

THE RENAISSANCE IN JAZZ: WOMEN

by Ian Muldoon*

Do we need a reminder that women have been at the heart of the origin of jazz, its development and progress, and are central to it still? Reflecting on its origins out of the African diaspora, slavery, the Civil War, and then the cultural stew of the United States, where its major driver was the need of the individual to express themselves musically, driven by the yearning for freedom, a freedom from musical, economic, cultural, and physical barriers, the music called “jazz” might be considered the perfect artistic vehicle for women artists. Just to consider the contemporary evidence of international trafficking in women, of barbaric cultural practises, and in “civilised” Australia, the weekly death of a woman from domestic violence, or such official statistics as there being one million single mothers in Australia in 2020, is to see parallels with the origins of the music and those driven to pursue it.



The author Ian Muldoon, aged six, with his mother Ethel May Muldoon, who subsequently committed suicide by leaping off The Gap at Watson’s Bay... PHOTO COURTESY IAN MULDOON

**Ian Muldoon has been a jazz enthusiast since, as a child, he heard his aunt play Fats Waller and Duke Ellington on the household piano. At around ten years of age he was given a windup record player and a modest supply of steel needles, on which he played his record collection, consisting of two 78s, one featuring Dizzy Gillespie and the other Fats Waller. He listened to Eric Child’s ABC radio programs in the 1950s and has been a prolific jazz records collector wherever he lived in the world, including Sydney, Kowloon, Winnipeg, New York and Melbourne. He has been a jazz broadcaster on a number of community radio stations in various cities, and now lives in Coffs Harbour.*



A shot of Ian Muldoon's son Rhys, aged two in 1967, with his great-grandmother Ethel May Wilson, who raised his father Ian, unaided, with unconditional love and fierce dedication... PHOTO COURTESY IAN MULDOON

There are statistics and there are anecdotal and personal experiences. On the 14th March 2020 I attended the wake of my best friend from my RAAF times. Andre was born in Latvia in 1938, and he and his mother fled that Nazi-invaded country to Vichy France, then eventually, post WW2, mother and he arrived in Australia speaking four languages excluding English. Andre's mother raised him alone, and he joined the RAAF at 15 to escape her "suffocating love." Thanks to that care and "suffocating love" Andre had a rich and rewarding life, a loving partner, two loving children and a number of grandchildren.

In my case, my Presbyterian mother eloped at 17 years with a Catholic tailor ten years her senior, and when she got tired of making sandwiches for his all-night poker games, returned to her mother pregnant with me, a child my father was not wanting. The religions noted are relevant for, at that time, there was a strong anti-Catholic prejudice in our family. Added to that was of course the disgrace of an elopement.

I was abandoned to my grandmother at birth. My mother descended into alcoholism and, at 42, suicide by leaping off The Gap at Watsons Bay. My grandmother raised me unaided, with unconditional love and fierce dedication. She may have demonstrated grief from time to time, but there was also enthusiasm and joy in her life's attitudes. She was a devoted fan of the well-dressed "gentleman of jazz", Edward Kennedy Ellington.



My grandmother was a devoted fan of the well-dressed “gentleman of jazz”, Edward Kennedy Ellington (above)...

I relate these two anecdotes as a way of showing that we do not have to look very far either statistically or personally for us to be aware of the life experiences not a few women undergo. And it seems to me that many Australian women artists in the music are true artists where the musically dominant, technically brilliant players like the late Don Burrows and James Morrison, seem just accomplished and successful musicians.

When ranting on about our favourite musicians, which is a happy pastime of jazz lovers everywhere, the usual suspects drop from our lips without much reflection - Parker, Ellington, Armstrong, Trane, Davis, Mingus and so on. But which artists have we actually been listening to over the years? At live events, which artists have we attended to most, been most moved by over the years? And on the documents we have amassed, the albums, CDs, DVDs, who have we listened to most?

I was surprised when I answered these questions in my own case. This essay is a contribution to the acknowledgement that women in jazz are not some fringe benefit whilst the blokes get on with the real business. Women are central to the birth of jazz, its successful life, its present, and its future. I'm not here to bang the drum for women, as an old hetero jazz lover, but just to admit what is evident to my ears, and my heart, and to bear witness to the amazing contribution they've made despite the sexist, racist cultures they've had to traverse, and still have to. It seems to me we are presently witnessing a renaissance in this music, led by women.

The USA is a racist, patriarchal if not misogynist, materialistic society, and to be an African American, female artist trying to survive in that society is to have the odds really stacked against you. With the highest (and privately run) prison population in the world consisting disproportionately of African American men and women, it is reckoned by some to be the outcome of racism practised on an industrial scale. African Americans represent nearly a third of US deaths from the coronavirus pandemic and 30 per cent of covid-19 cases, despite making up only about 13 per cent of the population. And sexism is manifest in the USA in the most public way: the President's "pussy grabbing"; the vicious media assault on Hillary Clinton; and the conviction of Hollywood's Harvey Weinstein. They all point to what seems to some as a war on women.

Australian society is a racist, patriarchal if not misogynist, secular, materialistic society, so to be an Aboriginal female artist trying to survive in that society is to have the odds really stacked against you. Tracey Moffatt is an example of one who has prevailed. Although her work was visible in New York in 1996, she had to get recognised overseas before she was deemed worthy of a major exhibition in her home country.



Tracey Moffatt (above) is an example of one who has prevailed. Although her work was visible in New York in 1996, she had to get recognised overseas before she was deemed worthy of a major exhibition in her home country.

