

Senior Jazz Recital: The Music of Cannonball Adderley

by

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A thesis submitted in partial fulfillment of the requirements
for graduation with Honors in Music, Jazz Emphasis.

Whitman College
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Certificate of Approval

This is to certify that the accompanying thesis by Peter McQuaig Ramaley has been accepted in partial fulfillment of the requirements for graduation with Honors in Music, Jazz Emphasis.

Gary Gemberling

Whitman College
May, 9, 2017

Senior Jazz Recital:

“The Music of Cannonball Adderley”

Peter Ramaley, tenor sax

Jake Barokas, guitar; Isaac Berez, bass; Collin Faunt, drums

Hunter Dunn, piano; Taka Olds, tenor sax

Gary Gemberling, trumpet; Madison Wray, vocals

Saturday

April 1, 2017

7:30 p.m.

Chism Recital Hall

Julian “Cannonball” Adderley (1928-1975) was an alto saxophonist known for his joyous and soulful playing as a bandleader in his quintet with his brother, trumpeter Nat Adderley, and later with Miles Davis. He explored a variety of genres, including funk, Latin, and fusion, and he also wrote many jazz standards that are still regularly performed. Some criticized his music as being commercialized in the 1970s, when he found considerable radio airtime with songs like “Mercy, Mercy, Mercy.” However, he remained dedicated to jazz and the blues, while also turning down offers to play at segregated venues. Overall, Cannonball had a huge influence on the evolution of hard bop, fusion, and the blues, playing with a style and tone that set him apart. His music has been a formative part of my education, and I am excited to share it with you.

- program notes by Peter Ramaley

Fiddler on the Roof (1964)

Jerry Bock

This piece is built on themes from “Tradition” from the musical *Fiddler on the Roof*. Adderley adapts pieces from the musical and adds the soul and jazz styling for which he was famous, yet he stays true to the original score.

Grand Central (1959)

John Coltrane

“Grand Central” is a burner of a tune that featured jazz legends Cannonball and John Coltrane. This song feels like a game of tag as the two saxes fly through unison and contrasting melodies. The funkier section that I have added in measure two bridges the gap between Cannonball’s straight ahead 1950s jazz and the funk fusion music he began exploring in the 1970s.

Stars Fell on Alabama (1959)

Frank Perkins and Mitchell Paris

This is from the same album as “Grand Central” and features Adderley. While it is a jazz standard, Cannonball brings something new to it as he floats his lines over the rhythm section. I auditioned at Whitman with this piece so I have come full circle, hoping it sounds better today than it did four years ago!

The Sticks (1973)

Cannonball Adderley

Adderley was famous for playing over the blues, and no presentation of his music is complete without a blues tune. The melody is straightforward, but it is the improvisation and intensity that matter.

Inside Straight (1973)

Cannonball Adderley and Nat Adderley

A later composition, this features a funky feel and a rock beat, evidencing a move towards the music of the 1970s. Additionally, the chords are very simple in comparison to some of their earlier compositions. Cannonball's music as a whole became less confined to the straight ahead jazz tradition as he turned towards fusion and incorporated rock, funk and Latin elements.

Azule Serape (1960)

Victor Feldman

My high school instructor gave me a copy of *The Cannonball Adderley Quintet at the Lighthouse* and had me transcribe parts of it to capture its style. I not only learned to appreciate Cannonball's bold, joyous sound, but also fell in love with the album. This song intrigues the listener by including horns only on the bridge, letting the piano take the melody. Listen for contrasting Latin and swing between the bridge and the rest of the song.

Memories of a Pomegranate

Peter Ramaley

This song is inspired by “Flamenco Sketches,” a modal tune from Miles Davis’ *Kind of Blue*. After studying in Spain I became curious as to whether “Flamenco Sketches” had any connection to Flamenco music. Like Flamenco music, “Flamenco Sketches” is modal and also features typical flamenco chords. I’ve used it as the basis for this song, which builds into an uptempo jazz piece.

Mercy, Mercy, Mercy” (1966)

Joe Zawinul

“You know sometimes we’re not prepared for adversity... we don’t know just what to do when adversity takes over and I have advice for all of us. I got it from my pianist Joe Zawinul who wrote this tune and it sounds like what you’re supposed to say when you have that kind of problem and it’s called Mercy, Mercy, Mercy.”

-Cannonball Adderley

Please turn off cell phones and other electronic devices. If you must leave before the conclusion of this recital, please do so during applause.

This recital is in partial fulfillment of the requirements of the major in Music, Jazz emphasis. A Lilith and Nancy Bell Evans Music Scholar, Mr. Ramaley is majoring in Music and in Politics. He studies saxophone with Clark Bondy.