



COLLEGE OF MUSIC

University of North Texas
College of Music

Doctoral Recital | Wednesday, April 19, 2023 | 8:00 pm | Lab West

Eric Hitt, jazz bass
Michael Clement, piano • Joshua Calef, drumset

**CONNECTING RAY BROWN'S BASS METHOD TO WE GET REQUESTS:
A COMPARATIVE ANALYSIS**

You Look Good to Me (1963)Seymour Lefco/Clement Wells
(1915–2006)/(c. 1930–2008)

Days of Wine and Roses (1961) Henry Mancini/Johnny Mercer
(1924–1994)/(1909–1976)

Quiet Nights of Quiet Stars
(Corcovado) (1960) Antônio Carlos Jobim/Gene Lees
(1927–1994)/(1928–2010)

D & E (1951)..... John Lewis (1920–2001)

*Seven hundred seventieth program of the 2022–2023 season
Photography and videography are prohibited*

You Look Good to Me—The tune features a simple and memorable melody, form, and chord changes. The version recorded by Oscar Peterson on *We Get Requests* begins and ends with straight eighth notes and a "Classical" tinge, especially because of Ray Brown's arco playing and Peterson's phrasing. The arrangement continues with swinging solos and the Oscar Peterson Trio's trademark groove. It was a great challenge to find information about the credited composers of this tune: Seymour Lefco and Clement Wells. Lefco was known as "the jazz dentist" for performing dental work for jazz musicians. He was based in Milwaukee, Wisconsin and was also a jazz pianist and composer as a member of the American Society of Composers and Publishers (ASCAP) [WJC Staff, "Seymour Lefco," *The Wisconsin Jewish Chronicle*, March 31, 2008, <https://www.jewishchronicle.org/2008/03/31/seymour-lefco/>]. Clement Wells was a jazz vibraphonist in Washington, D.C. and the cousin of jazz vocalist and pianist Shirley Horn [W. Royal Stokes, "Society Jazz," *The Washington Post*, March 25, 1983, <https://www.washingtonpost.com/archive/lifestyle/1983/03/25/society-jazz/4e9b3458-aded-4fb4-9a58-9d414f9a34cd/>].

Days of Wine and Roses—"Days of Wine and Roses" was one of the first tunes I can recall committing to memory. I spent a significant amount of time learning the tune listening to the Oscar Peterson Trio's recording on *We Get Requests*. Part of the inspiration I draw from their recording comes from their thoughtful arrangement and Brown's exemplary bass line, which displays clarity in pitch, rhythm, and swing.

Quiet Nights of Quiet Stars (Corcovado)—"Quiet Nights of Quiet Stars (Corcovado)" is a staple Bossa Nova in the standard jazz repertoire. On their recording, The Oscar Peterson Trio imbues a straight-eighth groove that simultaneously swings. Their tempo lands in a comfortable range, possibly somewhere between the common tempos of a Bossa and a Samba. Sometimes this tune is performed without the last two measures of the form until the ending, but The Oscar Peterson Trio did not record it in this manner on *We Get Requests*.

D & E—The Oscar Peterson Trio's recording of this blues is a great example for interaction and variety of groove. Brown creatively responds to Peterson's melodic statements with equally melodic remarks that outline the harmony. The band continues with an open feel, followed by a two feel, followed by a walking four feel containing many of Brown's signature rhythmic drops.