayne Shorter Quartet concert is adding a significant element. Travis Jackson’s observations of live recordings notes the distinctive differences between unrecorded and recorded live performances:

[I]t was likely as apparent to other audience members as it was to me that these were not typical performances. Intricate networks of wires and cables ran from the stage to other areas of the club and up the stairs to large mobile recording units parked in front of the club on both occasions. If that weren’t evidence enough, the musicians took care to inform us in each case that the evening’s performance was being recorded for commercial release. Moreover, as is standard with studio recordings, some recorded material, such as the intervals between songs or “extraneous” audience noise, didn’t appear on the final releases. Finally, audience applause was recorded on separate microphones to be mixed in later, and the individual tunes chosen for inclusion on the final recordings were sequenced in a manner that didn’t replicate their order on the evening(s) of performance.<sup>226</sup>

Wayne Shorter’s first recordings with the Quartet demonstrate this tension in terms of how the audience received the band. As reported in the Guardian’s review of *Alegría*, “[S]ome of us found it difficult to join in the chorus of high praise that greeted Shorter’s 2002 release...

[*Footprints Live!*] was just a very good live concert recording. It makes a nice gig souvenir, with

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<sup>224</sup> Rob Griffin, “Engineer Rob Griffin Learns About “Precision,”” interview by *Mix Online*, February 4<sup>th</sup>, 2004, <https://www.mixonline.com/recording/engineer-rob-griffin-learns-about-precision-373196>.

<sup>225</sup> Ibid.

<sup>226</sup> Jackson, *Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene*, 10-11.

some impressive playing, but it is not a ‘great album’ in the sense of a work that invites repeated playing; that can communicate beyond the central core of fans and musicians.”<sup>227</sup> This critique points to the ambiguity in the discourse of the authenticity of a jazz recording. There is an inherent contradiction in the expectation of a studio recording as a transparent document of “what happened,” which leads to subtle undervaluing for produced or over-edited products. The juxtaposition of the critique of the idea of “just” a live recording speaks to the (potentially contradictory) idea that the recording needs to be perfected or assembled through studio means in order to be more valuable.

Untangling the formation of the Quartet in terms of its reception history and audience is a complicated task, reminiscent of the problem experienced by Lewis Porter in researching John Coltrane.<sup>228</sup> Porter references the problem that release of the John Coltrane Quartet albums were not synced with the band’s tour schedule, which resulted in a disconnect in expectations with the audience. The Wayne Shorter Quartet’s first true appearance was at the Monterey Jazz Festival.<sup>229</sup> Shorter was the commissioned artist for the event, which advertised the ensemble as “Wayne Shorter Group and the Monterey Jazz Festival Chamber Orchestra.”<sup>230</sup> The group premiered the Shorter composition “Viviendo Alegría.” This would eventually be heard on the album *Alegría*, which was released in 2003, but was recorded before *Footprints Live* was released. Danilo Pérez points to this in an interview I conducted with him in 2015:

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<sup>227</sup> John L. Walters, “Wayne Shorter: Alegría,” *The Guardian*, March 20, 2003, <https://www.theguardian.com/music/2003/mar/21/jazz.artsfeatures>.

<sup>228</sup> Lewis Porter, *John Coltrane; His Life and Music*, (Ann Arbor: University of Michigan Press 2000).

<sup>229</sup> The trio of Patitucci, Pérez and Blade had appeared on *Alegría*, and Michelle Mercer notes that they made a symphonic appearance at the Monterey Festival in the fall of 1999.

<sup>230</sup> Monterey Jazz Festival, “Performing Artists”, n.d., accessed November 2, 2017, <http://www.montereyjazzfestival.org/commission-artists>.

[Wayne Shorter] was recording the record *Alegría*, and Terri Lyne always wanted John [Patitucci] on bass, myself on piano. It was Terri Lyne that recommended me to Wayne. It was sort of like a synchronicity; the producer Bob Sadin, who produced *Gershwin's World* (1998) for Herbie [Hancock], told Wayne, "I heard these guys playing, it would be great to invite him." I had been opening for Herbie at that point, so things were aligning.<sup>231</sup>

The albums made by the Wayne Shorter Quartet can be classified as mediated live recordings, a curated set of recorded live performances, detached from the place and time in which they first appeared. While there is no publicly available documentation of the specific recording dates of the sessions that composed *Alegría*, information provided by Danilo Pérez, Brian Blade and John Patitucci confirms that the recordings that form the album *Alegría* were made at multiple studios including Avatar and Clinton Recording Studios in NYC as well as Cello Studios and Burning Kite Studios in Los Angeles in 2000 and 2001.<sup>232</sup> Interestingly, how the album was received as a musical statement differs widely from an intimate understanding of how and why the album was created. In particular, critics and audience understood it as a tour de force, praising the choice of using a host of different musicians and orchestrational textures. In his review in *The Guardian*, John L. Walters stated:

[E]very track is different - each song has a separate identity, sound and feeling... The sympathetic selection of material and musicians, the attention to sonic detail and the way each cut reveals a different facet of Shorter at his very best - as composer, as bandleader, and as one of the world's great musicians.<sup>233</sup>

In contrast, Pérez indicates that these choices were reflective of an exploration and revisionary process rather than a statement of intent. Specifically, Pérez makes it clear that Shorter used the recording sessions at least in part to audition potential members for his working Quartet. Pérez references the vamp on the composition "Alegría," saying that "[Wayne] was sort of like

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<sup>231</sup> Pérez, interview.

<sup>232</sup> Interviews conducted with Brian Blade, John Patitucci and Danilo Pérez. 2015.

<sup>233</sup> John L. Walters, "Wayne Shorter: Alegría," *The Guardian*, March 20, 2003, <https://www.theguardian.com/music/2003/mar/21/jazz.artsfeatures>.

auditioning for people. I heard other piano parts that other people made too [on the same vamp]. He wanted to see what was combined, what could combine.”<sup>234</sup> This recording process combined with the commitments made by musicians during the *Alegría* sessions ultimately led to the distillation of the working Wayne Shorter unit into a quartet. This occurred *before* the tour started which would result in the album *Footprints Live!*.<sup>235</sup>

Although *Footprints Live!* was released first in 2002, the source recordings from 2003’s *Alegría* were made in 1999. While the liner notes of *Alegría* do not reveal this gap, the recordings which composed the album were made over two years before audiences received the record. This temporal gap between the band and its audience is philosophically important to defining and analyzing the relationships between the band, the music and the audience.

One year before *Footprints Live!* was released, the band began a world tour. The performances mostly took place at festivals and concert halls. The location of these performances and the composition of the band are of significance for understanding the audience’s reception to the Quartet. As Larry Blumenfeld states in his article *Shorter Extended: On the Road with His New Acoustic Quartet, Wayne Shorter Bridges his Past with Our Future:*

Shorter's followers, like Davis', are often split into two camps. The dividing line is generational, drawn largely along Shorter's embrace of fusion. In the 1970s and '80s, as a member of Weather Report, Shorter worked largely atop the synthesizer grooves of Joe Zawinul. But during that period Shorter perfected a style of saying more with less, making solo statements within a band that ostensibly took no solos. The rhythmic loops and backbeats of bassist and producer Marcus Miller's invention imprisoned the music on Shorter's 1995 recording *High Life*. Still, the expansive harmonic palette of that album was Shorter's own. An album of duets with Herbie Hancock in 1996 proved satisfying,

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<sup>234</sup> Pérez, interview.

<sup>235</sup> Carrington, interview. In a phone interview with Terri Lyne Carrington she had committed to a tour with Herbie Hancock before being invited to on the tour with Wayne which would later yield *Footprints Live!*.

but their live performances were inconsistent, with Shorter sometimes seeming uncomfortable, even at odds, with his horn.<sup>236</sup> One of the main reasons Shorter pushed to form the Quartet was to bridge the gap between this schism in his public persona. The traditional format of the acoustic jazz quartet served to reintegrate his compositional voice as a critical part of his public perception. We can trace this back to his “studio audio art” albums *High Life* and *Atlantis*, which represent a critical segue.<sup>237</sup> These are albums which orchestrationally do not connect with archetypal “working group” formats in jazz. Furthermore, the studio production methods which are integral to the function of these albums remain in a separate category (Turino’s “studio audio art”) which may help further explain the reception and dis/approval by portions of the jazz community. Occurring in tandem with formation of the Quartet and the return to the acoustic format was a global shift in the music industry back to an economy of live rather than recorded music making.<sup>238</sup> The valuation of liveness is operant upon an ideological ideal embedded in the expectations of the audience. Richard Middleton clarifies that audience observations or qualifications of value rely on naturalized assessments. Such qualities deployed include “natural, “innocent” and “obvious.” Middleton states that these types of value judgments point to “the mark of its truth, for their partiality and contingency have been repressed, in the interests of a false universality.”<sup>239</sup> Clare Grant expounds on the operation of value and ideology in *Improvisation and the “Live”: Playing with the Audience*, stating:

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<sup>236</sup> Larry Blumenfeld, “Shorter Extended: On the Road with His New Quartet, Wayne Shorter Bridges his Past with Our Future,” *JAZZIZ* 19, no. 8 (August 2002), 56, <http://pitt.idm.oclc.org/login?url=https://search.proquest.com/docview/1380270?accountid=14709>.

<sup>237</sup> Wayne Shorter, *Atlantis*, Columbia FC 40055, 1985, Audio LP.; Wayne Shorter, *High Life*, Verve 529 224-2, 1995, Audio Compact Disc.

<sup>238</sup> Simon Frith, “Live Music Matters,” *Scottish Music Review* 1, no. 1 (2007): 4.

<sup>239</sup> Richard Middleton, *Studying popular music* (Philadelphia: Open University Press, 1990), 247.



A transaction takes place in which, if the infrastructure of the exchange has been thoroughly imagined and then established, both parties pass through a liminal phase and into a new understanding of a public exchange. In the sense that neither party can fully know what will take place in the interaction, it is live, expanding but including the notion of the live that is shaped by the virtual presence of interactive media. That live moment is a moment of improvisation that must be prepared for with the same rigour, though with different structural parameters and arguably with many more variables, as that of the ancient street performers safe up on their stage, still in a separate fictional world from their spectators.<sup>240</sup>

This framing and contextualization of Shorter is deeply important to the band's relationship with the audience.

## 4.2 ANALYSIS OF THE PHYSICAL RECORDINGS

None of the physical recordings of the Wayne Shorter Quartet disseminated by Verve Music Group represent a singular, uninterrupted concert performance. Instead, each is an assemblage of a series of separate independent moments. Take for instance the 2002 album *Footprints Live!*<sup>241</sup> While the track information is listed on the back of the album in normal fashion, the liner notes indicate a more detailed account of how the collection was assembled. The liner notes indicate that while track eight was recorded on July 14, 2001 at the Umbria Jazz Festival in Perugia, Italy, tracks one, two and six were recorded on July 20, 2001 at the Festival de Jazz de Vitoria-Gastiez in Spain. Tracks three, four and five were recorded on July 24, 2001 at Jardins Palais Longchamps in Marseilles, France. The album, like any recording, is an object removed from the moment(s) of its creation. The presentation of the object in-of-itself has been filtered and distilled through "several layers of mediation within a matrix of creative agency that connects performance and listening."<sup>242</sup> The liner notes for *Beyond the Sound Barrier* and

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<sup>240</sup> Clare Grant, "Improvisation and the "Live": Playing with the Audience," in *The Improvisation Studies Reader: Spontaneous Acts*, ed. Rebecca Caines and Ajay Heble., (London: Routledge, 2014), 354.

<sup>241</sup> Wayne Shorter, *Footprints Live!*, Verve 589 679-2, 2002, Audio Compact Disc.

<sup>242</sup> Darren Mueller, "Music Scenes: Listening for Liveness," *IASPM*, June 14, 2013, <http://iaspm-us.net/listening-for-liveness-by-darren-mueller>.

*Without a Net* excise specific recording dates and locations from the presentation of the product.<sup>243</sup> There exists an absence, an attempt at erasure of these forces of mediation at play. In doing so, the album attempts to present itself as a single, unified performance, complete with the sounds of the audience.

Building on Philip Auslander's notion of liveness as a measure of authenticity, I argue that the quartet creates validation for their music through this unique emphasis on liveness, an emphasis made more salient by the absence of studio recording throughout the band's existence. The valorization and spontaneity of liveness reinforces the creation and sustenance of a public culture for both the Wayne Shorter Quartet and the jazz genre. The recordings themselves "appear" or attempt to maintain a feeling of liveness through the use of edits to the tracks, preservation of audience interactions and the verbal exclamations made by members of the band.

The following discussion of the attempt to include liveness stems from a discussion of the recordings which compose *Beyond the Sound Barrier*.<sup>244</sup> The entrance points on the recordings "Smilin' Through," "Adventures Aboard the Golden Mean" and "Beyond the Sound Barrier" do not have pre-roll; silence deliberately inserted before a track begins, on the recordings. Instead, close examination reveals that the band was in the process of transitioning into the piece, rather than beginning "on" the piece. The initial five seconds of "Beyond the Sound Barrier" are certainly the most definitive example of the use of studio editing to maintain the appearance of liveness in the recording. The recording begins with the sound of audience applause and it is

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<sup>243</sup> Wayne Shorter, *Beyond the Sound Barrier*, Verve B0004518-2, 2005, Audio Compact Disc.; Wayne Shorter, *Without A Net*, Blue Note 509999 795162 9, 2013, Audio LP. A question meriting further study is whether or not most jazz records which do list recording dates is the anomaly rather than a normative practice. Listing recording dates is rare and unusual in pop musics. This decision potentially adds to the argument of how and why liveness is valorized within the jazz genre.

<sup>244</sup> Wayne Shorter, *Beyond the Sound Barrier*, Verve B0004518-2, 2005, Audio Compact Disc.

highly indicative that the ostinato figure played by Pérez was ongoing before the beginning of the recording itself due to the obvious fade in. I believe it is likely that the band had concluded a composition or some sectional material which actually “ends” at approximately 0:55 of the recording. Even more intriguing is the ending of “Adventures Aboard the Golden Mean” (track 7 on the album), which precedes “Beyond the Sound Barrier” (track 8, the final track of the album). These two tracks almost certainly come from different concert recordings, yet audience applause is used to fade out at the ending of “Adventures Aboard the Golden Mean” and fade into “Beyond the Sound Barrier.” The presentation of this recording gives the impression that the band segues seamlessly from one to the next. However, Wayne Shorter ended “Adventures Aboard the Golden Mean” on soprano saxophone (he plays “Beyond the Sound Barrier” on tenor saxophone). Furthermore, the Quartet definitively concludes their performance at 5:50, followed by approximately twelve seconds of applause. Danilo Pérez, John Patitucci and Brian Blade’s playing seems to fade in from musical material that is imperceptible and unavailable to the end listener of the recording.

On Shorter’s composition “Pegasus” from *Without a Net*, a comment made by Brian Blade in the heat of performance becomes an integral part of the commentary for the promotion of the album.<sup>245</sup> The editors’ notes for *Without a Net* on Apple iTunes specifically mention “[W]hen Shorter hits the stratosphere while soloing on the 23-minute ‘Pegasus,’ the mics catch an astonished Blade utter, ‘Oh my God.’ Our sentiment exactly.”<sup>246</sup> Renowned trumpet player Dave Douglas also picked this moment as an illustration of the value of the recording as live:

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<sup>245</sup> Wayne Shorter, *Without A Net*, Blue Note 509999 795162 9, 2013, Audio LP.

<sup>246</sup> Apple, “Editors’ Notes. Without a Net,” *Apple iTunes*, 2013, <https://itunes.apple.com/us/album/without-a-net-live/716382910>

It was the perfect reaction to the immediacy and urgency of this music. Shorter's quartet plays with incantatory fervor and heavenly grace. Every moment is alive with possibility and charged with electric energy. It's music where you feel like anything can happen, and once you start to grasp the rules of the game you pick up on the profundity of the choice of what actually does happen. *Without a Net* presents a side of Shorter we haven't heard before on record – there's a new freedom and flight of imagination, as well as a crucial re-imagining of the meeting of composed and improvised music.<sup>247</sup> Crucial to Shorter's dismissal of the "non-live" Blue Note records, as well as emphasizing the efforts to infuse the Quartet's records with a sense of liveness, is an attempt to incorporate flow experiences that occur live-in-concert in the recording. As Turino suggests"

"[I]ntent listening to a presentational performance or to recordings can create flow experiences. Listening can create imaginative experience as well as draw one deeply into one's own life and history through indexical musical signs.... Music making and dancing provide a special type of activity for directly connecting with other participants, for the intense concentration that leads to flow, and for an even deeper involvement with the sonic signs that create effects of feeling and physical reaction and thus personal integration."<sup>248</sup>

The involvement between the audience and the sonic signs conveyed by the band is evidenced in the reviews of Shorter himself in concert settings. For instance, *The Economist* reported on Shorter's relationship with the audience in terms that evoke Miles Davis:

On stage, he does not address the audience—and seems not to register that he is being watched. He spends most of the time standing completely still, listening intently, only to cast a startled glance at Brian Blade, who plays drums, or flick his wrist if he hears something interesting. Often he will raise his saxophone to his lips and appear to be on the verge of playing, only to pause and wait. Watching Mr. Shorter is nearly as enjoyable as listening to him.<sup>249</sup>

But hidden beyond the margins of the music presented on the recordings are the live performances that are omitted. To borrow a term deployed by Jeffrey Morris, by highlighting the selected live recordings through their presentation on an album, we are also made aware of the

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<sup>247</sup> Dave Douglas, "Dave Douglas Talks Wayne Shorter's *Without a Net*," *Talk House*, March 26, 2013, <http://www.talkhouse.com/dave-douglas-talks-wayne-shorters-without-a-net/>.

<sup>248</sup> Turino, *Music as Social Life: The Politics of Participation*, 21.

<sup>249</sup> This language also privileges liveness, implying that a recording alone is only a partial experience. The Economist, "Serious Longevity: The jazz of Wayne Shorter," *The Economist*, November 16, 2013, <https://www.economist.com/news/books-and-arts/21589848-still-man-moment-serious-longevity>.

*disappearance* of whole live concerts. Morris states that, “[T]he liveness of the original moment is highlighted through its disappearance in the mediatized version.”<sup>250</sup> The album, therefore, rather than truly standing representationally as an ideal concert instead creates a disparity between live and mediatized versions of the Wayne Shorter Quartet that prioritizes approximating an audience’s flow state in a “presentational liveness” over preserving any one actual live performance. The albums point to their own lack of liveness in an attempt to showcase what we are missing, rather than what the recording has captured. Returning to the example of “Beyond the Sound Barrier,” it is important to note the performance captured in the recording is clearly not the end in terms of the concert from which it was cut. The recording on the album fades out on a vamp established by the trio, and it is audible to the listener that the performance in concert is by no means “over” even as the studio album concludes. What is missing at the end of this record is the concert – a different portrayal of the composition “Beyond the Sound Barrier,” and an ending that will never be heard. But listeners intrigued by the prospect of hearing these differences will undoubtedly attend a concert to attempt to experience the flow state only alluded to by the recorded album.

Interaction between the live performances and recordings creates a feedback loop where compositional material is produced in flow state performances that is captured on recording and that referential material is in turn used to produce a new musical sequence. In an interview with Wayne Shorter conducted by Bill Milkowski, Shorter reveals that one composition that appeared on *Beyond the Sound Barrier* was actually derived from a section of improvised material on

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<sup>250</sup> Jeffrey M. Morris, “Structure in the Dimension of Liveness and Mediation,” *Leonardo Music Journal* 18, no. 1 (2008): 59.

*Footprints Live!*.<sup>251</sup> When Milkowski inquired “[W]hat about ‘As Far As the Eye Can See’?”

Shorter responded:

WS: Yeah, it’s actually a development from “Go” from the *Footprints Live* album. It’s a development of that tune. It’s like a tag that becomes a piece of music.

BM: So there was a reference to it on *Footprints Live*?

WS: No, there’s no reference to it. You only hear it one time... there’s only like two measures and it stops, but this one takes on a whole other harmonic thing and it’s more of an experience of the eye... how much or how far are you willing to see?<sup>252</sup>

"As Far As The Eye Can See" is derived from the isolation of the motive that Shorter first presents in measure 22-25 of “Go” (See Figure 21).

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<sup>251</sup> Wayne Shorter, *Beyond the Sound Barrier*, Verve B0004518-2, 2005, Audio Compact Disc.

<sup>252</sup> Wayne Shorter, “Wayne Shorter Interview,” interview by Bill Milkowski, *All About Jazz*, June 14, 2005, [www.abstractlogix.com/wayne-shorter-interview/](http://www.abstractlogix.com/wayne-shorter-interview/).

Figure 21: “Go” by Wayne Shorter Lead Sheet

# Go

Wayne Shorter

Piano

Measures 1-4: Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7)

5

Pno.

Measures 5-8: Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7)

9

Pno.

Measures 9-12: Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7) Gm<sup>6</sup> Gm(maj7)

13

Pno.

Measures 13-16: G7(sus4) G7(#11) G7(sus4) G7(#11) G7(sus4) G7(#11) G7(sus4) G7(#11)

17

Pno.

Measures 17-20: G7(sus4) G7(#11) G7(sus4) G7(#11) G7(sus4) G7(#11) G7(sus4) G7(#11)

21

Pno.

G<sup>7</sup>(sus4) G<sup>7</sup>(#11) G<sup>7</sup>(sus4) G<sup>7</sup>(#11) Bmaj<sup>7</sup>(#11)

23

Pno.

E<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>/A A<sup>b</sup>maj<sup>7</sup>(#11) G<sup>7</sup>(<sup>#9</sup><sub>b9</sub>)

25

Pno.

Cm<sup>7</sup>

33

Pno.

C/B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> Dm/B<sup>b</sup>

37

Pno.

C/B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> Dm/B<sup>b</sup> Dm/B<sup>b</sup> Dm/B<sup>b</sup>



**Figure 22: Primary Motive in “As Far As the Eye Can See”**



The rhythmic material is preserved directly, however, the performance is structured in a fundamentally different way than in the performance of “Go” (See Figure 22). I view the performance as completely structured around developing this singular cell. Danilo Pérez begins the performance using a rhythmically contracted form of the primary motive. Patitucci provides a harmonic foundation which begins by playing the motive as well, then begins weaving bass lines that cite the Bmaj7#11-Ebmaj harmony to establish a quasi-vamp, yet continuously introduces notes outside of this harmonic structure to shift the meaning of Pérez’s chordal structures and imply slash chords (See Figure 23).

