



Figure 1. Yusef Lateef, photo by Veryl Oakland ©1977
from the book *Jazz In Available Light*
(Schiffer Publishing) jazzinavailablelight.com

Yusef Lateef's Legacy for Oboe Players

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Introduction

Classical musicians all over the world are challenging the traditional Classical canon, and re-evaluating the music traditionally performed and taught. As part of that process, this article makes a case for oboe players to investigate the legacy of Yusef Lateef (1920–2013), a pioneer of creating music that transcends boundaries, and a musical genius who reimagined the voice of the oboe in a variety of musical settings.¹

Although Yusef Lateef is primarily remembered as a jazz musician, it is clear from his biography that he was much more than that. Through his studies and travels, as well as his association with other jazz innovators, Lateef expanded his musical language to include everything he came in contact with. Lateef famously disliked the term jazz, and created the term “autophysiopsychic music” to describe his output. This was an all-encompassing global approach to music-making that transcends all genres, and can be heard in his many recordings and is documented in his method books.

Lateef composed a number of works that included double reeds and could be described as twentieth-century classical music, including four symphonies, chamber music, and solo works. He also produced theoretical works including the *Method on How to Perform Autophysiopsychic Music*, *Repository of Scales and Melodic Patterns*, and the *Flute Book of the Blues*.

This article explores using his method books in the oboe studio in order to give oboe students a broader foundation for music-making. I have also included two appendices that identify around 59 recordings featuring Lateef playing double-reed instruments (oboe, *shenai*, *algaita*, and *arghul*) and a catalogue of his printed music featuring the oboe.

There are numerous reasons why Yusef Lateef's music as well as his method books are suitable for oboe performance and pedagogy. His works are appropriate for oboists of many different levels. Generally, his writing lies comfortably under the fingers of an oboe player. Even the solos he published specifically for flute rarely use the extreme upper register that would make them prohibitive for an oboe student. In addition, unlike music from earlier eras of music history, there are a comprehensive number of primary sources in the form of books, audio and video recordings of Lateef's works. Lateef's methods are organized in a way that resembles standard oboe methods, such as the Barret and Ferling methods. However, his methods expand the possibilities for oboe playing beyond other standard methods. They include nontraditional scales and intervals, as well as atonal frameworks useful for performing a wide variety of contemporary repertoire. They also provide a comprehensive approach to improvisation for the oboist. skills should no longer be limited to

Throughout his career Lateef performed and recorded with many different instruments. Besides the oboe, he played the following related double-reed instruments:

Shehnai: an Indian instrument which is similar, in its basic physical characteristics (conical bore, double reed) to the oboe. In 1962, while he was on tour in Belgium with Cannonball Adderley, Lateef met a pianist from India who introduced him to the *shehnai*. Lateef recognized the similarity to “the royal double reed instrument from Nigeria called the *algaita*.” When the pianist returned to India, he kept his promise to send Lateef a *shehnai*, along with background information (Lateef and Boyd, 85).

Arghul: comprising two single-reed pipes, a shorter one for melodies and a longer for drones, is used in traditional music in Egypt and Palestine. Lateef found his *arghul* in a Syrian spice store on the Eastern market in Detroit.

Algaita: a double-reed instrument from West Africa traditionally used in court ensembles together with trumpets and drums. The reed is placed on a long staple made from tin, and inserted in the cylindrical wooden body of the instrument. There are four fingerholes; with its separate wooden bell the *algaita* has a characteristic “bottle-shaped” profile that functions like a cylindrical bore. In 1981, Lateef accepted a position as a senior research fellow in the Center for Nigeria Cultural Studies at Ahmadu Bello University. He lived in Nigeria until 1984, and, as a result of his research, he wrote the book *The Musicians, Music & Musical Instruments of Northwestern Nigeria* (Fana, 2019). It may have been during that time that he discovered the *algaita* and learned to play it. He played it in his albums *In Nigeria* (1983) and *The African American Epic Suite* (1994).

other wind instruments. Perhaps it is because few oboe teachers know that an organized, practical approach such as Lateef's is available that improvisation has not played a more important part of oboe pedagogy.

