Julian Lee and Kerrie Biddell:

The Art Of Vocal Accompaniment

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A Thesis

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Declaration

I declare that the research presented here is my own original work that has not been submitted to any other institution for the award of a degree

Ethical approval has been granted for the study presented in this thesis from the Sydney University ethics Committee. Participants were required to read an information statement and sign a consent form prior to the collection of data.

Signed: ____________________________

Date: 24 August 2015
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Abstract

The collaboration between pianist Julian Lee and singer Kerrie Biddell exemplifies the highest qualities of song interpretation in a jazz setting. Through the transcription and analysis of their work I hope to inspire and inform musicians of the possibilities that can emerge when interpreting songs. As is always the case in the jazz idiom, slavish mimicry is ideally only a stepping-stone to a deeper and more personal interpretation of songs. Noted jazz trumpeter and educator Clark Terry stated that the three stages of learning were imitation, internalization and innovation. While the third stage may seem a lofty ideal for most, it is certainly true that as accompanists and singers there are many ways, through analysis and practice, to hone our skills. Understanding Julian Lees’ contribution to the jazz piano literature through his vocal accompaniment is important for all musicians in their collaboration with singers. This aspect of piano playing in general has been neglected in analytical literature. Lee’s work with Biddell is particularly interesting in the way he weaves his classical influences and arranging expertise to create spontaneous orchestral accompaniments. The career experience and exceptional talent of both of these artists combined in the later stage of their careers to produce art of sublime maturity. This work seeks to exploit their knowledge to the benefit of all musicians.
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Chapter 1

1.1 Introduction

How does music create such a kaleidoscope of emotions? Why is music such a powerful backdrop to the narrative of our everyday lives? These are questions that form the dark matter that surrounds and gives meaning to our research and analysis of this art form. In music and theatre, creativity only exists in the moment of its performance (Juslin and Timmers 2010) and it is this creative collaboration that produces the “whole that is greater than the sum of its parts”. Improvising jazz musicians are not merely interpreters, they become the creative agents (Sawyer, 2006). The connection between music, emotions, lyrics, singers and their piano accompanists is at the core of this review.

1.2 Background History and Interest

I have been a professional musician for forty-one years and in that time the majority of my work has involved accompanying singers. My initial exposure was exclusively to jazz. My mother was a singer, and father a drummer. My mother’s record collection included Ella Fitzgerald, Carmen McRea, Nancy Wilson, Sarah Vaughn and my father’s favourites were the Oscar Peterson Trio, Art Blakely and the Jazz Messengers, Miles Davis and his various coteries.

My first professional engagement as a pianist was accompanying my mother. At fifteen years old I spent Saturday mornings accompanying the students of a singing teacher. Despite these beginnings I soon formed an opinion of singers concurrent with that of my peers. Working with singers was viewed as a financial necessity. Rarely could they be considered as equal to the musicians.
At eighteen years of age I worked my way to Sydney to audition for the Sydney Conservatorium of Music jazz course, which at that time was directed by Howie Smith. My two disjoint semesters of study, theoretical and practical, concentrated on instrumental jazz. The two ensemble classes I attended in my time there were instrumental only.

In my early twenties I joined the group “Compared To What”. The band’s leader was Kerrie Biddell, a singer who challenged every aspect of my musicianship and identity. This was a singer who demanded musical respect and had the talent, training and experience to warrant it. The bands repertoire was very eclectic, ranging from pop to jazz standards and included original compositions. In 1981 I received an Australian Fellowship Grant to study music in New York. After returning to Sydney I would hear Biddell performing with her new band comprising of John Hoffman on trumpet, Alan Turnbull on drums, Craig Scott on bass and Julian Lee on piano. This group of musicians were totally at home with the standard repertoire and Lee’s piano playing had completely captured my attention. I would also hear Biddell and Lee together performing as a duo. I soon realized that there were no set arrangements. The duo would perform the same song differently every time. Lee’s accompaniments were intriguingly variable. To this point in my musical development I had focused on instrumental music. Hearing Julian Lee and Kerrie Biddell weave their magic crystalized my desire to learn all I could about vocal accompaniment and song interpretation.
1.3 Aims

The aim of this study is to inform musicians generally and pianists in particular about vocal accompaniment, specifically in a duo setting. It can be argued that the duo is the most demanding format, as the accompanist has to provide all of the elements of support as well as featuring as a soloist. It is also true to say that the duo is a format that allows the greatest freedoms in structure, harmony and rhythm.

I hope through this thesis to illuminate the various techniques, sensibilities and experience that Julian Lee brought to the art of vocal accompaniment. Exactly how one may approach the accompaniment, both harmonically and rhythmically, of a singer and the songs narrative.

Pedagogically the study can benefit jazz musicians in their role of accompanists and also be an invaluably resource for classically trained piano students that wish to study jazz but have no working knowledge of how to interpret lead sheets. A lead sheet will typically have the notated melody with chord symbols and often no introductions or endings. Chord symbols are notational shorthand that presumes harmonic structural knowledge and at best should be described as general guides with minimal detail. Furthermore, as Monson states in *Saying Something*, all jazz musicians use substitute chords, alterations and chromatic voice leading so that the original chord changes are in effect only a starting point for creative harmonic interplay (Monson, 2009).

Listening to the recordings and reading the transcriptions that accompany this work will be of value to musicians and singers on many levels. The knowledge gained from the analysis of Lee’s accompaniment can be adapted and used by musicians to inform their work in other genres. Vocalists can benefit in three ways. First, by understanding ideally what they should look for in an accompanist. Second, understanding what the
musicians might expect from the singer. Thirdly, when needed, to be able to direct musicians in an informed and professional manner.

My analysis of Lee’s piano accompaniments presents examples of the various elements required when accompanying jazz vocalists.

1. Creating introductions
2. Colla voce accompaniment
3. Chord choices and textures
4. Avoiding conflicts with the melody
5. Melodic embellishments
6. Lyrical awareness
7. Rhythmic support
8. Constructing thematic or recapitulated endings

My expectation of the outcomes of this study is to engender a new respect for the singer, the song narrative, and the specialised skills required by the accompanist to produce successful collaborations. In conjunction with this analytical description will be the fascinating story of these master musicians careers and their intersection with some of the legendary jazz icons of the era.

1.4 Methodology

The following procedures were used in the course of this research. I felt that it was of paramount importance that I gain ethics approvals as soon as possible as Julian Lee was 90 years old when this process began.

Once the ethics committee approvals had been granted and participant information and consent forms had been signed, I contacted Julian and organised suitable times to
interview him in his home in Moss Vale, NSW. Given Julian’s age I felt his comfort and familiarity with his home environment would be very important.

Prior to the interviews I searched for any information on Lee including articles, radio programs and interviews. Lee’s talents were held in the highest regard within the music industry in New Zealand, Australia and overseas, however, he was not a household name. I felt it important to build a case in the choice of Lee as the centerpoint of this study by giving as complete a career biography as possible and making evident Lee’s consummate musicianship.

Before proceeding with the interviews I felt it necessary to make decisions regarding which duo performances of Lee and Biddell would be the subject of this dissertation. Having made the choice I then set about transcribing the three versions of the duo’s performance of “You Go To My Head”, composed in 1938 by Fred Cootes and Haven Gillespie. After completing the transcriptions of these performances I interviewed Lee and asked a range of questions designed to reveal the method involved in the harmonic, aesthetic and collaborative musical choices. A gap of approximately 30 years separated Lee and Biddell’s live performances of this song to when I played Lee the recordings at the first interview on the 19th of October 2014.

These three performances of “You Go To My Head” were never intended for commercial release. I was fortunate to receive a copy of the ABC radio broadcast version from an old friend, Graham Jesse, who was the saxophonist in Biddell’s band Compared To What. This was a recording taken straight from the mixing desk at the Sydney Opera House and as a result has some challenging sonic properties. I transferred this audio into Logic Pro software on my Apple Mac computer and was then able to apply equalization to assist in my transcription. The initial copy I had of The Midday Show television performance was recorded by Biddell onto her VHS
analog tape recorder. This was pre-digital television and the video and audio was of a poor quality. I established the location and date of the The Midday Show footage, 1st September 1987, and contacted TCN Archives. I was told I would need to get the permissions of the performers before they could release a DVD copy to me. This was made more complex by the tragically unexpected death of my dearest friend Kerrie Biddell on September 4th 2014. After receiving the DVD from TCN Archives I extracted and transferred it to Logic Pro software on my Mac computer.

The third version of the song was on a cassette tape, which was also transferred to Logic Pro. This recording was approximately a quartetone under A440. I was able to adjust this with Logic Pro software.

Having three versions of “You Go To My Head” enable me to show how Lee changes his treatment of the accompaniment. This is important pedagogically in terms of jazz vocal accompaniment. It underlines the necessity of complete harmonic and rhythmic fluency as the improvising musician’s ideal. It also demonstrates the importance of narrative awareness in setting the tone of the accompaniment. Not just a series of notes but a line of emotional connection to the composition via the singer and ultimately to the audience.

Chapter 2

2.1 Setting The Tone

It is important to note that the educational mainstreaming of jazz began quietly with a jazz band established in 1947 at the North Texas State College. The success of the college’s One O’Clock Lab Band and subsequent course offerings eventually persuaded North Texas State College in 1956 to become the first institution to offer a
major in jazz (Marquis 1998). In Australia the NSW Conservatorium of Music opened its jazz studies program in 1973.

Prior to the institutional dominance of jazz education musicians were taught by private tuition and by developing relationships with experienced mentors and peers. The move to institutional jazz education occurred at a time when many of the educators were products of the post-bop era and as a consequence there was a tendency to privilege the instrumental model of jazz over the vocal.