Figure 23: Transcription of “As Far As the Eye Can See”

## As Far As the Eye Can See

Wayne Shorter

**Vivo** ♩ = 195

Tenor Saxophone

Piano

Bass

Drum Set

**Vivo** ♩ = 195

4

Ten. Sax.

Pno.

Bass

Dr.

Transcription by John Petrucci

8

Ten. Sax.

Pno.

Bass

Dr.

Measure 8: Tenor Saxophone is silent. Piano right hand has a quarter note G4, eighth notes F#4, E4, D4, and a quarter rest. Piano left hand is silent. Bass has a half note G2. Drums have a quarter rest, eighth notes G2, A2, and a triplet of eighth notes G2, A2, B2, followed by a quarter rest.

Measure 9: Tenor Saxophone is silent. Piano right hand is silent. Piano left hand is silent. Bass has a half note F#2. Drums have eighth notes G2, A2, B2, C3, D3, and a quarter rest.

Measure 10: Tenor Saxophone is silent. Piano right hand is silent. Piano left hand is silent. Bass has a half note E2. Drums have eighth notes G2, A2, B2, C3, D3, and a quarter rest.

11

Ten. Sax.

Pno.

Bass

Dr.

Measure 11: Tenor Saxophone has a half note G4. Piano right hand has a quarter rest, eighth notes F#4, E4, D4, and a quarter rest. Piano left hand is silent. Bass has a half note G2. Drums have a quarter rest, eighth notes G2, A2, and a triplet of eighth notes G2, A2, B2, followed by a quarter rest.

Measure 12: Tenor Saxophone has a half note F#4. Piano right hand has a quarter rest, eighth notes F#4, E4, D4, and a quarter rest. Piano left hand is silent. Bass has a half note F#2. Drums have eighth notes G2, A2, B2, C3, D3, and a quarter rest.

Measure 13: Tenor Saxophone has a half note E4. Piano right hand has a quarter rest, eighth notes F#4, E4, D4, and a quarter rest. Piano left hand is silent. Bass has a half note E2. Drums have eighth notes G2, A2, B2, C3, D3, and a quarter rest.

In the above transcription of “As Far As the Eye Can See,” the “Go” motive is stated by Shorter in measure 12. Whether or not the audience perceives this direct melodic and harmonic connection between “Go” and “As Far As the Eye Can See” without having direct knowledge of the insight provided by Shorter is debatable. However, the fact that Shorter made mention of such a specific musical reference is indicative of a response to the audience’s expectations of the Wayne Shorter Quartet. Each live performance has a connective lineage enunciated musically to the canon. Both the musical act and the demonstration therein act as a literal through line between performances and compositions.

#### **4.3 AUDIENCE ENGAGEMENT: MOMENT TO MOMENT FLOW**

In the present day, audience members can easily document and disseminate the knowledge of participation quite broadly. This begs the question: in the presence of an abundance of documentation (both authorized and unauthorized live recordings), why do we continue to attend live performances? Simon Frith, in his article *Live Music Matters*, answers by pointing to economic data gathered in the U.K. that demonstrates that “[T]he value of music (the reasons why people are prepared to pay money for it) remains centered in its live experience, and record companies and broadcasters have had to take this into account.”<sup>253</sup> What is special about being physically and consciously in attendance at a live performance? Why grant liveness a special status with the multiplicity of options available to listen to and participate with reproduced versions of the music? Auslander’s remarks:

[A]... dimension to the question of why people continue to attend live events in our mediatized culture is that live events have cultural value: being able to say that you were physically present at a particular event constitutes valuable symbolic capital... One remarkable aspect of performance’s position within cultural economy is that our ability to

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<sup>253</sup> Simon Frith, “Live Music Matters,” *Scottish Music Review* 1, no. 1 (2007): 4.

convert attendance at a live event into symbolic capital is completely independent of the experiential quality of the event itself.<sup>254</sup> Auslander draws on the theory of mediatization, coined by Pierre Bourdieu, using the term symbolic capital to relate to the value connoted through presence. Sara Thornton furthers this by noting that where and *when* you are present matters in relation to a particular band or persona's performance. Take for instance the example of seeing the Rolling Stones in 1964 versus 1995. There is an implicit cultural capital difference between these two attendances. As I have demonstrated through commentary of reviews of Shorter and the band, the cultural capital in seeing the Wayne Shorter Quartet from the year 2000 through the present significantly increased in comparison to attending a Shorter concert in the mid 1980s through the 1990s among those who preferences favored acoustic over electric formats. How and why the audience perceives the importance of the band shines a light on how the Wayne Shorter Quartet is playing on the genre itself.

In a study conducted in 2012 by Gail Brand, John Sloboda, Ben Saul and Martin Hathaway, the authors highlight three reciprocal relationships between performing jazz musicians and their audiences:

1. The audience is experienced as having considerable power to impact on the musician during play, in both positive and negative ways.
2. The size of venue was reported to have a considerable impact on the quality of the experience for both groups.
3. There were shared understandings, tempered by significant differences, in what the musicians and audiences thought was required for a good performance.<sup>255</sup>

Wayne Shorter implicitly links live performance to the development, cultivation and betterment of personal spirituality. In an interview during International Jazz Day in 2014, Shorter stated

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<sup>254</sup> Auslander, *Liveness: Performance in a Mediatized Culture*, 57.

<sup>255</sup> Gail Brand, John Sloboda, Ben Saul, and Martin Hathaway, "The Reciprocal Relationship Between Jazz Musicians and Audiences in Live Performances: A Pilot Qualitative Study," *Psychology of Music* 5, no. 40 (Fall 2012): 645.

that, “[N]egotiating the unknown, the unexpected, calls upon us our inner life condition.”<sup>256</sup> The band has created a different set of expectations for the audience and its music. The audience is expecting to be surprised, to be challenged by the performance itself.

Travis Jackson has discussed a shift in the type of audience in terms of the kind of engagement the audience makes in relation to the performers. Jackson, in attendance for saxophonist Joshua Redman’s *Spirit of the Moment: Live at the Vanguard*, writes that “[T]he audience participants were apparently framing their responses to the moment-to-moment flow of the event via a different set of evaluative criteria, one perhaps more suited to rock concerts or performances of singers.”<sup>257</sup> Jackson distinguishes audience members who are applauding for musical moments as less aware of jazz concert etiquette and possibly bringing etiquette from rock or pop music concerts into a live jazz performance setting. This observation has also been noted in reviews of the Wayne Shorter Quartet’s live performances as well. Take for instance, Lee Hildebrand’s accounting of the Quartet’s performance at the SFJAZZ Center in San Francisco, which begins by recounting to the reader the verbalizations made by the audience: “‘Whoa!’ ‘Oh, my God!’ and other shouts and whistles of joy and amazement occur frequently during performances by the Wayne Shorter Quartet, emanating from both the audience and the musicians themselves.”<sup>258</sup> These interactions are something I have experienced as well in my own attendance at Wayne Shorter Quartet concerts. Danilo Pérez discussed one memorable

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<sup>256</sup> Wayne Shorter, *International Jazz Daytime Educational Program: Interview with Wayne Shorter*, interview by Mika Shino, April 30, 2014, <https://www.youtube.com/watch?v=Py7B9sZF6Do>.

<sup>257</sup> Joshua Redman, *Spirit of the Moment: Live at the Village Vanguard*, Warner Bros. 9362-45923-2, 1995, Audio Compact Disc. ; Jackson, *Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene*, 194.

<sup>258</sup> Lee Hildebrand, “Wayne Shorter Quartet review: a pleasant surprise,” *SFGATE*, March 24, 2014, <http://www.sfgate.com/music/article/Wayne-Shorter-Quartet-review-A-pleasant-surprise-5345080.php>.

instance in particular during our interview about how the audience, rather than the band, began the music for Shorter's 80<sup>th</sup> birthday concert.

DP: And actually, during the 80<sup>th</sup> birthday concert, the audience started singing as we walked onstage, before we played. They started singing "Happy Birthday" and we jumped on it and played. Just jumped on the music, looks like we had prepared it. And Wayne looks at me like, "Hey, you guys rehearsed this", because it sounded so together. But that's the spirit there, you know. It's the sounds that are coming in that sense, it was a magical concert. And the audience started it. They started the concert.

JP: That's incredible. It seems like being an audience member for a performance by the Wayne Shorter Quartet takes on a different meaning. People are responding and will applaud for events, for moments, in the music. It's a different relationship that has been established at this point.

DP: The energy has to come from listening. From that intensity, that helps us to focus. Definitely. We have grown into a very unique relationship with the audience. The question, "What's going to happen?" that's the *answer*. By experiencing those spaces where the sound touches you and the ideas we are working on, we basically showcasing in front of everybody how to come together. That's something Wayne taught us. Nothing gets thrown out in the world; everything comes back.<sup>259</sup>

Brian Blade's exclamations and "bombs" stimulate a different type of audience response that is based upon this moment to moment, event-based interaction. Modern Drummer's Ken Micallef remarked to Blade that, "[I]n live performance, you're often all over the kit: arms flying in different directions, your body leaning into or around the drums—you even get up from the throne to crash cymbals. You do things that a lot of drummers wouldn't or couldn't do."<sup>260</sup> I do not mean to imply here that Blade only uses these bombastic devices or indeed make any sort of commentary on his musicianship. Indeed, as his fellow drummer Jeff Ballard discusses, Blade uses a "mix of texture and tonality"<sup>261</sup> throughout his playing. What I am trying to point to instead is the way one particular sonic sign works in tandem with visual information to understand the audience's response to the band. Consider the following example excerpted from

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<sup>259</sup> Pérez, interview.

<sup>260</sup> Ken Micallef, "Brian Blade: Always Be Reacting," *Modern Drummer*, July 2008, <https://www.moderndrummer.com/2008/05/brian-blade/>.

<sup>261</sup> Ibid.

an unauthorized recording of the Wayne Shorter Quartet at SJAZZ on October 16, 2015. This video<sup>262</sup> comes from an authorized recording made by SFJAZZ Center and was shared via Brian Blade's Facebook page in a post from October 17, 2015.<sup>263</sup>

It is immediately apparent in this short clip that the band has already reached a dramatically high dynamic level in their performance. Blade's forceful cymbal crashes accentuate beat one in two measure cycles, which Shorter, Pérez and Patitucci all begin to "land on" together. Shorter's soprano saxophone melody begins with a blues motif, then attempts to ascend into the altissimo register of the saxophone. The texture being created by the band is referencing Shorter's own work from his compositional history (compositions such as "Juju" and "Deluge") and also referencing the aesthetic of the John Coltrane Quartet and the high intensity (metered) explorations on *A Love Supreme*.<sup>264</sup> It appears Shorter reaches the apex of his instrumental range (altissimo A on the soprano saxophone is among his highest notes on the instrument) then deploys to a staccato rhythmic pattern that is immediately re-orchestrated by Blade on the snare and hi hat and used as a fill into the following cymbal crash on the downbeat. In listening to this section, I am reminded of the writing of John Miller Chernoff's work from *African Rhythm and African Sensibility*, who writes regarding the power of repetition:

[Repetition] is the key factor which focuses the organization of the rhythms in an ensemble. The repetition of a well-chosen rhythm continually reaffirms the power of the music by locking that rhythm, and the people listening or dancing to it, into a dynamic and open structure. The rhythms in African music may relate by cutting across each other or by calling and responding to each other, but in either case, because of the conflict of

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<sup>262</sup> Brian Blade, "BEAT THE TAR OUT OF IT", Facebook, <https://www.facebook.com/BrianBlade/videos/10153762367818489/>.

<sup>263</sup> Video was distributed publicly on Facebook via Brian Blade's Fan Page and SFJAZZ Center.

<sup>264</sup> John Coltrane, *A Love Supreme*, Impulse! A-77, 1965, Audio LP.



African cross-rhythms, the power of the music is not only captured by repetition, it is magnified.<sup>265</sup> The audience begins applauding at 0:03 of the video; there is discernable shouting and an audible “Whoa!” as Blade launches into a cymbal hit. As Blade breaks the stand holding his snare drum from the force of stick shot, the audience begins applauding again. There seems to be a sense of amazement as the energy of the performance continues unhindered as part of the instrument is taken out of play through the ferocity that has been building. He then reaches down (0:30) and shifts it to an angle where he can still access the snare. When his strokes don’t quite reach the head of the snare and result in rim shots, the audience again applauds in recognition of what is happening. Blade then transitions to a groove based rhythmic pattern on the hi-hat, which keys an entirely separate texture evocative of the Weather Report period of Shorter’s compositional history. At 1:21 the band snaps back into the original aesthetic world, then Patitucci and Blade, looking at each other, deliberately rest on beat one rather than continuing to accentuate it although it is clear beat one is anticipated again. This musical omission, made tongue in cheek, gives them an opportunity to segue out of this now-defined section of the performance. The audience then reaches the peak of their applause.

This commentary is an example of what I refer to as an event-based interaction. Shorter commented on this evolving interactional relationship as well in the early days of the quartet. In an interview in 2002 with Ashley Kahn, he recalls, “[W]e were playing in France and I heard this ‘Yeow!’ behind me... I turned around slowly and looked at John and he said, ‘Yes, that’s Brian.’”<sup>266</sup> Kahn continues, discussing how, “[G]leeeful cries from the musicians and bursts of

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<sup>265</sup> John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago: University of Chicago Press, 1979), 111-112.

<sup>266</sup> Ashley Kahn, “Wayne Shorter: Face of the Deep,” *Jazz Times*, June 1, 2002, <https://jazztimes.com/features/wayne-shorter-face-of-the-deep/>.

applause from the audience became part of the show as separate improvisational leaps, like a well-traveled trapeze act, unexpectedly hooked together.”<sup>267</sup> It is importantly distinct from the type of interaction that the audience can have from exclusively listening to the recording, imbuing Turino’s categorization of the performance as presentational, altering the meaning and increasing the stakes. In the following commentary, I acknowledge the influence of the intricate entanglement of visual cues that I will remark upon as interacting necessarily and intrinsically with the sonic. The difference is not distinctly audible, only observable through a combinatory audio-visual experience. As stated by Ingrid Monson, I am exerting perceptual agency, “the conscious focusing of sensory attention that can yield different experiences of the same event.”<sup>268</sup>

Using a video recording rather than an audio recording to evaluate this musical moment yields special insight. The breaking of the drum set is not perceptible through the audio recording. Yet, the visual of the breaking drum set is critical to understanding the audience’s engagement, which is a response to the awe that Blade is able to continue playing and use the breaking as a musical device. Furthermore, what sets up audience response as a drummer is the silence before the crash. Blade’s deliberate pause before his physical, powerful musical statement creates a micro-anticipation that yields a significant emotional impact on the audience.

The *interaction itself* has created a drum solo. Even though the band reaches this musical peak as a unit – Shorter, Pérez and Patitucci never stopped playing in a way that would convey a normalized drum solo in conventional jazz performance scenarios, the interaction of the audience

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<sup>267</sup> Ibid.

<sup>268</sup> Ingrid Monson, “Hearing, Seeing, and Perceptual Agency,” *Critical Inquiry* 34, no. 52 (Winter 2008), 538.

with Blade was critical to creating, sustaining and then defining this musical event in the course of the concert.<sup>269</sup>

However, that is not the end of the story. In fact, it may well be the beginning. Upon close examination, I am reminded that the media through which I have access to this musical moment is equally important to its content. Essentially, having viewed this video clip, shared through the social media platform Facebook, and disseminated through shares, reposts, and through other media sources such as YouTube, I am viewing a “structure of conjuncture,” in the sense elucidated by Marshal Sahlins in his text *Islands of History*. Structure of conjuncture is conceptualized as “the practical realization of the cultural categories in a specific historical context, as expressed in the interested action of the historic agents, including the microsociology of their interaction.”<sup>270</sup> Ingrid Monson applies and builds upon this concept by framing it in a musicological context: “Performers, audiences, and musical sounds are linked to processes of global circulation and commodification and how people negotiate their way through social forces that are both fragmenting and totalizing.”<sup>271</sup>

The structural elements at play in disseminating this audio-visual recording further highlight the historical objectification of the symbolic relations of cultural order. Primarily, the visceral language used to communicate the content of video. When Brian Blade exclaims in his Facebook post “BEAT THE TAR OUT OF IT,” he is not just talking about breaking the drum

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<sup>269</sup> It is notable that this clip does not name the composition. Blade does not provide insight regarding whether a composition was being referenced at all. While in this section I am referring more to the ensemble’s interaction, there would be a significant epistemological difference whether a written composition was being interpreted or spontaneously composed. At the time of this writing, a full performance of this particular concert is unavailable to conduct this type of analysis.

<sup>270</sup> Marshall Sahlins, *Islands of History* (Chicago: University of Chicago Press, 1985), xiv.

<sup>271</sup> Monson, “Hearing, Seeing, and Perceptual Agency,” 33.

set in the performance. The drummer's communication is a nod to a particular strain of historicity in the jazz and blues traditions. But the communication itself also implies a direct connection to African diasporic musical heritage. Furthermore, there are psycho-physiological connections embedded in the meaning and embodiment of the drum set which should be acknowledged.

"Beat the tar out of it" is a phrase that originally comes from sheep herding. "Tar was once used to treat the sores on sheep and to brand them with the farmer's special mark... once the tar hardened, it ruined the wool and had to be knocked off with a stick before the next shearing."<sup>272</sup> Additionally, "tar" is a diminution of "tarnation," which is a condensed iteration of "eternal damnation."<sup>273</sup> Krumholz theorizes that tar "represents both black identity and the white stereotypical beliefs about blackness... Tar is the sticky stuff of ideology, the culturally constructed meanings internalized in language and our unconscious minds, and it is the potential transformation through knowledge and self-knowledge that enables us and requires us to see (in and through) blackness."<sup>274</sup> There also is an embedded notion of primitivism and fetishization in reference to the perception of African drumming by white Western culture, creating an idealization of what "[the] body, shorn of its Western training, might be able to do."<sup>275</sup> The language used by Blade contains these embedded meanings and the contextualization of that

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<sup>272</sup> Robert Allen Palmatier, *Speaking of Animals: A Dictionary of Animal Metaphors* (Westport: Greenwood Publishing Group, 1995), 224.

<sup>273</sup> Robert L. Chapman, "Tar" *The Dictionary of American Slang* (New York City: Collins Reference, 1998).

<sup>274</sup> Linda Krumholz, "Blackness and Art in Toni Morrison's Tar-Baby," *Contemporary Literature* 49, no. 2 (Summer 2008): 271-292.

<sup>275</sup> Carrie Noland, *Agency & Embodiment: Performing Gestures/Producing Culture* (Cambridge: Harvard University Press, 2009), 166.

language is important to understanding why and how he uses that remark to support his performance and communicate with the audience.

#### 4.4 KEYING

Liveness and presence have productive power that sustains and ingrains the ritual of participation and provides the feeling of physical connection to, and investment in the band an audience has chosen to listen to and watch. “Keying” is a concept borrowed from socio-linguist Erving Goffman’s seminal text *Forms of Talk*, which has been applied to the interaction of audiences and performers by Barbara Bradby.<sup>276</sup> “Keyings” can be described as “musical metaphor[s] for voicings such as ironizing a passage, or, alternatively, reading with passion, which give the audience a feeling of live access to the speaker.”<sup>277</sup> Goffman posits that the “[H]earers sense they have special access to the mind of the author, that live listening provides the kind of contact that reading doesn’t.”<sup>278</sup> This sort of negotiation goes to the heart of the privileged status of liveness and the staging of the performance in relation to a recording session. Bradby remarks that keyings are actually used to justify and highlight the performance of musicians who “achieve canonical, or ‘classic’ status, not least because in these cases the ‘text’ of their recordings is so well-known. Audiences both want to hear the classic, early songs of performers like Bob Dylan or Van Morrison, but they also delight in hearing them in different ‘keyings.’”<sup>279</sup> The challenge to recognize the original recording and to listen relationally to the live performance is to engage on a level of privileged access with the band.

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<sup>276</sup> Erving Goffman, *Forms of Talk*, (Oxford: Oxford University Press, 1981).

<sup>277</sup> Barbara Bradby, “Performer-audience interaction in live concerts” in *Musicians and Their Audiences: Performance, Speech and Mediation*, ed. Ioannis Tsioulakis and Elina Hytonen-Ng (New York City: Routledge 2017), 90.

<sup>278</sup> Goffman, *Forms of Talk*, 175.

<sup>279</sup> Bradby, “Performer-audience interaction in live concerts,” 90.

Michelle Mercer witnessed the development of keying behind the scene with the band when Shorter initially introduced the composition “Over Shadow Hill Way” to the Quartet in a way that serves to highlight this model. He instructed “I want it opened up, made fresh again.”<sup>280</sup> In doing so, Shorter’s instructions accentuate the feeling of absence highlighted by Jessica Teague, who argues that “[T]he action of improvising around the recording itself as a fixed object to react and be in dialogue with. This resistance to the constraints of the notion of a definitive recording or, (to invoke Thornton’s logic) the supremacy of the recording to the jazz listenership/audience, “[inverts] the argument that the recording was something to be resisted in the first place.”<sup>281</sup> The use of keying is of particular importance for connecting with the audience for the Wayne Shorter Quartet since Shorter himself eschews vocal introductions through short introductions, segues and verbal interactions with the audience that demarcate and structure usual live performances for popular, jazz and even many classical performances. As noted in a concert review by John Shand from the Sydney Morning Press: “Shorter presented lengthy suite-like pieces without verbal introduction, many of which seemed to be new works from this man who is arguably jazz’s most significant living composer.”<sup>282</sup> Musical keyings communicate directly with Greenland’s conception of virtuoso listeners, whose “presence at concerts can connote the importance of a musical event, demarcate sections for interaction that are picked up on by less experienced listeners and judges of musical quality.”<sup>283</sup> The emphasis on musical

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<sup>280</sup> Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter*, 262.

<sup>281</sup> Jessica E. Teague, “The Recording Studio on Stage: Liveness in Ma Rainey’s Black Bottom,” *American Quarterly* 63, no. 3 (Fall 2011): 569.

<sup>282</sup> John Shand, “Wayne Shorter Quartet review: Music on a higher plane, yet intensely human,” *The Sydney Morning Press*, June 14, 2016, <http://www.smh.com.au/entertainment/music/wayne-shorter-quartet-reviewmusic-on-a-higher-plane-yet-intensely-human-20160613-gpibse.html>.

<sup>283</sup> Greenland, *Jazzing: New York City’s Unseen Scene*, 153.

keying is intrinsically connected with the performative concept developed by Wayne Shorter and the Wayne Shorter Quartet called “zero gravity.”