Method on How to Perform Autophysiopsychic Music

In 1970 Lateef was offered a position to teach a music theory course at the Manhattan School of Music. In his classes, he found an opportunity to teach his own method. “Theoretically, I introduced my concept of music, which I described as ‘autophysiopsychic’ music, that is, music from one’s physical, mental, and spiritual self.” Having students committed to learn this approach motivated Lateef to write his method. “Long experience in playing autophysiopsychic music has also shown me the need for a meaningful method. I believe the method will help to equip the musician with a vital musical skill and also enhance creative ability.”²

Regarding the Blues, Lateef wrote that it...

has duly taken its place among the many noble forms such as the Motet, Chorale, Concerto Grosso, Sonata Allegro, etc. The Blues form is simply a canvas for the performer to paint his/her musical picture, a mold into which the musician spontaneously pours his/her creative energy. The melody, harmony and rhythm will be directly proportionate to the autophysiopsychic ability of the performer.³



Figure 2. Yusef Lateef. Photo by Philip Nagy. Reproduced with permission from Ayesha Lateef and Vanderbilt University Special Collections.

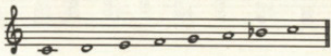
Before writing his musical exercises, Lateef explained his views on terms that constitute the philosophical aspect of autophysiopsychic music. Those terms are: "soul," "blues," "sound," "rhythm," and "emotional memory."

In the *Method*, Lateef proposed twelve lesson plans. Each one presents a musical element that constitutes his compositional style, and then gives exercises that guide students in practicing their memory skills and creative abilities. For example, in his first lesson, he presents the "seventh scale," which is the major scale with the seventh degree of the scale lowered a half step. He suggests that the scale should be practiced in the entire range of the instrument, in all keys, and by memory. What follows are creative exercises in which Lateef provides a pattern of how to write musical lines using the scale, and invites the students to create their own melodic passages:

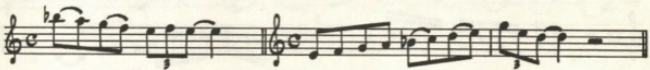
LESSON 1 7

Notice that this scale is formed simply by lowering a half step the 7th degree of a regular major scale.

The SEVENTH Scale

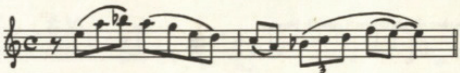


(A) Practice this scale the entire range of your instrument.
 (B) Practice it in all twelve keys.
 (C) Commit all twelve scales to memory.
 Note: Don't forget to lower the 7th degree of each major scale a half step.
 (D) Start on any note in the scale and move scale-wise up or down the scale to another note in the scale – permitting your choice of rhythms to form melodic passages.




(E) Create your own rhythms for each passage
 (F) In creating your melodic passages you may skip notes in the scale.

Ex. (1)



Ex. (2)



(G) Start on any note in the scale and create melodic passages using only notes in the respective scale.
 (H) After creating a melodic passage in one key, play it in all twelve keys.

Figure 3. Lesson 1 from the *Method on How to Perform Autophysiopsychic Music*.

The subsequent lesson plans present the same structure: an introduction to the musical concept, a suggestion how it should be practiced and memorized, an example of how to apply the concept creatively, and creative assignments of improvisation using the musical concept that was introduced. Lateef's lesson plans include triads and chords of the seventh scale; intervals of the seventh scale; standard blues progressions; half step between the tonic

and the seventh; half step between the second and the tonic; half step between the third and the second; half step between the fourth and the fifth; half step between the fifth and the sixth; entering by one or more scale tones; the seventh in relation to diminished chords.

The Flute Book of the Blues

The *Method on How to Perform Autophysiopsychic Music* was released in 1979, but already in 1965 Lateef had published his *Flute Book of the Blues*.⁴ The forward by British-born jazz pianist, composer, and producer, Leonard Feather, affirms Lateef's qualifications.

In the first place, he takes the instrument seriously and has developed his technical knowledge to a point where he can explain and impart it to others. Second, he is among the most articulate of modern jazz musicians. Third and perhaps most important, although he has explored the outer fringes of the *avant garde*, he has never lost touch with the original essence of jazz and would be the last to reject the need for basics.⁵

The book is divided in two volumes that present small melodies featuring elements characteristics of the blues. In the first book, Lateef writes twelve-measure blues form in major keys only. The second volume comprises twelve- and sixteen-measure blues melodies featuring both major and minor scales. For a student who has no prior experience improvising music, combining the *Method* and *Flute Book* will provide an adequate education. Their contents are complementary; the *Method* assigns creative exercises, while *Flute Book* presents written melodies featuring a comprehensive variety of articulations, melodic patterns, different tempi and harmonic structures that provide the student with a solid basis of what the style should sound like. That pre-knowledge is essential for students wanting to create their own improvisations within the blues style.