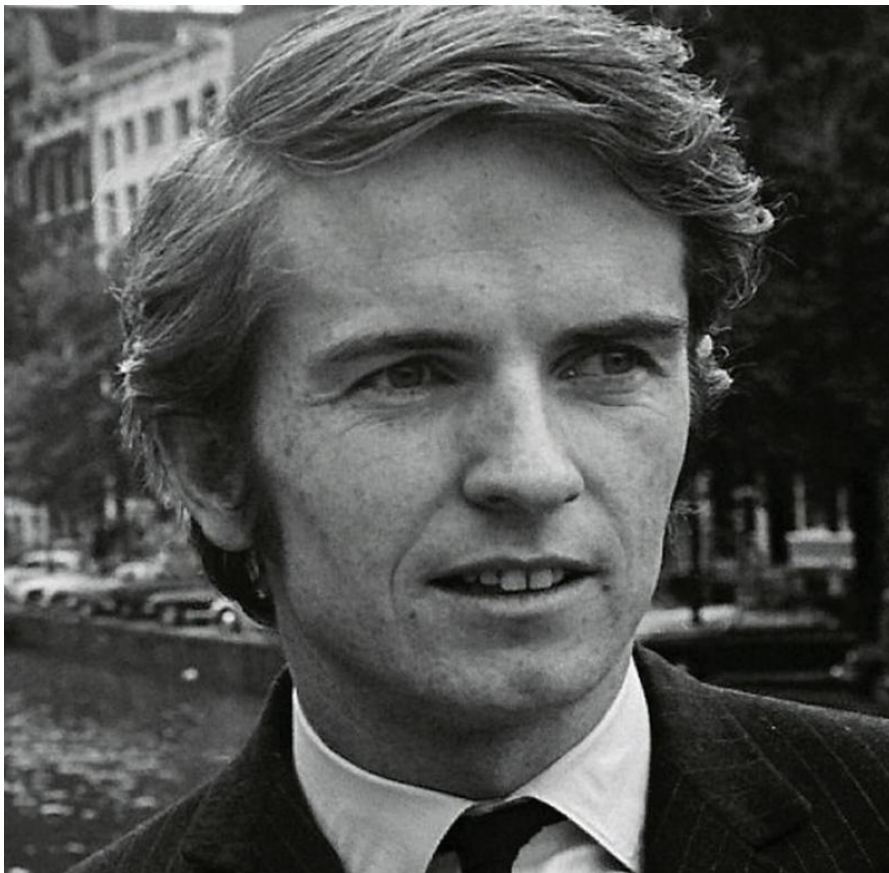
For the Australian evidence about public sexism, one needs only to refer to the shameful treatment of our first female Prime Minister. The patriarchal nature of our society, where virtually all institutions - the Church, Government, Defence, Business - are controlled by men, encourages the perception of the status of women being less than men. Can the music industry and the jazz artists who are part of it, claim to be so isolated or separated from Australian society that it is immune to sexism? Have artists a higher morality or immunity from the sex drive or from the nature of their society, that means it's less frequent in the arts? Isn't domestic violence the province of working class bogans, alcohol-fuelled after a night at the footy? And of course flourishing internet porn watched by inter alia children doesn't affect their attitude to women, does it?

Since WW2, during which millions of women were employed in manufacturing and industries usually dominated by men, and since the contraceptive pill, there has been considerable progress made by women socially, and economically. Though women have progressed, the same progress may not have been made by men in their attitudes or their willingness to give up their positions of power in the name of fairness or equality. In 2020 one very famous woman, Cate Blanchett, may be asked how she is managing as a woman to cope with her four children whilst pursuing her career - a question she reminds us, is not one asked of male actors. Similarly, to what extent is domestic labour shared in the typical marriage? Studies reveal it is very much still mainly the burden of women. Media have reflected the abiding nature of what women's role mainly is.



Cate Blanchett: she may be asked how she is managing as a woman to cope with her four children whilst pursuing her career...

In fuelling or reflecting sexist attitudes, the hugely popular James Bond franchise is an interesting case in point, with its female characters such as Pussy Galore. Ronan O’Rahilly, who founded rock station Radio Caroline, later became a film producer and agent. One of his clients was George Lazenby, who played Bond in 1969 in the film *On Her Majesty’s Secret Service*. O’Rahilly effectively destroyed Lazenby’s movie career by dissuading him from signing a seven-film Bond deal because, he believed, Bond was a character out of step with the times. The times included a resurgent feminist movement. Well, 50 years later Bond is alive and very well, and an icon of male power, sexual attitudes and excessive consumption. Some surely argue: hey, Bond is just fun! Calm down and enjoy it. You don’t have to take it seriously. Yet, don’t Bond films feed misogynist fantasies?



Ronan O’Rahilly, founder of rock station Radio Caroline...

For a white heterosexual male jazz lover to raise the topic of either racism or sexism is fraught with complications. Ideological impurities are probably sprinkled about in this essay’s prose. To some feminist ideologues jazz by its very nature is a sexist even misogynist cultural activity. One source of much jazz is the Great American Songbook, 90% of which songs contain lyrics about “love”, another source of irritation to some feminists. Just the word: jazz.

Without canvassing the dozens of references to the word in the *Oxford English Dictionary*, the association of the word “jazz” with dance, with suggestive dance movement, and as a euphemism for copulation, is well documented. Equally well established is the origins of the music - mainly in dance halls and brothels.

It was not until the onset of industrialisation in the mid-1850s, especially in Britain with its textile industry, that urbanisation and the migration of people from small villages to the city, and from Europe to Canada, the Americas and Australia, really took off. In the mid-1870s in Europe there were only 25 cities with populations exceeding 200,000. The biggest private enterprise (including buildings) which aimed at the mass market, apart from the market and small shop, was the “tavern” which evolved later into the gin-palace.

The population of New Orleans in 1870 was 191,000. In 2018 it is 390,000. In other words, New Orleans in 1870 was one of the largest population centres in the world. It catered, just as in other places, for the entertainment of the masses, and alcohol and music played their significant roles. Jazz grew out of that environment, male and female performers included, and has been associated with it almost to the present day. The modern-day version of the Gin Palace, clubs of NSW say the RSL, the Leagues Club and so on, are still entertainment centres for the “masses”. The last time I heard George Golla was at Palm Beach RSL in the mid-1980s.



The last time I heard guitarist George Golla was at Palm Beach, Sydney, in the mid-1980s... PHOTO CREDIT PETER SINCLAIR

Academic feminists may refer to the issues in “jazz” thus: “male dominance over instrumental musicianship, highlighting issues such as male exclusivity, gendered divisions of labour, gendered space, and male control over technology. Some typical female relationships with instruments are outlined, whereby certain instruments are deemed to be suitable or acceptable for women. Finally, the construction of gender by instrumentalists is related to issues of sexuality, gender role-reversals, and enactments that transcend gender”* but such jargon sits uneasily with reality and its complications. The feminist movement was (essentially) a middle-class phenomenon and the middle class generally perceived “jazz” in Australia as loud pub or club music, made by men who wear straw boaters and enjoyed alcohol and a good time.