#### 4.5 “ZERO GRAVITY”

In a documentary entitled *Wayne Shorter- The Language of the Unknown*, documentarian Guido Lukoschek interviews and observes the Wayne Shorter Quartet before, during and after a performance at *Salle Pleyel* concert hall in Paris, France on November 3, 2012. Following the concert, Lukoschek plays a recording of the performance and asks that Shorter attempt to narrate. While Shorter at first seems hesitant to speak over the band’s performance, his narration offers invaluable insight into the conceptualization of the group dynamic. As Danilo Pérez begins a descending eighth note motive based upon the tritone juxtaposed with double diminished chords, John Patitucci gradually enters. Shorter offers the following statement:

You can call this like a reflection of what I call something that’s before anything begins; existence began. A song before existence and this is in the realm of potential. And the potential cannot be given or rehearsed. Potential has to be found. And the thing is to find the potential of anything. All these musicians have to be courageous. Humble enough to not want to flaunt their musical credentials.<sup>284</sup>

In talking at length with both Brian Blade and Danilo Pérez, it appears that “zero gravity” has become a coined term for this musical practice and the type of music that represents this spiritualized, ritualized performance practice. Improvising on the term, to be without gravity is to be free from a certain pull – Shorter states in an interview with Joe Lovano that “zero gravity” “connotes not being forever attached to something that is no longer of use.”<sup>285</sup> I argue that here Shorter is making an oblique critique of a particular strain of jazz while also referencing the

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<sup>284</sup> Guido Lukoschek, “The Language of the Unknown: A Film About the Wayne Shorter Quartet,” *Avindpendents Film and TV GmbH*, August 25, 2013.

<sup>285</sup> Wayne Shorter, “Jazz Conversations: Wayne Shorter and Joe Lovano, Pt. 1” interview by Joe Lovano, *Jazz Conversations*, Blue Note Records, March 5, 2013, <https://www.youtube.com/watch?v=eNiqXEHEJfo>.

possibility to develop an alternative model for creative expression which connects with the past without being beholden to it.

In a phone interview I conducted with Terri Lyne Carrington, she mentioned that during a live performance in the 1980s, Shorter would open up specific sections of compositions such as “Atlantis” and “Endangered Species” for improvisation. Carrington discusses how there was an attempt made to interpret the compositions strictly in relation to the issued recordings: “I think we were supporting the records... and that’s why I was playing what I was playing... that’s what was on the record, you know what I mean?”<sup>286</sup>

In contrast, since the formation of the quartet in 2000, Wayne Shorter had begun developing a new performative device derived in part from the concept of musical keying. John Patitucci recalled when Shorter “started bringing in *bags* full of music. That we would only play portions of, and then improvise like crazy.”<sup>287</sup> Blade mentions the early challenges in connecting with the idea Shorter brought to the Quartet:

At the same time, I think we were trying to understand where he was coming from, because he was already I think way ahead of his vision, of our *conception*, you know, in terms of what “zero gravity” is, and this, composing as a group. And he almost, I think, resented these “perfect works” to us; that we eventually kind of came to use as suggestion, or like to take in some cellular way, like just a very small piece of an idea, or to literally start from nothing, as we have been, as we came to eventually. To compose our way through it, night after night.<sup>288</sup>

Carrington, who has also played with the current Quartet, further describes the change in the performative approach, stating that “I learned quickly how to interpret his scores... I started playing more fragments of it... Basically, at the time, stopped some place in the middle of it

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<sup>286</sup> Carrington, interview.

<sup>287</sup> Patitucci, interview.

<sup>288</sup> Blade, interview.



because the band continues the story.”<sup>289</sup> Connecting with the notion of musical keying outlined earlier, the band is beginning an improvisational dialogue in relation to material that has already been “heard” by the audience over the course of years of familiarity with the Shorter’s compositional oeuvre. They are playing “of” the compositional content in a relational way, and the audience is constantly negotiating between these musical spaces; their memory of the notion of a “definitive” performance as told by Blade, and the band playing *of*, not *on* that material.<sup>290</sup> Pérez goes deeper into this relational performance standpoint by referring to a performative dichotomy:

When he wanted us to look at music, it’s the same principle when you watch a movie, or when you are interacting with CNN news. You know, it’s the topic, and he’s very interested in the possibilities. So, to answer your question: it’s a dichotomy. The more completely he writes something, the less he wants to approach what he did (literally). He’s very detached from what he did. But he does write like books, sample ideas. And he is curious, to see what you do with that idea. That’s how I understood at the beginning. He’s not interested in what’s on the paper per se, he’s interested in how that effects you, how that make you react. For me, in the piano chair, I started to understand he is dependent, not dependent, but that he needed, my orchestrations, and that Brian needed for me to be more focused on orchestrations, not jabbing so much in a traditional, but a little more.<sup>291</sup>

The concept of “zero gravity” also applies to the Quartet’s relationship with the audience. John Patitucci recounts the shift in the audience’s reception of the musical performance. In particular, he points to the Spoleto Jazz Festival as a distinctly remarkable moment in terms of the band’s relationship with the audience. True to the flow nature of their musical practice, during an interview I was conducting with Danilo Pérez in the green room of the *Jazz Standard*, Patitucci entered the room and Pérez actually engaged in a quasi-interview/dialogue that I have excerpted below:

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<sup>289</sup> Carrington, interview.

<sup>290</sup> As highlighted in Chapter 2, *The Repertoire*.

<sup>291</sup> Pérez, interview.

DP: That [Spoleto Jazz Festival] was the first time we really experienced, did “zero gravity.”

Patitucci: Yeah, it was great.

DP: And the audience, how they react?

JP: And how [has the interaction with the audience] changed to you?

DP: Oh, absolutely. That first gig in Spoleto, there was only the real fans that greeted us. The whole rest of the people, some people left, some people were looking like they had seen an alien. It was really funny because people were standing up because they had to. They weren't applauding. Then we did a tour of the West Coast, and man we have seen the audience grow with us. They have grown, with what we are doing. I've seen people's faces change over the years. Different emotions, and I have seen it from complete rejection to complete connection. I've seen it all, and it's been amazing. Something I learned, [about] relationships, that's the thing. That's why Wayne is the guru, man. If you are serious about what your life, what you are working for your life, you should not worry about it that moment. The audience is a relationship that grows with you. Sometimes they are going to feel disappointed, just like a relationship you know? And when you build that trust with the audience, there's something that happens that is magical. It's that a change that is happening. The audience is as important as the performer. It's all a part of the experience. We can't disconnect that.<sup>292</sup>

When Pérez mentions that only the “real fans” welcomed the band's music, he is relating to the concept of virtuosic listeners as explicated by Thomas Greenland. Hearing the relational musical connections between the past repertoire with present performance practice challenged not only the members of the band, but the audience's ability to connect with and understand the music. Virtuoso listeners have developed “rich contexts for comprehending live performances.”<sup>293</sup> Their deeper level of dedication to Wayne Shorter and his music meant that they were willing to invest more of themselves in order to grow and achieve “complete connection” as stated by Pérez.

## 4.6 CONCLUSION

In remarking about his recording *Footprints Live!*, Shorter references the reaction of his audiences as a substantial measure for the success of a live performance. “In Europe, they can screen out of the sound-alikes, the wannabees... In Europe they know what originality is. They

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<sup>292</sup> Pérez, interview.

<sup>293</sup> Greenland, *Jazzing: New York City's Unseen Scene*, 48.

know when it walks like one, talks like one, and everything like that.”<sup>294</sup> Through the examination of liveness and reception both within and outside the jazz community, I have attempted to showcase the powerful interconnected relationships at play between Wayne Shorter’s public persona, the Wayne Shorter Quartet and its audience. The valorization of liveness as a measure for the success or authenticity of jazz is illustrative of the “structure of conjuncture” I have presented in this chapter. The situational synthesis between the event of live performance is interposed with the structural dialogue of the historicity embedded within the band’s performative lineage. The interested action of a historic agent, Wayne Shorter, is in dialogue with the intercultural context derived by the audience. The audience is perceiving history as an enacted practice. The selective reification that occurred with Shorter’s “return” to the acoustic contextualization of his performative work was the result of the valorization and spontaneity of liveness which reinforced the creation and sustenance of a public culture for both the Wayne Shorter Quartet and the jazz genre.

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<sup>294</sup>Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter*, 263.

## 5.0

## THE CONCERT

The concert, philosophically construed, is a unique staging ground in jazz. For physical and philosophical reasons, the concert stands in contrast to the most commonly accepted venue for the consumption of jazz, the jazz club. A great deal of the cultural history of jazz has developed semiotic meaning from the jazz club, the site where jazz takes place. As emphasized by Sherrie Tucker, clubs are “the venues where jazz discourse is played.”<sup>295</sup> This is not to say that jazz does not take place in other places. Books by George Lewis, Steve Isoardi and Michael Heller discuss community centers, associations and independent lofts which functioned as challenges or parallel venues to jazz clubs.<sup>296</sup> Additionally, jazz festivals have long served as showcases and touchstones for conversations about the nature of jazz itself. John Gennari writes that festivals “endow[ed] jazz with new images of respectability and aesthetic worth, to trumpet the music as a uniquely American cultural product, and to expand the music’s audience as much as possible.”<sup>297</sup> Furthermore, festivals have presented an opportunity to discuss issues including authenticity and purism, commercial and artistic negotiation and racial politics.

There are several reasons for this chapter’s emphasis on concerts in jazz research. The concert hall itself, especially one not built for the specific purpose of showcasing jazz events such as SFJAZZ and Jazz at Lincoln Center, is a physical place that most jazz musicians rarely perform. Many jazz musicians maintain and sustain careers without large scale concertizing. The

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<sup>295</sup> Sherrie Tucker, and Nicole Rustin, *Big Ears: Listening for Gender in Jazz Studies* (Duke University Press, 2008), 6.

<sup>296</sup> George Lewis, *A Power Stronger than Itself* (Chicago: The University of Chicago Press, 2008).; Steve Isoardi, *The Dark Tree: Jazz and the Community Arts in Los Angeles* (Berkeley: University of California Press, 2006).; Michael C. Heller, *Loft Jazz* (Berkeley: University of California Press, 2017).

<sup>297</sup> John Gennari, “Hipsters, Bluebloods, Rebels, and Hooligans: The Cultural Politics of the Newport Jazz Festival, 1954-1960,” in *Uptown Conversation: The New Jazz Studies*, eds. Robert G. O’Meally, Brent Hayes Edwards and Farah Jasmine Griffin, (New York City: Columbia University Press), 128.

concert connects with industry insiders to whom most jazz musicians do not have access. There are expectations required by the venue, the press and the audience that work in tandem and are observed by the musicians in their performance calculus. Thomas H. Greenland suggests that, “[T]he physical separation between stage and seats and the decorous atmosphere of such spaces preclude intimate interactions between artists and audiences,” and that bandleaders “plot an itinerary, or narrative arc” in response to the more formalized setting.<sup>298</sup> The Wayne Shorter Quartet almost exclusively performs in concert halls and jazz festivals due to the promotional prestige associated with Wayne Shorter’s name and because of the structural support staff who operate in conjunction with the band.

Specific concerts have been singled out and held up as moments for study and special consideration. On February 12, 1924, Paul Whiteman commissioned and premiered George Gershwin’s *Rhapsody in Blue* which merged jazz and symphonic musics, at Aeolian Hall. Albert Haim wrote that, “[T]he performance of *Rhapsody in Blue* in the concert hall helped jazz gain legitimacy as an art form, and, moreover, represented a turning point in the evolution of jazz: African-American musicians and composers were encouraged to create serious works using the jazz idiom.”<sup>299</sup> DeVaux highlights the concert given by Benny Goodman at Carnegie Hall on January 16, 1938 as a symbolic signifier for the acceptance of jazz in the public mind as part of American high music culture and the beginning of the trend towards institutionalization. To clarify, identifying Goodman’s concert as a first is not to discount or overlook concerts given by black bandleaders and composers. Greenland indicates that Will Marion Cook and his Southern

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<sup>298</sup> Greenland, *Jazzing: New York City’s Unseen Scene*, 146.

<sup>299</sup> Albert Haim, “George Gershwin’s “Rhapsody In Blue”: Performances and Recordings in the 1920s. Part 1. The United States,” *IAJRC Journal* 49, no. 2 (Summer 2016), 12.

Syncopated Orchestra (which featured a young Sidney Bechet), and the Carnegie Hall appearances by James Reese Europe's Clef Club Orchestra had been presented as showcases of "Negro music."<sup>300</sup> Arguably, these concerts fall outside of generic classifications of jazz, though defining the scope of jazz in this time period is problematic. Nevertheless, Goodman's concert is demonstrative of the peculiarity of concert events for jazz at the time. The concert itself had a level of cachet and rarity that has faded as concerts became more commonplace.

Concert jazz has come to be acknowledged as an independent term. *Grove Music Online* defines concert jazz as:

[M]usic that combines jazz and classical compositional elements. The tendency emerged before jazz was identified as such in works that draw on African American song and dance idioms, including Antonín Dvořák's Symphony no. 9 (1893), Frederick Delius's *Appalachia* (1902–03, subtitled "Variations on an Old Slave Song"), Rubin Goldmark's *Negro Rhapsody* (1919–20), and Darius Milhaud's ballet *La création du monde* (1923).<sup>301</sup>

Scott DeVeaux writes in his article "The Emergence of the Jazz Concert" that

A "concert" of course, denotes nothing more than a musical performance, but to the average American it means much more. As part of the legacy from the European art music tradition, the concert has carried with it a rich set of associations as well as considerable social prestige. The concert is a solemn ritual, with music the object of reverent contemplation. Certain formalities are imposed upon the concert audience: people attend in formal dress, sit quietly and attentively with little outward bodily movement, and restrict their response to applause at appropriate moments only.<sup>302</sup>

Beyond the idea of the physical performance space, Albert Murray argues that the concert functions as a "showcase for the new and serves as a permanent gallery, so to speak, for the enduring."<sup>303</sup> Music and the musicians presenting music in concert are intrinsically connected

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<sup>300</sup> Ibid., 7.

<sup>301</sup> Ryan Paul Bañagale, "Concert jazz." *Grove Music Online*, accessed March 2, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002228141>.

<sup>302</sup> Scott DeVeaux, "The Emergence of the Jazz Concert, 1935-1945," *American Music* 7, no. 1 (Spring 1989): 6.

<sup>303</sup> Murray, *Stomping the Blues*, 183.

with the aesthetic presumption of the status of the work as art. Consequently, the audience is listening to something to be considered prudently.

In applying these considerations to the Wayne Shorter Quartet, I build upon the writing of Christopher Small. In his text *Musicking*, he lays out a platonic dialogic between the performance of a piece and its existence as an ideal imaginary of the composition itself. As Small writes:

Concert life today, however, is dominated by the idea that musical works have a continuous reality that transcends any possible performance of them, that each musical work we hear has, somewhere Out There, a corresponding Platonic entity that exists prior to, and indeed independent of, all performance, an entity to which all possible performance are only approximations, ephemeral and contingent. This idea stems partly from the undeniable continuous existence of scores as permanent objects, which gives musical works the illusion of solidity, but it stems even more from the tendency in European thought, which we noted earlier, to create abstract entities from actions and then treat them as if they were more real than the real actions to which they refer.<sup>304</sup> This distinction may also be helpful in elucidating the performative dichotomy at play in the performances by the Wayne Shorter Quartet, though in a somewhat different direction. Shorter's approach to performance and the interpretation of his compositions in concert undermines the idea of permanent compositional objectification. Performance itself becomes the primary object of study, and often the band explores musical themes in interactive ways which are not composed. The compositions from Shorter's oeuvre function to facilitate the concert. It is the way the band concertizes that connects liveness and legacy. Therefore, the concert serves as a metaphorical venue that places the Wayne Shorter Quartet in dialogue with the cultural and social values embedded within the jazz canon itself; a strategic implement for the negotiation of

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<sup>304</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening*, (Middletown: Wesleyan University Press, 2011), 114.

normative jazz performance practice, community expectations and the impact of the band as an influence to emerging generations of jazz musicians.

During the course of this chapter, I consider the Wayne Shorter Quartet in concert, examining on the arc of the concert through three primary structural pillars: (1) group preluding, (2) transitioning, (3) ending. I use the “-ing” preposition to connote the action of the group, and to suggest that this action is ongoing in the band’s performance practice. I will draw examples from four concerts in particular: the 2001 Newport Jazz Festival (*Live in Newport*), the 2008 Victoria Jazz Festival (*Live at Victoria Jazzfest*), the 2012 concert at La Salle Pleyel, Paris (*Live in Paris*) and the 2014 Blue Note 75<sup>th</sup> Anniversary Concert.<sup>305</sup>

## 5.1 PRELUDING

The physical act of beginning a jazz performance follows a set of initiating tropes which are prompted by the bandleader. For example, the bandleader might address the audience, thanking them for their attendance and introducing the members of the band. Another common variation is to begin without addressing the audience, giving a “count off,” or a quick tempo indication of the first song, then beginning immediately. The Wayne Shorter Quartet begins its concerts through a concept called preluding. In deploying preluding as an organizational concept, I am playing upon both historical as well as philosophical references. The historical lineage of preluding stems from a performance practice in classical music, in which a performer “began

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<sup>305</sup> I will refer to these concerts in the shorthand indicated by parentheses. Audio-visual recordings for each of these concerts are available in the public domain. Examples of these recorded performances may be found at the following sources: *Live in Newport*, music by Wayne Shorter Quartet, Newport Jazz Festival. Newport, RI, August 12, 2001. [https://www.youtube.com/watch?v=CYfa48rI3\\_A](https://www.youtube.com/watch?v=CYfa48rI3_A); *Live at Victoria Jazzfest 2008*, music by Wayne Shorter Quartet. Victoria Jazz Festival. Victoria, Canada. June 27, 2008.; *Live in Paris*, music by Wayne Shorter Quartet. La Salle Pleyel. Paris, France. November 3, 2012. <https://www.youtube.com/watch?v=V-WmcANcpMU>; *Blue Note At 75, The Concert: Wayne Shorter*, music by the Wayne Shorter Quartet. Washington, D.C., May 11, 2014. <https://www.npr.org/event/music/315272550/blue-note-at-75-the-concert-wayne-shorter-quartet>.



before the beginning” of a musical performance. The purpose of preluding was “to introduce, originate, foreshadow, anticipate, and even to justify what was to come.”<sup>306</sup> These preludes were improvised. Robin Stowell notes in reference to violin performance practice in the late eighteenth century that “[F]ree improvisation by the performer, [was] practised for the most part by the Italian school” and consisted of “melodic ornamentation, cadenzas, preludes, or...independent extemporization.”<sup>307</sup> Even in contemporary times, specific themes used in relation to classical forms such as the fugue are used as a basis for improvisation by keyboardists, especially organists. And one specific type of ending, the classical cadenza, was historically improvised, only becoming crystallized after Beethoven began writing out cadenzas to his works in the wake of what Bill Dobbins referred to as the “excesses of self-indulgent and insensitive performers... [T]he standardization of the written cadenza signaled the virtual death of improvisation in European classical music.”<sup>308</sup> One of the foundational scholars to the study of improvisation in Western classical music, Ernst Ferand, stated that “[T]he whole history of the development of [Western art] music is the accompanied by manifestations of the drive to improvise.”<sup>309</sup> The beginnings of performances by the Wayne Shorter Quartet work with and through the concept of preluding.

The process of tuning employed by bassist John Patitucci is pivotal in understanding the intersection of references at play. In many concerts, as the band takes the stage, Patitucci will

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<sup>306</sup> Lydia Goehr, “Does It Matter Where We Begin? Or, on the Art of Preparation and Preluding,” *Music Theory Online* 21, no. 3 (September 2015): 1.

<sup>307</sup> Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Century*, (New York City: Cambridge University Press, 1985), 337.

<sup>308</sup> Bill Dobbins. “Improvisation: An Essential Element of Musical Proficiency,” *Music Educators Journal* 66, no. 5 (Jan. 1980): 40.

<sup>309</sup> Ernst Ferand, *Improvisation in Nine Centuries of Western Music: An Anthology with an historical introduction* (Köln: Arno Volk Verlag, 1961), 5.

begin by tuning the bass. This gesture begins for a practical purpose: bass itself is an instrument highly susceptible to micro-tuning variations, especially when not being played. A bass is made up of two basic components, wood and steel. While both components are temperature sensitive, they react very different to changing weather conditions – bass players try to have their instrument on stage for at least an hour before tuning to take these changes into account. Generally, the player uses the bow, sustaining the set of harmonics used to tune the instrument. In a typified routine used to tune every bass, the A string is tuned to the harmonic that is two octaves higher than the sounding pitch of the string. Once the A is in tune, the D string is tuned with the same sounding A. Then the bassist proceeds to sounding D on the D string, which is then used to tune the G string. Then returning to the A string, the fifth harmonic E is plucked and used to tune in relation to the E string. There is a micro process at play in making sure that the bassist's preferences are satisfied, which results in personalized, individual variation in tuning. In a jazz context, tuning is often interspersed with brief, soloistic phrases which both spot check the instrumentalist's intonation and serve as preparation for the concert to come. In a traditional approach to the concert in jazz and especially orchestral settings, there is a visual and sonic break between these types of preparatory gestures and the performance itself.

## **5.2    *LIVE IN NEWPORT***

Rather than begin at the conclusion of the sonic-visual break, the Wayne Shorter Quartet uses John Patitucci's preparatory tuning as a springboard that begins the flow of, rather than into, the concert itself. As a result, this preparation becomes part of the art object. This procedure stems from practical necessity, yet also creates a foundation for a spontaneous process of music making in the concert setting.

After the announcement for Wayne Shorter in the band's Newport Jazz Festival concert of

2001, Patitucci begins tuning his bass to octave harmonics.<sup>310</sup> Pérez plays an A and Patitucci repeats it for tuning purposes. In minute 1:12, however, the line between preparatory and performative musical material begins to blur. Pérez takes his seat at the piano bench and plays a quick quartal fragment. As the pianist gets up off the bench to adjust the height, Patitucci echoes the phrase, though altering the first note from G to A in order to dually interact with Pérez, still clearly tuning the bass as well. As Pérez sits back down at the bench, Patitucci then plays the phrase again, this time not only echoing the fragment, but building on it by adding an F#. Pérez immediately engages with this new addition, re-contextualizing the F# as the seventh of a G chord structure, omitting the third though clearly using a shell voicing using the #4, C#. Patitucci then drops the F# down two octaves, inviting a pedal effect. Pérez reinforces the F# up an octave, then plays a short phrase which implies a Gmaj7#11 chord, ending on the C#. While Brian Blade and Wayne Shorter are continuing to prepare themselves for performance, Pérez and Patitucci have already begun a musical engagement that will prove to shape the prelude of the concert itself (See Figure 24).<sup>311</sup>

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<sup>310</sup> *Live in Newport*, music by Wayne Shorter Quartet, Newport Jazz Festival. Newport, RI, August 12, 2001. [https://www.youtube.com/watch?v=CYfa48rI3\\_A](https://www.youtube.com/watch?v=CYfa48rI3_A).