In establishing their musical and cultural identities, young jazz musicians put great importance on being accepted by their peers (MacDonald and Wilson, 2005). Jazz music became a way to gain social acceptance or to express rejection of societal norms and parental values (Berliner 1994). This desire for peer acceptance or social rebellion was often associated with jazz and in particular with the emergent style known as be-bop. Bebop and the emergent post-bop schools in the 1960s and into the 1970s were, in hindsight, natural evolutionary developments in jazz. In *The Silent Theme Tradition in Jazz*, Frank Tirro reports how the technical proficiencies needed to deal with the complex harmonies, fast tempos and polyrhythmic drumming of bebop had the effect at the time of marginalising not only most singers but also jazz musicians from the swing school (Tiro, 1967).

The legacy of the 1960’s post-bop bands under the leaderships of Miles Davis, John Coltrane and Ornette Coleman exemplified the improvisational framework that allowed musicians the opportunity of attaining the nirvana like state of “flow” in an instrumental setting (Brown, 2011). MacDonald and Wilson also describe this transcendental state of flow:

An absence of thinking, instead relying on “feelings”:

A focus on the present -no longer aware of past or future
Compositions can be stretched and manipulated instrumentally in ways totally unsuited to the delivery of song lyrics. This trend also continued in to the seventies with the ‘jazz fusion’ phenomenon, whereby high energy, virtuoso music incorporating electric instruments and rock rhythms continued to be a vehicle for instrumentalists to explore the possibilities of complex soloing and collective improvisation.

The schism between some singers and musicians is often exacerbated by the all too common experience of working with musically illiterate singers. In *With One Note Bring Me Home*, Thomas Conrad relates:

> To become minimally functional at a jam session requires years of study for a horn player, but only a nice voice and nerve for a singer (Conrad 2010).

Perhaps this explains the tendency of some pianists to ignore or take for granted skills required to accompany singers even when it is the singers who are getting the lion’s share of the work. Gerald Moore contends that another key to this attitude may be the assumption that the accompanist’s role is one of mere support, lacking the glamour and glory of the solo pianist (Moore, 1943). Pianist Fred Hersch points out that the voice will always command the audience’s attention. This does not suit everyone’s sense of ego (Hersch, Conrad 2010).

### 2.2 The absence of educational literatures on jazz accompaniment for singers.

Despite the dominance of the voice as an ongoing cultural force I could not have been more surprised at the paucity of detailed scholarly study of the art of vocal accompaniment. The absence of piano transcriptions of accompanists’ work with vocalists’ is puzzling. This underlines not only the educational bias but also the
musicians’ blind spot to the importance and relevance of vocal accompaniment, and establishes the need to redress this imbalance.

Note for note transcriptions of piano solos by jazz legends Art Tatum, Bud Powell, Herbie Hancock, Chick Corea, Clare Fischer, Keith Jarrett, to name a few, have been available for some time. Jim McNeely’s *The Art of Comping*, while informative, is primarily focused on playing for instrumental soloists (McNeely 1992). Many would argue that there is a different set of considerations involved when accompanying a human voice and lyrics.

The literature on piano techniques is formidable and exhaustive in scope; however no such attention has been given to transcribing piano accompaniment for jazz singers in the necessary detail. This is a notable gap in jazz education.

There is a wealth of interviews with pianists known for their accompanying expertise. There are journal articles and theses on the nature of group creativity, musical identities of jazz musicians, instrumental jazz rubato, rehearsal talk in duos, improvisation and the creative process, investigations into brain functions and musical perceptions. These are just some of the topics available to research and indicate just the tip of the academic iceberg. Literatures on accompaniment however, are still fairly rare and in many cases underdeveloped.

Despite the institutionalisation of musical education the only relevant thesis on jazz vocal accompaniment is by Christopher White.

In *The Art of Accompanying the Jazz Vocalist: A Survey of Piano Styles and Techniques*, White examined the work of several piano players and their accompaniment of singers. He examines the different approaches and opinions of the various pianists’ to all facets of crafting an accompaniment including: introductions, endings, lyrical awareness, key changes, chord voicing, avoiding conflicts with the
melody, colla voce etc. White’s generalised and overarching view of the different pianists approach to accompaniment is very worthwhile, specifically in the breadth of his contrasting examples. Designed as a survey, White’s work stops short of transcribed examples of precisely what the given pianist played in the body of the song. There is no transcription of an accompaniment in its entirety. White’s approach is primarily confined to examples of introductions. Other song segments are analysed in terms of structural elements including colla voce, counter melody and walking bass lines.

Following on from White, I would argue that to study the accompaniment of an entire song would surely render to the aspiring pianist a rich harvest of knowledge that would transcend the example song. It would show how a great accompanist goes about his work.
Chapter 3

3.1 Who is Julian Lee?

Materials in this biography emerged both through interviews conducted with Julian Lee and my personal experience working with him in concert and recording performances.

Lee was born in Dunedin in 1923 to Emily and James Arthur Lee. At five years of age he became a boarder at the Royal New Zealand Foundation For The Blind. At five years of age, Lee travelled the eight hundred miles from Dunedin to Auckland unaccompanied. This commute included two trains and a ferry and continued until the conclusion of his schooling.

His piano studies began at age six and included being taught music by Braille. Lee absorbed the classical repertoire of Bach, Beethoven, Chopin, Rachmaninoff and his personal favourites Debussy, Ravel and Satie. At eight years of age he took up the cornet and joined the school’s brass band. At fifteen years old he was proficient enough to perform the “Rachmaninoff Prelude Op 23 No5 in G minor” in his final school concert.

His first exposure to jazz at around thirteen years of age was Benny Goodman playing “Bach Goes to Town” and Tommy Dorsey playing “Whispering”.

After completing is education at the Foundation, Lee returned to Dunedin during the war years and worked as a radio operator and announcer and hosted two radio programs. One was called “Stump Julian” in which he had to play live to air the callers’ requests and the other was named “Julian Lee Entertains”.

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Wishing to continue his education Lee began a Bachelor of Music degree at Auckland University in 1946 only to be told by a professor that there was nothing he could teach him.

Around that time Lee completed a course in piano tuning. Given the poor condition of many of the instruments provided at venues this was very handy indeed. Lee worked in the Auckland Radio Band and then towards the end of the 1940s he became a musical director at the newly established Stebbing Recording Studios. Among the many artists that Lee played and arranged for was Mavis Rivers who went on to have a very successful career in the USA. Whilst at Stebbing, Lee “had to play everything”, including singing popular songs of the day and humorous boogalo and country and western songs (Radio NZ, Blue Smoke season 4.episode 2). Lee dismissed his singing abilities and never mentioned these recordings. Even Kerrie Biddell a singer of renown and Lee’s friend of thirty odd years was unaware of these recordings. When I played Biddell a recording of Lee singing a song called “Gomen- Nasai”, a 1953 hit for Harry Belafonte, with the Don Grant Trio (Cosy By the Fire, Archive Series 1945-1956 Vol6), Biddell was amazed and exclaimed his singing to be perfect.

Image 1 Julian Lee featuring on trumpet in New Zealand. Courtesy of Audioculture.co.nz
Feeling like he had accomplished everything he could in New Zealand, and encouraged by visiting Sydney pianist Terry Wilkinson, Lee moved to Sydney in 1956, the very year that television was introduced to Australia and coincidentally the year of my birth.

Lee soon began arranging for the ABC orchestra and around 1958 started working in television for Channel 7 as a staff arranger under Tommy Tycho. Lee arranged for a large orchestra and occasionally featured as a pianist on a show called Review 61.

In 1961 fellow blind pianist George Shearing came to Sydney to record a series of shows for Channel 7 where he heard Lee’s arranging and was duly impressed. Shearing advised Lee that he should move to the USA however Lee, by this stage was established and doing very well in Sydney and told Shearing so.

Lee gave Shearing one or two of his recorded arrangements to take back with him and apparently Frank Sinatra heard them.

Lee recalled that in 1961 Frank Sinatra summoned him before his concert in Sydney to encourage him to come to the USA so his talents could be fostered, and so in 1963 Lee relocated to Los Angeles, USA.

At this point it should be noted that to think of Lee as just a jazz musician would be doing him a disservice. Musicians will work in all areas of the industry to make a living and Lee was no exception. Both in New Zealand, Australia and the USA Lee played and arranged for all styles of music. Survival has always been paramount in the music industry.

George Shearing helped Julian’s immigration status by hiring him to transcribe his arrangements in braille. Between 1964 and 1968 Lee arranged and orchestrated for the following six George Shearing albums:
George Shearing, *Deep Velvet* (World Record Club, ST972, 1964), [This recording included one of Lee’s compositions entitled “One Love”].

*The George Shearing Quintet, Here & Now* (Capitol, ST2372, 1965),

*George Shearing, New Look* (Capitol, ST2637, 1966),

*George Shearing, Fresh Feeling* (Capitol, ST2567, 1967),

*George Shearing, Shearing Today* (Capitol, ST2699, 1968),

*George Shearing, As Requested The George Shearing Quintet* (Sheba Records, ST105, 1972).

Lee arranged two albums for Gene Harris’s Trio, The Three Sounds:

*The Three Sounds, The Three Moods* (Limelight, LM82014, 1965),

*The Three Sounds, Beautiful Friendship* (Limelight, LS86026, 1965).
Marty Paich and Lee were both working on arrangements for big band leader Stan Kenton in which Lee wrote a three-movement composition called “Jazz Stralia” that was performed at the Music Centre in Los Angeles.

Lee was very busy in the mid 1960s arranging, producing and playing for artists such as saxophonist Gerry Mulligan and trumpet legend Harry Sweets Edison [Gerry Mulligan, Feelin’ Good (Limelight, LS86030, 1965), Harry Sweets Edison, When Lights Are Low (Liberty Records, LRP3484, 1965)].
In 1966 Lee co-arranged the album *Quietly There* for singer, trumpeter Chet Baker [*Chet Baker Quietly There* (World Pacific, WP1847, 1966)].