**Editor’s note: Ian Muldoon describes this as “a random quote from a typical Abstract”, which he found on the internet.*

An enduring image may be one of the “jazz age” with slim women in body tight dresses dancing to “hot” jazz. It may even be a modern image of Anita O’Day in white gloves, large hat, bright red lipstick and high heels at Newport Jazz Festival singing *Sweet Georgia Brown* to cool jazz. Apart from images, song lyrics themselves may be an affront to feminism. In a discussion with gay singer Mark Murphy when he was appearing at a pub in Rozelle in the 1980s, he mentioned that when he sang *Blues in the Night* at a club in New York (which has the line “a woman’s a two time”) female audience members threw sanitary napkins onto the stage.



Anita O’Day in white gloves, large hat, bright red lipstick and high heels at Newport Jazz Festival: an enduring image...

When Bessie Smith sang “Daddy put some more sugar in my bowl” she wasn’t referring to drinking tea. And when Anita O’Day sings *Boogie Blues* (“He’s got fins like a fish, shaped like a frog, but when he loves me I holler oh, hot dog”) her intonation, her joy, her innuendo are manifest. And perhaps an affront to some feminists.



When Bessie Smith (above) sang “Daddy put some more sugar in my bowl” she wasn’t referring to drinking tea ...

Up until the 20th century in Western society, music was considered a desirable marriageable skill for a middle-class female, provided the instrument itself was appropriate, such as voice, harpsichord, piano or violin. In the 20th century the idea that a female might take up a “horn” as a musical instrument was still not usual, let alone that she should take up music as a profession, let alone, heaven forbid, as a “jazz” musician in a society where even to be a female theatrical actor was the next step up from prostitution, an attitude that may have persisted until WW2.

Within the profession itself, women were more acceptable as vocalists, fronting a band, and not really thought good enough to be considered as instrumentalists. Thus, whether it's the perception of men of women musicians as decoration for bands and not “real” musicians, or some feminists' perception of women in jazz as playing for the sexist desires of male audiences or fodder for other musicians, or parents of female musicians repelled by the very notion that their beloved offspring should enter a world of one-night stands, drugs, and music that reeks of human desire manifest; or the general public's view of women jazz musicians as sexual objects rather than artists, and the industry's push to get the musician to “glamourise” herself to better market herself; or the low social status of jazz, then the pursuance of a career in jazz is a formidable challenge.

In "classical" music in 2020 it may be the Opera House or Town Hall, whilst in the other music (dare it speak its name) a dingy room in Camperdown where world class artists are expected to perform and be happy to do so. In short, for a young woman to consider a life in jazz is to go for a life that is a massive tangled blackberry bush full of perceptions, misperceptions, attitudes, barriers, and prejudices that would daunt and deter even the strongest character. To see a diminutive female artist like Shannon Barnett blow her trombone in glorious and confident unapologetic inventiveness, to make “such sweet thunder”, is to celebrate at least in part the acknowledgement that getting to that gig was no cakewalk.



To see a diminutive female artist like Shannon Barnett (above) blow her trombone in glorious and confident unapologetic inventiveness ... is to celebrate at least in part the acknowledgement that getting to that gig was no cakewalk...

Yet the very historical nature of jazz and its musical demands - born out of slavery, a passionate voice for freedom, freedom from economic slavery, and the musical slavery of the Western musical tradition, demanding commitment to the musical rules of that tradition- seems an ideal driver for the aspiring musically talented female artist who prefers the individual expressiveness at the heart of the music. It was in singing, in the voice, that the female jazz (blues) artist first found acceptance and employment.

As the music blossomed the belief that an instrumentalist, say a pianist, was a superior musician could hold sway. If the voice was the first instrument as it was in the fields, or on the railroads, or in the church, then anyone could do it. In its beginnings in sub-Saharan Africa, language and music are intermingled. On the one hand there is the variation in pitch of the voice to indicate meaning; on the other hand, there is African drumming which uses patterns and pitch variations to “speak”. Later, in the New World, work songs, field whoops, family yoo-hoos, blues, spirituals, hymns, mixed with Americana like stage-show songs, jigs, opera melodies, military music and ragtime, and as Bing Crosby and Louis Armstrong happily sang in the film *High Society*:

*From the East to the West
From the coast to the coast
Jazz is king cause jazz is
The thing folks, dig, best*



Bing Crosby (left) and Louis Armstrong...

The most significant and most influential jazz artist of all, Armstrong, began his professional performing life as a singer in the saloons of New Orleans as part of a gospel-toned quartet. In terms of rhythm especially, Louis based his cornet/trumpet playing on the way he sang.

The role of voice in jazz continues, especially amongst drummers and piano players, those masters of percussion. Erroll Garner, Bud Powell, Keith Jarrett, hum along or otherwise vocalise whilst playing. Baby Dodds claimed that he always encouraged *sotto voce* his band buddies to make sure their musical spirit was synchronised with his. Jazz musicians often have low volume off-mike words with each other in praise, or amens, to move the music on and up. The voice then was the single most significant influence in the birth of the music called jazz, which is in essence a voice-based music. From its beginnings, the singers' use of colour, texture, timing, phrasing, and vibrato has influenced instrumentalists' style of playing.



Baby Dodds: he claimed that he always encouraged sotto voce his band buddies to make sure their musical spirit was synchronised with his...

After a performance by trombonist Shannon Barnett in March 2021, Eric Myers asked her what was the mute she used and where she got it. She replied: “It’s a plunger mute. For cleaning toilets. You can get them at Bunnings.” Jazz instrumentalists have typically used toilet plungers, cloths, hats, cupped hands, to create vocal effects, to make their instruments sing, shout, croon, growl, groan, whisper, and squawk. A very brief immersion into the Duke Ellington bands would reveal many of these effects. Some players, like Johnny Hodges, would adopt highly vocalised playing by modelling Louis Armstrong, or Sidney Bechet who was especially “vocalised” in his playing. Ellington sometimes introduced Hodges as the “singer with the band”.