<sup>311</sup> Blade is adjusting the angle and height on the drum kit while Wayne positions himself, his saxophone and his microphone.

**Figure 24: Newport Jazz Festival Transcription (1:12)**

Newport Jazz Festival 2001

Wayne Shorter Quartet

Transcribed by John Petrucci

As Pérez lands on a Bsus9 chord at 1:21, Shorter makes his first entrance. I view this not as an intentional performative gesture, but rather as a test of the microphone and perhaps the reed. Given the visual information I am interpreting in the video, he had just put on his neck strap, removed his mouthpiece cover and seems to immediately make an adjustment to the saxophone neck and mouthpiece after playing the notes. Pérez and Patitucci, however, clearly interpret Shorter's entrance as a statement of performative intent. As the saxophonist adjusts his setup, they set up a new texture, based around Shorter's F and E $\flat$ , something which initially seemed to be aurally dissonant. Pérez moves his bass note down a half step to an F and plays the F-E $\flat$  motive in the right hand first melodically, then voices it as a chord structure. He then plays the E $\flat$  three times detached, which Blade shimmers out of time on bells. Patitucci meanwhile clearly

outlines a B major triad underneath Pérez's F7#11 chord while Shorter awaits an opportunity to reenter (See Figure 25).

**Figure 25: Transcription of Newport Jazz Festival (1:21)**

The musical score for Figure 25 is a transcription of a jazz ensemble. It features four staves: Tenor Saxophone (Ten. Sax.), Piano (Pno.), Bass, and Drums (Dr.). The Tenor Saxophone staff has a treble clef and a key signature of one sharp (F#). The Piano staff has a grand staff with treble and bass clefs and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The Drums staff has a single line with a key signature of one sharp. The score shows a sequence of notes and rests for each instrument, with a 'Bell Shimmer' effect indicated on the Drums staff.

Transcribed by John Petrucelli

Because Pérez, Patitucci and Blade have created this texture, Shorter restates the F-Eb motive and again allows a significant amount of space for the trio to develop. Pérez begins expanding the motive by adding new notes that compliment and inscribe new meaning on the two-note motive. These new notes form a new motive that integrates the F and Eb with Gb, B and C (See Figure 26).

**Figure 26: Newport Preluding Motive**

The musical notation for Figure 26 is a single staff with a treble clef and a key signature of one sharp (F#). It shows a five-note motive: F4, Eb4, Gb4, B4, and C5. The notes are written as eighth notes.

Blade begins to develop the shimmering bell texture by beginning to integrate the ride cymbal and hi hat into the texture in unison (Figure 27).

**Figure 27: Newport Jazz Festival Transcription Continued**

Ten. Sax.

Pno.

Bass

Bells and cymbal

Dr.

Transcribed by John Petrucci

Shorter now begins leading the band through a series of permutations, which begins to hint and imply the diminished scale (Figure 28).

**Figure 28: Transcription of Wayne Shorter Preluding**

Tenor Saxophone

The Wayne Shorter Quartet utilizes a form of free-playing which contests a strict binary between “free” versus “straight ahead” playing. 2:15 marks a critical turning point for the band. Figure 32 features a transcription of the transition from free playing to metered playing that occurs at this point. Immediately before (at 2:12), Brian Blade builds to a climax and hits the crash cymbal for the first time. He then transitions into a ride cymbal pattern that begins to establish a feeling of pulse. Wayne Shorter’s melodic statements begin to constrict, leaving less space and becoming more rhythmically punctuated. I have chosen to notate from 2:15 in 4/4 time as it marks the critical turning point when I perceive the band beginning to play in time. At the

conclusion of the excerpt below, Blade crashes on the cymbal and the band begins a section of “time no changes” in which Shorter becomes more clearly a soloist, interposed with melodic restatements by Pérez. At this point, while there is a clear feeling of meter, identifying a specific time signature is ambiguous. These are two different concepts for what is known in jazz as “free,” which generally conflates a variety of different musical concepts, including free-harmony, free-rhythm, free-intonation and free-form, among others. This section demonstrates the necessity for categorizing types of free-playing (See Figure 29).

**Figure 29: Transcription of Wayne Shorter’s transition from free playing to metered playing**

The musical transcription for Tenor Saxophone is presented across five staves. The first staff, labeled 'Tenor Saxophone', begins at 1:55 and features a series of eighth and sixteenth notes. The second staff, starting at 2:00, continues the melodic line with similar rhythmic values. The third staff, at 2:06, introduces triplet markings (indicated by a '3' over a group of notes). The fourth staff, at 2:15, includes a trill (marked with a 'tr' and a wavy line) and continues the melodic development. The fifth staff, also at 2:15, concludes the excerpt with a final melodic phrase. The notation includes various note values, rests, and articulation marks, illustrating the transition from free playing to metered playing.

After the conclusion of this section, Pérez and Patitucci begin a vamp in 4/4 time and Shorter begins the melody of “Sanctuary.”<sup>312</sup>

<sup>312</sup> Wayne Shorter’s submission of “Sanctuary” notates the melody in 6/4. Originally played on Miles Davis’s album *Circle in the Round*, the composition was interpreted more as a waltz, while the melody is stated in interpretative rubato on the 1970 recording *Bitches Brew*. Beginning with *Footprints Live!* it seems the Quartet had settled on a

Throughout this example up through 2:15, it is evident that the band is free-playing. It is important to distinguish that in this case, what I mean by “free playing” is separate from notions of genre (i.e., free jazz). Free playing has a complex history of music and musicians which I will not review here. Instead, I will simply say that many musicians play free, even in traditional contexts (including introductions, cadenzas and rubato drum solos). Additionally, most free playing does not consist free of all constraints (spontaneous improvisation free of prior performative planning).

When discussing free playing, it is important to carefully consider the constraints the musicians place upon themselves intentionally while allowing the creative exploration of other musical areas. Keith Waters analyzes Wayne Shorter’s free playing with the Miles Davis Second Quintet as emblematic of a type of free playing described as “time no changes.”<sup>313</sup> This performative concept refers to the elimination or obfuscation of chorus structure in conjunction with metrical accompaniment that ranges from metrical clarity to metrical ambiguity. Listeners maintain the sense of metered time, yet the perception of the downbeat in relation to a fixed time signature becomes blurred, especially as musicians superimpose polyrhythms and cross rhythms. Another performative lineage of free playing is melodically interpretative rubato. In this context, melodies are fixed compositionally, yet interpreted “out of time,” without a sense of a fixed metrical grid. Paul Motian’s interpretation of his own compositions might best exemplify this approach. While much of John Coltrane’s late period relies upon interpretative rubato (including live versions of familiar compositions like “Naima”), the most notable example may be his

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metrical framework of 4/4 for the statement of the melody. Miles Davis, *Bitches Brew*, Columbia GP 26, 1970, Audio LP.; Miles Davis, *Circle in The Round*, Columbia KC2 36278, 1979, Audio LP.

<sup>313</sup> Waters, *The Studio Recordings of the Miles Davis Quintet, 1965-1968*, 9.



approach on *Interstellar Space*.<sup>314</sup> Here Coltrane is improvising with drummer Rashied Ali in a rubato context using pre-planned pitch class sets based upon tri-chords.<sup>315</sup> A third category of free playing refers to both to a lack of predetermined formal design while also playing with interpretative rubato. Musicians who might be define themselves in this category include cornetist and conductor Butch Morris. Morris innovated a style of conducting which he coined “conduction” (short for “conducted improvisation”), which is described as:

[T]he practice of conveying and interpreting a lexicon of directives to construct or modify sonic arrangement or composition; a structure-content exchange between composer/conductor and instrumentalists that provides the immediate possibility of initiating or altering harmony, melody, rhythm tempo, progression, articulation, phrasing or form through the manipulation of pitch, dynamics (volume/intensity/density), timbre, duration, silence, and organization in real-time.<sup>316</sup>

A contemporary example is composer/drummer Tyshawn Sorey’s conductions, which build upon Morris’ system.

In terms of their performance histories, these types of free playing have distinct lineages. While there is no full explication of the differences in the free playing of bands in jazz, these categorizations offer a direction toward the analysis of the differences between musicians such as Albert Ayer, Ornette Coleman and Cecil Taylor. All three of these musicians and their groups play in a style that would be broadly (and problematically) construed as free-playing. I would argue that they are highly contrasting musical and physical issues at stake with analyzing the differences.

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<sup>314</sup> John Coltrane, *Interstellar Space*, ABC Impulse! ASD-9277, 1974, Audio LP.

<sup>315</sup> John O’Gallagher, *Set-Class Usage and Development in Late-Period Improvisations of John Coltrane* (SMT Arlington: 2017), [http://guide.societymusictheory.org/sessions/fri/evening/considering-coltrane.html#abs\\_3](http://guide.societymusictheory.org/sessions/fri/evening/considering-coltrane.html#abs_3)

<sup>316</sup> “Conduction,” Conduction.us, accessed March 11, 2018, <http://www.conduction.us>.

Furthermore, though not mentioned in these descriptions of free-playing, the issue of tuning must be explicitly mentioned – much of the free-playing discussed in this section is confined to the conventional western twelve tone tuning system.

Returning to the Wayne Shorter Quartet, the band is predicated on a twelve-tone system and maintains a blend of time no changes playing that nods to the Miles Davis Second Quintet while also exploring melodically interpretative rubato, especially at the beginnings and endings of their concerts.<sup>317</sup> Danilo Pérez offered the following assessment:

[The Wayne Shorter Quartet] is a new way of presenting this interactive thing that they have, is just unique. It's not the free jazz of the 60s, so they all going off, but we're not getting stuck in vamps, we are creating. Some people are describing us as chamber music. Of course, I think it keeps evolving.<sup>318</sup>

Indeed, the members of the Wayne Shorter Quartet all have cultivated musical skill sets that draw on these performance lineages.

Section 5.2 will demonstrate and analyze elements of this blended style at play in their prelude.

### **5.3 PRELUDING *LIVE IN PARIS* 2012**

The Quartet's performance in Paris, 2012 was filmed in conjunction with a documentary entitled *The Language of the Unknown*.<sup>319</sup> Here the band begins in a much less dialectic manner. As Patitucci plays a G to check for the tuning of the bass, Danilo Pérez begins the concert with a piano solo. As I demonstrate through the transcription in Figure 33, there is a clear feeling of meter as he repeats a two-note fragment. The F♯ to F♮ is deceptively simple; Pérez is layering

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<sup>317</sup> While Shorter and Patitucci certainly slide and bend notes and there are instances of Pérez playing “inside the piano” on the strings, the Quartet bases the great majority of its improvisational explorations in twelve tone-based melody and harmony.

<sup>318</sup> Pérez, interview.

<sup>319</sup> Guido Lukoschek, “The Language of the Unknown: A Film About the Wayne Shorter Quartet,” *Avindpendents Film and TV GmbH*, August 25, 2013.

octaves at key moments that reinforce the feeling of hemiola as he continues to recycle the eighth note to dotted quarter rhythm. As he continues, the video shows Patitucci making adjustments to the bass and playing some ghosted harmonics just before entering when Pérez breaks away from the half step fragment for the first time at 3:04. As in the Newport Concert example, Patitucci enters relationally to Pérez. His bass line uses the upper range of the instrument to sound a melody that splits, rather conjoins, the harmonic information presented at this point. At 3:17, he begins to “fill in” the half step fragment in unison with Pérez as the pianist reaches the lower range of the piano. In response, Pérez plays the fragment through the registers once more, then leaves space, which Patitucci fills with a descending eighth note line that uses both the  $F\sharp$ - $F\flat$  and its transposition at the fifth,  $D\flat$ - $C\sharp$  (See Figure 30).

Figure 30: Transcription of Danilo Pérez and John Patitucci Preluding

**WSQ Live in Paris Nov 2012**

<https://www.youtube.com/watch?v=REsMhRNknqo>  
From Documentary "The Language of the Unknown"

♩ = 135  
2:47

Piano

Upright Bass

5

Pno.

U. Bass

10

Pno.

U. Bass

Transcribed by John Petrucelli

14

Pno.

. Bass

18

Pno.

. Bass

21

Pno.

. Bass

Essential to the idea of preluding is its “conclusion” – or stated another way – the changeover to a definitive theme or formal compositional material. Marking the shift of the Quartet out of preluding in the *Live in Paris* concert is problematic. The challenge lies in denoting a clear segue from the prelude into the borders and boundaries of a compositional framework. I argue that Shorter makes a clear reference to the theme from “Capricorn 2” at 9:08, a composition that Shorter has been revising and building upon since 1970, which denotes such a changeover from preluding to a defined composition. I will discuss Shorter’s revisionary update of “Capricorn 2,” titled “Prometheus Unbound,” in section 5.8.

#### 5.4 PRELUDING *LIVE AT VICTORIA JAZZ FEST 2008*

In this final example of group preluding, the video cuts in after Patitucci has finished tuning. Yet, preparatory, pre-compositional material is still audible. At 0:05, the bassist plays a phrase followed by a creative tuning series that is not picked up by the rest of the group (See Figure 31).

**Figure 31: Preparatory Material played by John Patitucci**



Like in the previous examples, the visual information made available by the video is critical to the musical interpretation. It is clear that as Patitucci plays this material, the other band members are not prepared to respond. Brian Blade is still offstage, Wayne Shorter is onstage but has not yet put his neck strap on and Danilo Pérez is still settling at the piano. Patitucci returns to a similar theme as was previously stated before the band begins together. At 0:41, Patitucci reworks the theme again into a quasi-solo.

What is unique about this preluding is that the entire trio (Pérez, Patitucci and Blade) begins together. Without count off or prior signaling onstage, they begin a groove based, percussive texture. Here, it is Brian Blade who is the catalyst for a 3:2 cross rhythm that ensues, which is triggered by his entrance on the ride cymbal at 0:22. Pérez's syncopated two-handed chords begin on the beat two of measure three. While he sustains the rhythmic pattern, Blade and Patitucci work with and against the hemiola effect. In particular, Blade drops his groove based rhythmic texture on the hi hat and begins playing the three pattern as a rim shot on the snare drum at 0:33 with Pérez in unison. Previously Blade had been orchestrating the two pattern on the ride cymbal with the three pattern on the snare.

What is most important about Pérez's playing in this section is his use of the left hand to create a moving bass line which can be construed as being drawn from a diminished scale. At 1:27, it is apparent that Patitucci begins playing the prelude bass line in duple - quarter notes against the three pattern that he uses to signal both musically and physically with a head nod in order to transition to a new section together. This type of beginning is fundamentally different from the regular motion and signification of composition in normalized jazz settings. Instead it gives the impression of an interlude or a transitional section that may be more likely to be found in a later, more adventurous section of the piece. The music begins with this intense, formally ambiguous material (Figure 32).

Figure 32: Victoria Jazz Festival Trio Prelude

Victoria Jazz Festival 2008

Wayne Shorter Quartet

$\text{♩} = 140$   
:021

Piano

Bass

$\text{♩} = 140$

Drum Set

Pno.

Bass

Dr.

The musical score is written for Piano, Bass, and Drum Set. The tempo is 140 bpm. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system consists of three measures. The Piano part has a chord in the right hand and a bass line in the left hand. The Bass part has a single note in the first measure, followed by a melodic line. The Drum Set part has a simple pattern. The second system consists of four measures. The Piano part has a complex pattern of chords and eighth notes. The Bass part has a single note in the first measure, followed by a melodic line. The Drum Set part has a simple pattern.

Transcribed by John Petrucelli

This formal ambiguity is then settled to some extent as the band transitions into a more recognizable formal archetype; a groove based static pedal point structure. I see this as creating a



more stable foundation for Shorter's entrance at 2:25, who by that point had just finished setting up his saxophone and microphone placement.

What began as a pulsating hemiola based around the static note C becomes reimagined through the use of pedal point as a more placid foundation. Pérez continues to pulse on the C, now metrically modulated to a quarter note pulse as he layers triadic harmonies underneath. The overall feeling alludes to a circular harmonic progression which cycles through harmony to create and heighten the arrival and return to the C major tonality. Dmaj/F#- F7-Gmaj-Cmaj.

Fascinatingly, as Pérez is creating this harmonic cycle, John Patitucci reprises the bass line that forms the foundation of the Quartet's interpretation of "Masqualero" from *Footprints Live!*.<sup>320</sup> The argument could be made that the presence of the bass line from "Masqualero" indicates the band is indeed playing "Masqualero." Another viewpoint might recognize that one particular member of the band, John Patitucci, is drawing a motivic component of "Masqualero" into a section of the concert that might otherwise might be construed as free-form. However, I argue that this example is evidence of "zero gravity" in practice. As the band is playing, Patitucci is enfolding a cell of musical material from the oeuvre of Wayne Shorter into the performance which connects the ensemble to sonic and philosophical practices deeply rooted in the ensemble's identity in a way that maintains the sense that the musical content is unbound.

## **5.5 TRANSITIONS: UNACCOMPANIED SAXOPHONE SOLOS**

One of the primary modes of transition utilized by the Wayne Shorter Quartet are solo saxophone interludes. It is in these moments of pause where Wayne Shorter leads the band, musically directing his fellow musicians into new compositions, sectional material and textures

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<sup>320</sup> There are some slight rhythmic variations on the 2008 Victoria Jazzfest concert recording as Patitucci introduces some permutations of the line. However, the major third/minor third oscillation remains the same.

through quotation and allusion. These solo interludes generally occur well into the concert. At times, they appear seemingly as a respite from the intensity the band has reached. Shorter often relies on short, punctuated melodic statements, sometimes quoting melodies to be picked up by the band, other times, voicing musical references to the type of sonic space he wants the band to enter.

In the Newport example, Shorter's tenor saxophone solo occurs thirty minutes into the concert. As the band concludes a fiery performance of "Masqualero," shimmering on a final playing of the "Masqualero" motive, they pause. Shorter quickly transitions, playing the introduction to "Aung San Suu Kyi," but implying double time. Below is an excerpt of Shorter's original rendition of the composition on his duo album *I+I*, with pianist Herbie Hancock, which demonstrates the contrast between interpretations of the melody (See Figure 33).

**Figure 33: “Aung San Suu Kyi” Introductions from 1+1 and Newport Jazz Festival**

**Aung San Suu Kyi**

Wayne Shorter

The image displays a musical score for the composition "Aung San Suu Kyi" by Wayne Shorter. It features two distinct renditions of the piece's introduction. The top section, labeled "Rendition from 1+1 (played by Herbie Hancock)", is in 4/4 time and marked *mp* (mezzo-piano). It consists of a piano introduction with a slow, flowing melody in the right hand and sustained chords in the left hand. The bottom section, labeled "Rendition from 2001 Newport Jazz Festival (played by Wayne Shorter)", is also in 4/4 time but marked *f* (forte). This rendition is characterized by a much faster tempo and a more complex, rhythmic melody. Below this, the score continues with a piano (Pno.) part and a tenor saxophone (Ten. Sax.) part. The Ten. Sax. part includes a section marked with an asterisk (\*) and the time signature 31:49, indicating a specific point in the performance. The score is transcribed by John Patrucelli.

In addition to the obvious rhythmic transformation, what is particularly notable at this transition are the differences in timbre at play. The original mood of the composition is a dedication to activist Aung San Suu Kyi. The *1+1* duo of Hancock and Shorter interpret the composition as a ballad, dynamically soft, flowing and gentle. The contrasting Live at Newport interpretation is highly distinctive and nods to the blistering tempos and acrobatics performed in hard bop contexts with Miles Davis and Art Blakey and the Jazz Messengers. This solo by Shorter is clearly a cue to the rest of the band, one that is not immediately picked up upon. At 31:49, Shorter restates the melody more faithfully to the original, both rhythmically and timbrally, indicative of an attempt to musically signpost the next composition to be performed.

Audible on the recording is Brian Blade saying, “Oh yeah, hang on,” in acknowledgment of Shorter’s musical sign. The drummer takes a moment to adjust a cymbal stand, which had changed height, due to the force of his sticking. Shimmering on the cymbals, he then sets up a tom-based groove as Shorter puts down the tenor saxophone and switches to soprano to play the melody.

In the Victoria Jazz Festival example, the trio concludes a section of improvised material based upon a Latin-inspired bass vamp at 11:03. As Patitucci ends his final statement of the vamp, Shorter springs to the microphone and plays a brief unaccompanied statement. Sonically, he adjusts his sound to evoke the aesthetic of John Coltrane. Wayne Shorter is deliberately physically adjusting his sound and tapping into a tonal language (in terms of timbre and musical phrase) closely associated with Coltrane. This short excerpt invokes John Coltrane’s masterwork, *A Love Supreme* (see Figure 34).<sup>321</sup> Blade in particular, clearly makes this association as well and immediately picks up mallets and punctuates Shorter’s statement with a cymbal crash followed by a press roll.

**Figure 34: Victoria Jazz Fest 11:05**



Leonard Brown points to the cymbal washes and mallet-based drum rolls of Elvin Jones as one of the critical aspects of the John Coltrane Quartet as the band “[began] to search along more abstracting and intensifying musical paths.”<sup>322</sup> Shorter’s connection with John Coltrane and his

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<sup>321</sup> John Coltrane, *A Love Supreme*, Impulse! A-77, 1965, Audio LP.

<sup>322</sup> Leonard Brown, *Coltrane as the Personification of Spirituality* (New York City: Oxford University Press, 2010), 64.

music is deep and tangible. In fact, the two saxophonists spent time together – Shorter told Michelle Mercer that “[Wayne Shorter] and Coltrane would play the piano, practice scales, and talk shop, comparing their horns...”<sup>323</sup> Shorter deliberately makes references such as this to Coltrane’s influence and music in many concerts.<sup>324</sup>

Returning to the *Live in Paris* concert, Wayne Shorter’s unaccompanied solo saxophone interlude occurs much earlier on in the overall shape of the concert. As the band shapes its prelude, it seems to fade out without a sense of formal resolution or having made a clear transition into compositional material. Up until his entrance at 4:08, Shorter has not yet played a note in the concert, although his saxophone was audible as he blew air through the instrument while idly fingering the keys. The lack of true vibration of the reed means that the sound is predominantly breath rather than tone, ghosting the B $\flat$  and B $\natural$  preceding the full toned version that begins the first phrase (See Figure 35).

**Figure 35: *Live in Paris* 4:08**



## 5.6 TRANSITIONS: OSTINATOS

The use of ostinatos are primarily created and sustained through a dialogic relationship between Wayne Shorter and Danilo Pérez. By ostinato, I refer to melodically short, repeatable

<sup>323</sup> Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter*, 58.