Here's the first exercise from the *Flute Book*, in C major, that can be learned in conjunction with Lesson 8 (fig. 4) from the *Method*:

Figure 4. *The Flute Book of the Blues* no. 1.

Repository of Scales and Melodic Patterns

Lateef called his *Repository of Scales and Melodic Patterns* a thesaurus of musical scales and patterns.⁶ The book can be considered an extension of his previous books. It features some patterns studied before (such as the seventh scale and diminished chords) and explores more extensive, in-depth exercises. It also features musical languages from different parts of the world, as well as exploring many atonal possibilities of musical language.

In 1981 I completed and published the *Repository of Scales and Melodic Patterns*, with scales from the musical styles of Europe, Asia, Africa, and all over the world. This book is essentially a compilation of scales that I had gathered from all over the world. The book also introduces Chinese, Japanese, Pygmy, Egyptian and archaic Greek scales, to mention a few of them.⁷

Exercise 47 provides an example of an Indian scale pattern, as well as a short melody composed using this scale (see fig. 5).

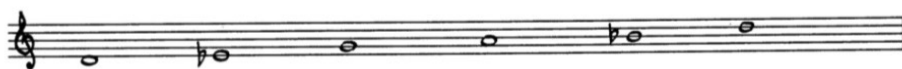


Figure 5. East Indian scales from *Repository of Scales and Melodic Patterns*, no. 47.

Lateef mentions the importance of a pluricultural approach to pedagogy in his autobiography. He affirms that “there’s much to learn from all cultures. For me, learning is a thrill. Whatever I do today is the whole continuum of my experience. Even so, in a sense I am a forerunner of what they call ‘world music’ but I didn’t realize that back in 1955. I was just trying to enhance my music as best as I could. I still am. It was never my intention to be an ‘authentic’ Indian or African musician. My objective was to glean what I could from other pedagogies and apply it in my own way. I see the tradition of autophysiopsychic music as trying to sound like yourself. If you lose sight of this individual voice, you lose the tradition.”⁸

Lateef addresses the pentatonic and hexatonic scales, and one example can be found in etude no. 31 (fig. 7, pg. 44).

39. ARCHIAC GREEK SCALE



ARCHIAC ETUDE

39a.

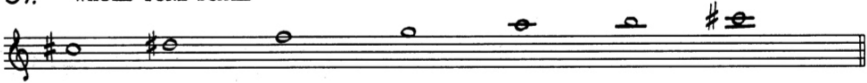
Figure 6. Archaic Greek Scale as shown in *Repository of Scales and Melodic Patterns*, 39.

31. PENTATONIC ETUDE

Figure 7. Pentatonic Etude from *Repository of Scales and Melodic Patterns*, 31.

Lateef includes the whole tone scale in a separate section, even though it is a form of the hexatonic scale. He defines “whole tone scale” as “a scale consisting of whole tones, only six, to the octave. Only two such scales exist: C-D-E-F \sharp -G \sharp -B \flat and C \sharp -D \sharp -F-G-A-B.”⁹

97. WHOLE TONE SCALE



98. WHOLE TONE PATTERNS AND INTERPOLATIONS



Figure 8. Whole tone scale, tone patterns and interpolations from *Repository of Scales and Melodic Patterns*, 97, 98.

Lateef developed a way of composing with interval-based harmonies, choosing intervals and composing by combining and alternating those intervals. Lateef would choose preferred intervals based on the possibilities that would come from its symmetry of inversions. “The idea of using some, all, or some parts of the six intervals pervaded my thinking at this time. The intervals I’m referring to are minor seconds, major seconds, minor thirds, major thirds, perfect fourth and augmented fourth, as well as their inversions. I found the particular utilization of intervals yielded a variety of lucid sound formations.”¹⁰

About intervallic compositions, expressiveness, pedagogy, and autophysiopsychic music, Lateef stated: “I believe that a poised application of certain intervals gives a distinctiveness to one’s expressions of autophysiopsychic music. To enhance this process, I wrote compositional lesson plans based on particular intervals for in-class performance for my students at the colleges.”¹¹

In his method, Barret gave a series of articulation studies followed by a series of melodic studies.¹² Likewise, Lateef, in addition to providing scale patterns in different registers with different articulation patterns, also provides melodies that help the student understand the use of the scale pattern within a musical framework.

There are similarities between the articulation exercises from Barret’s Method and the Banshiki-Cho melody, from Lateef’s *Repository* see figs. 10a and 10b, pg. 46). Both include at least three different articulations that can be perfected by the student. The Barret exercise introduces slur notes, accented notes, staccato notes; Lateef’s example introduces slur notes, tenuto, and staccato notes.