1966 also saw Lee working on the very popular television series, The Pat Boone Show, and being featured in season 1, episode 37 playing Antonio Carlos Jobim’s composition, “Quiet Nights”. Lee worked on this show for approximately one year arranging and performing on a weekly basis.

Shearing and Sinatra’s connections opened many doors that eventually saw Lee become staff arranger/producer at Capitol Records from 1971 to mid 1974.

In Lee’s time at Capitol, he produced albums for his good friend Billy May. Lee also arranged for country artists such as Vicki Carr [*Vicki Carr, Nashville by Carr* (Liberty, LST-11001, 1970), *Vicky Carr, Don’t Break My Pretty Balloon* (Liberty, LST7565, 1968)].

Peggy Lee, Roger Miller and Liberace are other non-jazz artists that he recalls arranging and producing for [*Liberace, Liberace’s Greatest Hits Volume 2* (RCA, VAL1 0216, 1977)].

Lee’s versatility saw him playing organ and piano on two recordings for guitarist Joe Pass that were later released as a single package [*Joe Pass, Simplicity/A Sign of the Times* (Pacific Jazz/World Pacific, 1966-1967)].

Apart from his work relationships it’s obvious that Lee was friendly with and interacted with many icons of the era. Working at Capital Records brought him into contact with singer Nancy Wilson, saxophonist Julian “Cannonball” Adderley, pianist Joe Zawinul, arranger Nelson Riddle, husband and wife team Paul and Joe Stafford, otherwise known as “Jonathan and Darlene Edwards”.

1[http://www.tv.com/shows/the-pat-boone-show/december-7-1966-1266643/] accessed 03/02/2015
He would socialise with Nat King Cole and his daughter Natalie.

The many musicians who worked with Lee nicknamed him “golden ears” for his ability to identify wrong notes or mistakes in parts of an arrangement long before anyone else.

Apart from his arranging work Lee played in such jazz clubs as Shelley’s Manne Hole and China Trader. He would deputise for renowned pianists Victor Feldman and Jimmy Rowles and led a quintet that included guitarist Joe Pass at a well-known jazz club called Dantes.

Conducting orchestras was another of Lee’s skills. On one occasion Lee shared conducting duties with Henry Mancini at a farewell concert at the Hollywood Palladium. Lee also conducted the Minneapolis Symphony Orchestra performing his own arrangements for George Shearing.

Shearing and Lee would attend club appearances by the Bill Evans trio, which at the time included Paul Motion on drums and Chuck Isreals on bass. On a number of occasions Shearing would invite Evans and Lee back to his residence where they would talk and play for one another (Lee interview 19/10/14 01:20:30).

Lee recounts the time when he was “hanging out” at jazz critic, Leonard Feather’s place along with George Shearing, saxophonist Benny Carter and the legendary trumpeter Miles Davis. Lee reminded me that Miles Davis had recorded a version of Benny Carter’s composition, “When Lights Are Low”, in which Davis had not used Carter’s bridge but had reused the A section transposed up a fourth. Upon being introduced to Benny Carter, Lee, with cheeky delight said, “it was very nice to be in a house with the two composers of “When Lights Are Low”. This elicited one of Miles Davis’s famous profanities to the great amusement of the gathering (Lee interview 19/10/14 00:50:15).
The Arab oil embargo and changing musical tastes of the record buying public resulted in a paucity of work for the great arrangers of the 1950s and 60s. Lee returned to New Zealand in 1975 and was appointed director for the Neophonic Orchestra as well as the Auckland Radio Orchestra. Lee was the director of the Auckland Jazz Festivals of 1976 and 1977 and was instrumental in booking his friends and American musicians of note including trumpeter Chuck Findley, saxophonist Don Menza, trombonist Carl Fontana and drummer Nic Ceroli. Also on the bill were the Judy Bailey Trio, pianist Mike Nock and singer Kerrie Biddell. This was possibly the first physical meeting of Lee and Biddell although they had both heard of each other’s reputation.

Lee’s trio with bassist Andy Brown and drummer Frank Gibson Jr. colluded with saxophonist Don Burrows and guitarist George Golla in forming the group, “The Tasman Connection”. Lee’s compositions, “Judo”, “Get Into It” and “Long White Cloud” were featured on this recording [Don Burrows Presents the Tasman Connection (Cherie Pie, L3664, 1976)].
Lee also arranged and conducted the strings for the album *Bonfa Burrows Brazil*, on which Don Burrows and George Golla joined with renowned Brazilian guitarist and composer Luiz Bonfa [*Bonfa Burrows Brazil* (Cherie Pie, 5720230, 1978)].

Lee’s contract with the Neophonic Orchestra and the Auckland Radio Orchestra expired in 1979 coinciding with his desire to return to Sydney.

Back in Sydney Lee was kept busy working for Channel 10 as head of audio for the “The John Singelton Show” and arranging for various ABC projects including an album featuring *The Julian Lee Orchestra* (BAT 2072, 1980).

Lee composed and recorded an album for UNESCO called *For the Love of Man* (UNESCO, 1971), which featured American singers Mel Torme, Sue Raney, Joe Williams, Tommy Leonetti, Robert Goulet, Jimmy Witherspoon and Lainie Kazan.
Featured Australian singers were Johnny Farnham, Judy Stone, Rim D. Paul, Neil Williams, and Arch McCurdy.

In 1979 Julian Lee invited me to play in his group, “Julian Lee and Friends”. I played the Fender Rhodes electric piano and Lee was on the acoustic piano. At this point in time I was tragically unaware of the totality of Lee’s accomplishments and knew him as a great pianist and musician who always supported and encouraged my musicality. Despite the hours in conversation and rehearsal Lee never mentioned his multi-instrumental background. He would choose a night at Sydney’s ‘The Basement’ jazz club to surprise me. The photograph below captures the precise moment of my realization that Lee was in fact simultaneously playing the piano and flugelhorn … in harmony!

Image 4 Michael Bartolomei and Julian Lee at The Basement. Photograph by Jane March

Lee arranged and conducted for an album with French singer Philippe Gabbay [Philippe Gabbay with the Julian Lee Orchestra (ABC, ABC LPX 0006, 1980)].

There were two recordings that Lee was very fond of, the first being Ricky May Fats Enough with the Julian Lee Orchestra (ABC, L60011/2, 1983). The second album
was a tribute to Louis Armstrong featuring Australian trumpeter Bob Barnard [Ricky May, Just Foolin Around (ABC-L60027, 1987)].

Pianist Grant Foster contracted Lee to arrange and conduct the Sydney Symphony Orchestra for a recording of ‘Rhapsody for Piano and Orchestra’ [Rhapsody for Piano and Orchestra Composed by Grant Foster (Grant Foster, 1988)].

Lee arranged, conducted and played on a project for Don Burrows in 1990. This was a trilogy, the first record comprised of duets with members of the quintet, the second record featured the quintet performing, and the third record featured the group with an orchestra [The Don Burrows Quintet Babinda Trilogy (WEA: 903172627-2, 903172628-2, 903172626-2)].

From 1983 – 1992 Lee was working four nights a week at the Supper Club in the Regent Hotel in Sydney as a duo with acoustic bass. Before retiring he played solo piano for a number of years at the Intercontinental Hotel.

Kerrie Biddell’s last recorded output in 1995 was an album called The Singer. I was fortunate to share the piano and arranging chair on this project with Julian Lee. Lee was also co-producer on the album. Hearing Lee’s accompaniment in a studio environment was truly educational. Four of the tracks were piano and vocal duets with subsequent takes of each song yielding varying accompaniments. The highlight track is the song “Taking a Chance On Love”. Lee’s vocal arrangement for Biddell’s multi-tracked voice is a master class in vocal arranging [Kerrie Biddell, The Singer (Origin, 015, 1995)].

It was Julian’s early studies of the classical literature and his later work as an arranger that gave his piano accompaniments an unmistakeable quality. Heralded arranger Marty Paich, made many insightful comments on working with singers’. He contended that there was too much arranging that caused bands to get in the singers
way. He speaks of his preference of making sure of the mutual understanding of their musical intentions and taking time to study the singers past recordings and voice qualities. All of this preparation is necessary before beginning to write the arrangement (Navidad, 2005).

The jazz pianist must attempt to capture this same attention to detail that Paich talks about, however, unlike the arranger who can spend days or weeks working on the arrangement of a song, the piano player is expected to do this in real time.

Julian and Kerrie’s collaboration spanned 30 years, and in that time each came to know the other’s style and abilities intimately. In Rehearsal talk: Familiarity and expertise in singer-pianist duos, Ginsborg demonstrates that the more experienced and expert duos rehearsed more efficiently and therefore required less rehearsal time.

The economy of communication and rehearsal time required by Lee and Biddell supports this study (Ginsborg, 2012).

3.2 Kerrie Biddell

Kerrie Biddell was born in 1947 in Kings Cross, Sydney. Her mother Kathleen was an accomplished pianist and her father a part time player as well. At 16 years of age after suffering from a collapsed lung Biddell was then beset with rheumatoid arthritis. Her plans to become a professional pianist were thwarted by the disease’s effects, especially on her hands. Passionately musical, Biddell turned to singing.

Her first live performance was as backing vocalist for Dusty Springfield’s 1967 Australian tour. Biddell then joined a local band called The Affair, which also featured the great Australian guitarist Jim Kelly. The Affair won the 1969 National Battle of the Sounds vocal group category. The prize was a trip to London to record.
After returning from London in 1970 the Daly Wilson Big Band recorded an album with Kerrie Biddell as the featured performer [The Exciting Daly-Wilson Big Band featuring Kerrie Biddell, (Festival Records, SFL-934453, 1975)].

