Popular Culture Scholars Association presents:

**POPULAR CULTURE COLLOQUIUM SERIES**

**Singing the Instruments and the Intersectionality of Race and Gender in the Music of Lambert, Hendricks & Ross**

**DR. LEE ELLEN MARTIN**

"Together from 1957-1962, Lambert, Hendricks, and Ross were an unusual vocal jazz trio, as one of the only interracial and mixed gender vocal jazz groups in the United States at the time. In the wake of the Montgomery bus boycott victory, and President Eisenhower’s consideration of the Equal Rights Act, the trio became one of the most popular vocal jazz groups of the day, singing lyricized arrangements of famous instrumental jazz recordings in a genre known as vocalese. Although they seemed to reflect a utopian ideal of an equal and integrated American society, each member of the group faced unique challenges. Referred to as the Poet Laureate of Jazz, African American lyricist and singer Jon Hendricks considers himself "a person who plays the horn without the horn," yet he is known for his gift with words. Hendricks struggled to find his voice between language and music through vocalese. Annie Ross, also a successful vocalese lyricist, quit writing once she joined the group. As a white woman in a predominantly African American male musical idiom she engaged in a complex gender performativity. Dave Lambert navigated complex issues, as a white man arranging the music of iconic African American jazz instrumentalists for the voice. Furthermore, Lambert troubled the racial dichotomy by self-identifying with bebop, music defined as “Afro Modernism," by scholars such as Guthrie Ramsey and Ingrid Monson. Employing the voice as a foundation, this presentation addresses two main questions: What does it mean to have a voice in jazz? And who is allowed to sing?"

11:30AM-1:30PM | OCTOBER 26, 2017

@BOWEN-THOMPSON STUDENT UNION -ROOM 314

Light refreshments will be provided

All are welcome to attend

Lee Ellen Martin is an American music scholar, educator, and performer. Her research focuses on jazz and studies of voice—in particular, the intersection of vocal and instrumental roles, and their negotiations through race and gender performativity. In 2016, she received her PhD in Jazz Studies from the University of Pittsburgh, and a doctoral certificate in Cultural Studies. In 2010, she earned a Master of Music in jazz voice from the University of Toledo, where she worked closely with the legendary lyricist, and vocalist, Dr. Jon Hendricks, and in 2008 completed her Bachelors degree from McGill University. She is currently an instructor of jazz voice, music history, and the director of vocal jazz ensembles at the University of Toledo, and Bowling Green State University.