109. IRREGULAR INTERVALS

(Perfect 4th, Minor 6th, Perfect 5th and Major 3rd)



Figure 9. Irregular intervals from *Repository of Scales and Melodic Patterns*, 109.



Figure 10a. "Short exercises in which the different articulations used in the preceding lessons are introduced," from Barret, *A Complete Method for the Oboe*, 54.



Figure 10b. Japanese scale patterns, Banshiki-Cho from Lateef, *Repository of Scales and Melodic Patterns*, 45.

Lateef's *Repository* also provides oboe players with a means to better understand and practice a composer's style. One example of how he interacts with the atonal repertoire is featured in sections 87 and 88 where he writes interpolations based on Alban Berg's Violin Concerto (fig. 11).



Figure 11. Interpolations composed on the tone row from Alban Berg's Violin Concerto, *Repository of Scales and Melodic Patterns*, 87, 88.

Because Lateef explored so many contemporary compositional techniques, the exercises he provided can help oboe players approach contemporary repertoire. Antal Dorati's *Cinq Pièces pour le hautbois* is required in several oboe competitions.¹³ The third movement, *Fugue à trois voix*, demands a high level of technical ability and dexterity from the oboe player, who is supposed to play the three voices of the fugue. In section 25 of the *Repository*, Lateef wrote an exercise on "quartal triads in diminished intervals." The interval patterns that Lateef and Dorati use are the same, making Lateef's exercise a beneficial tool to oboe players studying Dorati's piece (figs. 12a and 12b).



Figure 12a. Antal Dorati's *Cinq Pièces pour le hautbois*, movt. 3. *Fugue à trois voix*, mm. 40–44.

A handwritten musical score for the song 'The Rose Tree'. The score is written on eight staves, each with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in a simple, clear hand. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a flat symbol (b) above the first measure. The third staff has a sharp symbol (#) above the first measure. The fourth staff has a sharp symbol (#) above the first measure. The fifth staff has a flat symbol (b) above the first measure. The sixth staff has a flat symbol (b) above the first measure. The seventh staff has a flat symbol (b) above the first measure. The eighth staff has a flat symbol (b) above the first measure. The score ends with a double bar line and a repeat sign.

Conclusion

Lateef's concept of autophysiopsychic music can be successfully applied in the oboe studio. Lateef's books provide a concise method for expanding the possibilities for oboe playing. They feature nontraditional scales and intervals, as well as atonal frameworks useful for performing a wide variety of contemporary repertoire. I have given just a few examples of how his methods can provide a comprehensive approach to improvisation for the oboist.



Figure 13. Lateef playing oboe. Reproduced with permission from Ayesha Lateef and Vanderbilt University Special Collections.

Appendix A:

Catalog of Compositions featuring Yusef Lateef Playing the Oboe, Arghul, Shenai and Algaita

The following catalog is organized chronologically. The numbers represent the year, month and day in which the track was recorded.¹⁴

Sample Entry

00-0000 "Track Title." *Album Title*. Record Label (Issue #). Year of record issue, if known; date of recording if known. Studio where recorded, location of studio. Notes on the composition. Instrument employed.

Tracks on Albums by Yusef Lateef

- 1957-04-09 "Metaphor." *Jazz Mood*. Savoy Records (MG 12103). 1957. Van Gelden Studio, Hackensack New Jersey. Original composition. Arghul.
- 1957-10-09 "Seulb." *Jazz and the Sounds of Nature*. Savoy Records (MG 12120). 1958. Van Gelden Studio, Hackensack New Jersey. Composed by Wilbur Harden. Indian reed whistle.