Upon leaving the big band Biddell toured with Dudley Moore, Cilla Black and Buddy Rich. Biddell recorded the album Kerrie Biddell (Bootleg, BLA-030, 1973) and in 1975 she won an Australian Records Awards, now known as the ARIA, for her album, Kerrie Biddell Only The Beginning (EMI, EMA 314, 1975).

In 1972 Biddell married David Glyde, formerly saxophonist with ‘Sounds Incorporated’, The Beatles’ touring support act. Moving to Canada in 1974 Biddell soon became an in-demand studio session singer. Next came Las Vegas where work in a small club soon became an offer to work at the newly opened MGM Grand Hotel under a three-year contract for a substantial sum of money. Frank Sinatra’s band, Count Basie and Lou Rawles recognized her formidable talents. Mel Torme invited her to a recording session. Biddell performed on Merv Griffith’s Tonight Show to a standing ovation. Although desperate to be a star, Biddell quickly became disillusioned with Las Vegas and ultimately came to despise the demands of the Las Vegas show business system.
Cancelling her contract with MGM Biddell returned to Sydney. Realizing her need to become a better musician in order to become the best singer, Biddell enrolled at the
Sydney Conservatorium. Biddell quickly became one of Sydney’s most in demand session singers. The Australian Vocal Ensemble, a four-piece acapella group under Biddell’s leadership featured on various television variety shows and concerts.

For a decade the band, Compared To What, under Biddell’s stewardship, featured many of Australia’s best musicians and played a wide variety of musical styles. I was the third pianist to join the band and in 1979 participated in recording Australia’s first digital album at EMI studios: Compared To What featuring Kerrie Biddell (EMI Studios 301, SS301, 1979).

In 1983 Biddell joined the faculty of the jazz course at the Conservatorium of New South Wales. Her work with Julian Lee won the “Bicentennial Music Award” in 1988 for best jazz vocalist and a “Mo Award” for best jazz vocalist in 1990.

In 1992 Biddell wrote and stared in the theatre show “Legends” and was musical director for the play “Lipstick”. Another “Mo Award” for best female jazz performer in 1994 preceded her residency at Sydney’s Tilbury Hotel in a duo format with pianist Julian Lee.
In 1996 Biddell, appeared as a cast member in the highly acclaimed Sydney Theatre Company production of Shakespeare’s “As You Like It”. Biddell was featured singing several songs I was commissioned to compose to Shakespeare’s lyrics.

As mentioned in Julian Lee’s biography, Biddell’s last recording was in 1995.


Retiring from live performance for health reasons, Biddell continued to teach at the Sydney Conservatorium of Music and give vocal workshops until her untimely death on September 4th 2014.
Chapter 4

Technique/Execution/Creative Expression

4.1 The Two Streams

Vocal accompaniment is a highly specialised skill and is largely ignored in musicians training. It is presumed that if you can play the piano then you will know how to play for a vocalist, however, it cannot be taken for granted that a great instrument soloist will make a great accompanist (Israels, 2014). If your developmental musical training and listening has been primarily of instrumental jazz, then you are less likely to be a natural accompanist. The most commercially successful jazz performers are generally singers and most singers depend deeply on their piano accompanists to support the narrative with harmonic and rhythmic underpinnings (Conrad, 2010).

The existing studies about vocal accompaniment are divided into two streams, classical and jazz, and while both these disciplines have much in common there are also significant differences. In classical music the accompanist is interpreting a composition that is completely notated, usually with expression and dynamics markings. That is in no way meant to make light of the classical pianists job because as Gerald Moore makes clear in The Unashamed Accompanist, beyond the notes and directions there is a world of interpretation (Moore, 1943). However, in the jazz idiom there are extra dimensions to the job.

Cooper notes that as a result of the jazz vocalist’s expressions of individuality, deviations will occur in the singer’s interpretation of the composer’s original melody (Cooper, 1992). In Accompanying the Jazz Vocalist, Paul Hofmann contends that the jazz piano accompanist must decide if it is necessary, and how to respond to the vocalist’s melodic and rhythmic variations. He or she may need to adjust harmonies
and syncopation all in real time (Hofmann, 1997). Introductions and endings may be pre-determined or have a structural template or can be freely improvised. Solos on part or all of the form are to be expected. In vocalist Roseanna Vitro’s interview with Fred Hersch, pianist Hersch emphasises the importance of the jazz pianist being comfortable playing in all key signatures. Instant transposition is a required and essential skill (Vitro, 2013). Furthermore, circumstances can range from fully to partially notated arrangements. Often there is only a chord chart or no music at all. Different vocalists will require the same songs in varying feels, tempos and time signatures.

4.2 The Word

Universal consensus on the principles of vocal accompaniment in both jazz and classical fields is to be expected. The purpose, vocal accompaniment, after all is the shared goal. It could be argued that the most agreed upon theme is the importance of understanding the narrative. As Gerald Moore in the Unashamed Accompanist puts it:

“The first thing an accompanist should study when he has to play a new song is the words. It is stupid to pretend to play a song with any understanding if he does not know what it is all about” (Moore, 1943).

Cooper contends that jazz vocalists will often seek a personal expression of the lyrics and therefore it would follow that pianists would need to acquaint themselves with the singer’s personal interpretation. Philippa Cook put it that within any given performance setting a thorough contextual understanding of the range of the meanings inherent in any song lyric is of the utmost necessity (Cook, 2006). The argument for the importance of understanding the narrative of the song can also be reverse engineered. Many singing teachers have commented on the frustration of hearing a technically good vocal performance completely undermined by the singer’s lack of
narrative awareness. The result can be inappropriate emphases on connective words, or incongruous dynamics on some words and the sense of the phrase lost because of badly timed breaths. These dislocated narrative manifestations are typically a result of taking a fragmented, word-by-word approach as opposed to embracing the depth and breadth of the narrative as a whole.

I also hope this work will inform singers and their accompanists about the art of colla voce. Vocalists can utilize colla voce to enhance the emotive power of the song by moving through some narrative more quickly while retarding other sections. Unfortunately the perception among the majority of singers is that colla voce means to sing more slowly. This often leaves the pianist waiting uncomfortably for the singer to move on so the next harmonic step can be played or sows the habit of pianists to apply every substitute chord they have up their sleeve in order to fill in these ill conceived expanses. Only by understanding the narrative of a song can colla voce be utilized properly. This applies to singer and musician alike.

From a neuro-psychological perspective, studies have indicated that our memory of vocal music, melody and lyric, is a result of two separate processes of the brain (M. Besson, 1998). In Musicophilia Oliver Sacks talks about the phonatory and articulatory mechanisms necessary for language and music recognition and the brain processes that analyse their complex rhythms:

“And yet there are major differences (and some overlaps) in the processing of speech and song in the brain” (Sacks 2007).

Following on from Besson’s Singing In the Brain it could be said that at a basic neurological level the reason as to why many jazz musicians don’t understand the importance of the song narrative is because they have not developed the neuro-
linguistic pathways necessary to fully execute the interpretive dimension of the song. This can often be as a result of their developmental emergence in instrumental music and with it the concomitant neglect of the cognitive and aesthetic faculties necessary to perform the accompanist’s art at a high level. Their uncounted hours of practice are alone and wordless (M. Besson, 1998).

The renowned pianist Bill Evans was primarily known as a player of instrumental music. He rarely recorded with vocalists. In Peter Pettinger’s book Evans is quoted as saying:

“I never listen to lyrics. I’m seldom conscious of them at all. The vocalist might as well be a horn as far as I am concerned”


However when Evans talks about his seminal recordings with singer Tony Bennett in Keith Shadwick’s, Bill Evans Everything Happens To Me-a musical biography he states:

“I wasn’t too happy with my contribution to the album. I should have spent a little more time and taken more care” (Evans cited in Shadwick, 2002).

Keith Shadwick then goes on to quote Helen Keane, Evans manager, recalling that:

“Evans quite correctly regarded the accompaniment of singing as a highly specialised art, and one where very few pianists achieve greatness whether jazz or classical” (Keane cited in Shadwick, 2002).

Perhaps Evans’ feelings express the dichotomy felt unconsciously by many jazz musicians regarding singers and the lyric.

4.3 Narrative

You Go To My Head is a popular song composed in 1938 by J. Fred Cootes with lyrics by Haven Gillespie. Pianist Teddy Wilson recorded the song in 1938 with a
vocal by Nan Wynn. Since then the song has been recorded and performed extensively by numerous artists.

The song's structure is A A B C D and each section comprises eight bars. The introduction and ending is at the discretion of the pianist or in some cases may be pre-arranged. The dominant theme of the lyrics is one of infatuation. In the first two A sections the protagonist’s object of desire “lingers like a haunting refrain”, a section of melody or verse you can’t stop hearing, cannot let go of. The intensity of desire is compared to the effects of drinking alcoholic beverages. The three similes being, “like the bubbles in a glass of Champagne”, “like a sip of sparkling Burgundy brew” and “like the kicker in a julep or two”.

In the B section the main characters rational mind is trying to talk some sense into their hormonally charged emotional brain by saying “Get a hold of yourself, can’t you see that it never can be”. Alas, this glimmer of common sense is short lived and section C has the protagonist feeling the heat of desire. “You go to my head with a smile that makes my temperature rise like a summer with a thousand Julys”.

The last phrase of section C refers once again to the effects of alcohol, however in this instance at a deeper level. “You intoxicate my soul with your eyes”.

The last section D, has more a sense of resignation to the fact that this whole infatuation is in their mind and will likely come to naught. She is “certain that this heart of mine hasn’t a ghost of a chance in this crazy romance”.

During this research period I was fortunate enough to have a series of lessons with Biddell. During those lessons we would discuss the reading of a song's narrative, the characters motives and emotional investment. Biddell would write a scenario for a song and describe all manner of detail.

What the weather was like on the day in question?
What was he wearing? … What colour were his eyes, his hair, his skin? What were you thinking when you first laid eyes on him? How did he make you feel? What did he smell like?

