

Kennesaw State University
School of Music



Senior Recital

Speak No Evil: A Tribute To Wayne Shorter

Cameron Austin, jazz percussion



Saturday, November 19, 2016 at 4 pm
Dr. Bobbie Bailey & Family Performance Center, Rehearsal Hall
Forty-sixth Concert of the 2016-17 Concert Season

program

All Compositions by

WAYNE SHORTER (b. 1933)

Footprints (1966)

arr. Cameron Austin

Speak No Evil (1964)

arr. Cameron Austin

Infant Eyes (1964)

Witch Hunt (1964)

intermission

arr. Cameron Austin

Yes or No (1964)

Sweet 'n' Sour (1963)

arr. Cameron Austin

Black Nile (1964)

Sakeena's Vision (1960)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Austin studies jazz percussion with Justin Chesarek.

personnel

Cameron Austin, vibraphone and drum set

Kwame Paige, alto saxophone

Brandon Austin, trumpet

Jared Leach, guitar

Francisco Lora, bass

Dennis Durrett-Smith, drum set

program notes

Wayne Shorter (born Newark, NJ, August 25, 1933) is an American jazz saxophonist and composer. His musical journey began at the age of 16 after his father encouraged him to take up the clarinet. After graduating from New York University in 1956 with a Bachelor's degree in Music Education, Shorter performed briefly with pianist Horace Silver, before being drafted into the U.S. Army. After his discharge in 1958, he joined Maynard Ferguson's group where he first met Joe Zawinul (co-founder of The Weather Report).

Finally, in 1959, Shorter began an important association with Art Blakey's Jazz Messengers, where he ultimately became the band's musical director. As musical director, he wrote several compositions for the group including *Sakeena's Vision*, *Sweet 'n' Sour*, *Lester Left Town*, and many others. Beyond the Jazz Messengers, Shorter has performed with and composed for several key figures and bands in the jazz and rock world over the last 50 years, including Miles Davis, The Weather Report (which he co-founded), Ron Carter, Herbie Hancock, Freddie Hubbard, Tony Williams, and Carlos Santana.

Shorter's compositions are highly original being that they are indicative of the bop tradition of walking bass lines, complex swinging drum patterns, and a structure in which solos are divided among statements of the theme. However, his jittery melodies are set to successions of non-functional, dense harmonies that are at times grouped in shapeless phrases where improvisations are virtually pan-tonal. Aside from being a notable composer, Shorter is a leading figure in hard bop and jazz-rock as an instrumentalist. In the early 1960s, his tone and ideas strongly resembled those of John

Coltrane. As his personal style emerged, he developed varied approaches on the tenor and soprano saxophone that had a certain attitude consisting of subdued bop runs liberally scattered with periods of silence and sometimes with fragments of thematic material, especially as signposts in unconventional compositions.

Footprints

“Footprints” is the fourth track off of Shorter’s 1966 release, *Adam’s Apple*, and is one of his most popular compositions (although the best-known recording of the tune is on Miles Davis’ ’66 release, *Miles Smiles*). Davis’ band (Shorter, Herbie Hancock, Ron Carter, and Tony Williams) utilizes complex rhythm alternations between simple meter and compound meter while simultaneously exploring the correlation between the 12/8, afro-cuban feel, and 4/4. However, Shorter’s band in *Adam’s Apple* (Herbie Hancock, Reggie Workman, and Joe Chambers) is much more straight ahead and employs a jazz waltz for the duration of the tune. Harmonically, “Footprints” takes the form of a C minor blues, but this is disguised not only by its time signature, but also by its peculiar turnaround. In the key of C minor, a normal turnaround would be a simple; minor ii-V-I (Dm7(b5), G7, Cm7), but Shorter doubles the harmonic rhythm and uses instead a less functional, descending line; (F#m7b5, F7#11, E7b5(#9), A7b5(#9)).

Speak No Evil

Speak No Evil is Shorter’s sixth solo album, released in June of 1966. The entirety of the album consists of combined elements of hard bop and modal jazz, and the title track is no exception. The melody gives the song a hard bop style with an emphatic tone, while the changes give the tune a more mystified feel. According to Shorter at the time of composing the piece, he was imagining “misty landscapes with wild flowers and strange, dimly-seen shapes - the kind of place where folklore and legends are born.” When asked what “Speak No Evil” means to him, he recalls a certain point where he was instilled that “one should speak no evil of anyone.”

Infant Eyes

“Infant Eyes” is the fifth track off of Shorter’s album *Speak No Evil*. It is a contemporary ballad similar to the style of his preceding ballads, “House of Jade” and “Iris,” however, the inspiration for the tune is quite sentimental. Dedicated to his daughter, Miyako, “Infant Eyes” brings out Shorter’s raw, unaffected tenderness. It also recycles a quote from Gershwin’s tune “Soon”

over a 27-bar, ABA structure with one chord per measure. In the 1966 recording, Shorter's improvisation ranges over three octaves, yet consists of very few notes (each one accounting for timbre and melody).

Witch Hunt

Another tune from *Speak No Evil*, "Witch Hunt" begins with a blazing horn fanfare that demands the listener's attention. The melody consists of mainly perfect fourths, which outlines the quartal harmony. At the time of the song's composition, quartal harmony was gaining popularity in post-bop jazz circles under the influence of pianist McCoy Tyner.

Yes or No

"Yes or No" (often referred to by its misnomer "Yes and No") comes from Shorter's fifth album, *Juju*. Like many of the tunes on *Juju* (with the exception of "House of Jade"), the tune features an A section in which the band vamps on one or two chords, followed by a B section with more complex changes. This enabled Shorter to use only one or two scales on each piece, thereby obtaining the modal tendencies of John Coltrane's contemporary work without sacrificing Shorter's own harmonic complexity within his compositions.

Sweet n Sour

"Sweet n Sour" comes from Art Blakey and The Jazz Messengers' 1963 record, *Caravan*, which was released towards the end of Shorter's tenure as musical director of the band. The tune is a jazz waltz and vividly similar to Shorter's tune "Footprints." However, while the feel is smooth and fluid, the melody and changes are eminently assertive in a style that is indicative of hard bop.

Black Nile

In November 1964, Blue Note Records released Shorter's fourth solo album *Night Dreamer*, which featured a quintet consisting of Lee Morgan on trumpet, McCoy Tyner on piano, Reggie Workman on bass, and Elvin Jones on drums. The fourth track, "Black Nile," was composed during a time where Shorter felt his writing was changing. While his previous compositions "had a lot of detail," in Shorter's words, his new approach had a more simplistic, minimal quality to it. "I used to use a lot of chord changes, for instance, but I can separate the wheat from the chaff."

Sakeena's Vision

“Sakeena’s Vision” is another tune from the Jazz Messenger’s off the 1960 album, *The Big Beat*, featuring a quintet of Shorter, Blakey, Lee Morgan, Bobby Timmons and Jymie Merritt. In the recording of the tune, Blakey consistently pushes the boundaries of his comping, and continually builds the dynamic of the band until the peak moment of the tune where Blakey improvises a 2 minute open solo.

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Stephen W. Plate, DMA
Director
KSU School of Music

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