- 1957-10-11 "Meditation." *Sounds of Yusef*. Prestige Records (PRLP 7122). 1958. Van Gelden Studio, Hackensack New Jersey. Original composition. Arghul.
- 1957-10-11 "Anastasia." *Other Sounds*. New Jazz (NJLP 8218). 1959. Van Gelden Studio, Hackensack New Jersey. Composed by Alfred Newman. Arghul.
- 1958-04-08 "Brazil." *Lateef at Cranbrook*. Argo Records (LP 634). 1958. Cranbrook Academy of Art, Detroit. Composed by Ary Barroso. Arghul.
- 1959-06-11 "Oboe Blues." *The Dreamer*. Savoy Records (MG 12139). 1959. Hackensack, New Jersey. Original composition. Oboe.
- 1959-10-16 "Cry! Tender." *Cry! Tender*. New Jazz (NJLP 8234). 1960. Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1959-10-16 "The Snow is Green." *Cry! Tender*. New Jazz (NJLP 8234). 1960. Englewood Cliffs, New Jersey. Original composition. Arghul.
- 1959-10-16 "Yesterdays." *Cry! Tender*. New Jazz (NJLP 8234). 1960. Englewood Cliffs, New Jersey. Composed by Otto Harbach, Jerome Kern. Oboe.
- 1959-10-16 "Sea Breeze." *Cry! Tender*. New Jazz (NJLP 8234). 1960. Englewood Cliffs, New Jersey. Composed by Larry Douglas, Fred Norman, Rommie Bearden. Oboe.
- 1960-05-09 "Salt Water Blues." *The Three Faces of Yusef Lateef*. Riverside Records (RLP 325). 1960. Reeves Sound Studio, NYC. Original composition. Oboe.
- 1960-05-09 "I'm just a lucky so and so." *The Three Faces of Yusef Lateef*. Riverside Records (RLP 325). 1960. Reeves Sound Studio, NYC. Original composition. Oboe.
- 1960-10-04-6 "Ev'ry Day (I Fall in Love)." *The Centaur and the Phoenix*. Riverside Records (RLP337). 1960. Plaza Sound Studios, NYC. Composed by Sammy Fain, Irving Kaha. Oboe.
- 1960-10-04-6 "Iqbal." *The Centaur and the Phoenix*. Riverside Records (RLP337). 1960. Plaza Sound Studios, NYC. Original composition. Oboe.
- 1961-09-05 "Love Theme from "Spartacus." *Eastern Sounds*. Moodsville Records (MVL 22). 1962. Van Gelder Studios, Englewood Cliffs, New Jersey. Composed by Alex North. Oboe.
- 1961-09-05 "Blues for the Orient." *Eastern Sounds*. Moodsville Records (MVL 22). 1962. Van Gelder Studios, Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1961-12-29 "Rasheed." *Into Something*. New Jazz (NJLP 8272). 1962. Van Gelder Studios, Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1963-12-19 "India." *Jazz "Round the World*. Impulse! (A-56). 1964. Recorded December 19, 1963, Van Gelder Studio, Englewood Cliffs, New Jersey. Original composition. Shenai and bassoon.
- 1964-06-29 "See See Rider." *Live at Pep's*. Impulse! (A-69). 1965. Pep's Lounge, Philadelphia. Composed by Ma Rainey. Oboe
- 1964-06-29 "Sister Mamie." *Live at Pep's*. Impulse! (A-69). 1965. Pep's Lounge, Philadelphia. Original composition. Shehnai.
- 1964-06-29 "The Magnolia Triangle." *Live at Pep's*. Impulse! (A-69). 1965. Pep's Lounge, Philadelphia. Composed by James Black. Oboe.