No detail was too small. The narrative was totally fleshed out, rich in meaning. Biddell lived in that world when she delivered a song. Every note, every word, every gesture was important. This exercise was expected of her students as well.

With this methodology Biddell would ensure an intelligent and deep reading of the narrative and was never prone to inappropriate emphasis of a lyric in order to show off a vocal embellishment. Every musical choice was a slave to the songs narrative.

Lee stated that in collaboration “You get inspiration from the singer” and that he was able to accompany the way he did because of Biddell’s expertise (19/10/14 interview). Lee stated “Biddell was a difficult person to accompany because she would pause all over the place on a note and you had to adjust to those moments” (19/10/14 interview). This is particularly evident in the ABC broadcast version (V1) where Biddell uses points in the lyric to underline an emotion. When I questioned Lee on whether these song points were rehearsed or planned, his reply was, “We never talked about anything, we never did. She just said I’m going to sing so or so and there it was” (19/10/14 interview).

4.4 Harmony – Chords and substitutions.

In Figure 1, I have transcribed the lead sheet for this song with the original chord harmonies used by pianist Teddy Wilson in his arrangement with Nan Wynn on vocals (Note that Wilson arranged the song in the key of Bb as the most suitable for Wynn’s voice. This was also Kerrie Biddell’s preferred key. The standard key you would normally find in fake books is Eb). Fake books are collections of songs used by
musicians to quickly learn new repertoire. Each song will have a notated melody, chord symbols and sometimes lyrics. Usually there are no introductions or endings. On the accompanying CD there is 30 seconds of Teddy Wilson’s arrangement that includes letter C and D.

Most of the compositions, “standards”, used by jazz performers were written for Broadway musicals. Jazz musicians would often adapt the harmonies and song structure to suit their intentions. In this case “You Go To My Head” is an exception and was not written for a musical. The first recording of this song is by American jazz pianist Teddy Wilson. As a result Wilson’s harmonies are primarily the ones you would see in jazz fake books

Chord symbols are notational shorthand that presumes harmonic structural knowledge and at best should be described as general guides with minimal detail. Furthermore, as Monson explains in Saying Something, all jazz musicians use substitute chords, alterations and chromatic voice leading so that the original chord changes are in effect only a starting point for creative harmonic interplay (Monson, 2009).
Figure 1 Teddy Wilson’s original chords. Accompanying CD (© Track 1).

**You Go To My Head**

**Lyricist Haven Gillespie**

**Composer T. Fred Cootes**

You go to my head and you linger like a haunting refrain and I find you spinning

Sound in my brain like the bubbles in a glass of champagne you go to my head

Like a sip of sparkling burgundy brew and I find the very mention of you

Like a kick in a tulip or two the thrill of the thought that you

Might give a thought to my plea cast a spell over me yet I say to myself get a

Hold of yourself can’t you see that this never could be you go to my head

With a smile that makes my temperature rise like a summer with a thousand jewels

You intoxicate my soul with your eyes yes I’m certain that this heart of mine

Haven’t a ghost of a chance in this crazy romance you go to my head
Chapter 5

5.1 A Case Study

I received a copy of a live radio broadcast by ABC FM Stereo from the Sydney Opera House. The series name was “Music for a March Morning”. It was a one-hour broadcast and this particular performance featured Kerrie Biddell, Julian Lee and bassist Craig Scott. From these several tracks I choose the duo performance of “You Go To My Head” as an ideal song to be the centrepiece of my dissertation. Fortunately I was also in possession of a second performance of this song by the duo. On the 1st September 1987 Biddell and Lee performed “You Go To My Head” in a Channel 9-television/ Hayden production called “The Midday Show”. This was a live to air broadcast.

The outlook became even more interesting when I discovered the existence of a third performance of “You Go To My Head”.

This version is an accompaniment performed by Julian Lee at Biddell’s request, to be used for her singing students. A favour often granted by Lee. In this performance there was no vocal for Lee to follow other than his inner singer. This was recorded at Lee’s home on his Steinway Grand Piano with a hand held cassette recorder. Biddell would tell Julian what arrangement of the song she needed for her teaching and would then count him in at the desired tempo. This performance demonstrates Julian Lee’s connection to the songs lyrics, despite there being no singer for him to accompany. In this version Julian makes musical statements in similar places in the song as the other two versions in response to the same narrative moments. Clearly his inner singer is unconsciously guiding his playing.
This was the perfect scenario for me to be able to compare the differences in Lee’s accompaniment in the three versions.

Lee knew the lyrics to so many songs, and came from a generation that grew up with the musicals from which these compositions emerged. In the same way many people who experienced the music of say the 60s or 70s can recall the lyrics to songs of that era without even being musical or professional musicians.

Lee’s familiarity with the lyrics and overarching narrative are ingrained in such a way as to have an unconscious effect on Lee’s choices in accompaniment.

The main value of the student accompaniment version of “You Go To My Head” lies in its demonstration of Lee’s unconscious acknowledgement of the songs narrative.

To hear the track without the vocal demonstrates how a piano accompaniment should be valid musically in it own right.

The difference in these performances serves to demonstrate the flexibility of this duo.

For the sake of simplicity I will refer to the three versions of this song as: …

V1 = ABC broadcast.

V2 = Midday Show.

V3 = piano only student accompaniment.

As mentioned before, the songs form is 40 measures long comprising of 5 sections, AABCD with each section being 8 measures. The complete song form of 40 bars is referred to as a chorus.

For complete clarity I will label the two A sections as A1 and A2.

Structurally V1 begins with a 4 bar introduction then completes two choruses of the song. Biddell sings the first chorus before Lee solos on A1 and A2 of the second chorus. Biddell re-enters on B and completes the song form, C and D. There is an additional 2 bars that are part of Lee’s ending.
In V1 there is one anomaly in the transcription. At the end of B after the piano solo I have added an extra bar to best deal with the extreme way Biddell extends the lyric “be” through bars 68 and 69.

V2 is shorter due to time constraints of television. The sequence of V2 is A1 A2 B C D, first chorus, then B C D. There is no introduction on V2. Biddell sings the first chorus, then Lee solos on B with Biddell re-entering to complete the form, C and D. There are also form anomalies in the transcription of V2. There is a 2/4 bar in A1 due to the colla voce interaction of the performers. In the last D section there is a 2/4 and 3/4 bar that best reflect Lee’s phrasing of the ending.

V3 also has a 4 bar introduction. The sequence of V3 is the same as V2, A1 A2 B C D, then B C D. There is no piano solo so at the completion of the first chorus the vocals continue to B then the song form completes with C and D. As there is no vocalist on this version I have included the published melody and lyrics as a guide.

These form differences highlight the skills and experience needed to re-arrange songs to suit different situations without rehearsal. From my many years of working with Biddell and interviewing Lee I can confirm that they rarely rehearsed.

In his study of classical duos, *Rehearsal talk: Familiarity and expertise in singer-pianist duos*, Ginsborg indicates that rehearsals are less necessary the more expert the individuals are at their craft and knowledgeable of the repertoire (Ginsborg, 2012).

In the two versions with Biddell singing, the most striking thing is that Biddell clearly had a vocal template organized for this song. The same phrases with identical notes occur at certain points in both performances. These re-occurring phrases are often stretched or compressed in their place in time but are still unmistakably recognizable.

This is not intended as a criticism of Biddell’s performance. I know from my own performing and listening experience that when playing the melody of compositions in
the jazz idiom, it is useful for your performance to have certain parts of a song arranged. Within these arrangements, over time, often there will emerge variations on the original idea. This can be viewed as the development of composition and improvisational themes.

Having a template or arrangement in place when preparing a song would have obvious major advantages. Consistency of performance would be one. Before interviewing Lee, my other thought was that Biddell’s template method would have allowed Lee even greater latitude in crafting the accompaniment as he would know more or less what was coming.

After questioning Lee about this I’ve realized this assumption was incorrect. Lee was surprised and unaware that Biddell had been singing these same phrases at the same points in the song. This was not surprising as they both had so many songs in common that they knew and could perform without need of rehearsal. Their choice of repertoire in varying work situations was often different. Often tailored for specific audiences.

Also in those years they were both working furiously, individually, in various areas of the music industry. The demand for their talents meant that their collaboration was just one element of their work schedule.

In other words, Biddell would have known, more or less, how she was going to deliver a song, however, my interviews with Lee indicate that he had no expectations about how the song might have been performed previously.

The many years I spent working and learning from Biddell gave me insights into her determined analytical intelligence. Biddell adopted this methodical approach to overcome her physical handicaps. Namely, singing her whole career with only one lung and dealing with the ravages of Rheumatoid Arthritis, which at times left her in a
wheelchair. Biddell’s formidable technique evolved over many years of listening and analysing, through trial and error. Biddell also stated often to me how much she had learnt from Lee. During our lessons Biddell revealed to me that not long into their collaboration, Lee told her he could “hear her thinking and that she had to stop that, as it would get her nowhere”. Lee was saying that Biddell was fully prepared and experienced and should just let go and find the “zone” and just sing. Lee was encouraging Biddell to find the “flow”. This concept was referred to in section 2.2 (MacDonald and Wilson, 2006).

Julian Lee was a pianist who knew and understood the lyrics and could support the singer’s intentions in the most appropriate and unconscious way. Lee’s intuitive approach to performing was guided by his “golden ears”, the nickname the American musicians gave him.

In Kerrie Biddell, Lee had a passionate singer that could deliver a song with unequalled narrative and vocal control.