<sup>324</sup> In one memorable discussion with Professor Geri Allen, during the research phase of this document, she strongly asserted Wayne Shorter’s connection to John Coltrane and recounted her experiences with referential material played by Shorter to invoke Coltrane.

melodies that establish thematic status and that are often expounded upon as the basis for rhapsodic formal features of the concert.

In the *Live in Paris* concert, a simple ostinato pattern becomes the impetus for an expansive section of the concert itself. At 20:45, Blade fades out and the trio of Shorter, Patitucci and Pérez are improvising together in a linear, contrapuntal style. Shorter is playing both melodically and timbrally in a classical style on the tenor saxophone, emphasizing a classical saxophone vibrato (See Figure 36). The initial motive which becomes the ostinato is played by Shorter at the end of a phrase, which is then picked up and spun out by Danilo Pérez. As Pérez clarifies the ostinato, it is clear that he looks up from the piano and makes eye contact with Blade (20:53). In doing, so he cues the drummer's entrance and Patitucci's bass line begins establishing an Amin/E to Fmaj#11 harmonic oscillation.

I interpret this as a form of controlled group improvisation which has roots in Afro-Cuban music, connecting to the call and response *montuno* sections of timba arrangements.<sup>325</sup> Pérez establishes, then maintains, a cyclical repetitive structure which allows Patitucci and Shorter in particular to play with a range of timbral combinations. As Pérez continues to repeat the ostinato he responds to the gradual dynamic build up spurred by Brian Blade by expanding the textural vocabulary of the ostinato, introducing octaves and fifths which maintain the feel of the original ostinato as the structural intensity begins to increase. The band is holding and maintaining this formal structure while continually balancing cyclicity and narrativity with the interlocking groove established by Blade.

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<sup>325</sup> Orlando Enrique Fiol, "Grooves and Waves: Cyclicity and Narrativity in Cuban Timba Piano," *Latin American Music Review* 33, no. 1 (2012): 1-26.

**Figure 36: *Live in Paris* Ostinato Transition**

The musical score for Figure 36, titled "Live in Paris Ostinato Transition," is presented in three systems. Each system includes staves for Tenor Saxophone, Piano, and Upright Bass. The tempo is marked as 70 beats per minute. The time signature is 4/4. The first system shows the Tenor Saxophone with a 3-measure rest, the Piano with a complex rhythmic pattern, and the Upright Bass with a simple rhythmic pattern. The second system shows the Tenor Saxophone with a 3-measure rest, the Piano with a complex rhythmic pattern, and the Upright Bass with a simple rhythmic pattern. The third system shows the Tenor Saxophone with a 3-measure rest, the Piano with a complex rhythmic pattern, and the Upright Bass with a simple rhythmic pattern.

## 5.7 TRANSITIONS: REPERTOIRE

During the 15-year span of concertizing by the Wayne Shorter Quartet, an evolving performative practice begins to be unveiled. Specifically, the band develops a higher degree of freedom from the originally composed forms of the repertoire as the melodic, harmonic and rhythmic content becomes redeployed. Danilo Pérez discusses how he began to conceptualize the syntax of Wayne Shorter's compositions as musical adornment:

The music is almost like an adornment to get us in the frame of mind to be writing music together. It functions more as a topic, (sings), “Oh! Where is that? I heard that!” And he’s laughing... Because he is the only one. You know, he doesn’t want to write songs, he wants to write *events*. And I realized, you could go, (sings “Nefertiti” melody). You could take all his music (sings “Orbits”); you could practice Wayne like that. Like Monk. You can take one motif and develop it into a whole life. So he never really wrote a song, except for the early ones. Written jams, topics.<sup>326</sup>

The *Live In Newport* example, which is the earliest recording of the Wayne Shorter Quartet discussed in this chapter, demonstrates that early on in the band’s history (2001), the repertoire performed was (more) clearly defined.<sup>327</sup> The band preludes up to “Sanctuary,” followed by “Go” at 6:57. 10:47 marks a transition to “Chief Crazy Horse.” At 17:05, the band begins playing in reference to the famous Sibelius orchestral poem “Valse Triste.” Only a few minutes later, Shorter quotes the “Masqualero” motive which cues the famous ‘60s composition (25:00). From there, Shorter again states the melodic material that begins “Aung San Suu Kyi” at 31:42. The concert then ends with “Juju” at 44:40. However, both authorized and bootlegged recordings document how the Quartet relies on smaller themes and fragments from the repertoire of Shorter’s compositions while moving away from the segmentations and divisions typically dictated by playing on a single composition.

This section begins by examining the use of two compositions and their function in concert settings. The first is “Valse Triste,” from the Newport Jazz Festival concert. The second is “Orbits” performed by the Quartet at the Blue Note 75<sup>th</sup> anniversary concert. These are examples of what I call “transition via repertoire”; that is, repertoire used not for the purpose of showcasing the composition itself or the performers “on” the composition, but rather as a device to perform “in relation to” the composition, as a means of transition.

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<sup>326</sup> Pérez, interview.

<sup>327</sup> YouTube comments on the link included in this document demonstrate that many concert viewers were hazy on the exact set order of the concert, though two viewers in particular provided helpful clarification.



The performance of “Valse Triste” is among the first recorded examples of the Quartet using repertoire as a transitional device. As the band concludes “Chief Crazy Horse,” John Patitucci switches from pizzicato to arco bass, oscillating between the first two notes of the composition, F# and E#. Pérez and Shorter begin superimposing harmonic and melodic structures on top of this oscillation. Shorter then launches into a solo over a C# pedal established by Patitucci. The melody is never fully stated. After returning to the F#-F# motive, Shorter begins playing a portion of the melody at 18:48; enough that the band snaps out of the solo texture and into a more traditional waltz feel (See Figure 37).

**Figure 37: Wayne Shorter transitioning to “Valse Triste” melody with bass accompaniment**

The figure displays three systems of musical notation for the Tenor Saxophone (Ten. Sax.) and Upright Bass (U. Bass) parts, illustrating a transition to the "Valse Triste" melody.

- System 1 (18:40):** The Tenor Saxophone part begins with a treble clef and a key signature of one sharp (F#). The Upright Bass part begins with a bass clef and a key signature of one sharp (F#). Both parts are in 3/4 time. The Tenor Saxophone part features a series of eighth notes, while the Upright Bass part features a series of quarter notes.
- System 2 (5):** The Tenor Saxophone part continues with a series of eighth notes, including a triplet. The Upright Bass part continues with a series of quarter notes, including a triplet.
- System 3 (9):** The Tenor Saxophone part continues with a series of eighth notes, including a triplet. The Upright Bass part continues with a series of quarter notes, including a triplet.
- System 4 (18):** The Tenor Saxophone part continues with a series of eighth notes, including a triplet. The Upright Bass part continues with a series of quarter notes, including a triplet.

Shorter makes similar melodic references at 19:12 and 21:32. The Quartet uses these melodic fragments as gathering points to structure the more improvisational sections, performing in reference to the composition itself. The Quartet would continue to expand upon this approach to

compositional material. The performative approach to isolating a small segment of melodic material and building a new musical structure thereof would ultimately be termed “zero gravity,” as discussed in Chapter 4.

On May 28, 2014, NPR documented a live concert performed by the Wayne Shorter Quartet. Entitled *Blue Note at 75, The Concert: The Wayne Shorter Quartet*, the event marked the 75<sup>th</sup> anniversary of the record label and was commemorated by a gala celebration featuring the icons of the label past and present.<sup>328</sup> The event featured performances by Norah Jones’ Dream Band, McCoy Tyner and Jason Moran’s Bandwagon among others. The concert was accompanied by a series of articles and publicity videos. What is notable about the performance by the Wayne Shorter Quartet is the repertoire deployed within a relatively brief concert (only 15 minutes) in relation to understandings of their set list. The performance can be understood as miniaturization of the typical long-form concert format. Although the set list provided by NPR lists only one composition, “Orbits,” the conclusion of the composition does not demarcate the end of the concert.

In fact, while Shorter does indeed begin with “Orbits,” the band ends the composition markedly early in the span of the 15-minute concert. The choice might be read as pushing against Blue Note’s narrative stated in the introduction by the speaker Don Was, President of Blue Note Records, and re-inscribed in the text based narration in the video itself, which states that “his current band often plays his old songs in completely different ways.”<sup>329</sup> It is clear that is not all Wayne Shorter wants to convey through the performances of the Quartet. Shorter deliberately

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<sup>328</sup> Patrick Jarenwattananon, “Blue Note At 75, The Concert: Wayne Shorter Quartet,” *National Public Radio*, May 28, 2014, <https://www.npr.org/event/music/315272550/blue-note-at-75-the-concert-wayne-shorter-quartet>

<sup>329</sup> Ibid.

ends “Orbits” early in relation to other performances of the composition. “Orbits” is not featured as a stand-alone composition, but rather as an overture or introduction that is introduced in order to set up a new composition. At 3:29 of the Blue Note 75 performance, rather than descend along the B motive of the composition, Shorter ascends to concert D, into the palm keys of the tenor saxophone (See Figure 38).

**Figure 38: Transcription of Wayne Shorter: “Orbits” Melodic Variation**



The quick conclusion of the “Orbits” overture leads into one of Shorter’s most recent compositions, “Prometheus Unbound.” This composition actually represents a collection of compositional material that has been revisited, revised, re-orchestrated and referenced by Shorter over the past 50 years. The original source of the compositional material that forms the basis for “Prometheus Unbound” is “Capricorn,” a composition by Shorter recorded with the Miles Davis Second Quintet in 1967. The composition and its interpretation (which can be found on *Water Babies*) is typical of the Quintet; featuring a medium swing feel, flowing melody (part of which is harmonized in fourths) with angular, floating solos by Davis, Shorter and Hancock.<sup>330</sup> Yet just two years later, Shorter would rework the piece extensively. The interpretation of “Capricorn” which is presented on *Super Nova* in 1969 departs both rhythmically and harmonically.<sup>331</sup> The melody is dramatically embellished by Shorter on soprano saxophone and recast as Chick Corea and Jack DeJohnette accompany him with fervor on drums.<sup>332</sup> Respectively, “Capricorn 2” was

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<sup>330</sup> Miles Davis, *Water Babies*, Columbia PC 34396, 1976, Audio LP.

<sup>331</sup> Wayne Shorter, *Super Nova*, Blue Note BST 84332, 1969, Audio LP.

<sup>332</sup> Chick Corea is generally recognized in jazz as a piano player, but he has also performed and recorded on drum set. He alternates between drum kit and vibraphone on *Super Nova*.

recorded on *Alegría* in 2003.<sup>333</sup> The melody of “Capricorn” never appears, in its place is a 4/4 vamp which Shorter solos over for the first 1:49 of the recording. After the rather unusual fade out, Danilo Pérez begins playing a new melody in 6/4, which flows into a chorus form solo from Shorter. At 5:17, Shorter returns to the original “Capricorn” melody as a final statement, restating it and modifying it as the band fades out again. “Prometheus Unbound” retains sectional aspects of “Capricorn 2,” including the 6/4 melody and a metrically displaced version of the vamp, though the melody and the formal structure have changed significantly. Appendix G includes a transcription of “Prometheus Unbound,” which I have assembled through listening to several performances of the piece.

## **5.8 ENDINGS: VAMPS AND TAGS**

In many jazz small group settings, endings are generally not planned in advance of a performance. Instead, there are a set of agreed upon formulas for how and when a performance may end. Predominantly, these formulas consist of (1) ending “short”; emphasized by a quick, staccato ending on a final note of the melody, (2) “tag”; when a segment of the melody is restated as a concluding device, (3) “vamping”; which can either fade out<sup>334</sup> or, in live performance, transition dynamically into a (4) “shimmer”; in which the band ritards or concludes a melodic statement rubato (in a less metered context than the composition itself). This sort of commonly accepted knowledge of formulaic endings serve as a point of reference for the members of the band. One member (usually the leader), is expected to either musically or physically cue the band, which will trigger one of these endings.

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<sup>333</sup> Wayne Shorter, *Alegría*, Verve 553 548-2, 2003, Audio Compact Disc.

<sup>334</sup> In the context of studio recordings, the fade out is also accomplished through mixing.

In the early 2000s, the Wayne Shorter Quartet relied upon one piece of repertoire in particular to end a large number of its concerts: the 1964 Shorter composition “Juju” (See Figure 39).

**Figure 39: Transcription of “Juju” from Library of Congress holding**

## Juju (The Jungle!)

Wayne Shorter

Copyright © Eu 839858 Aug 24 1964  
Transcribed by John Petrucelli

What is of particular note with choosing “Juju” is the built-in tag that Shorter wrote into the melody of the composition itself. The final four measures of “Juju” utilize a two-measure phrase which is then repeated. The harmonic progression also remains static, moving from Fmaj7/E-to Bmin7/E. In Shorter’s Library of Congress submission, he uses a final measure marking in measure four of the form, which is reflective of the original recorded interpretation of the

composition by Shorter.<sup>335</sup> On the 1964 recording, engineer Rudy Van Gelder used a studio fade to conclude the performance while Shorter was taking a second solo on the A section.

At the Newport Jazz Festival concert in 2001 however, the Quartet relies upon this two-measure phrase to tag the ending. At 50:50, Shorter plays a rhythmically altered version of the phrase as the band begins to decrease in volume. It is interesting to note that Patitucci and Pérez are superimposing a ii-V structure instead of the normalized harmony indicated in the composition. Rather than end together on a final rendition of the two-measure phrase, Shorter ends on a held note then stops as Blade shimmers on the cymbals while Pérez continues to modulate the phrase in octaves until he reaches an end point and implies a V chord on B, setting up Patitucci to play the final implied “I chord” on E to end the performance.

Vamps are also a common type of ending deployed by the Quartet. Stylistically, post Coltrane, the vamp has become a focal point of jazz performances.<sup>336</sup> Vamps are most commonly thought of in a jazz context as a vehicle for soloistic improvisation. The Wayne Shorter Quartet approaches vamps as a foundation upon which a more dialectic “trading” format ensues. Perhaps the best example of the Quartet’s current use of vamps can be found in their treatment of one of Shorter’s newer compositions, “Prometheus Unbound.” At the time of this writing in 2018, the composition remains unpublished and unrecorded, though it has become a commonly used vehicle in concert performances. Premiered with the Orpheus Chamber Orchestra in 2013, this composition is a through-composed masterwork which features a highly

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<sup>335</sup> Wayne Shorter, *JuJu*, Blue Note, BLP 4182, 1964, Audio LP.

<sup>336</sup> Bruce Ellis Benson, “The Fundamental Heteronomy of Jazz Improvisation,” *Revue Internationale de Philosophie* 4, no. 238 (2006): 461.

energetic vamp as its conclusion.<sup>337</sup> The vamp itself is composed of three rhythmic hits, falling on beats one and four of measure one followed by a syncopated hit on the upbeat of beat two in the second measure (See Figure 40).

**Figure 40: Prometheus Unbound Vamp**



Performed on the *Live in Paris* and the NPR Blue Note 75 recordings, the band seems to have crystallized the approach to the ending. Specifically, in both renditions of the composition, Shorter draws upon the same phrase to begin the vamp – the original melody of “Capricorn” transposed up one half step. The “Capricorn” melody incites a quasi-trading solo format with pianist Danilo Pérez. This occurs at 40:30 in the *Live in Paris* recording and 11:49 in the NPR Blue Note 75 recording (See Figure 41).

**Figure 41: Wayne Shorter Solo vamp phrase in “Prometheus Unbound”**



<sup>337</sup> The symphonic orchestration was not premiered until 2013, but the Quartet had been playing the piece in the small group format from at least 2012.



The vamp is repeated many times over as the dynamic intensity continues to build. Both recordings end raucously on the final hit on the G/F chord, featuring a shimmer ending and fading out as each member of the band decrescendos interpretatively. In deploying this melody, “Prometheus Unbound” becomes a collection of compositional material that not only connects the Wayne Shorter Quartet with the Miles Davis Second Quintet, Shorter’s free-playing explorations on *Super Nova* and the (re)formation of the band which represents the revisiting and revision of “Capricorn 2” on *Alegría*. The performance of “Prometheus Unbound” by Wayne Shorter Quartet becomes emblematic of the defining musical processes that the band has come to represent.

## 5.9 CONCLUSION

In conducting this analysis, the methods by which the Wayne Shorter Quartet organizes and structures its concerts in live performance settings has been outlined. There are exceptions to the way this material is presented. The techniques included in the categorizations can potentially take place in other parts of the concert. Certainly, there are examples of vamps in the middle or beginning of compositions that can be found. Yet, the features raised throughout this chapter do recur throughout the concert recordings that are available, authorized and unauthorized.

Evaluating the concert through analysis of preluding, transitioning and ending provides a way of analyzing the concert through a “thematic-rhapsodic framework,” as proposed by Peter Elsdon.<sup>338</sup> The benefit of applying this framework is the ability to consider the concert as a unified statement rather than a collection of individual performances. This also lends credence to the argument I raise in Chapter 4 – the recordings issued by the Wayne Shorter Quartet point to

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<sup>338</sup> Peter Elsdon, *Keith Jarrett’s Köln Concert* (New York: Oxford University Press, 2012), 92.

the absence of the concerts they are cut from. Therefore, analysis of the concert as an object of study is imperative to understanding the interplay between the band's reliance on the perception of liveness in recordings and its performance practice in live concerts.

What is most intriguing to see and hear through conducting this analysis is the shift in emphasis away from performing repertoire as stand-alone units. While the members of the band I interviewed did not explicitly mention a turning point in terms of performance practice, the live concert recordings I surveyed on YouTube indicate that even though the Quartet had begun working together with the concept of “zero gravity” in mind, the process of developing a performance practice based on small cells of motivic, rhythmic and harmonic information embedded within Shorter's compositions was an evolutionary process. The most traditional formal structures (in relation to referential scores available for study) are most readily perceptible in the first four years of the Quartet's concertizing. Analyzing the performance practice of “zero gravity” poses significant challenges for academic study for three reasons: (1) much of Shorter's current compositional material since 1985 remains unpublished and unavailable for formal evaluation, (2) because the cells are so small (“a very small piece of an idea” as Brian Blade stated<sup>339</sup>), they are (deliberately) difficult to identify, especially since the band members acknowledge that themes and sections can be improvised spontaneously as well, and (3) there is no restriction or prescribed guidance from Wayne Shorter requiring the Quartet to interpret a cell from a singular score concurrently. It is entirely possible and highly likely that band members not only respond “in kind”; a situation in which, upon hearing a member of the band play a recognizable cell, another band member would flip to the corresponding page or score to join

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<sup>339</sup> Blade, interview.

them. Members of the band also respond “in relation to” the cells they hear their bandmates play, juxtaposing and superimposing cells from different compositions and different time periods in Shorter’s oeuvre simultaneously and spontaneously.

This dissertation recasts the band as an assemblage that contains powerful musical lineages, sonic signs and cultural meanings. I have utilized a multi-tiered approach in order to consider how performance, particularly liveness, can be juxtaposed with historical and philosophical understandings. The combination of recordings, scores, transcribed music examples and interviews with the band, alongside considerations of audience, listening and historiographic studies presents an interpretation which seeks to demonstrate how we listen, why we listen, and what we listen for. What I have shown is that there are layers of meaning within the Wayne Shorter Quartet. The current assemblage is constantly in dialogue not only with its contemporary historical moment, but also with prior iterations of past bands, musicians, performance practices and cultural understandings within jazz itself.

The conception of Wayne Shorter as a figure in the jazz canon plays an integral role in situating and evaluating the Wayne Shorter Quartet. The historicity behind Shorter's canonical recordings and compositions is embedded within the jazz community's lineage through an understanding of musical evolution or development derived from western art music. It is clear that with the introduction of the Quartet in 2000, Shorter made a conscious effort to recall, reaffirm and reconnect with the repertoire and performance practices originally developed in the Miles Davis Second Quintet, while also cultivating a musical performance practice that would deliberately challenge and create separation from the past.

Even as the band continues to perform together using the “zero gravity” model, they maintain an underlying sonic thread that connects them to the Miles Davis Second Quintet.<sup>340</sup> The sonic signification of the stresses, emphasis, accent and modulation of the sound each musician has developed over a lifetime of listening, composing, performing and living in jazz connects them to the Second Quintet. As the group is preluding, freely improvising (both in time and in interpretative rubato) and transitioning spontaneously, the band retains these sonic inflections.

Furthermore, publicity conducted on Shorter’s behalf highlighted these connections and the historicity embedded in his “return” to the scene. For instance, biographies written by the International Music Network and Shorter’s agents at the Creative Arts Agency emphasize his upbringing in Newark, New Jersey and connect him to famous jazz artists including Charlie Parker, John Coltrane, Miles Davis and Art Blakey and the Jazz Messengers and many others. The managers of the Wayne Shorter Facebook page maintain a weekly post from professional jazz musicians performing Shorter compositions to highlight his influence.

The band is a site for untangling and elucidating the nested knowledge embedded within the Wayne Shorter Quartet. By nested knowledge, I draw on the analogy of the Russian nesting doll; as you open the doll, there is yet another smaller doll. Understanding the Wayne Shorter Quartet is predicated on understanding an enfolded collection of systems that generate meaning together. Nested knowledge is critical to understanding the question I posed in the preface of this dissertation – “Why Wayne Shorter?” Wayne Shorter’s reformatory project in assembling the

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<sup>340</sup> Even the compositions played on *Footprints Live!* that do not come from the Second Quintet period still connect with that mood and interpretation in an effort to re-contextualize newer compositions which were not as well received in the jazz community because of stylistic and orchestrational choices.

Wayne Shorter Quartet in 2000 has had an inward influencing effect on the notions of concert, repertoire, band and audience. In doing so, the Wayne Shorter Quartet exerts influence over generic understandings of jazz itself.

Multiple modes of analysis are required in order to comprehend how the Wayne Shorter Quartet operates in recognition of the multiplicity of voices which are in dialogue with the band within the jazz community. Wayne Shorter is not just participating in the revision of his canonical portrayal; rather, the Quartet has used his oeuvre as a launching point to connect with a tradition of performative practice. This spurred a series of new compositions and a new kind of performance practice (“zero gravity”). The Wayne Shorter Quartet, therefore, not only recasts history, but also gestures to the future.

**APPENDIX A: INTERVIEW WITH DANILO PÉREZ, JOHN PATITUCCI AND BRIAN  
BLADE: 11.13.2015**

Jazz Standard Green Room, NYC, NY

JP: Before the quartet formed, when did you become aware of Wayne Shorter and his music? Can you talk about your initial exposure to it?