- 1965-02-24 "1984." *1984*. Impulse! (AS-84). 1965. Van Gelder Studio, Englewood Cliffs, New Jersey. Original composition. Shehnai.
- 1965-02-24 "Try Love." *1984*. Impulse! (AS-84). 1965. Van Gelder Studio, Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1966-03-08 "Feather Comfort." *A Flat, G Flat and C*. Impulse! (A-9117). 1966. Van Gelder Studio, Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1966-06-16 "Exactly Like You." *The Golden Flute*. Impulse! (AS-9125). 1966. Van Gelder Studio, Englewood Cliffs, New Jersey. Original composition. Oboe.
- 1967-06-01 "In the Evening." *The Complete Yusef Lateef*. Atlantic Records (SD 1499). 1968. NYC. Composed by Leroy Carr and Don Raye. Oboe.
- 1968-04-23 "Back Home." *The Blue Yusef Lateef*. Atlantic Records (SD 1508). 1968. RCA Studios, NYC. Original composition. Shehnai.
- 1970-04-06 "Buddy and Lou." *Suite 16*. Atlantic Records (SD 1563). 1970. Regent Sound Studios, NYC. Original composition. Oboe.
- 1970-04-06 "When a man loves a woman." *Suite 16*. Atlantic Records (SD 1563). 1970. Regent Sound Studios, NYC. Composed by Calvin Lewis and Andrew Wright. Oboe.
- 1970-04-06 "Hey Jude." *Gentle Giant*. Atlantic Records (SD 1602). 1972. Regent Sound Studios, NYC. John Lennon and Paul McCartney. Oboe.
- 1972-09-25 "Prayer." *Hush N' Thunder*. Atlantic Records (SD 1635). 1972. Atlantic Studios, NYC. Composed by Kenny Barron. Shehnai.
- 1976-03-07 "Hellbound." *The Doctor is In...and Out*. Atlantic Records (SD 1685). 1976. Regent Sound Studios, NYC. Composed by Kenny Barron. Oboe.
- 1977-10-21 "Sister Mamie." *Autopsiopsychic*. CTI (CTI 7082). 1977. Electric Lady Studios, NYC. Original composition. Shehnai. (This version includes a vocal part, different than the version recorded for the album *Live at Pep's*.)
- 83-0719 "Lalit (Lover's Separation)." *In Nigeria*. 1983. Landmark Records (LLP 502). EMI studios, Lagos, Nigeria. Original composition. Algaita.
- 1987-06-00 "First Movement: Larghissimo." *Yusef Lateef's Little Symphony*. Atlantic Records (8157-1). 1987. Moonstar Media, Shutesbury, Massachusetts. Original composition. Shehnai. (Received Grammy Award for Best New Age Album.)
- 1990-02-00 "No. 11." *Meditations*. Atlantic Records (82093-2). 1990. Moonstar Media, Shutesbury, Massachusetts. Original composition. Shehnai.
- 1993-10-25 "2nd Movement: Transmutation." *African America Epic Suite*. 1996. Act Music + Vision (Act 9214). WDR Cologne Sound, Cologne, Germany. Original composition. Algaita and shehnai.
- 1993-07-00 "In this House." *Woodwinds*. 1993. YAL Records. Moonstar Media, Shutesbury, Massachusetts. Compositions by Yusef Lateef and Ralph M. Jones. Shehnai.
- 1995-06-16 "Ourobouros" *The World at Peace: Music for 12 Musicians*. 1997. YAL Records (YAL 753)/ META. The Jazz Bakery, Los Angeles, CA. Compositions by Yusef Lateef and Adam Rudolph. Shehnai.
- 1999-02-15 "Live in Seattle." *Live in Seattle*. 1999. YAL Records (YAL 229). Waugh's, Amherst, Massachusetts. Compositions by Yusef Lateef and Adam Rudolph. Shehnai.

- 1999-02-15 "Kampong." *Live in Seattle*. 1999. YAL Records (YAL 229). Waugh's, Amherst, Massachusetts. Compositions by Yusef Lateef and Adam Rudolph. Shehnai.
- 2000-02-26 "Within Yourself." *Beyond the Sky*. 2000. YAL/META. Water Music Studios, New Jersey. Composition by Yusef Lateef and Adam Rudolph. Shehnai.
- 2003-03-02 "Little Tree." *In the Garden*.¹⁵ 2003. YAL/META. Electric Lodge, Venice, CA. Compositions by Yusef Lateef and Adam Rudolph. Shehnai.
- 2008-08-00 "Voice Prints." *Voice Prints*, by Yusef Lateef, Adam Rudolph, Douglas R. Ewart, Roscoe Mitchell. Meta Records (MME 0027). 2013. Live at the Walker Arts Center, Minneapolis, MN, December 2008, mix and mastering at Orange Music Sound Studio, New Jersey. Spontaneous composition. Oboe.
- 2010-08-28 "I'm Grateful." *I'm Grateful*. 2010. YAL Records (YAL 110). Recorded and produced by Matt Waugh at Waugh's. Original composition. Oboe.