In my analysis of Lee’s accompaniment I will be talking about certain musical points and how they relate to the songs narrative. Some of these musical points will be obvious, however, many could be classed as subjective interpretation. The reason why singers will always dominate the general audiences attention is because they are communicating with words. The abstract melding of words and music is not an exact science. Listeners will form their personal interpretation of what they hear. This is often seen as the point of most art forms. In my discussions with Lee he was often surprised by my interpretations of certain passages of his accompaniment in performance with Biddell. He could agree with my point of view even though it had never been his intent in that moment of the performance.
Almost all of Lee’s work for various singers was arranging for orchestra and jazz big band. I was completely amazed when told, in the interviews with Lee, that he had rarely worked in the duo format of vocal and piano. Thus, I have formed the opinion that it is Lee’s countless hours of arranging for singers that has principally informed his accompaniment style. His musical training, experience and sonic acuity were such that if he conceived music in his mind, he could play it on the piano.

I believe that in listening to the performances as a whole, rather than the examples by themselves, you are better able to get a sense of the connection between the lyric and accompaniment.

In Chapter 6, I will compare sections of the three performances in order to offer insights into Lee’s accompaniment.
Chapter 6

Song Analysis

6.1 Introductions

As appears in In Figure 2 V1, Lee, in the traditional way, offers a 4 bar introduction in the key of Bb consisting of downward triadic movements over the F in the left hand and coming to a pause on the 5th degree suspended dominant harmony.

Figure 2 V1 song introduction. Accompanying CD (© Track 2).

In V3 the introduction paraphrases the opening melody “You go to my head, and you linger like a haunting refrain”, whilst using a triadic movement over an F bass to eventually come to rest on the F7 (Figure 3).

Figure 3 V3 song introduction. Accompanying CD (© Track 3).

In both of these introductions Lee makes use of triads over the 5th degree pedal point.
Lee’s paraphrasing of the opening melody is a perfect example of how to assist a singer’s entry into a song, especially if inexperience and nerves are a factor.

In the 2\textsuperscript{nd} bar of Figure 4 we find Lee subtly linking with the lyric, “Spinning round in my brain”, by having an ascending melodic structure in the right hand with the left hand creating a brief contrapuntal line by moving from the Bb-major\textsuperscript{7} to Bb-\textsuperscript{7} on beat 2. The shape of the melodic line created by Lee as he moves through Bbm to Gø in bar 2, helps to support the word “spinning” that is contained in the sentence.

*Figure 4 V1 support for “spinning round in my brain”. Accompanying CD (\# Track 4).*

In V2 Figure 5, I am completely surprised by the audacity of Lee’s accompaniment and timing of entry. There is no piano introduction and Biddell is left to her own devices for the first two and a half bars. The seven quaver-note motif Lee introduces from the word “refrain”, forms an asymmetrical pattern, perfectly supporting the lyrics, “and I find you spinning round in my brain”. This improvised idea of the seven quaver-note motif, seems so perfect that I questioned Lee on whether this was rehearsed or planned to some degree. Apparently Biddell’s only instruction was that she would begin the song unaccompanied. For a live performance on national television this is a very bold manoeuvre. Such was the confidence of the artists in each other and of themselves.
The Go7 and Eo7 on beats 1 and 2 of Figure 6 have a classical sound rather than the more commonly used Cm7b5 or C7b9. Note that these first two diminished 7th harmonies would both form a C7b9 if Lee had included a C root note.

In answer to the lyric “spinning round in my brain”, Figure 6 V3 bar 2, Lee plays a chromatic fantasy that simulates the feeling of spinning or swirling. Lee uses the same idea in Figure 7 V1, although in V1 the chromatic fantasy was played at the conclusion of the sentence “glass of Champagne”. This demonstrates that this chromatic fantasy that Lee plays can musically alliterate the idea of “spinning round in my brain” and the swirling of “bubbles in a glass of Champagne”. As mentioned earlier, the connection between words and music is not an exact science. The abstract coupling of these two forms of communication can elicit multiple points of subjective
interpretation. In this particular instance, these lyrics and the fast chromatic line Lee plays provide a very obvious and non-subjective example of the connection between narrative and music. It’s worth noting that Lee plays this chromatic fantasy in the space between vocal phrases so as not to crowd the singer (Figure 6 and Figure 7).

In Figure 6 Lee continues with the bubbly drink theme half way through bar 4 by playing a fill using 5th, 4th and 3rd intervals that cascade into the next bar.

Figure 6 V3 chromatic fantasy as placed in V3. Accompanying CD (Track 6).

Figure 7 V1 chromatic fantasy as placed in V1. Accompanying CD (Track 7).
On the second bar of Figure 8 Lee continues the glass of champaign theme by using 2nd inversion ascending major triads, being in the nature of bubbles to rise, against a descending bass line. In the written music the indicated harmony for this bar would be Cm7 – F7. The original chord changes are in effect only a starting point for creative harmonic interplay.

Figure 8 V2 ascending triads with descending bass. Accompanying CD (Track 8).

In Figure 9 the tempo settles at approximately 72 bpm. Lee demonstrates how a pianist can create harmonic and rhythmic development by using the first three steps of Bb diatonic harmony, BbΔ – Cm7 – Dm7, to lead to Ebm7. Lee instead plays an Eb7#9 for a beat before resolving to an Ebm7. I believe this movement to be a creative error and Lee agreed with me.

Figure 9 V1 use of major scale diatonic harmony. Accompanying CD (Track 9).
In Figure 10 V3, Lee once again uses the diatonic chords of Bb major, BbΔ9 – C7 – D-7, to travel to the Eb-7 chord on bar 14. This time starting on beat 3 as crochet (quarter note) triplets.

Figure 10 V3 major scale diatonic harmony in crochet triplet. Accompanying CD (Track 10).

On the lyric “Burgundy Brew” Lee plays a high counter melody starting on beat 2 which is then echoed on the rhyming lyric “mention of you” (Figure 11 V1). Also worth noting is the manner in which Lee uses dynamics to highlight these statements. In bar 2 of Figure 11 V1, the C7#11 is voiced with the left hand playing a b5 interval as foundation to the chord. This is a very dark and rich voicing that subjectively thinking might be Lee’s idea of a match with the “Burgundy Brew”.

In Figure 12 V2, Lee offers similar support for the same lyric by playing an ascending octave counter melody beginning on beat 2 of bar 1. Both these figures have Lee playing an ascending line possibly because an alcoholic beverage might mimic the light-headedness that intense feelings of desire may cause. Again, as in Figure 11 V1, this idea is mirrored in bar 14 after the rhyming lyric “mention of you” (Figure 12 V2).
In Figure 13 in bar 1 beat 3 and 4 Lee plays the F7sus4 to F7 instead of F7 for the two beats. This simple inner voice movement of the Bb – A gives harmonic purpose to the quarter note rhythmic pulse.

After “Julep or two” Lee creates a harmonized diatonic melody. Using alternate diminished 7th chords to inversions of Bb6 chord, arriving at the AbΔ9 – Bb13b9 on beats 3 &4 to set up the resolve to the EbΔ of letter B. During these one-and-a-half bars Lee intuitively performs a slight accelerando into letter B and the oncoming lyric, “The thrill of the thought”. Perhaps it is Lee’s overarching familiarity with the narrative that enables him to pre-empt the lyric itself and impart a sense of excitement that our protagonist is feeling. The performance of V1 in general is replete with
examples of colla voce. The effortless flow from slight to extreme retards and accelerando exemplifies two artists in synchronicity.

Figure 13 V1 alternating diminished 7th to Bb6 to harmonise a melodic line.

Accompanying CD (Track 13).

On beat 1 in the first bar of Figure 14, Lee plays a C/Bb rather than the usual BbΔ. The standard chord for this bar is Bb. Lee’s variation on the first beat of the bar provides both harmonic and rhythmic forward motion that helps to maintain the listeners surprise and interest. The C/Bb also aligns with the melody note of C perfectly. Lee’s melodic line starting on the last two quavers of bar 1 after the lyric “julep or two” is supported harmonically in its first three steps with a Gm7-Gbm7 to Fm7/Bb on the 2nd bar.

Figure 14 V2 harmonic variation, C/Bb –Bb with melody. Accompanying CD (Track 14).
In Figure 15 V3, on the first beat, Lee plays a C/Db chord. With the melody on C the dissonant bi-tonal tension of C/Db is very effective.

In the first half of the second bar, instead of the original C7, Lee plays a Gb7b5, the tri-tone substitution. Make note of the interesting voicing of the rootless Bbm(maj7) in bar 2. The implied whole tone sound of the Gb7b5 and rootless chords of the subsequent bars lend a dreamy quality the to lyric “and I find the very mention of you”. In bar 18 rather than the normal C7 Lee plays a rootless C7b9b5. On beats 3 and 4 where the original chords were F7, Lee adds a Cø – F7b9 (Figure 15).

Once again, as in Figure 14 V2, on the lyric “Julep”, Lee plays a C/Bb and then resolves to the Bb6.

Beat 1 of bar 20 has Lee superimposing two triads, Bb major over a left hand Ab major. Functionally this should be viewed as a rootless Fm11 to the Bb13 to move to the Eb6 of bar 21(Figure 15).

*Figure 15 V3 the C/Db chord with melody. Tri-tone substitution. Accompanying CD (© Track 15).*
6.2 Bridge Sections

The tempo steadies again at letter B, Figure 16, at approximately 72bpm for the first four bars.

On the second half of bar 24 Lee modulates to the new key centre of D major by the use of tenth intervals. These tenths fleshed out into seventh chords would be Bb∆ – Am7 – Gm7 – Fm7 to the Em7 on bar 25.

Then on bars 25 and 26 the tempo nudges up to 75bpm on the lyric “I say to myself, get a hold of yourself”. The combination of key centre change and tempo lift could be viewed as underscoring the characters inner confusion. In bar 27 and 28 the characters resignation … “can’t you see that this never can be” is aided by the relaxation of the tempo back to 72bpm with a uncomplicated Dadd2 to F11 to harmonically move into letter C and the return to original key centre of Bb.
In Figure 17 the first two bars of letter B see the lyrics, “The thrill of the thought that you might give a thought to my pleas”, supported by the circuitous movement of the eighth note countermelody in thirds. This seems to perfectly match the character’s state of mind.