(1:16) DP: In Panama. I started early working and I had a group. I would just play for entertainment, in a hotel. I heard “A Remark You Made”, I heard “Palladium”, I heard all those, the *Heavy Weather* record. I started transcribing this stuff and put it on our program that we used to play. In the middle of the gig we would be playing a Latin son or Michael Jackson “Thriller” then jump into “Birdland” and “Palladium”. That was my initial connection with Wayne.

(2:09) JP: So you were playing his [Wayne Shorter’s] compositions and included them in your repertoire long before meeting Shorter.

(2:15) DP: Absolutely. I was a kid, 12, 13 years old, it just grabbed me. My father actually, he loved it too. My father was a huge inspiration for me. So we would listen to it [together]. He actually collected some videos that I started first collecting from him. “Remark You Made”; I’ll never forget how it made me feel, it brought tears to my eyes early on in my life. Then you know from then on, I got deep into it when I came to Berklee - Donald Brown, Billy Pierce; I wanted to play in the Art Blakey Ensemble. Billy Pierce gave me the charts, gave me the list of tunes I needed to learn for the auditions. I never forget: (sings) “This Is For Albert.” Every composition I loved [was composed by] Wayne. (Sings) “One By One.” And all the sudden, Donald Brown; that was my school, was a great teacher, he introduced me to the whole Miles and E.S.P. That was 1985/6, the other thing was around the late 70s in Panama.

(4:00) JP: This is all transcriptions by ear, you’re not looking at charts at this point.

DP: Absolutely. We didn't have the luxury there is now [of the Real Book and other published anthologies of jazz lead sheets/scores]. There was only tapes and learning by stopping and starting the tape.

(4:24) JP: When did you first meet Wayne Shorter?

DP: Very interesting. I have actually an account of that in a picture. The first time I was on tour with Dizzy Gillespie and David Sanchez (we worked together in the band). I remember we were in Finland at the Pori Jazz Festival, and I remember crossing in the airport with him and I just put my hands [gestures] when they took the picture. You can see in the picture the gesture; I felt this incredible energy. And my friend David was smiling, man. So, when you look at that picture it tells a lot about what's coming from me because I didn't even know, I was just in awe. But the picture, I just felt that energy. And then he [Shorter] looked at me and said, "what's up with those pants?" I was wearing floral surf pants, and that was it, it was magic.

(5:55) JP: Can you talk about the events that led up to you joining the Wayne Shorter Quartet?

DP: I'll share with you an event that was magical. Terri Lyne [Carrington] was playing with me. We were playing still tunes from [my album] *Panamonk*, and she recorded a record, we went to Europe. When we were coming back on the plane, we were held in Kennedy airport. And they finally the pilot said there's been a tragedy; when we landed Terri Lyne had about fifty messages. The first one was from Jack DeJohnette, and he told the news that Ana Maria had was on TWA [flight 800, 1996]. I'll never forget because I just made these connections so I want to document it. I remember feeling this sadness for somebody I hardly knew, and you know Terri Lyne is very close with Wayne, [she] is like a daughter to him. When we came to Boston, I felt the right thing to do was to drop everything I had in my life and be with Terri Lyne. I spent a



whole day with them. I always think now that that day, there was a special connection that happened.

(7:25) Then, he [Wayne Shorter] was recording the record *Alegría*, and Terri Lyne always wanted John [Patitucci] on bass, myself on piano. It was Terri Lyne that recommended me to Wayne. It was sort of like a synchronicity; the producer Bob Sadin, who produced *Gershwin's World* (1998) for Herbie [Hancock], told Wayne, "I heard these guys playing, it would be great to invite him", and I had been opening for Herbie at that point, so things were aligning. And then I got the call from him, he said "are you ready?" So I went to L.A., and I'll never forget the first encounter. We were playing some standards of his, maybe like "Chief Crazy Horse", and I played something from the record. And he said, "Oh! Blue Note!" And he ran away. And I [asked] Terri Lyne, "what happened?" and she said, "he wants you to make up stuff..."

JP: Essentially, don't try to replicate or reproduce the past.

(8:36) DP: Exactly. Then we came down to the recording, which was the audition. We were playing this vamp, and [Shorter] said, "Danilo, play some water chords there". "Water chords" I said... "what?" I tried to figure out, what class, what harmony class would that be? So when we got back to the hotel I looked at the television, and I was thinking, of course I didn't do it that day, [Wayne Shorter] called another tune [to be recorded] so I knew I needed to think about that "water chord". So the next night I went to the room and started looking for ideas; what is a "water chord"? And there was a commercial that came in, (sings). And then all the sudden this guy comes out and it's a soap commercial. So I said "oh, fifth" (sings).

So I started writing out chords with fifths, and the next day I played it [for Wayne], and he said "Yeaah!". But then he looked at the piano and he goes "but you gotta look down" he said, "the water has to be clean". So I'm like "oh my god". I knew that this was a galactic journey at

that moment. He was just thinking and hearing something else. That was my initial encounter with him.

JP: That was for the vamp for *Alegría*?

(10:35) DP: Well he was sort of like auditioning for people. I heard other piano parts that other people made too [on the same vamp]. He wanted to see what was combined, what could combine. We had another recording, he called me to continue the record in New York after that. Terri Lyne couldn't make the recording, she was with Herbie. So Bob Sadin told [Wayne Shorter] "I heard Brian Blade, John Patitucci and Danilo Pérez [as a trio]; we should ask them to join in". So that was it, "Sacajawea" was the first time we played together. The first song of

*Alegría* ("Sacajawea") was the first take. You can hear in the record at the end that he is smiling, (laughs, imitating Wayne). It's him, in the back, and I always symbolize that as "wow, I found my crazy people". And that was it – after that we did a gig, he asked us to do a concert with him, we played a lot of the standards. And then asked us to go on tour with him. The way it worked out was mystical. Because it was supposed to be Terri Lyne, and it was a mystical thing.

JP: The way things fell into place with John Patitucci, Brian Blade and yourself become members of the Wayne Shorter Quartet.

DP: Because the first time we played together was *Motherland*.

JP: Which came out in 2000. So you all had just been in the studio together...

DP: That's why Bob Sadin thought it could work.

JP: Before the quartet began performing, was there any rehearsal? You mentioned the one occasion in Los Angeles but was there anything else leading up to the first performances and tour?

(12:58) DP: There was no rehearsing, L.A. was more of an audition. He just threw us in the studio; he wanted to see how we reacted. We had a little jam, played together, and then we went in the studio and recorded that record. His thing was, like the first time we played on tour it was Savannah Georgia or Spoleto or something like that. We can confirm those dates. He [Wayne Shorter] came with all this music.

JP: That he brought with him to the concert hall.

DP: Yeah. Speaking of the saxophone, it was all full of dust, [he] hadn't played it in six months. So he started blowing and it sounded like a little kid, and I was like "what?". And then I said "Doctor. Wayne, what tunes do you want to play?". And he looked at me and said, "Danilo, you can't rehearse the unknown". So he said "look through there [the pile of music], whatever you'd like to do." That was our introduction. That night I remember, you know I just don't know what he was doing, he was (singing)... minor thirds, then he would look at me and say "let's go". When we finished I felt like I had just passed an ear training test. And that's why I call it *fear training* now. It's that thing. When we took applause, the only people that applauded us, everybody else had this face like "what the hell is that?". And I realized, like "oh my goodness"; I had no idea what was happening. Then asked him in the car and he looked at me and said, "you know, it's a good sign [that the audience didn't applaud], they didn't applaud with Miles". So it was interesting to see the reaction they came out with, and that's why, [Wayne Shorter] said "you know Danilo, sometimes applause are an uncreative way of showing a position, like it's a routinized....". So he started from then on, of training for us – it was a training based on human development. He was questioned from the beginning, I wanted to talk about music, he wanted to talk about my life. He wanted to talk about why I'm afraid of getting married, I was just separating from my wife, who was my girlfriend back then. And all he wanted to talk about was

“what are you afraid of?” and on and on. It was really a little bit unpleasant at the beginning. Because it was like “wow, what was wrong with this?” ....

JP: For it to get so personal.

DP: Oh yeah. He would say, “what are you afraid of? What are you afraid of?” And then he would call me around 2, 3 o’clock in the morning and say “watch this movie!”. I would put the T.V. on and it was Humphrey Bogart, Marlon Brando saying, “what are you afraid of? Don’t be scared!” and I was like “oh my god, this is like the plot. It reminds me of the movie with Jim Carrey, do you know that movie? The one where everything he sees is not real.

JP: *Eternal Sunshine of the Spotless Mind?*

DP: Exactly. What was interesting, I have no idea what was happening, I felt completely out of my comfort zone, and he would say “yeah, that’s what I’m talking about”. Me, Brian, everybody, we were all completely puzzled. And then we kept playing and I remember the big shift for me was I started documenting, as a way of dropping movies, dropping events, I started to get into a zone where I wanted to learn: what is he [Wayne Shorter] thinking, what is it? It was a lot of movies, images, a lot of questions, and I wanted answers, and that was sort of like my challenge. A question should trigger another question, and that was his whole thing. I remember I asked him, “I’m really confused, I don’t know what harmony or what key we are in, I’m just trying to go for...” he would say “yeah. Watch a movie called *Event Horizon*”. I’m freaking out, I don’t know what’s happening. So I put that movie in and the movie is really dark, it’s got Laurence Fishburne and it’s crazy. So I’m watching this dark movie and I’m wondering why is he asking me to look at this. But in one scene, all the sudden, turns around and he becomes something else, this brother becomes exposed to the explosion and he’s going into the Milky Way and he’s trying to get his space jacket to work but it’s not working. So he’s freaking out.

And all the sudden I saw myself, that's me, being thrown out into the Milky Way. So what did the guy do? He pressed the button, and the stuff worked and he's back, to the space ship. And what did he say? "Here I come motherfucker"! So I kind of got something out of that. I know that's what Wayne wanted me to see. Now we're playing in Denmark, and the thing that threw me off a lot of times was the culture, looking for a certain guidance; "yeah man, that was a nice thing" or whatever. It was all this look, from the piano so close to what I'm doing, and he's [Wayne Shorter's] got this look like there's nothing happening. And I'm trying harder, harder! But he doesn't say or do anything. We're playing in Denmark and I'm looking at him and I said to myself "to hell with that". And I looked past him, to the audience, and I saw horses, like a fair, they had electric horses and carousels. And I said "horses!" and I did that (gestures as if playing the piano). And finally, he woke up, he said "yeah!". And I went "what?". And I [thought to myself] "more horses!" and I became like a little kid, and he was like "now we're talking! Horses!". You know like, he could narrate the stuff that was happening in my brain. And I said, "oh my god". And that is it, that was the lesson. Do not think about music. I learned my lesson. Don't think to play well, get away from your comfort zone. Don't protect what you learn. Surrender. So that was it, that was a big shift for me. A very concrete lesson from him that started me on a path.

(21:20) JP: That dichotomy you raise is really fascinating, playing music and not thinking musically, or playing representationally.

When I was talking with Brian Blade I mentioned that as an audience member I've been very curious about the fact that oftentimes the trio, Brian Blade, John Patitucci and yourself are reading or have these large reams of music on your stands but the music often sounds completely improvised and not written. Brian Blade discussed how especially with some of the new

repertoire they aren't lead sheets with distinct sections for melody/improvisation sections. Can you talk a little about your approach to playing in "zero gravity" while also having access to a musical score?

DP: I think a lot of times, what I understood, when I listen to books and to movies. When he wanted us to look at music, it's the same principle when you watch a movie, or when you interacting with CNN news. You know, it's the topic, and he's very interested in the possibilities. So, to answer your question: it's a dichotomy. The more completely he writes something, the less he wants to approach what he did (literally). He's very detached from what he did. But he does write like books, sample ideas. And he is curious, to see what you do with that idea. That's how I understood at the beginning. He's not interested in what's on the paper per se, he's interested in how that effects you, how that make you react. For me, in the piano chair, I started to understand he is dependent, not dependent, but that he needed, my orchestrations, and that Brian needed for me to be more focused on orchestrations, not jabbing so much in a traditional, but a little more...

JP: Textural, maybe?

DP: Yeah, textural, and creating possibilities for vamps, with John. Accomplices. Wayne, what he does; the music functions as a book. He may quote a line from page 67, in the first part. That's why we can't learn the music. See, the whole concept, you know because I don't really like to play with music, and I learn, I know what he was looking for with us. He [Wayne Shorter] would say, "Danilo, you know the feeling you get when home and you put the music on the piano and you start? That's how Miles talks about playing music". I realized he was serious about it. Because I started learning you know, two pieces, first piece I'd have [memorized] by heart, and he'd goes, "that's not it" ...

JP: It's not meant to be played from one till...

DP: No (chuckles)! And it freaked me out because I realized that the more I knew it, the more that it worked against me because I felt that “this is where it goes”. Do you know what I mean? The music is almost like an adornment to get us in the frame of mind to be writing music together. It functions more as a topic, (sings), “oh! Where is that? I heard that!”. And he’s laughing... Because he is the only one. You know, he doesn’t want to write songs, he wants to write *events*. And I realized, you could go, (sings “Nefertiti” melody). You could take all his music (sings “Orbits”); you could practice Wayne like that. Like Monk. You can take one motif and develop it into a whole life. So, he never really wrote a song, except for the early ones. Written jams, topics.

JP: And he wants you to engage in that language so the performance isn’t about an individual composition, it’s about an interpretation in terms of the concert and not a segmentation or division dictated by the set list.

DP: He used to tell us, “let’s make a movie” before we started. He said “there’s no such thing as interruption. There’s no such thing as you’re interrupting somebody. When you talk with somebody, you interrupt where you feel you can interject an idea”. So he said, “why can’t music be played that way? Don’t hide behind your instrument”. There are many specific quotes I remember. “Don’t hide behind your instrument”, which means, don’t practice something and just play that. I remember [thinking to myself], how do I practice then for him? And you know I started creating a whole thing. For example, I started discovering things that I liked but I never paid attention, the music of the comics, *Tom and Jerry* (sings). I started practicing seriously with that, for, maybe for a whole month. The first time I came back and played, he dug it, he was like, seal of approval, “yes”. Other things I did, it’s funny I practiced with a lot of stuff playing. Because one thing that was hard for me with the group was the idea of counterpoint; really,

really crazy, sometimes I'm hearing a different meter, a different key and there's some chaos. But he wants us to live in that chaos. He likes it; "yeah! Don't move!" and I'm like in another key, and I'm like "woah!". It kind of started to make me revisit my experiences in life and try to set up practice things that would always accompany me to be comfortable to be doing that all the time. Putting a classical record with Stravinsky and trying to play with it, improvise, that's what I started with. Playing a lot of Debussy, Messiaen, kind of getting in there, you know. Practicing changed for me, with Wayne, completely. It wasn't the idea of transcribing a solo anymore. It was more about always finding, when somebody is improvising what could be used as a spontaneous composition. We started calling that comprovising, which is composition and spontaneous improvisation (30:02).

That term, I heard Jimmy Heath bring it up once. And I liked it he said "let's compromise Danilo!". So that's what we do at the Global Jazz Institute, I've created all these topics, like "fear training, not ear training". How do you get yourself to hear the exercise, the intervals, the harmonic progression, but [also] how do you deal with the fear? I ask people for example to play one standard, and everybody could change the key at any moment, on any note. And they all have to change. But these kind of things, they become more habit, and they start behaving [in new ways]. That's what I realized about Wayne. His Buddhism practice is not separated from his music at all. He behaved like he practiced. For him it was about [for example], endings. I used to have to end the song. And he [Wayne Shorter] was like "No! No!". And finally, I said, "but why not?" and he goes "life doesn't end, life continues, we evolve". And I got it. I said, "there's no ending". Never that feeling of, comfort at the end when you're done. It was very interesting, In my case, personally; finding a woman, getting married, having family. And he told his wife, he said "Danilo is very aware, he wants to learn more music, but he doesn't need more music, he



needs more life experience so he can bring it into the bandstand”. That’s where his mind was. And it took five years for me.

(32:04) I thought that he had a feeling about what I was doing. He didn’t know how to say, “look man, I’m going to make a change”. He was really investing; the relationship we have now is father/son. And it’s very deep, his embrace is pure and the same thing that we’re keeping with Brian and John. That’s why we’re doing with this project [the trio: Brian Blade, John Patitucci and Danilo Pérez touring as *Children of the Light*]. We’re not doing it for any other reason except for continuing on with all the things we’ve learned and practiced. We want to continue in “zero gravity” together.

JP: Let’s talk a little bit of Miles Davis. His influence inevitably comes up in conversation of the Wayne Shorter Quartet because of Wayne’s deep involvement with Miles’ Second Quintet. Some people would say that the second quintet was not only important for the individuals in the band (Herbie Hancock, Tony Williams, Ron Carter, Wayne Shorter, Miles Davis) but represents a turning point for jazz as well. How do you view the current Wayne Shorter Quartet in relation to the Second Quintet?

DP: Every time I hear that kind of connection, which I’ve heard from Herbie, it freaks me out. It’s a huge responsibility. It’s certainly something very important for us. I am grateful to Donald Brown, James Williams who introduced me to those recordings. That and the Coltrane Quartet for the three of us, Brian, John and I. Sometimes it was a little bit too much. Sometimes what Wayne was looking for is to...

JP: To move on from that, in a way.

DP: Yeah. It’s a huge inspiration and a huge challenge. For us deep inside that connection, you can’t deny it. And for me, Herbie is like, just the way he does everything is a huge

inspiration. Hearing him articulate what we do is helpful for me to understand what we are doing. He's been very articulate about some of the things. It would be great to interview him or get a quote or to get something from him. For masters of this music, I think it's a lot easier in some ways to get a handle on it then for us who are in the middle of it. We have had at the beginning critics question it, but all the sudden things started shifting. The audience shift We haven't changed, we have just been evolving, doing what we do. We understand certain things, but we are still in the process of looking. That's why I created the Berklee Global Jazz Institute. I wanted to be able to pass this on. And things that I find out, improvising, "zero gravity."

Transcribing speech. Starting a concert saying, "you dig, you dig, you dig, you dig". Then I'd go onstage and play (sings syllabic rhythmic equivalent). Then he goes "you dig Danilo", and plays (sings syllabic rhythmic equivalent). You know, like words. And we start a playground, and he said "Danilo let's play like those kids and nobody knows what they're doing. Whatchu doing over there?" But you are clearly having a great time. If I think in the way I heard Michael Brecker, Herbie, Geri refer to the stuff we're doing, it's weighs a lot. I would freak out every time that I go onstage, because you cannot make that connection for them that is vital. Like Herbie said this is an evolution what we are doing, but its more than evolution. It's a new way of presenting this interactive thing that they have, is just unique. It's not the free jazz of the 60s, so they all going off, but we're not getting stuck in vamps, we are creating. Some people are describing us as chamber music. Of course, I think it keeps evolving. We just played in San Francisco and I have this feeling it's the first day. That's what I can tell you with that group with Miles, they all felt like it was the first day. And I have that feeling. That feeling with Wayne. We just did some new stuff that's going to come on the new record of some duos in Panama. I couldn't believe it. You listen to that and it sounds like written music, what we were doing. He's

going to put it on the record. It's the idea that a sound is an extension of who we are, truly.

That's what Wayne talks about. He says that Miles said to him [Wayne Shorter]; "can you play everything you think of?". And Wayne says, "no. I know what you mean". Actually, he didn't answer. "Can you play everything you think of?". He [Wayne Shorter] didn't answer, he was thinking, and Miles says, "I know what you mean".

JP: I agree with you that there's a hesitation to describe the music as free. I feel like its referential to some of the great bands and people we've talked about already. But in another way, it's incredibly free, everything is on the table.

(40:52) DP: One of the things for me has been getting away from the judgment thing. That's been the greatest lesson here. I've been making a big shift in my life, from doing concerts to the concert becoming an experience. I used to drink, you know, I used to have it, and I never forget the day I stopped. Wayne looked at me and said, "you stopped drinking wine, right?". And I said "wow, how did you know?". And he said, "because you grabbing all the ideas quick". The moment that I stopped drinking something had happened for me: I could feel the pace of being on stage as a part of the experience. It's an experience. I am aware. It's not just from my end that I'm trying to do something it's just living in the space, the idea is; "should we go here, should we do that, should we repeat this?". Composing together. I'm enjoying it a lot more as it goes, and less fear, less afraid of putting a grade on it. I think that's a great, incredible lesson we learned with Wayne.

(42:37) Music is just a drop in the ocean. Music is not the ultimate goal, it's the medium to the ultimate goal and the purpose of life. The answer about who we are as human beings. The answer about a relationship is a lot more important. It's got me thinking about a lot of stuff. Connection to my father for example. My father taught me music through words before I could

talk. He would say “How are you?” (sings syllabic rhythmic equivalent). “I’m fine.” (sings syllabic rhythmic equivalent). “Two plus two is four” (sings syllabic rhythmic equivalent). He’d make music for all the subjects and that’s how I grew up. So, Wayne in a way has connected me all the way back to the beginning. So like, what is music for? Those kind deep philosophical questions; what comes first, music or life? When I’m playing and I’m getting myself into what I’m doing, I start getting away and thinking, what is the purpose of this? What are we doing here in the club playing? It’s an experience that we are all generating together. It’s the word experience I like, and I’ve been hearing a couple times this week and I really love it. It’s like “man, this is not a concert, just an experience”. Being a part of something. That to me is where the whole focus is getting and that’s Wayne has taught us. Today is a rehearsal for tomorrow. So, if you don’t put judgment on it, you allow yourself to be excited. The more judgment you put and the more expectation, you become more closed to the idea of improvising or being creative. You see, that’s the key. There’s a lot of expectation – if you have a major opportunity, there’s a critic, there’s a review... All of that impregnate us to try and have an agenda, or like convince you that what we’re doing is ok. With Wayne, he took away all that stuff. The planning, the process, there’s no planning. And at the same time, really listening. Listening is very active with that group. Listening becomes so delicious, as much as the playing. I’m talking deep stuff with you brother. (John Patitucci enters room)

JP: No doubt! Could you talk more about the audience? You mentioned how at the beginning, in that first concert.

DP: (asks John Patitucci) Where was that first concert? Was it Spoleto or Savannah?

Patitucci: Spoleto was one, but there was also Champagne (Illinois).

DP: Spoleto was the beginning of a tour. Is that Georgia?

Patitucci: Spoleto is... Charleston, South Carolina (referring to Spoleto Jazz Festival).

DP: That's right. Because the other one we played some songs of his. In Champagne we played "Fall", and...

Patitucci: That was the first gig. Champagne was the first. Spoleto was...

DP: That [Spoleto Jazz Festival] was the first time we really experienced, did "zero gravity."