Tracks on Albums by/with Other Artists

- 1960-05-17 "Soulnik." *Soulnik* by Doug Watkins. New Jazz (NJLP 8238). 1960. Englewood Cliffs, New Jersey. Composed by Yusef Lateef. Oboe.
- 1960-09-15 "Night After Night." *That's Right*, by Nat Adderley. Riverside Records (RLP 9330). 1960. Plaza Sound Studios, NYC. Composed by Joe Bailey. Oboe.
- 1960-11-19 "Brother Terry." *Color Changes*, by Clark Terry. Candid (CJM 8009). 1961. Nola Penthouse Sound Studios, NYC. Composed by Yusef Lateef. Oboe.
- 1960-11-19 "Nahstye Blues." *Color Changes*, by Clark Terry. Candid (CJM 8009). 1961. Nola Penthouse Sound Studios, NYC. Composed by Clark Terry. Oboe.
- 1960-12-01 "Lazy Afternoon." *My Kinda Swing*, by Ernestine Anderson Mercury. 1961. NYC. Composed by by Jerome Moross and John La Touche. Oboe.
- 1962-01-12 "Syn-anthesia." *The Cannonball Adderley Sextet in New York*, by Cannonball Adderley. Riverside Records (RLP 9404). 1962. Village Vanguard, NYC. Composed by Yusef Lateef. Oboe.
- 1962-01-24 "Love, The Mystery Of." *The African Beat*, by Art Blakey and The Afro-drum Ensemble. Blue Note Records (BST 84097). 1962. Van Gelder Studios, Englewood Cliffs, New Jersey. Composed by Guy Warren. Oboe.
- 1962-03-00 "Passage of Surrealistic Time with Disorientations," and "Tracks in the Sand 2." *Tracks in the Sand: Original Motion Picture Soundtrack*, orchestral direction by Seiji Ozawa. Access/ Virgin Jazz (31027). RKO Pathé Studios, NYC. Composed by Charles Mills. Oboe.
- 1962-03-17 "Primitivo." *New York City '62* by Cannonball Adderley. Magnetic Records (MRCD 133). 1962. Birdland, NYC. Composed by Julian "Cannonball" Adderley. Oboe.
- 1962-08-05 "Trouble in Mind." *Cannonball in Europe!* By Cannonball Adderley. Riverside Records (RM 499). 1963. Antwerp Jazz Festival Comblain-la-Tour, Belgium. Composed by Richard M. Jones. Oboe.
- 1963-07-15 "Brother John." *Nippon Soul*, by Cannonball Adderley. Riverside Records (RLP 477). 1964. Sankey Hall, Tokyo. Composed by Yusef Lateef. Oboe.
- 1964-10-08 "Ngomba Ya Tempo (Elephant Dance)." *Afro-Soul/ Drum Orgy*, by A.K. Salim. Prestige Records (PR 7379). 1964. Van Gelder Studios, Englewood Cliffs, New Jersey. Composed by A.K. Salim. Arghul.

1971-05-04 “The Lovers.” *Invitation to Openness*, by Les McCann. Atlantic Records (SD 1603). 1972. Atlantic Studios, NYC. Composed by Les McCann. Oboe.

Appendix B:

Catalog of Yusef Lateef’s Written Compositions Featuring the Oboe

The following catalog is organized chronologically. The numbers represent the year the piece was published, followed by the orchestration. All works are published by Fana Music.

- 1981 “Symphony No. 1, *Tahira*.” 2 Flutes; 2 Oboes; 2 B \flat Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 3 Trombones; Tuba; Percussion: Cymbal, Triangle, Snare Drum, Bass Drum, Chimes; Timpani; Violin I, Violin II; Viola; Cello; Bass.
- 2009 “Symphony No. 2.” 2 Flutes; 2 Oboes; 2 B \flat Clarinets, Bass Clarinet; 2 Bassoons; 4 Horns; 4 Trumpets; 3 Trombones; Tuba; Percussion: Tubular Bells, Small Gong, Tambourine, Temple Blocks, Snare Drum; Timpani; Violin I, Violin II; Viola; Cello; Bass; Celesta; Small ad lib ensemble: woodwinds, percussion, trumpet.
- 2010 “Symphony No. 3, *I’m Grateful*.” Flute; Oboe; B \flat Clarinet; Bassoon; 4 Horns; 2 Trumpets; Flugelhorn; 3 Trombones; Tuba; Percussion: Small Gong, Tambourines, Claves, Snare Drum; Timpani; Violin I, Violin II; Viola; Cello; Bass.
- 2013 “Symphony No. 4, *Ayesha*.” Flute; Oboe; 2 B \flat Clarinet; Bass Clarinet; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Trombones; Tuba; Percussion: Chimes, Tambourines; Timpani; Violin I, Violin II; Viola; Cello; Bass.
- 1988 “Woodwind Quintet.” Flute, Oboe, B \flat Clarinet, Bassoon, French horn.
- 1989 “Quartet: 2 Reeds, Trombone and Double Bass.” Reed 1: Oboe/English horn; Reed 2: Soprano sax, Alto sax, Tenor sax, Baritone sax, Clarinet in B \flat , Bass clarinet; Trombone/Euphonium; Bass.
- 1993 “African American Epic Suite” for Quintet and Orchestra. Flute; Oboe; B \flat Clarinet, Bass Clarinet; Bassoon, Contrabassoon; 4 Horns; 4 Trumpets; 3 Trombones; Tuba; Percussion: Tambourines, Snare Drum, Glockenspiel, Crotales, Tenor Drum, Tam-tam, Temple Blocks, Chimes, Cymbal, Triangle; Timpani; Violin I, Violin II; Viola; Cello; Bass.
- 1999 “Romance for Harp & Oboe d’Amore or Harp & Soprano Saxophone.” Oboe d’Amore and harp, or, soprano saxophone and harp.
- 2002 “Piano Concerto No. 1.” Flute 1, 2; Oboe 1, 2; Clarinet 1, 2 in B \flat (2nd doubling bass clarinet); Bassoon 1,2; Horn in F 1, 2, 3, 4; Trumpet in B \flat 1, 2, 3, 4; Trombone 1, 2; Tuba; Timpani; Percussion: Gong, Temple Blocks, Tubular Bells, Snare, Vibraphone, Woodblock, Triangle, Tambourine; Harp; Solo Piano; Violin I, Violin II; Viola; Cello; Bass.
- 2011 “Another Avenue, an opera.” Flute, Oboe, Clarinet in B \flat , Bassoon, Horn, Trumpet, Flugelhorn, Tuba, Piano, Soprano Voice, Tenor Voice, Violin I, Violin II, Viola, Cello, Bass.