Lee moves to the new key centre of D major via a melodic single note run to the last quaver triplet of bar 21 playing an Fm11 to the Em11 of bar 111. In the second half of bar 23 Lee uses the tri-tone substitution F7, instead of the B7b9. In bars 24 and 25 Lee’s left hand is playing 1, b7, b10 or 1, b10 voicing’s. This left hand voicing is
very full and rich sounding and is derived from the stride piano style. The stride style is a vital technique to master when playing solo piano or when in a duo setting with another instrument. When performing with an electric or acoustic bass this full left hand stride style should be used more sparingly as it would often conflict with the roll of the bass.

Figure 17 V2 Bridge 1. Accompanying CD (Track 17).
In Figure 18 V3 “The thrill of the thought that you might give a thought to my pleas” is given a slightly more subdued treatment. Lee’s left hand is playing an Eb6 arpeggio as the right hand, starting on beat 2, plays Bb, Cm, F and Eb triads. This is all based on Bb diatonic harmony. Bar 2 is all E diminished scale harmony.

Figure 18 V3 Bridge, harmonization of counter melody. Accompanying CD (Track 18).
Figure 19 shows the same first four bars as in Figure 6.17. Here I have extracted the melody Lee creates under Biddell. The melodies in bars 1 and 2 have the same rhythmic placement. This demonstrates the compositional development that is essential in accompaniment. Both bar 1 and 2 are reminiscent of something Debussy would compose.

Despite there being no singer in V3, Lee crafts a sumptuous and sophisticated accompaniment. Knowing inexperienced students will be singing over the backing Lee acts as a guide by giving melodic hints in different points of the song. Note that in all three versions, Lee plays something to command the listeners attention in the bar that precedes the lyric, “yet I say to myself, get a hold of yourself”.

Pianists must be aware of the melody so they will play suitably between vocal phrases and not over the vocalist. They must also create parts under the vocal that are independently valid. As pianist Chick Corea stated, “a good accompaniment should be able to stand on it’s own as a melody”(Corea, 1979). Having an understanding of the narrative as a whole and in its particulars will hopefully insure that what they do play will be appropriate. All three versions of this song have accompaniments by Lee that can stand on their own.
The next section of interest is the last verse before the piano solo. In Figure 20 in the second bar after the lyric “you go to my head”, the high voiced, rootless Ebm11 drops dramatically to an unexpected G7 on the lyric “smile” and then slides up to the expected harmony of Ab7 on beat 4. The G7 harmony helps to articulate musically the passion and desire that the word smile slyly alludes to.

In the last bar of the example the standard harmony is 2 beats each of DbΔ – Gø. Lee holds the DbΔ for 3 beats and then plays a harmony consisting of a superimposed 2nd inversion Ab triad over a Gb major triad. This could be called a Gb69b5 although the Ab/Gb does give a more precise picture of Lee’s voicing.

Figure 20 V1 range variation of voicings. Accompanying CD (© Track 20).

In the first bar of Figure 21 on beat 3 Lee adds an Ebm/F before resolving to the F7b9 on beat 4. This allows the inner voice movement of the notes Bb – A.

In bar 2 of Figure 21 Lee uses a Bbm(maj7) rather than two beats each of Bbm7 – Gø. Staying on the Bbm(maj7) for the whole bar seems to create a more languid feeling that a summer heat can induce. This works well with the lyric, “your like a summer with a thousand July’s”.

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The other harmonic device worth noticing is the semitone slip in bar 5. The first right hand quaver of beat 2 is an EbΔ. Lee then moves up a semitone for a quaver to EΔ then to the Bb13 on beat 3.

In my interviews with Lee he noted that on the Channel 9 recording of this performance the piano was recorded in such a way as to accentuate the mid to high range. The result being that the octave countermelodies appeared on the recording to

In Figure 22, beginning in bar 27 Lee plays a high octave counter melody that continues through until near to the end of bar 29. At the outset this could be viewed as interfering with the vocalist’s melody, however it does underpin the lyric, “makes my temperature rise like a summer with a thousand Julys”. Lee demonstrates that there are many ways to connect musically with the song’s narrative.
be too loud and harsh and that this did not reflect the sound acoustically at the time of the performance. Also I know myself from having often played this piano that it was not a good instrument, especially for a duo setting. Lee concurred with this opinion.

Figure 22 V2 high counter melody. Accompanying CD (Track 22).
In the second half of bar 29 of Figure 23 Lee plays an ascending countermelody in semiquavers. This perfectly aligns with the lyric “You go to my head”. This idea is then mirrored compositionally in bar 31 after the lyric “temperature rise”.

In the last two quavers of bar 35 Lee uses a Gm7 – Gbm11 to arrive at Fm7 on bar 36. The chromatic voice leading in these passing harmonies makes for smooth transitions and are not part of the original chord set.

Figure 23 V3 rising fills to match lyric. Accompanying CD (α Track 23).
In Figure 24 extra harmonic forward motion is created in bar 88 by playing EbΔ to Eb6 rather than just EbΔ for the bar. In bar 89 Lee varies the standard chords by playing a Cø for a half bar and then Ebm7 – Ebm6 on beats 3 and 4. The Cø is effectively Ab7 with the third in the root. By altering the original harmony from Ab7 to Cø on the word “heart”, a darker more solemn feeling is created that supports the narrative intent. Namely, that the character, despite being realistic about their chances, cannot deny feeling heartbroken and forlorn.

In bars 94 and 95 Lee begins playing eight note F9sus chords as a setup to begin his solo. His right hand melodic entry phrase in the second half of bar 95 is truly striking. Lee raises the dynamic of the piano to a whole new level. He is aided in this by the quality of the instrument supplied for this performance, a Steinway concert grand piano.
Figure 24 V1 Mood change of Ab7 to Cø. Accompanying CD (Track 24).

![Musical notation]

Figure 25 bar 2 shows how to play a rich sounding Eb-6 with the left hand, leaving the right hand free to create a counter melody.

In bar 3 where the original chords are BbΔ to Cm7, Lee plays BbΔ9 for two beats then Eø – Ebm as an alternative harmonic path to the Dm7 on bar 4.

In bar 5 Lee creates extra harmonic movement by playing a Bø7 in the second half of the bar. The original chords have a Cm7 for the whole bar. Instead of a F7 for bar 6 Lee plays a Cø to F7b9. This use of alternate harmony allows for fluid rhythmic momentum and support of the melodic line. Once again we see use of a semitone slip in bar 7 moving from Gm7 – Gbm7 – Fm11. Lee’s opening statement in the piano
solo makes use of the Bb altered scale while playing a shell voicing (root and dominant seventh) with the left hand.

Figure 25 V2 Left hand voicing. Accompanying CD (Track 25).

Bar 6 of Figure 26 has Lee playing a descending run, reminiscent of the legendary pianist Art Tatum, during a long held melody note. The fact that no one is singing once again demonstrates Lee’s internalized knowledge of the song.
In bar 7, instead of an F7 Lee plays a B69#4 for a quaver by simply superimposing a 2nd inversion Db triad over a left hand B triad. That chord is then converted to a B major for two beats by moving the Db triad down one tone. With the melody note in this bar being F the chord is effectively a Bmaj#4. On the last crotchet Lee plays an A note to convert the Bmaj#4 into a B7b5 with Biddell singing the b5 of F note. The last beat becoming the tri-tone substitution for the F7.

Figure 26 V3 use of triads as chord extensions. Accompanying CD (≈ Track 26).
Although I have transcribed the two piano solos from V1 and V2 I will not be commenting on them specifically as this work is about vocal accompaniment. The complete transcriptions of the three performances, including the piano solo, will be included in the appendix A.

Preceding Figure 27 Lee has been playing his solo at a steady tempo. Rather than stay at that tempo or even begin there, Biddell immediately and dramatically accelerates the lyrics “The thrill of the thought that you might give a thought to my pleas casts a spell”. There is a pause on the word “spell” where Biddell performs an elaborate appoggiatura. Lee seamlessly re-calibrates, and on the last word of the phrase, “casts a spell over me”, plays a BbΔ6/9 arpeggio over 4 octaves (bar 64). Then comes a beautiful example of the use of space with Lee answering harmonically between the next two vocal phrases. Lee intuitively knows when not to play. Notice in bar 66 the F#m7 normally played for the first two beats is absent and Lee allows Biddell that space before answering with a B7b9b5. The trust in each other’s abilities to carry this off on a live to air broadcast without rehearsal is remarkable and truly a tribute to Lee’s “golden ears”.

In our interviews Lee remarked, “Biddell was a difficult person to accompany because she would pause all over the place on a note and you had to adjust to those moments”(19/10/14interview). This passage exemplifies Lee’s statement.
Figure 27 V1 use of space. Accompanying CD (Track 27).
In Figure 28 Lee spontaneously re-configures the harmonic structure of C from the second bar. In Table 1 I set out the standard chords alongside Lee’s harmonic variations for comparison. The top row displays the original chords and the bottom rows contain Lee’s substitutes. An emerging key to Lee’s substitutions is the chromatic descending root notes. The original progression moves in fourth intervals (Bb – Eb – Ab – Db), whereas in Lee’s progression the bass notes descend in semitones.

1. The Gb/Bb omits the Eb of Ebm7.
2. The Ao7 would form a Ab7b9 were there a Ab as the root.
3. The Ab6 is missing the Db to make a Db∆9.
4. Biddell is singing a note that is in common with both chords.
5. The Gb9#11 is a tri-tone away from the Cø.
6. The progression coalesces on F7alt.
7. Bbm, same as the original.
8. Bbm/Ab works with Biddell’s melodic variations and clearly has a step-wise purpose of leading to the next chord.
9. The Gb13 is a tri-tone away from the Cø.