Patitucci: Yeah, it was great.

DP: And the audience, how they react?

JP: And how was it changed to you?

DP: Oh, absolutely. That first gig in Spoleto, there was only the real fans that greeted us. The whole rest of the people, some people left, some people were looking like they had seen an alien. It was really funny because people were standing up because they had to. They weren't applauding. Then we did a tour of the West Coast, and man we have seen the audience grow with us. They have grown, with what we are doing. I've seen people's faces change over the years. Different emotions, and I have seen it from complete rejection to complete connection. I've seen it all, and it's been amazing. Something I learned, [about] relationships, that's the thing. That's why Wayne is the guru, man. If you are serious about what your life, what you are working for your life, you should not worry about it that moment. The audience is a relationship that grows with you. Sometimes they are going to feel disappointed, just like a relationship you know? And when you build that trust with the audience, there's something that happens that is magical. It's that a change that is happening. The audience is as important as the performer. It's all a part of the experience. We can't disconnect that.

JP: And in some ways, it seems the audience has become more participatory, I heard of instances where Wayne will sing or whistle a melody and get people involved in call and response.

DP: Absolutely. Whistling, and he's been doing stuff that I couldn't believe, like a little kid. And actually, during the 80<sup>th</sup> birthday concert, the audience started singing as we walked onstage, before we played. They started singing "Happy Birthday", and he...

(Brian Blade enters room)

DP: It was Montreal, right? When the people started singing "Happy Birthday" for Wayne?

BB: Oh yeah!

(48:45) DP: And we jumped on it and played. Just jumped on the music, looks like we had prepared it. And Wayne looks at me like "hey, you guys rehearsed this", because it sounded so together. But that's the spirit there, you know. It's the sounds that are coming in that sense, it was a magical concert. And the audience started it. They started the concert.

JP: That's incredible. It seems like being an audience member for a performance by the Wayne Shorter Quartet takes on a different meaning. People are responding and will applaud for events, for moments, in the music. It's a different relationship that has been established at this point.

DP: The energy has to come from listening. From that intensity, that helps us to focus. Definitely. We have grown into a very unique relationship with the audience. The question, "what's going to happen?", that's the answer. By experiencing those spaces where the sound touches you and the ideas we are working on, we basically showcasing in front of everybody how to come together. That's something Wayne taught us. (51:34) Nothing gets thrown out in the world; everything comes back.

That question about the Miles thing, it would be nice to get answer from these guys (gestures to Brian Blade and John Patitucci).

JP: Absolutely! Danilo and I were having a conversation about how people hear the current Wayne Shorter Quartet in relation to Miles Davis's Second Quintet. Do you view your group in relation to, or an extension of the music of the Second Quintet?

Patitucci: I know we've all been touched by that music.

Blade: Absolutely.

Patitucci: It's something we share deeply. But, it's not something that we try to think about. It's sort of in there. You know, for us; the thing for me that was interesting was Herbie. When we first started, remember? He would come to every gig that we did. And one night he said "man, you guys are an extension of what we were doing". And we were like "woah". For us it was an honor. We weren't really sitting around thinking "oh yeah...". Of course, that band touched us deeply, Ron Carter was sort of an incredible figure in moving modern bass playing forward. He was somebody who was steeped in the tradition of bebop and post-bebop and studied classically. His way of playing in a modern acoustic ensemble which was transcending the forms that were more traditional and blowing them out and extending them. Not just modal playing but compositional in the moment playing – where they would keep the form but stretch it really far. But Wayne was part of that, was a catalyst obviously because he wrote a lot of that music.

(58:15) But he is interested now in creating form on the spot instead of being tied to an already existing form. Reinventing form. Compositional improvising; making up new chord progressions, new rhythmic schemes. All kinds, melodic, linear; in the moment. I don't know, Brian, how do you feel about that honestly?

Blade: Yeah, it's like John was saying – the inspiration, the expression of that quintet of Miles, Wayne, Herbie, Ron and Tony. We take it in so much. But for us it's daunting to become you through the process of taking it all in. You can't take it all in because it's so daunting.

Patitucci: It'll paralyze you.

Blade: I'm defeated, I'll never play anything. But together, we'll create something new. Through Wayne of course, that lineage, that line – it just keeps traveling through time. We're so thankful to just be put onto that track by him and those sounds we are creating. Somehow extending and continuing the conversation they started.

JP: That's something that's so striking to me about the Wayne Shorter Quartet. In a lot of ways, it would be so easy to not continue that line. You see a lot of people who continue their repertoire and performance practice over the course of their lives the way it was originally written and recorded. At the same time, you have Wayne Shorter, who is both a major figure in the jazz tradition but also pushing things forward and challenging earlier concepts.

I was talking to Danilo, I was mentioning the fact that it's [the music of the Wayne Shorter Quartet] not free in important ways. There's this aspect of chamber ensemble. On the other there's these "scrolls" of music as Brian mentioned, that you're looking at to reference, but not playing!

Patitucci: Yeah, maybe just a little part of things. He's got a real light touch on the pieces that he writes. Because we'll read them down on the sound check; you just play what's there and it's glorious. Beautiful. We'll just play it and we'll go, "that's gorgeous". And he'll go "yeah, but I don't want to do all that, let's just do this little section". And we'll be like "really? That's it?". "Yeah, yeah, let's just take that". "Ok" (laughs).



(1:01) But people get the wrong idea sometimes. They don't realize that we can't do what we're doing unless you have a very firm respect and grasp on everything that came before. You can't do what we're doing unless you are intimately acquainted with all that, in my opinion. The reason why this works, the reason why he gave us so much freedom is because he knew we loved him and cared about him and respected the tradition and everything involved in it that we wouldn't just be self-indulgent. We would look to do it as a community. It's not just one person trying to grab all the marbles. And that's why I think he was very selective. I saw him open up a lot of stuff when they came (gestures to Brian Blade and Danilo Pérez). He was very tight with me and we would talk you know. But when they showed up he figured, "Ok, now I can trust each chair to do the right thing and be conscious and loving. Towards each other and really think of it communally". Because then, remember? He started bringing in *bags* full of music. That we would only play portions of, and then improvise like crazy.

Blade: Yeah, the notion of freedom. Sometimes it doesn't have regard for the responsibility. How massive that is. To not stereotype what that is. Free music. Discordant and arrhythmic. No no. It *can* be that, but with our compositional regard, and the collective respect and trust within that freedom, then I don't think you can make touching. You can make sounds. Sounds that perhaps don't quite glorify what you hope. Like we're trying to serve the song. The music. That is the gift. I feel like sometimes there is a misconception of free, of freedom. Of what free is.

JP: And can be.

Blade: Definitely.

Patitucci: Listen man, we have to get out there.

JP: Of course, thank you all so much. I really appreciate it.

DP: Thank you, thank you, see you out there!

## APPENDIX B: INTERVIEW WITH BRIAN BLADE: 11.15.2015

JP: When was your first exposure to Wayne Shorter's music?

BB: It would have been around 1986 or so. Well into my record buying career, and I remember a local record store called *Suto* in Shreveport. I bought, somehow If not at the very same time, one day over a week over the course of a couple weeks [I purchased] *Juju*, *Ugetsu* and *Live at the Plugged Nickel* (you know, Wayne's record, Art Blakey and the Jazz Messengers and Miles Davis Quintet). And so, he was the thread in these three incredible recordings; knowing that he was composing and arranging and improvising, speaking to me in a real profound way. It's not happenstance I think that he was so present in all these different things.

(2:22) JP: Those three recordings are very similar orchestrations with very different sounds and approaches.

BB: No doubt.

JP: Did you play Wayne's repertoire in different contexts before joining his group? In what sort of contexts?

BB: Here and there, through college: different combos at Loyola University with Jon Cowherd. Although Wayne's music is to me somehow standard within the canon of what would be very helpful to be exposed to, just a human being, but particularly if you are learning the language of jazz. It's also enduring the test of time I suppose in the same lineage of the American songbook, Cole Porter, Gershwin, Irving Berlin- it stands singular as well, unique.

(3:56) To approach it and to play his music is something I don't take lightly. It's been a deep process you know, learning how to try and get inside of it, imagine what he might be imagining. Even on records like *Juju* and *Night Dreamer*, there's this layer behind what's present that

speaks to this orchestral universe. I don't know... it's deep, I'm glad we've had a chance to play some with orchestra the last fifteen years.

JP: When did you meet Wayne, can you talk a little about what that was like?

(4:59) BB: It was sometime in the late 90s, I can't remember the exact period. Mid to late 90s I was on tour out in Los Angeles, playing the Catalina Bar and Grill when it was on Calanga with Joshua Redman and Christian McBride and he reached out he got in touch somehow- perhaps from Joni Mitchell I'm not sure. He invited me to come over to his place and play, Christian [McBride] as well, so we drove over. Jim Beard and David Gilmore were there as well, who were a part of his [Wayne Shorter's] group during that time. (5:56) It was deep to go to his house and meet him, to know immediately that this figure in all these records who I just thought were genius- I had such reverence for, to meet him and to know that the man was also someone I admired immediately, just as a person...

JP: That sounds like an amazing band- I wish I could have heard what that sounded like!

BB: You know, I don't know, I was pretty diligent about recording most everything, up to a certain point. I don't know if I taped those rehearsals, I hope I did. Anyway, it was a couple years I think went by after the first couple rehearsals when we were called again and had a performance in San Francisco. That was an unusual grouping as well. Shenzō Ono played trumpet and Alex Acuna played percussion, a bassist named Ed Howard played, and Helen Sung played piano. It was like a one-time thing: I think he was just searching for what might be this next ensemble or having just one grouping be what it was. (7:43) Even after that, more time passed, bringing us up to around 2000, when he was around *Alegría*, and John who had been playing with him throughout the 90s from time to time. Danilo came into the picture I think

through Terri Lyn Carrington, and then all the sudden we were all together. It started to reveal itself, what it might be, the quartet.

(8:19) JP: Leading up to *Alegría*, was that distinctive? I heard that there was not a lot of rehearsal, it was mostly done in the studio, is that right?

(8:30) BB: It was an all-studio recording, in New York. Terri Lyn played on it in Los Angeles, there was different sessions. Yeah you don't know it's coming, you just try and be there now and do the best you can at that moment. Obviously, it made some impression on Wayne, Danilo and John and myself kind of coming, he would want to call again and develop something with.

JP: For the first tour as Wayne Shorter's new quartet, were there rehearsals, or did you essentially get the call to go on tour and work out the music as you went?

BB: Essentially, we showed up. [Robert] Sadin was kind of conducting these sort of larger ensembles that Wayne was writing for at the time: for woodwind ensemble and larger expansions. I understand Illinois being one of the first, I don't know if I have a recording of that or not- I hope I do. So it just started there- meeting and placing these "scrolls" in our hands and we'd just open it up and start trying to play through it in soundchecks... the same thing we're doing now! It's deep.

(10:37) JP: Early on, it seems as though the repertoire focused more on Wayne Shorter's older repertoire a tune format- Footprints, Orbits, etc.

BB: Well, I guess Wayne might say that nothing is ever finished.

JP: Certainly!

BB: I think he kept reimagining these pieces and kept them reimagining these pieces and kept them to be reinvented, but, remaining what they are too at the same time. Like on "Viviendo

[Alegría]” and “She Moves through the Fair”; I think there’s a million things stacked in his mind, his thoughts about “this would be good to play” and he writes out these things. So, all this music from the past which I was excited about, was daunting too because we’re trying to find something, in the now, specific to who he is now, which is what he is after- this *unknown* reading.

JP: To clarify, when you say “reimagine”, you’re talking about the way you’re interpreting the music? It’s not that you received new music (new musical addendums) to a composition such as “Footprints”, just that you’re trying to interpret these compositions in a new way?

BB: Well, not... I guess I would say that’s correct.

JP: For instance, if I were to look at the lead sheet for say, “Footprints” ...

BB: Yeah, there are alterations.

JP: There are changes.

BB: Absolutely, no question. At the same time, I think we were trying to understand where he was coming from, because he was already I think way ahead of his vision, of our *conception*, you know, in terms of what “zero gravity” is, and this, composing as a group. And he almost, I think, resented these “perfect works” to us; that we eventually kind of came to use as suggestion, or like to take in some cellular way, like just a very small piece of an idea, or to literally start from nothing, as have been, as we came to eventually. To compose our way through it, night after night.

JP: One thing I was fascinated by when we were talking just before your performance with Children of the Light at the Jazz Standard was about “zero gravity” concept, starting from nothing. It’s not as though Wayne Shorter had given you a set list or had called the next song... someone started, and it became “Footprints”. Is that sort of the idea?

BB: Yeah, back on the first dates, maybe just the first one, there was a set list, I think I still have it: “Chief Crazy Horse”, “Footprints” ... I forget the entire list at the moment but that quickly went away. To sort of dismantle, I think, for him, this automatic script that we follow of “ok, now this”. “I don’t want to set on paper” for you so that we’re forced to improvise. He challenges us in that way which is so deep and fearless and trusting. For him to also find his place in it, to not want to control the thing. I think it takes a lot of courage to do that after, at any time in your career so to speak as an artist- to present something to people that has a finite amount of time sort of governing it. You know, 75 minutes, or 90 minutes of, it sounds so strange when we’re given that time because we’re just out there.

JP: Right, how do you know? In terms of keeping track of the time?

BB: Well, someone’s paying attention- Danilo or John, you know, trying to warn us.

JP: Oh, they are though a little bit?

BB: They’re every time. Man, it’s good that somebody is, then I don’t have to! And then you try and get lost in it, which is great, and they, everybody does as well.

JP: That’s a great point you made about Wayne, relinquishing control. I think about how much his style has changed, essentially equaling the responsibility in the band. It’s not as though the trio is supporting Wayne Shorter, and then when he is done playing now its everyone else’s turn. It’s much more democratic, and there is more responsibility on everyone.

BB: It’s deep, that feeling, and the hope that you are serving the wholeness of the moment earnestly. To really deliver something, even if it is silence, that’s needed to make it that much greater. And Wayne, he is the master of that. Knowing when to pick, the spot, when to come in with that note, to elevate the thing beyond what you thought. It speaks to his genius as composer and as an improviser and his voice through the saxophone.

JP: I'd like to talk a little more specifically about how you conceive of your role in the band. I'm thinking about how you were talking (in Danilo interview) about how to conceive of free, what free can be, and to some extent challenge some of the constraints that we in jazz think of free. Could you talk a little more about that?

BB: Each of us are all very aware of our specific role of drummer, bassist, pianist, saxophonist. But then, to hopefully break down that, knowing that that foundation is there, and to strip yourself of devices and to truly play what you hear in the moment that's going to tie it all together, to suggest something that's going to spur Wayne or John or Danilo to play that next thing. It's like moment after moment of focus needed. So for me, you know, you can't take the salt from the soup. I grew up playing drums in church, that's my bedrock that's what no matter what formed my sensibility for song as praise and what my role is, my place in it. How to deliver that thing that's going to serve the song. I'm always trying to be conscious of that, and knowing that as the drummer, you know there's this harmonic mountain that can be built. There's harmonic rhythm and what happens that won't take it over that height until it's made one I think. I'm always trying to be aware of that, what the dynamic in mind is, that tightrope, and how to hopefully meet the moment with the right executed idea. It's great to have those peaks and valleys and hopefully interject even melodic ideas from the whole western concept of the drum set, but from the root of Africa and what that is speaking through a drum truly is, and its making its way all these generations to, you know, through me and every other. It's something to serve, of course I'm not thinking that while we're playing.

JP: It'd be a lot to think about!

BB: Right?! Trying to completely clear my mind of thought, as much as that's possible. Everybody feeds each other so much; you never feel like you can fail with that kind of



brotherhood. Even the communication that might not be obvious to the holistic moment, like the listener and the one sending the sound, that's a cosmic connection there. Sometimes you don't realize it, your perspective; you can't see it, you're not on the other side of it. But, you realize it's something you're feeling, emotions, but you just don't know, you have to trust that you're sending out the right vibrations.

JP: It seems like, talking with you, there is an element of ritual, in terms of the performance itself, the fact that, to me, I think a lot of people would conceive of most jazz groups, there's rehearsals and there are performances which are the culminating experience of those rehearsals, that you are sharing that work with the audience. But with the quartet, it seems like what's being shared is the process on stage happening. What do you think?

BB: I guess there is the ritual aspect to it, we're gathering and trying to create something and serve something. I think the greater experience is a shared one. I guess Wayne might say "you can't rehearse the unknown". His whole notion of taking the journey with no necessary destination in mind, you're just going to take the trip.

JP: Without preconceptions.

BB: If the listener can embrace that idea, and not come with preconceptions, like "I want to hear "Juju" and I want to hear "Night Dreamer" and I want to hear "Atlantis" ... You have to let go to let something else come to you that you don't know. It's challenging, for us too. On the nights where you don't think you have anything to say, or you don't feel so focused in the moment, but ultimately we keep that ritualistic, immersing ourselves into that moment. Submitting. You can't force it, you can't make it happen. You have to give that part of yourself, that whole of yourself to it for that time. Its revealing and you're like an uninsulated wire up there, it's a very vulnerable place to expose something that isn't polished. To present art so to

something, acceptable.

JP: Can you talk about how the audience has responded to the band? Has it changed to you at all? What has that interaction been like to you?

BB: Well it's been amazing because I think most people who come to hear us, maybe they've never heard of Wayne Shorter, or Danilo Pérez or John Patitucci. It might be unusual; most have, and they know Wayne's 70-year history and all of his music that has touched them and enriched their lives, so they are coming to hear the man himself. What he's after now, at 82. And then they come to find out, in the process, if they knew about him and have been listening and watching, that he's not resting on yesterday or what he played the night before even. He's already looking for another doorway into some other universe, universal sound. So I would say, people have been mostly open to the experience and embracing it and Wayne always over the 15 years I've known him since the quartet has been together, these pearls of wisdom. [He's talked about] the body and the shadow as this tangible beat that you send out. But we try, whatever the emotional landscape is, to not fall prey to that shadow; let the sun that shines on the body then makes the shadow. The shadow doesn't move the body, the body is going to move and then the shadow is going to [move]. It's like you have to be within yourself with that trust, at least that's how I applied the idea. Often, he says these things and I meditate for years, "oh yeah, that's what he's talking about!" I can't be swayed by all the ones applauding", that's the shadow, don't be swayed by it. Stay in the body, and move, its ok the shadow is going to move to, you may not be immediately aware of what it is and its having an impact, I think hopefully.

JP: I think you can see that the way the audience receives the music has definitely changed over time. I hate to refer to applause but just as an observer you can see that people aren't

looking to applaud for solos anymore for the band, they applaud events, like Brian Blade cymbal crashes...

BB: I think that's part of Wayne's heart, you know, breaking down this expectation but when it comes, it will be true. That reaction will be true, it won't be automatic because someone has stopped playing and then another. "No", he'll be like, "let's break that down". This might not be how he thinks, but that's the way it's manifested. I've seen that continuing to unfold, us being challenged as the listener is challenged. People's patience and endurance for the experience hopefully it grows and grows as we're there.

JP: Its interesting because I feel some people might say something along the lines of "why is this noteworthy?", or "people were doing things like this in the 60s and 70s". I think the fact that Wayne has this body of work and like you said he's 82 and still pushing the boundaries, subverting the expectations of him in reference to that, I think that's part of it why it's so compelling.

BB: It's definitely a part of it. He's Wayne Shorter, regardless of the quartet's existence.

JP: The figure.

BB: Yeah. He *is*, he *creates*, and he has created. I'm saying even if you didn't know about it he has set these things into the universe. And its speaking. So that comes with the man, and its beautiful. So, for him to be willing to almost in defiance of himself to imagine the now, to take a chance as he would say and write a new story. It's beautiful to that we don't become sedentary in our actions or automatic in some way. Not that we haven't spent our life practicing and trying to develop that voice at our instruments, all the nuts and bolts of making something, but then there's that *spirit*. You know, which is, which is greater and something we're striving for. This greater, higher, revelation. And sometimes it's not without some tearing, breaking away from

convention and risk of someone not liking it or not understanding it, for him to have the courage to do that. It's beautiful.

JP: That notion of transcendence, to strive for someone greater.

(38:00) BB: To do it collectively, even more so. It's been a gift. I was listening earlier today, and this pastor was speaking about our faith level, and how God won't let you remain—you're not going to stay (gestures) [here], now (gestures). So, he's trying to take us higher and higher in our belief, in our faith, in our action and it's going to require something that challenges us and the world. And people who witness it might not understand. Wayne is one of those ones who has this calling to do that. For me still, he can do no wrong, it's so deep. The joy, heart and humor that he brings to the music is immeasurable.

(40:00) JP: I'd like to talk to you about the notion of transitions. For instance, I have been transcribing "Footprints" from *Footprints Live* and trying to get inside one specific performance. In that piece the band follows the form of the composition up to a point, then sets up a vamp, and concludes with a duet between Wayne Shorter and Danilo. Oftentimes of times in concert and in other recordings, the band transitions between different themes or compositions that might be better described as musical medleys. Can you talk a little about how you navigate these transitions?

(41:00) BB: These definitive endings and spaces. It seems true like "oh something else has begun now". Something is ending, and something is beginning. I think "Masqualero" is even on that first record. Well, its deep: Wayne would tell us Miles would ask [questions like] "Do you know when to stay there?". Wow, I mean, do I know when to stay there? I don't know! So that's something that has been developing for us as a quartet. That acknowledgement of "we've reached the end of this movement or this piece and its becoming something else" to know out of

a form that we're trying to adhere to or hold on to; when to *break it and something else comes*, becomes that thing and to know; we need to stay here. In the whole scope of a compositional movement. It's been a trip for myself to know how to yield or to shift a feeling, and not to hold on to "I wish we stayed there!" or to think necessarily because we're all making those decisions together in the moment. We talk about democracy and that idea manifesting in music. It takes sort of a negotiation, and how this yielding and finding that middle way, where it's not too tight, not too loose; we're in tune. When that happens, when everybody is on that wavelength, then we *know*; we've reached that point, we're ended, we're staying there, or there's four songs going on at once that somehow have this thread through it and we're going to *land* someplace together, eventually. It's a deep process.

JP: It goes back to trust in a way.

BB: It totally does, because if you don't have that together then I don't think the music can truly reign; then you're trying to be the controller of something. And I think ultimately, it's not about that. I mean you have to bring all of your power, all of yourself, but you can't hold on tight. You gotta, I don't know.

JP: It seems like maybe you're talking about a flexibility of musical spirit?

BB: Absolutely. You have to be, because everybody is so good! It's great to know you can take these changes and keep challenging yourself while everyone else is doing the same and constantly listening. That flexibility, it really comes with that requirement: "are you listening?", truly. That can be challenging.