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This article is based on research presented in the author's DMA dissertation "Yusef Lateef, Autopsiopsychic Music and Oboe Performance," University of Nevada, Las Vegas, 2022.



Oboist Ellen Hummel was born in Sorocaba, Brazil and earned her doctorate from University of Nevada–Las Vegas, under the direction of Dr. Stephen Caplan. At UNLV she performed alongside celebrated musicians such as John Patitucci, Bernie Dresel, and Eric Marienthal. As a member of the Red Rock Wind Quintet, she enjoyed the experience of providing classical musical experiences to students in the Clark County School District.

Dr. Hummel received her master's degree at Azusa Pacific University, under the guidance of Carolyn Hove; and her bachelor's degree at the Universidade de São Paulo in Brazil, under the direction of Alexandre Ficarelli. During her time in Brazil, she performed symphonic repertoire and operas and worked with many renowned orchestras including the São Paulo University Chamber Orchestra, Bachiana Philharmonic, and the Baccarelli Institute; she was also invited to perform with the Jazz Symphonic Orchestra. She is fortunate to have learnt from outstanding oboists including Alex Klein, Christoph Hartmann, Christian Wetzel, Gordon Hunt, Marion Kuzsky, Nigel Shore, Washington Barella, Stefan Schili, and Peter Apps.

Dr. Hummel is currently working as a paraprofessional at the Las Vegas Academy of the Arts and is also invited to perform with renowned ensembles such as the Las Vegas Philharmonic, Las Vegas Sinfonietta, Northern Nevada String Serenade, and with singer Johnny Mathis.

Endnotes

- 1 For more on Lateef's biography and experience with the oboe, see "Dr. Yusef Lateef: A Man of Many Talents" by Melissa Pipe in *The Double Reed* 36/4 (2013): 133–8 (the first page is reproduced here XXX).
- 2 Lateef, *Method on how to perform Autopsiopsychic music* (Amherst: FANA Music, 1979), 1.
- 3 Ibid., 4.
- 4 Teaneck, N.J.: Alnur Music Co.; reprinted Amherst: Fana Music in 1979. Alnur and Fana are owned by Lateef's family.
- 5 *Flute Book of the Blues*, "Foreword."
- 6 Amherst: FANA Music, 1981.
- 7 Yusef Lateef and Herb Boyd, *The Gentle Giant: The Autobiography of Yusef Lateef* (Irvington, N.J.: Morton Books, 2010), 128.
- 8 Ibid., 176.
- 9 Lateef, *Repository of Scales and Melodic Patterns*, Explanation of terms.
- 10 Lateef and Boyd, *Gentle Giant*, 146.
- 11 Ibid., 146.
- 12 Apollon Marie-Rose Barret, *Complete Method for the Oboe*, 2nd ed. (London: Lafleur and Son, 1862; reprint, New York: Boosey & Hawkes, n.d.).
- 13 The 12th International Oboe Competition of Japan 2018, and the Muri Competition 2019 are examples.
- 14 The present catalogue was concluded in April 2022. More recordings featuring Yusef Lateef playing the mentioned double-reed instruments might resurface after the present date, following the advance of further research on Lateef's music.
- 15 Oboist Paul Sherman is featured playing the oboe part for the album. Solo part featured in the track "Formative Impulses part 2: Rain."