In jazz, to “voice” is to put together the musical parts - chord structures, rhythm structures - in a particular way, to “style”, thus “voicings”. Jazz playing, improvisation, has much to do with conversing between players, with listening and responding. Lester Young would learn the lyrics of any tune that had them in order to increase his understanding of the feelings imbedded within. He also listened to vocalists like Billie Holiday, and Holiday to Ethel Waters, Bessie Smith, as well as Armstrong, who was easily the greatest influence on jazz singing period. Holiday as a youngster would sing along to records of Armstrong’s trumpet playing as well as his singing. She claimed to have learned phrasing from Lester Young.



Lester Young & Billie Holiday...

So jazz singing is singers trying to sound like jazz trumpets, like saxophones, like trombones. In turn, the instrumentalists would parry with the singers, sometimes imitating, sometimes mocking or flirting. To find one’s voice, whether in literature, film, dance - is a complex amalgam of the individual elements the individual brings to his or her aesthetic. One note by Sarah Vaughan or Betty Carter is recognisable as that singer’s “voice”.

That there are so many great female accomplished artists presently practising jazz is remarkable. Some of these include Linda May Han Oh, Sandy Evans, Andrea Keller, the Parrott sisters, Gian Slater, and Shannon Barnett. Like most jazz lovers I believe my ears are gender neutral and the music I engage with is not preferenced because it's by a woman. In the same way, although jazz musicians are unlikely to engage in female affirmative action, I suspect most have gender neutral ears. As Judy Bailey once noted to me, it's all about the music.



Judy Bailey: it's all about the music...

Like most aficionados of this music, there are artists one follows who have such integrity of commitment to their art that anything they commit to record one buys. Louis Armstrong is not among them, as his recorded legacy is patchy. Some that spring to mind include Tom Varner, Thelonious Monk, Eric Dolphy, Duke Ellington, William Parker, Paul Bley, Brad Mehldau, Dave Douglas, Marty Ehrlich, John Coltrane, Bobby Hutcherson, Bill Evans, Kurt Elling, Oscar Peterson; but also Jessica Williams, Jane Ira Bloom, Sarah Vaughan, Andrea Keller, Billie Holiday, Anita O'Day, Ella Fitzgerald, Marilyn Crispell and Linda May Han Oh.

It was in 1956 that I recall buying my first boxed set with my hard earned shekles at a time I was being paid the equivalent of five dollars a week. It was called *The Bessie Smith Story* on the Coronet (Columbia) label, and cost more than my week's wages. Apart from the fact it had Louis Armstrong and some of the cream of the crop of jazz musicians of the 1920s supporting Smith, I loved the titles of the songs which gave me a kick on their lonesome: *I ain't gonna play no second fiddle* or *Ticket Agent Ease Your Window Down* was poetry to my ears, much more so than Alfred Lord Tennyson and what I saw as his inauthentic claptrap:

*Her tears fell with the dews at even;
Her tears fell ere the dews were dried;
She could not look on the sweet heaven,
Either at morn or eventide. (Mariana)*

being the kind of verse thought worthy of learning by the education system of the 1950s. Compared to *Nobody Knows You When You're Down and Out* or:

*I got the world in a jug, the stopper's in my hand
I got the world in a jug, the stopper's in my hand
I'm gonna hold it until you men come under my command*

Tennyson was sentimental, bogus rubbish to my sensitive ears. Bessie Smith was an authentic artist of the highest artistic achievement whom I actually responded to in contrast to the “art” that was being presented as such in my formal education.



Other voices became perennial - Billie Holiday, Ella Fitzgerald, Anita O'Day, Peggy Lee, Helen Merrill, Ivie Anderson, Cassandra Wilson, Diana Krall, and Karrin Allyson as much as any other jazz instrumentalist.

And in terms of live performance, which have included Duke Ellington, the Australian Art Orchestra, Wayne Shorter, Sandy Evans (many times), Marty Ehrlich, Reggie Workman, Scott Tinkler, John Zorn, Ten Part Invention, The Catholics, Joe

Lovano, Bernie McGann, Mark Simmonds and many others, the most powerful, most moving, most musically satisfying live performance I've ever experienced was that by Linda May Han Oh and Gian Slater in an hour gig at the 2015 Wangaratta Festival of Jazz.



Linda May Han Oh (above) and Gian Slater (below). At the 2015 Wangaratta Festival of Jazz, they could make you feel that the lyric “you make me smile with my heart” is the finest piece of verse since John Keats wrote “To Autumn”... SLATER PHOTO CREDIT ROGER MITCHELL



At first it's hard to explain or understand why this is so, and what happened at that event. The atmosphere was quite ordinary and if I recall, it was in the a.m. of a Sunday, not the most propitious time. Perhaps it was the choice of material from the Great American Songbook. Perhaps the sound of the acoustic bass has a special

appeal for me. And yet..... the intonation, the execution, the swing, the feeling that Oh put into that performance, the rhythm, the sheer beauty of sound was so sweetly overpowering.... and Slater's voice so exquisitely mirrored to the music, so expressive of the meaning behind the lyrics, that I saw in that performance parallels with those between Bessie Smith in musical conversation with Joe Smith on cornet, or the art involved in the musical conversation between Lester Young and Billie Holiday, or that between Anita O'Day and Roy Eldridge, or more apropos, bassist Joe Mondragon walking/talking to Anita O'Day on the opening of *Honeysuckle Rose* which is the second track of her groundbreaking Verve album *This is Anita*.



Roy Eldridge Roy (left) and Anita O'Day: a musical conversation...

The genius of Bessie Smith was that she could sound painful/tragic and joyous at the same time, singing *There'll Be A Hot Time in the Old Town Tonight*, in conversation with cornetist Joe Smith and Her Band (1927). The genius of Gian Slater and Linda May Han Oh is that they could make you feel that the lyric "you make me smile with my heart" is the finest piece of verse since John Keats wrote *To Autumn*, and back the lyric with enough passionate commitment in their sounds and rhythm and harmony to break your heart in two! (So to speak). Those lyrics by Rodgers and Hart are now so hackneyed perhaps, so well-known perhaps, as to enter the realm of banal cliché and be ridiculed by any self-respecting feminist. Even so it is a memorable experience to bear witness to two improvising artists making gold out of paper.