## **APPENDIX C: INTERVIEW WITH TERRI LYNE CARRINGTON: 9.24.2017**

**JP:** Professor Carrington thank you again for taking the time I really appreciate it!

**TLC:** Of course.

**JP:** Can you talk a little bit about how you first met Wayne Shorter?

**TLC:** I heard that [in the mid 80s] he might be looking for a new band – Mary Anna Topper was organizing the auditions. I went down and met him, our audition was in New York and 14 drummers went. It was over the course of two days and he hired me. I just remember him saying that when I played he got a certain feeling he had when he used to drink cognac, you know? Like a rush or something. He said he turned his back on all the drummers, but he trusted me. Everybody was playing the same drum set but he felt like I had, my own touch. That began the adventure.

**JP:** Indeed! So, it seems at that point “Weather Report” still had like a substantial influence on the musical sounds that he was going for at that time.

**TLC:** I don’t think so.

**JP:** No?

**TLC:** Well, it was electronic, but I think it was the same sound compositionally as he has always had and pointed both to the future and the past. Because when you think about the influence he has on

the bands sound, I think he always focused on his distinct writing sound... The things surrounding the music, you know, this funkier flair and the electronic fusion style, Joe had the sonic palate, which was going to dominate whatever he played. The combination was very original.

**JP:** Absolutely.

**TLC:** For instance, “Endangered Species,” is nothing like the compositions in “Weather Report” to me. The groove maybe. You see what I’m saying?

**JP:** From what I understand, during “Weather Report,” Shorter’s compositions were not altered by Zawinul or any of the other musicians either. But...

**TLC:** No, but the sound and the approach... He can write the same song but it’s going to sound completely different in these various settings. You know, the current quartet plays it all, even “Weather Report” songs. The sound changed, but like Miles Davis, he didn’t really change his own playing that much. Everything around him changed. I think Wayne took Miles direction as a signal – he evolved but didn’t change to try to fit the times, it naturally happened, especially due to what surrounded him.

**JP:** What I find interesting too is the connection between the switch to soprano when he made the switch to electric, with Miles Davis? He started playing soprano a lot more.

**TLC:** Yes, and he was hearing violins and orchestral music, too – in his own playing – it was the sound he was hearing and trying to play.

**JP:** Oh, there was a violin connection?

**TLC:** Yes.

**JP:** It seems like the move to soprano corresponded with a lot more space. He's introduced more and more space into his playing, from the 70s onward.

[0:06:31.9]

**TLC:** I think there was so much stuff taking up space and he had years more experience than some of the other players. It was logical and musical, you know?

**JP:** Definitely. Let's go back to you in the band. How long were you on the road with the group?

**TLC:** Well, I played with [Shorter] off and on, about ten years. I started when I was 21. I was still playing with him when I was in my 30s, up until the quartet was formed. I was actually supposed to tour after *Alegría*. I did half of the CD and I went on the road with Herbie and Wayne called me about doing the remainder of the record... but I had this new gig to play. I had recommended John before because John played with us when I was playing. And then I recommended Danilo.

**JP:** Ah, he was on *Phantom Navigator* right?



**TLC:** Yeah, he was on that session, but he hadn't played live until when we went to Japan. It was around the "Joy Ryder" time. I can't remember. I played in several different band configurations, This quartet went to Japan and we did three weeks there... I think we did some of the music from *Joy Ryder*. I remember we played "Over Shadow Hill Way." John [Patitucci] brought the acoustic bass on that tour and that was the first time I think in a long time Wayne played quartet with acoustic bass.

**JP:** He didn't bring an electric bass?

**TLC:** Oh, no, he brought the electric bass: he had both. We went back and played, "*Masqualero*" and a few other older pieces. That was in the early 90s. I was playing with Al Jarreau as well then and also I started playing with Herbie. At the time the work wasn't as steady with Wayne as it was with Al Jarreau and Herbie. It's interesting to me that when Danilo and John and Brian all came together, it kind of pushed the sound in a more acoustic direction. Wayne was always evolving bands and it wasn't always the greatest of musicians to me, with people changing all the time. For me, it's too bad that I didn't get in a situation where I could really grow.

**JP:** Right.

**TLC:** But with them it was a band that evolved and in an acoustic setting, you know, more creativity develops, rather than playing mostly grooves, which wasn't really even what I was best at. But the whole

time with Wayne was great. It was great that I got to play with him in all those different settings.

**JP:** I'm curious, did Shorter explicitly tell you, to play grooves? I mean, when you guys were performing that repertoire, you know, "Over Shadow Hill Way," the stuff from *Joy Ryder* – I even found a recording of you guys from I think that maybe that time period, like, 1990, the Jazz Age concert in Germany on YouTube. It seems like there's times where he's performing these pieces with very little embellishment, fairly scripted.

**TLC:** We were supporting the records, you know what I mean?

**JP:** Of course.

**TLC:** That's why I was playing what I was playing. And so, that's what was on the record. It was stretched out but it was still very electric. The bass lines and players he had come up with were electric, it was kind of a disadvantage for me.

**JP:** On the acoustic side with the smaller quartet setting would you say there the format is more open in terms of, the interpretation to the music.

**TLC:** Right, exactly. I agree, it changed things.

**JP:** Right.

**TLC:** I did the first session for *Alegría* and we had Alex Acuña in the studio we were doing more of a world music approach.

**JP:** Yes, there are so many different orchestrations on that recording.

Let's talk a little bit more about, like, how that *Alegría* session formed. I mean, like, was it- did it mostly take place in the studio?

Were there rehearsals, like, leading up to it or how did that work?

**TLC:** There were no rehearsals. There was also a producer on this and he had some ideas about how it should be. The music was going a little more in a creative direction and I tried to play that way. We hadn't defined the sound of the record yet with the songs Alex and I played on. It was a little lighter sound and wasn't as electronic heavy.

[0:16:38.9]

**JP:** Fascinating. In talking to Danilo, he credits you as being instrumental in, in terms of recommending him and John *Patitucci* to *Wayne Shorter*. Did you have a relationship with Brian Blade before he came into the band?

**TLC:** No.

**JP:** Just curious.

**TLC:** But, I'm going to say this, I believe the universe unfolds as it should... I practice Buddhism like Wayne and Herbie and I never wanted to have to choose between Wayne and Herbie... at the point where he was trying to finish the record up and I had to go on tour with Herbie, and that was the first time I had to choose. Herbie had a big tour, you know, versus a couple days' session with Wayne, so I did the tour. Now, that decision [stemmed from] the way Herbie

worked: if I didn't do that tour, he would have just got another drummer. I had to make the tough decision. But, if I had chosen to stay and do those sessions, that might have turned into the quartet. The way I see it is the universe always unfolds as it should. I don't have any regrets with any decisions that I made with my career. If I had to step out of the way for that quartet to flourish the way it has then that's a beautiful thing. Too bad that I didn't get the opportunity to develop in that way. I might be a different musician today, the universe works how it does. If I had a crystal ball and I could see the future, I'd have stayed and done that session, you know what I mean? Because the same thing actually happened, with Herbie as far as all these different bands, different scenarios. Never really playing with the same musicians when on tour. And that went on for years. I supported three records and also did quartet gigs and gigs when there were no records. I didn't have a chance to really develop in an acoustic setting with the same band.

**JP:**

Thank you for those insights. So, as you just mentioned you have played in the current quartet context. I haven't seen any of the music: the music that they're playing off of, but Danilo and Brian and John have all mentioned to me separately that even with Wayne's more well-known compositions that he's added to them over time and that there's- they're looking at almost, like, scores of music but only playing fragments.

**TLC:** Right.

**JP:** How did you approach it?

**TLC:** The scores look the same.

**JP:** The scores look the same?

**TLC:** Yes. Meaning when he wrote the score for “Phantom Navigator” and “Joy Ryder” for instance, the scores are the same as what they’re looking at now. It’s the same for, you know, “Atlantis.” They use a different place that they stopped. They just get to the essence of the song. Instead of actually finishing, they play more fragments of the song.

**JP:** That’s incredible.

**TLC:** He’ll say, “I’ll play this part.” But, I feel they’re mostly playing the whole piece but breaking into improvised his sections.

**JP:** Got it. I suppose, it’s easier to hear when the groove is established but there are also moments where they’ll concentrate, or repeat a motive and meditate on them, and move on after that.

[0:25:14.1]

**TLC:** Right. It’s been constant.

**JP:** Okay, that’s really helpful. Thank you so much.

**TLC:** Oh, you’re welcome.

**JP:** Thank you again so much for your time and, you know, for being so generous.

**TLC:** Oh, no worries. You know, if you want to email me if you have any clarity questions, you can.

## **APPENDIX D: WAYNE SHORTER LIBRARY OF CONGRESS HOLDINGS**

When I began researching the holdings for Wayne Shorter's holographs and compositional deposits in the Library of Congress, I realized that there was not a comprehensive reference guide for the documents. In reviewing the complete holdings, and as a guide for those who seek to learn and research Wayne Shorter in the future I have compiled a guide which I include here in Appendix D.

### **“ADAM’S APPLE”**

Lead sheet; 1 page

Holograph in ink. Dated: July 10, 1968

Eu 62582.

### **“ANTIGUA”**

Piano score; 1p.

Holograph in ink. Dated: Nov. 20, 1970

Eu 231147.

### **“ARMAGEDDON”**

Lead sheet; 1p.

Holograph in ink. Dated: May 25, 1964.

Eu 827263.

### **“Backstage Sally”**

Piano Score; 1p.

Photocopy of holograph. Dated: Dec. 11, 1961

Eu 698729.

### **“BALLROOM IN THE SKY”**

Piano score; 2p.

Photocopy of holograph

Pau 1 309703

**“BEAUTY AND THE BEAST”**

Piano score; 1 p.

Holograph in ink. Dated: April 26, 1976

Eu 673053

**“BLACK DIAMOND”**

Lead sheet; 1p.

Photostat of holograph. Dated: Aug 12, 1960

Eu 635738

**“BLACKTHORN ROSE”**

Piano score; 2p.

Photocopy of holograph. Dated: July 19, 1974

Eu 504561

**“BLACK NILE”**

Lead sheet; 1p.

Holograph in ink. Dated: May 25, 1964

Eu 827260

**“Callaway Went That-a-Way”**

Lead sheet; 1p.

Photostat copy of holograph. Dated: July 1962

Eu 726243

**“CAPRICORN”**

Lead sheet; 1p.

Holograph in ink. Dated: Nov. 20, 1970

Eu 218555

**“CHAOS”**

Piano score; 1p.

Holograph in ink. Dated: Dec. 3, 1965



Eu 916675

**“CHARCOAL-BLUES”**

Lead sheet; 1p.

Holograph in ink. Dated: May, 25 1964

Eu 827259.

**“CHIEF CRAZY HORSE”**

Piano score; 1p.

Holograph in ink. Dated: July 10, 1968.

Eu 62585.

**“D WALTZ”**

Piano score; 1p.

Holograph in ink.

Eu 734790.

**“DANCE CADAVEROUS”**

Lead Sheet; 1p.

Holograph in ink. Dated: Nov. 3, 1965

Eu 911192.

**“DEAD-END”**

Lead sheet; 1p.

Photostat copy of holograph. Dated; July 2, 1962.

Eu 726246.

**“DELUGE (original title- From Top to Bottom- overwritten with title Deluge)”**

Piano score; 1p.

Holograph in ink. Dated; Aug. 29, 1969.

Eu 839863.

**“DEVIL’S ISLAND”**

Lead sheet; 1p.

Photostat copy of holograph. Dated: July 2, 1961.

Eu 726247.

**“DOLORES”**

Lead sheet; 1p.

Holograph in ink. Dated: March 1, 1967

Eu 982066

**“DOWN IN THE DEPTHS”**

Lead sheet; 2p.

Photostat of holograph. Dated: Aug. 31, 1960

Eu 637963.

**“E.S.P.”**

Lead Sheet; 1p.

Holograph in ink. Dated: Jan 19, 1965

Eu 862423.

**“EDDA (spiritual madness)”**

Lead sheet; 1p.

Holograph in ink. Dated: Nov. 3, 1965

Eu 911186

**“Elegant People”**

Piano score; 2 p.

Photocopy of holograph. Dated: April 12, 1976.

Eu 687607.

**“EL GAUCHO”**

Lead sheet; 1p.

Holograph in ink. Dated: July 10, 1968.  
Eu 62581.

**“El Toro”**

Lead sheet; 1 p.  
Photocopy of holograph. Dated: June 7, 1961  
Eu 674238

**“EURYDICE”**

Piano Score; 1p.  
Holograph in ink.  
Eu 276561.

**“EVA”**

Piano score; 2 leaves.  
Holograph in ink. Dated: July 24, 1962  
EU 729111

**“FACE OF THE DEEP”**

Piano score; 1p.  
Holograph in ink. Dated: Dec. 3, 1965  
Eu 916677

**“FALL”**

Piano score; 1 p.  
Holograph in ink. Dated: March 31, 1968.  
Eu 42287

**“FEE FI FO FUM”**

Lead Sheet; 1p.  
Holograph in ink. Dated: Nov. 3, 1965  
Eu 911189

**“FIRE”**

Lead Sheet: 1 p.

Photocopy of holograph. Dated: Sept. 22, 1961.

Eu 688042

**“FOOTPRINTS”**

Lead sheet; 1p.

Holograph in ink. Dated: March 1, 1967

Eu 982065

**“FREE FALL (free for all)”**

Lead sheet; 1p.

Holograph in ink. Dated: Jan 16, 1964

EU 806977

**“GENESIS”**

Piano score; 1p.

Holograph in ink. Dated: Dec. 3, 1965.

EU 916674.

**“GIANTIS”**

Lead sheet; 1p.

Photocopy of holograph. Dated: Sept. 12, 1960

EU 639105

**“GO”**

Lead Sheet; 1p.

Holograph in ink. Dated: April 1, 1969.

Eu 108134

**“HAMMER HEAD”**

Lead Sheet; 1 p.

Holograph in ink. Dated: Jan 27, 1964

Eu 808317

**“HARLEQUIN”**

Piano score; 2p.

Photocopy of holograph. Dated: Jan 27, 1977

Eu 751226.

**“HARRY’S LAST STAND”**

Lead Sheet; 1 p.

Photostat of holograph. Dated: Aug. 31, 1960.

Eu 637971.

**“HOUSE OF JADE (original title- Shadows in Jade)”**

Lead sheet; 1 p.

Holograph in ink. Dated: Aug. 24, 1964.

Eu 839859.

**“INFANT EYES”**

Lead sheet; 1p.

Holograph in ink. Dated: Nov. 3, 1965

Eu 911188

**“IRIS”**

Lead sheet; 1p.

Holograph I ink. Dated: Jan 26, 1965.

Eu 863488

**“IT’S A LONG WAY DOWN”**

Lead sheet; 1p.

Holograph in ink. Dated: May 25, 1964.

Eu 827257.

**“JOELLE”**

Lead sheet; 1 p.

Photocopy of holograph. Dated: April 12, 1961

Eu 666397

**“JUJU (The Jungle!)”**

Lead sheet; 1 p.

Holograph in ink. Dated: Aug. 24, 1964.

Eu 839858

**“LIMBO”**

Lead Sheet; 1p.

Holograph in ink. Dated: March 13, 1968

Eu 42290

**“LOOK AT THE BIRDIE”**

Lead Sheet; 1p.

Photocopy of holograph. Dated: Feb. 23, 1961

Eu 659182

**“MAHJOHNG”**

Lead Sheet; 1p.

Holograph in ink. Dated: Aug. 24, 1964

Eu 839862

**“MAIN EVENT”**

Piano-vocal score; 5p.

Holograph in ink. Lyrics by Cherry Miles

Eu 8990

**“MAMBO MODERATO”**

Piano score; 4p.

Holograph in ink.

Eu 445458

**“MANOLETE”**

Piano score; 2p.

Holograph in ink. Dated: May 2, 1973

Eu 405311.

**“MARIE ANTOINETTE”**

Lead Sheet; 1p.

Photocopy of holograph.

Eu 685748.

**“MASQUALERO”**

Lead sheet; 1p.

Holograph in ink. Dated: March 13, 1968.

Eu 42289

**“MASS ‘65”**

Piano Score; 8p.

Holograph in pencil.

Eu 886054

**“MASTERMIND”**

Lead sheet; 1p.

Photocopy of holograph. Dated: Feb. 23, 1961

Eu 659181

**“MIDGET MAMBO”**

Piano score; 4p.

Holograph in ink.

Eu 445459

**“MIYAKO”**

Lead sheet; 1 p.

Holograph in ink. Dated: April 1, 1969

Eu 108135

**“MORE THAN HUMAN”**

PIANO score; 1p.

Holograph in ink. Dated: 1969

Eu. 138325

**“MR JIN”**

Leadsheet; 1p.

Holograph in ink. Dated: May 25, 1964

Eu 827258

**“MYSTERIOUS TRAVELLER”**

Piano score; 1p.

Photocopy of holograph. Dated: July 19, 1974

Eu 504560

**“NEFERTITI”**

Piano score; 1p.

Holograph in ink; Dated: March 13, 1968

Eu 42288

**“NIGHT DREAMER”**

Piano score; 1p.

Holograph in ink. Dated: May 25, 1964

Eu 827262

**“NOISE IN THE ATTIC”**



Lead Sheet; 1p.

Photocopy of holograph. Dated: Sept. 12, 1960

Eu 639112

**“NONSTOP, HOME”**

Piano score; 2 p.

Holograph in ink. Dated: May 2, 1973

Eu 405314

APPENDIX E: TRANSCRIPTION OF “ATLANTIS”

Atlantis

Wayne Shorter

**A**  $\text{♩} = 62$

Flute

Lyricon

Soprano Saxophone

Tenor Saxophone

Voice

Piano

Electric Bass

Drum Set

**A**  $\text{♩} = 62$

2 3 4 5 6

Transcribed by John Petrucci

Fl. **B**

Lyr.

Sop. Sax

Ten. Sax

V.

Pno.

E. Bass

Dr. **B**

7 8 9 10 11 12 13 14 15 16 17 18

8<sup>th</sup>

Fl. C To Picc. :54

Lyr.

Sop. Sax.

Ten. Sax. 8<sup>vb</sup>

V.

Pno.

E. Bass

Dr. C

19 20 21 22 23 24 25 26 27 28 29 30

**D** Piccolo

Picc.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dc.

**D**

31 32 33 34 35 36 37 38 39

To Fl.

**E**

1:11

Flute

To Picc.

5

Fl.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

**E**

Dr.

Fl. Piccolo

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

51 52 53 54 55 56 57 58

7

**F** 1:45

Picc.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

**F**

59 60 61 62 63 64 65 66 67 68 69 70



2:07

**G**

Picc.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

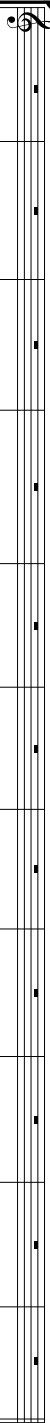







E. Bass

Dr.

**G**

71 72 73 74 75 76 77 78

Detailed description of the musical score: The score is for measures 71 through 78, marked with rehearsal mark 'G'. The key signature has one flat (B-flat). The tempo is 2:07. The parts are: Piccolo (rest), Lyric (rest), Soprano Saxophone (rest, then a triplet of eighth notes in measure 76), Tenor Saxophone (rest), Violin (rest, then a quarter note in measure 78), Piano (rest, then a quarter note in measure 78), Electric Bass (rest, then a quarter note in measure 78), and Drums (rest). The score includes various musical notations such as rests, eighth notes, quarter notes, and a triplet in the Soprano Saxophone part at measure 76.

**H**  
 Picc.   
 Lyr.   
 Sop. Sax.   
 Ten. Sax.   
 V.   
 Pno.   
 E. Bass   
 Dr.   
**H**

79 80 81 82 83 84 85 86 87 88 89

**I**

Fl. Flute

I.yr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

**I**

90 91 92 93 94 95 96 97 98

Detailed description of the musical score: The score is for measures 90 through 98. The Flute part has a first ending bracket over the entire section. The I.yr. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The Sop. Sax. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The Ten. Sax. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The V. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The Pno. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The E. Bass part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests. The Dr. part has a whole rest in measure 90, followed by a half note G4 in measure 91, and then whole rests.

11

Fl. (recap of F)

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

99 100 101 102 103 104 105 106 107 108

**J**

Fl. K  
 Lyr.  
 Sop. Sax.  
 Ten. Sax.  
 V.  
 Pno.  
 E. Bass  
 Dr. K

109 110 111 112 113 114 115 116 117 118 119

Fl.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

120 121 122 123 124 125 126 127 128

Detailed description: This page contains a musical score for measures 120 through 128. The score is written for eight instruments: Flute (Fl.), Lyre (Lyr.), Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Ten. Sax.), Violin (V.), Piano (Pno.), Electric Bass (E. Bass), and Drums (Dr.). The Flute part has a whole rest in measure 121 and a half note in measure 128. The Lyre part has whole rests throughout. The Soprano Saxophone part has a half note in measure 121, a whole note in measure 122, and a half note in measure 128. The Tenor Saxophone part has whole rests throughout. The Violin part has a half note in measure 120, a whole note in measure 121, and a half note in measure 128. The Piano part has a half note in measure 120, a whole note in measure 121, and a half note in measure 128. The Electric Bass part has a half note in measure 120, a whole note in measure 121, and a half note in measure 128. The Drums part has a whole rest in measure 120 and a half note in measure 128.

14

**L** 3-51

Fl.

Lyr.

Sop. Sax.

Ten. Sax.

V.

Pno.

E. Bass

Dr.

**L**

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145

## APPENDIX F: TRANSCRIPTION OF “PROMETHEUS UNBOUND”

### Prometheus Unbound

Wayne Shorter

Piano

7

Pno.

13

Pno.

20

Pno.

23

Pno.

Bb/Ab

A/C#

E7(sus4)

Transcribed by John Petrucelli



26

Pno.

C<sup>7</sup>(sus<sup>4</sup>)

B<sup>b</sup>9(♯11)/D

B<sup>b</sup>9(♯11)

30

Pno.

F<sup>13</sup>(sus<sup>4</sup>)

C/B<sup>b</sup>

35

Pno.

E<sup>b</sup>maj<sup>9</sup>

A<sup>b</sup>(sus<sup>2</sup>)

C/E

E<sup>b</sup>(sus<sup>4</sup>)

Dmaj7(♯11)

38

Pno.

E<sup>b</sup>m/G<sup>b</sup>

E<sup>b</sup>m

Pno.

C<sup>♯</sup>/B

E/D

G/F

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