Clearly the original chords and Lee’s chords are related. Most importantly, they work with Biddell’s melodic rendition.

Table 1 chord comparison.

<table>
<thead>
<tr>
<th>BbΔ</th>
<th>Ebm7</th>
<th>Ab7</th>
<th>DbΔ</th>
<th>Gø</th>
<th>Cø</th>
<th>F7alt</th>
<th>Bbm</th>
<th>Gø</th>
<th>Cø</th>
</tr>
</thead>
<tbody>
<tr>
<td>BbΔ</td>
<td>Gb/Bb</td>
<td>Ao7</td>
<td>Ab6</td>
<td>G7sus</td>
<td>G7</td>
<td>Gb9#11</td>
<td>F7alt</td>
<td>Bbm</td>
<td>Bbm/Ab</td>
</tr>
</tbody>
</table>

| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |

Lee plays this chord sequence in a dreamy style with gentle arpeggios that reflect and enhance Biddell’s interpretation. In bar 7 of letter C there is a dramatic turn with a
harmonic build into the lyric “Don’t you know that I’m certain” sung over a shimmering Bb13b9 arpeggio by Lee.

Figure 28 V1 substitute harmonies. Accompanying CD (Track 28).
In Figure 29, Biddell holds a long F note on the lyric “romance”. Under this vocal note Lee constructs the chord sequence of F – F/Eb then a Db chord to Dbadd9 arpeggio. Lee sustains this arpeggio until he hears Biddell begin her breath intake and then plays a B7b9#11. This demonstrates the importance of listening for the singers’ breaths in order to judge vocal entries or points at which an accompaniment statement can be made. Vocalists must coordinate their breathing with the phrasing of the music. Thus it is fundamentally vital the accompanist is aware of, and in sync with the singer’s breath.

Biddell’s descending line on the word “go” contains a Bb note against Lee’s B7b9#11 chord causing a momentary clash between the dominant 7th (A) of the harmony and Biddell’s Bb. When playing this recording to Lee he noticed this immediately. Biddell sings an almost identical phrase in the same part of the song in V2, however, because Lee is playing a B∆9#11 there is no clash. This confirms Lee’s assertion, mentioned in Chapter 5, that he was unaware of Biddell singing very similar phrases in the both V1 and V2.
6.3 Song Endings

The final comparison I will make will be on the song’s ending. In the performance of standard repertoire in the jazz idiom, it is expected that accompanists will often use chord substitutions, however, there is a harmonic map that needs to be respected to one degree or another.

Endings, however, can take many harmonic paths, especially in a duo where the pianist can extemporize without concern or thought to other members of a band. The
pianist needs only to be aware of the singer’s last note and of course the songs context. In the three versions of this song Julian demonstrates this admirably.

In Figure 30 V1 Biddell sings the last note with the lyric "head" and Lee plays the harmonic progression Ab – GbΔ – Bb6. The style is very reminiscent of a big orchestral ending concluding with a shimmering four-octave arpeggio finale.

Figure 30 V1 ending, Accompanying CD (@ Track 30).

In Figure 31 V2, after Biddell has sung the last note Lee plays a 6-2-5-1 harmonic movement … Bbm7 – Ebm7 – Ab13 – DbΔ6/9.

Lee sustains the last chord arpeggio and finally superimposes four Eb triads in different inversions to create a DbΔ6/9 +4 harmony.

Through this ending harmonic movement Lee paraphrases the opening part of the songs melody … “You go to my head, and you linger like a haunting refrain”.

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This melodic quote is a haunting bookend to this song and my personal favourite of the three performance versions.

**Figure 31 V2 ending, Accompanying CD (© Track 31).**

In keeping with the purpose of being a student accompaniment, Figure 32 V3, as you might expect, feels less involved emotionally. In this version Lee has no collaborator from witch to gauge an emotional content. Nevertheless this ending is an elegant denouement. The last vocal note heralds a single then octave then cascading thirds over a harmonic sequence of Bb – Gb$\Delta$9#11 – B$\Delta$9#11 – Bb$\Delta$. Finally a four octave Bb6 arpeggio.
Figure 32 V3 ending. Accompanying CD (Track 32).
Chapter 7

7.0 Conclusion

The collaboration between Julian Lee and Kerrie Biddell was a showcase for two artists at the peak of abilities. The depth and maturity of their performances was an inspiration to many who were fortunate enough to be in an audience.

Kerrie Biddell’s crystal clear vision of how she would interpret a song, coupled with her formidable technique, created a perfect setting for Julian Lee to weave his beautiful accompaniments. The three versions of “You Go to My Head” that my thesis is built upon give evidence that this song was performed differently every time. I can attest to the fact that the same applied for their entire repertoire. Both of these artists, over many years in the music industry had acquired an enormous volume of song repertoire. This allowed Biddell to draw from this repertoire and perform a song without need of rehearsal. The fact that Lee might not have played a song previously was no hindrance, as Biddell would sing it to him backstage. If Lee could remember a song, his “golden ears” would guide him and provide all the detail he required.

Young, aspiring pianists and singers should rest assured that this level of musicianship is not achieved overnight. Undoubtedly these two musicians had an abundance of natural ability however, only years of practice and experience can hope to achieve such superlative performances. As in most of life there is always a degree of luck involved. There were so many life factors that might have conspired to keep this duo apart. Julian Lee is a musician who could accompany any singer well, however, it is the quality and experience of these two musicians that makes their work together so special. Lee’s work with Biddell was his only real foray into the duo
format. This makes this coupling all the more impressive. All the years Lee spent arranging for singers seems to indicate a best practice scenario if one wanted to prepare for the role of accompanist. The way Lee would arrange was by dictating into a cassette recorder so that a copyist could later put pen to paper. Lee could retain all this information in his memory. The work of methodically arranging songs for orchestras and big bands over many years let the compositions and all their variations become completely absorbed organically. This allowed Lee to draw upon this reservoir of knowledge in an unconscious way.

Sadly this duo rarely recorded. There were four tracks of duos on Biddell’s last recording “The Singer”. Other performances were radio or television live to air broadcasts.

Julian Lee and Kerrie Biddell’s impressive careers spanning the USA, New Zealand and Australia deserve the recognition and pride of place on our antipodean mantelpiece. The collaboration of Julian Lee and Kerrie Biddell is undoubtedly worthy of great acclaim and further academic scrutiny.
Appendix A – Song Transcriptions

You Go To My Head V1

Figure 33 You Go To My Head V1. Accompanying CD (© Track 33).
GLASS OF CHAMPAGNE

you

GO TO MY HEAD
LIKE A SIP OF SPARKLING

BURGUNDY BREA
AND I FIND THE VERY MENTION YOU

LIKE A KICKER IN A JULEP OR TWO

THE
Thrill of the thought that you might give a thought to my pleas cast a
spell over me yet I say to myself get a
hold of yourself can't you see that this never can be
you go to my head with a smile that makes my
TEMPERATURE RISE

THOUSAND JULY'S

Soul with your eyes

I am certain that this heart of mine hasn't a ghost of a
Voice:

In this romance,

You go to my head.

Piano:

A1
The thrill of the thought that you might give a thought to my plea cast a spell over
Voice

69

---

GO TO MY HEAD WITH A SMILE THAT MAKES

Pno.

72

MY TEMPERATURE RISE YOUR LIKE A SUMMER

Pno.

74

WITH A THOUSAND JULY'S YOU INTOXICATE MY SOUL WITH YOUR EYES

Pno.

77

DON'T YOU KNOW

Pno.
You Go To My Head V2

Figure 34 You Go To My Head V2. Accompanying CD (© Track 34).

Version 2 will also be available as a video recording (mp4) on the accompanying CD.
2

Voice

10

Go to my head,

Like a sip of sparkling burgundy brew

Pno.

13

And I find

The very mention of you

Pno.

15

Like the kicker in a julep or two

Pno.

17

The thrill of the thought that you

Pno.
4

28

Voice

\[\text{Makes my temperature rise like the summer}\]

Pno.

30

Voice

\[\text{With a thousand July's you intoxicate}\]

Pno.

32

Voice

\[\text{My soul with your eyes well}\]

Pno.

34

Voice

\[\text{I'm certain that this heart of mine hasn't a ghost of a}\]

Pno.
Voice:

CHANCE IN THIS CRAZY

ROMANCE

You go to my...
Figure 35 You Go To My Head V3. Accompanying CD (© Track 35).

You Go To My Head

Lyricist: Haven Gillespie
Piano: Julian Lee
Transcription: Michael Bartolomei
Composer: Fred Cootes

Voice

Go to my head, and you linger like a haunting. Reprise.

And I find you spinning round in my brain.
LIKE THE BUBBLES IN A GLASS OF CHAMPAGNE

GO TO MY HEAD LIKE A SIP OF SPARKLING

BURGANDY BREW AND I FIND THE VERY MENTION OF YOU

LIKE A KICKER IN A JULEP OR TWO THE
THRILL OF THE
THOUGHT THAT YOU MIGHT GIVE A
THOUGHT TO MY
PLEAS CAST A SPELL OVER ME

YET I SAY TO MYSELF GET A
HOLD OF YOURSELF CAN'T YOU

SEE THAT THIS NEVER COULD BE
YOU GO TO MY HEAD

WITH A SMILE THAT MAKES MY
TEMPERATURE RISE
LIKE A SUMMER WITH A THOUSAND JULY'S YOU INTOXICATE MY SOUL WITH YOUR EYES YES I'M CERTAIN THAT THIS HEART OF MINE HASN'T A GHOST OF A CHANCE IN THIS CRAZY ROMANCE YOU GO TO MY HEAD
The thrill of the thought that you might give a thought to my

Pleasant as spell over me—yet I say to myself get a

Hold of yourself can't you see that this never can be

Go to my head with a smile that makes my
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