One explanation that makes sense is that just as musicians "speak" between themselves in this music to create the music, they may have some brilliant conversations that the audience doesn't often "get", that is, are part of. But when the conversation is completely "got" it can be revelatory as it was between Oh, Slater and us on that cool Sunday morning in Wangaratta. It was a wonder to witness and be part of, and it was an unforgettable and rare moment, an artistic transcendent moment where the three-way connect between musician and musician (the music) and audience is profound. Unforgettable. This was improvised music in one of its finest moments as far as I'm concerned. I told my absent male colleagues it was "a tears of joy moment" and typically for blokes, they guffawed, mocked and laughed as any decent Australian male should. I laughed back.

The renaissance of jazz (improvised music) being wrought by women may be partly explained by the parallels with the origins of the music, but also by the artistically challenging nature of the music where the musician wants to master it for the sake of art and art alone because it represents the ultimate musical challenge: to play and compose artistically beautiful work extemporaneously in the moment. And surely there have been and remain great artists who have championed young women to "have a go" so to speak. The University of Braxton may be a leader in this respect as some of his alumni are leaders of the renaissance - Marilyn Crispell, Mary Halvorson, Tomeka Reid among them.

In Australia, Sandy Evans has been a leading improvising artist and outstanding role model though she may balk at that label. The Sydney Improvised Music Association's (SIMA) jazz improvisation course for young women, established by Peter Rechniewski in 2001, has realised some outstanding outcomes, and reveals that a supporting environment is very helpful in nurturing confidence in young women players. Jann Rutherford Memorial Award from 2005 is intended for an emerging female jazz musician who shows excellence in performance, improvisation and composition. The 2019 recipient was guitarist Hilary Geddes.



*Guitarist Hilary Geddes: 2019 recipient of the Jann Rutherford Memorial Award...
PHOTO COURTESY MELBOURNE JAZZ CO-OPERATIVE*

In music feelings are rampant and to think that sexual feelings can be shut down at will by men and women in performance, or that social constraints, or misogyny, or male pride, can be turned off is fantasyland. Building confidence in young women to cope with that environment is a sensible and noble goal.

Shannon Barnett once said: "It doesn't matter what colour hair or skin you have, whether you like crumpets or not, how fast you can play a Charlie Parker head, or if you are male or female. What matters is that your music comes from a good place, deep down in your heart and soul". That's true as far as it goes, but it does

ignore the social and psychological reality of different experiences undergone by different individuals. Notwithstanding *Attica Blues* by Archie Shepp or *Alabama* by John Coltrane, *Strange Fruit* sung by Billie Holiday remains perhaps the single most powerful piece of music of the African American experience. To be an Anglo-Saxon individual from Collaroy as opposed to an African American born in in 1915 in downtown Baltimore, is a whole different experience and fuels different feelings in performance. To some, music is as serious as your life.



Billie Holiday, at the session when she recorded "Strange Fruit", April 20, 1939...

The evidence of the renaissance I refer to is shown below in part. These are female performers I've noted from my own modest collection of music. I'm not a collector. I buy what I like. It's not remotely exhaustive, and doesn't even include every document I own. But I believe it is indicative of the range and extent of the involvement in women in this music.

The list below shows only female/s involved, instrument and role, and title of document and date of issue.

Tomeka Reid, composer, cello; on *Shards and Constellations*, 2019
Angelica Sanchez, composer, piano; *The Angelica Sanchez Trio*, (Michael Fomanek, bass; Tyshawn Sorey, drums;) 2016
Carla Bley, piano, composer, *Why*, from *Escalator Over The Hill*, 1971
Jeanne Lee, voice, with Ran Blake piano, on *The Newest Sound Around*, 1962
Gretchen Parlato, voice, on *Graylen Epicentre*, David Binney Tentette 2011
Elise Walsh, voice, flute, composition, lyricist, on *City Lights*, Bellagroove, 2017

Shannon Barnett, trombone, composition, on *Hype*, Shannon Barnett Quartet, 2017
 Vanessa Tomlinson, percussion, on *Water Pushes Sand*, Australian Art Orchestra, 2017
 Lil Hardin, piano, on *Snake Rag*, on King Oliver's Jazz Band, 1923, also as Lil Armstrong, on Louis Armstrong and His Hot Seven
 Geri Allen, leader, piano, composition, arrangements, on *Timeline*, 2009.
 Melissa Aldana, tenor saxophone, compositions, on *Melissa Adana & Crash Trio*, 2014
 Becca Stevens, voice guitar; Elena Pinderhughes; flute; Maria Im, violin; Brooke Quiggins Saulnier, violin; Kallie Ciechowski, cello; Maria Jeffers, cello; all on *The Imagined Saviour Is Far Easier to Paint*, Ambrose Akinmusire, 2014
 Toshiko Akiyoshi, piano, composer, *At Maybeck*, 1995
 Sandra Poindexter, violin, composer; on *An Angel Fell*, Idris Ackamoor & The Pyramids, 2018
 Lisa Alvarado, gong, harmonium; on *Natural Information*, Joshua Abrams, 2012
 Andrea Keller, piano; on *Across A Field As Vast As One*, Sam Anning, 2018
 Helen Merrill, voice; on *The Complete Emarcy Recordings of Clifford Brown*, Clifford Brown, 1989
 Yang Qin Zhao, Chinese dulcimer; on *Monk's Moods*, Anthony Brown's Asian American Orchestra, 2000
 Teresa Brewer, voice; on *The Jazz Recordings*, Compilation, The Sounds Of Yesteryear.
 Marilyn Crispell, piano; on *Anthony Braxton Quartet (London)* 1985
 Mary Halvorson, electric guitar; Nicole Mitchell, flute, alto and bass flutes, piccolo, voice; Sara Schoenbeck, bassoon, suona; Jessica Pavone, viola, violin; all on *Anthony Braxton 9 Compositions* (Iridium) 2006
 Birgit Taubhorn, accordion; on *Anthony Braxton Creative Orchestra (Köln)* 1978
 Amina Claudine Myers, organ, voice; on *Anthony Braxton 4 (Ensemble) Compositions* 1992
 Dawn Clement, piano; Deborah Rush, voice; Jane Ira Bloom, soprano saxophone; on *Wild Lines*, Jane Ira Bloom
 Jan Ira Bloom, composer, soprano saxophone; on *Early Americans*, Jan Ira Bloom, 2016
 Gloria Agostini, harp; on *White Rabbit*, George Benson, 1971
 Ella Fitzgerald, voice; on *Cheek To Cheek*, The Complete Duet Recordings Ella Fitzgerald & Louis Armstrong, 2017
 Mary Lou Williams, composer; on *Lost In the Stars*, Allan Browne Trio, 2013
 Stella Browne, voice; on *The Drunken Boat*, Allan Browne, Quintet, 2007
 Regina Carter, violin; on *Chasin' The Gypsy*, James Carter, 2000
 Monika Larsson, composer, voice; on *Windward Passages*, Dave Burrell, 1979
 Greta Buck, violin; on *Tuskegee Experiments*, Don Byron, 1992
 Bunny Sigler, Barbara Walker, vocals; on *Shelf Life Bed Rock*, Uri Caine, 2005
 Dee Dee Bridgewater, voice; Anat Cohen, clarinet, bass clarinet, soprano sax; Sheila E. percussion; Nona Hendryx, voice;
 Ingrid Jensen, trumpet, flugelhorn; Mimi Jones, bass; Carmen Lundy, voice; Chia-Yin Carol Ma, violin; Hailey Niswanger, flute; Gretchen Parlato, voice; Tineke Postma, alto and soprano saxophone; Dianne Reeves, voice; Shea Rose, voice; Patrice Rushen, piano; Esperanza Spalding, bass; Helen Sung, piano; Linda Taylor, guitars; and Cassandra Wilson, voice; on *The Mosaic Project*, Terri Lyne Carrington, 2011
 Sandy Evans, soprano and tenor saxophones; on *Gondola*, The Catholics, 2006

Regina Carter, composer, arranger, violin; Carla Cook, voice; on *I'll Be Seeing You: A Sentimental Journey*, Regina Carter, 2006

Gian Slater, voice; Sandy Evans, composer, soprano and tenor saxophone; and Cat Hope, composer, voice; Kate Neal, composer; all on *Experimental*, Monash Art Ensemble, 2019

Yelena Eckemoff, piano, composer, voice, leader; on *Glass Song*, 2013

Betty Carter, voice; on *Ray Charles and Betty Carter*, 1961

Mary Halvorson, composer, guitar; on *Thumbscrew*, 2013

Pauline Oliveros, accordion; Dana Reason, piano; and Joelle Leandre, bass; on *The Space Between*, 2003

Christina Fuchs, soprano saxophone, bass clarinet; Ulla Oster, bass, on *No Tango 2*, 2012

Angelique Kidjo, voice; on *Imagine That*, Daniel Freedman, 2015

Aretha Franklin, voice; on *Hey Now, Hey(The Other Side of the Sky)* 1994 (Quincy Jones)

Anat Fort, piano; on *Birdwatching*, 2016

Lisa Parrott, baritone sax, bass clarinet; on *A Trumpet in the Morning*, Marty Ehrlich Large Ensemble, 2013

Ella Fitzgerald, voice; on *Ella Fitzgerald Sings the Cole Porter Song Book*, Buddy Bregman Orchestra, 1956

Linda May Han Oh, bass; on *Be Still*, Dave Douglas Quintet, 2012

Kris Davis, composer, piano, leader; Esperanza Spalding, voice; Val Jeanty, turntables; and Terri Lyne Carrington, drums; all on *Diatom Ribbons*, 2019

Marilyn Crispell, composer, pianist; on *Destiny*, 1995

Sylvie Courvoisier, composer, piano; Susie Ibarra, drums; Ikue Mori, electronics; as Mephista on *Entomological Reflections*, 2004

Sylvie Courvoisier, composer, piano; on *Sylvie Courvoisier Trio*, 2014

Anat Cohen, composer, clarinet; and Sheryl Bailey, guitar; on *Happy Song*, Anat Cohen Tentet, 2017

Tanya Darby, trumpet; Deborah Weisz, trombone; Anat Cohen, tenor sax, alto sax, soprano sax, clarinet, on *Noir*, Anat Cohen & The Anzic Orchestra, 2007

Karen Malka, voice; on *Aurora*, Avishai Cohen, 2008

Sara Schoenberg, bassoon; Zeena Parkins, harp; Amy Kimball, violin, viola; Stephanie Griffin, viola; Maggie Parkins, cello; on *Lovers*, Nels Cline, 2016

Helen Ward, voice; Ella Fitzgerald, voice; Martha Tilton, voice; Louise Tobin, voice; Mildred Bailey, voice; Helen Forrest, voice; Peggy Lee, voice; *The Singers*, Benny Goodman, 1996

Imogen Manins, cello, Michelle Nicolle, voice; on *The Art of Creative Music*, Tony Gould, 2016

Cindy Blackman, drums; on *Love Requiem*, Russell Gunn, 1999

Geri Allen, composer, piano; on *The Montreal Tapes*, Charlie Haden, 1997

Alice Coltrane, harp; on "Closeness" Duets, Charlie Haden, 1988

Tabatha Easley, Ceora Jaffe, Marla Smith, flutes; I-Jen Fang, marimba; Marina Jaffe, oboe; Helen Sung, piano; Regina Carter, violin; and

Marianne Solivan, voice; on *the need's got to be so deep*, Darryl Harper, 2014

Lois Colin, harp; Cenovia Cummins, Belinda Whitney, violins; Juliet Haffner, viola; on *Paradise*, Tom Harrell, 2001

Mette Henriette, composer, alto saxophone on *Mette Henriette*, 2015

Hiroshi Uehara, composer, pianist; on *Place To Be*, 2009

Billie Holiday, composer, voice; on *The Complete Billie Holiday on Verve*, 1992

Tamara Murphy, bass; on *Carried by the Sun*, Andrea Keller, 2006

Anita Hustas, bass; double bass; on *Mikrokosmos*, Andrea Keller, 2002
Genevieve Lacey, Recorders; on *Three Lanes*, Andrea Keller, 2011
Anita Hustas, double bass; on *Ice Dreaming*, Andrea Keller, 2000
Flora Carbo, alto saxophone; on *Transients, Volume 1*, Andrea Keller, 2019
Ingrid Jensen, trumpet and effects, composer; Katie Jacobsen, voice and Christine Jensen, soprano sax; all on *Invisible Sounds*, Ingrid Jensen and Steve Treseler, 2019
Christine Jensen, conductor, piano, soprano saxophone; Ingrid Jensen, trumpet, flugelhorn; Jocelyn Couture, trumpet; all on *Treelines*; Christine Jensen, 2010
Miranda Cuckson, violin; Michi Wiancko, violin; Kivie Cahn-Lipmann, cello all on *Mutations*, Vijay Iyer, 2014
Jutta Hipp, piano; on *At the Hickory House, Vol 1&2*, 1956
Sally North, soprano saxophone; Naomi Crellin, tenor saxophone; on *The Idea Of North*, 2016
Christine Spencer, Hilda Harris, Eileen Gilbert, Albertine M. Robinson, and Maeretha Stewart, all voice, all on *Now!*, Bobby Hutcherson, 1997
Jane Ira Bloom, soprano saxophone; on *Genius Envy*, Ron Horton, 1999
Jazzmeia Horn, composer, and voice; on *Love & Liberation*, J.Horn, 2019
Nicki Parrott, double bass; on *A New Hot One*, David Krakauer, 2000
Luciana Souza, voice; on *The Best Things*, Steve Kuhn, 1999
Sue Evans, percussion; on *Trance*, Steve Kuhn, 1975
Irene Aebi, voice; on *Monk's Dream*, Steve Lacey, 1999
Sinikka Langeland, voice, kantele; on *The Land That Is Not*, 2011
Estelita Rae, violin, on *Zephyrix*, Monash Art Ensemble, 2016
Sarah McKenzie, voice, piano, arrangements; on *Don't Tempt Me*, 2011
Linda May Han Oh, bass; on *Scandal*, Sound Prints, 2018
Marilyn Crispell, piano; and Carmen Castaldi, drums, percussion; on *Trio Tapestry*, Joe Lovano, 2019
Judi Silvano, voice, and Gloria Agostini, harp; on *Rush Hour*, Joe Lovano, 1994
Gerri Allen, piano; piano on *Lift Every Voice*, Charles Lloyd, 2002
Susie Ibarra, drums, percussion; on *Winter Birds*, John Lindberg, 2004
Janelle Reichman, Alto flute, bass clarinet, B Flat clarinet; Linda Oh, bass; on *Porgy And Bess Live*, Manhattan School of Music Jazz Orchestra, 2008
Ingrid Laubrock, leader, composer, tenor and soprano saxophones; and Miya Masaoka, koto; on *Serpentines*, 2016
Myra Melford, leader, piano, composer; on *Even The Sounds Shine*, Myra Melford Extended Ensemble, 1994
Myra Melford, leader, piano, composer; on *Above Blue, The Same River, Twice*, 1999
Holly Conner, drums & percussion; Phillipa Murphy-Haste, clarinet, composition; Emma Stephenson, piano and Rhodes; on *Microfiche*, 2015
Joanna Duda, composer, and piano; on *Polka*, Wojtek Mazolewski Quintet, 2018
Melissa Walker, voice; on *Bringing' It*, Christian McBride Big Band, 2017
Shannon Barnett, trombone; on *Mooroolbark*, Barney McAll, 2015
Sandy Evans, tenor sax; on *Playground*, Bernie McGann, 1997
Chris McNulty, voice, composition; *Eternal*, Chris McNulty, 2015
Marian McPartland, piano; *Piano Jazz*, McPartland/Konitz, 1991
Kristin Berardi, voice; on *A time, Times and Half a Time*, galaxstare, 2012
Nicole Mitchell, flute, electronics; Renee Baker, violin; Tomeka Reid, cello, banjo; JoVia Armstrong, percussion; on *Pandora Awakening 11, Emerging Worlds*, Nicole Mitchell, 2017
Fay Victor, voice; Tomeka Reid, cello; on *Maroon Cloud*, Nicole Mitchell, 2018

Carmen Staaf, composer, piano; Allison Miller, composer, drums and percussion; *Science Fair*, Allison Miller Carmen Staaf, 2018

Myra Melford, composer, piano; Allison Miller, composer, drums; Lisa Parrott, composer; Jessica Lurie, composer; Jenny Scheinman, violin; Rachel Friedman, voice; all on *No Morphine No Lilies*, Allison Miller's Boom Tic Boom, 2013

Allison Miller, composer, drums and mallet percussion; Myra Melford, piano; Jenny Scheinman, violin and octave violin; all on *Otis Was A Polar Bear*, Allison Miller's Boom Tic Boom, 2016

Lizzy Welsh, violin; Gian Slater, voice; Lara Wilson, violin; all on *Hexis*, The Monash Art Ensemble, George Lewis, 2013

Cassandra Wilson, voice; on *Sacred Ground*, Black Saint Quartet, David Murray, 2007

Gerri Allen, composer, piano; Terri Lyne Carrington, composer, drums; on *Perfection*, Murray, Allen and Carrington, 2016

Sainkho Namtchylak, voice; on *Not Quite Songs*, 2010

Kim Yul-hee, voice; Soojin Suh, drums; on *Near East Quartet*, Sungjae Son, 2018

Michelle Nicolle, voice, composer, arranger; *Keep Your Heart Right*, Michelle Nicolle, 2002

Judy Niemack, lyricist, voice; Annette Saxe, trombone; *News York Stories*, Judy Niemack and the Danish Radio Big Band conducted by Jim McNeely, 2018

Anita O'Day, voice; on *Let Me Off Uptown*, Anita O'Day With Gene Krupa, Recorded 1940s, Compilation, 1999

Rozanne Levine, clarinet; Jemee Moondoe, alto sax; on *Through Acceptance of the Mystery Peace*, William Parker, 1998

Jessica Pavone, viola; Mazz Swift, violin; Shiau-Shu Yu, cello; all on *Double Sunrise Over Neptune*, William Parker, 2008

Susie Ibarra, drums; on *The Peach Orchard*, William Parker, 1998

Eri Yamamoto, piano; Leena Conquest, voice; on *Raining on the Moon*, William Parker, 2007

Marilyn Crispell, composer, piano; on *Natives and Aliens*, Parker/Guy/Lytton & Crispell, 1997

Marialy Pacheco, composer, pianist; *Songs That I Love*, 2011

Terri Lyne Carrington, drums; *The Invisible Hand*, Greg Osby, 2000

Linda Oh, acoustic bass, electric bass, bassoon; Jen Shyu, voice; *Initial Here*, Linda Oh, 2011

Linda Oh, composer, double bass; *Sun Pictures*, Linda Oh, 2012

Anita O'Day, voice; *The Verve Years*, 2013

Jiebing Chen, Two string violin; on *Beijing Trio*, Max Roach, 1999

Jane Ira Bloom, composer (all songs), soprano saxophone; *Like Silver, Like Song*, Jane Ira Bloom

Annette Peacock, voice, composer; Marilyn Crispell, piano on *Nothing Ever Was Anyway*, *Music of Annette Peacock*, Crispell/Peacock/Motian, 1997

Uschi Bruning, voice; on *Ein Resume*, Ernst-Ludwig Luten Petrowsky, 2013

Catherine Jauniaux, voice; on *Birds Abide*, Phillips/Jauniaux/Goldstein, 2010

Joyce Hammann, violin; Lois Martin, viola; on *Underground Orchestra*, Chris Potter, 2015

Erica Von Kleist, flute; Lois Martin, viola; *Song For Anyone*, Chris Potter Ten, 2007

Carol Emanuel, harp; on *Claude's Late Morning*, Bobby Previte, 1988

Sharon Freeman, French horn; on *Beaver Harris + Don Pullen 360 degrees experience*, 1984

Abbey Lincoln, voice; on *We Insist! Freedom Now Suite*, Max Roach, 1960

Thana Alexa, voice; on *Lines in the Sand*, Antonio Sanchez, 2018
 Cecile McLorin Salvant, composer, voice; on *Woman Child*, Salvant, 2013
 Maria Schneider, composer, arranger, conductor; on *Maria Schneider & SWR Big Band*, 2018
 Ingrid Jensen, trumpet; Luciana Souza, voice; Maria Schneider, arranger, composer; on *Sky Blue*, Maria Schneider Orchestra.
 Sarah Vaughan, voice; *After Hours*, 1961
 Sandy Evans, composer, tenor saxophone, soprano saxophone, flute; *Tall Stories*, Ten Part Invention, 1993
 Luciana Souza, on *The Book of Chet*, 2012
 Susie Ibarra, drums; on *Ten Freedom Summers*, Wadada Leo Smith, 2012
 Cara Berridge, cello; on *Blues Vignette*, Gwilym Simcock, 2009
 Renee Rosnes, piano; on *SFJAZZ Collective 2*, 2005
 Irene Schweizer, piano, composer; Maggie Nicols, composer, voice; Joelle Leandre, double bass, composer; on *The Storming of the Winter Palace*, 1988
 Barbara Sfraga, voice; on *Oh, What a Thrill*, 1998
 Marjorie Hyams, piano; *Cherokee*, George Shearing Quintet, 1949
 Linda Sharrock, voice; on *Black Woman*, Sonny Sharrock, 1969
 Jane Bunnett, soprano saxophone, *Double Time*, Paul Bley, 1994
 Iro Haarla, piano, harp, keyboards; on *Ode to the Death of Jazz*, Edward Vesala, 1989
 Anna Lauvergnac, voice; on *Duke Ellington's Sound of Love*, Vienna Art Orchestra, 1999
 Lauren Newton, voice; on *The Minimalism of Erik Satie*, Vienna Art Orchestra, 1984
 Susie Ibarra, drums; on *Go See The World*, David S. Ware, 1997
 Linda May Han Oh, double bass; on *Lucent Waters*, Florian Weber, 2018
 Gerri Allen, Chromelodeon, piano; Susan Evans, percussion; Diamanda Galas, voice; on *Weird Nightmare: Meditations on Mingus*, 1992
 Jessica Williams, piano, composer; on *All Alone*, 2013
 Geri Allen, piano; Elizabeth Panzer, harp; on *Cerebral Caverns*, Reggie Workman, 1995
 Marilyn Crispell, piano; on *Synthesis*, The Reggie Workman Ensemble, 1994
 Xu Fengzia, composer, Guzheng, Sanxian, Guqin; on *Difference and Similarity*, 1997
 Loren Marsh, composer; on *Invitation to a Suicide*, John Zorn, 2002
 Ikue Mori, laptop electronics; on *Hemophiliac*, John Zorn, 2004
 Kris Davis, piano; Sylvie Courvoisier, piano; on *Winged Serpents*, John Zorn (Producer), 2018
 Bessie Smith, voice; *The Essential Bessie Smith*, 1997
 Terri Lyne Carrington, drums; Cassandra Wilson, voice; *Blue Skies*, 1988
 Tierney Sutton, voice; *Something Cool*, 2002
 Linda Sharrock, composer, voice; on *Paradise*, 1976
 Madeleine Peyroux, composer, guitar, voice; on *Careless Love*, 2004
 Helen Merrill, voice; on *Clear Out of this World*, 1991
 Carmen McRae, voice; on *Sings Monk*, 1990
 Annie Ross, voice; *Sing A Song of Basie*, 1957
 Diana Krall, voice, piano; *From This Moment On*, 2006
 Yvette Johansson, vocal; *Quotes from the Green Room*, Bennet's Lane (undated)
 Helen Humes, voice; *'Tain't Nobody's Biz-ness If I Do*, 1959
 Jazzmeia Horn, composer, voice; *A Social Call*, 2017
 Adelaide Hall, voice; *A Centenary Celebration*, 2001
 Eliane Elias, piano, voice; *I Thought About You*, 2013

Betty Carter, composer, voice; *The Audience With*, 1988
Kristin Berardi, voice, composer; *Where Or When*, 2015
Cheryl Bentyne, voice; *Let's Misbehave*, 2012
Mildred Bailey, voice; *Thanks For The Memory*, Compilation 1935-1944, 1996
Karrin Allyson, voice; Ballads, *Remembering John Coltrane*, 2000
