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FROM JAZZ MESSENGER TO FORERUNNER: THE LIFE AND MUSIC OF

BASSIST JYMIE MERRITT

by

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A Thesis submitted to the

Graduate School-Newark

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

Master of Arts in Jazz History and Research

Graduate Program in

written under the direction of

John Howland

and approved by

Newark, New Jersey

May, 2012

ABSTRACT OF THE THESIS

From Jazz Messenger to Forerunner: The Life and Music of Bassist Jymie Merritt

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Philadelphia bassist Jymie Merritt is known primarily for his work with Art Blakey and the Jazz Messengers from 1958 to 1962. This thesis will provide a much-needed biographical overview of Merritt's career, and by doing so addresses connections to other broader topics in the study of jazz history, including the Philadelphia jazz scene which produced a number of influential hard bop musicians, Merritt's background as an electric bassist in rhythm and blues bands, and his later role as a leader, including his compositional use of a unique system of chord notation and how it relates to trends in jazz theory.

Preface

When I first came to Rutgers University over the summer of 2010, I was not sure what I wanted to study for my thesis. When I decided that I wanted to focus on a bass player from Philadelphia—my instrument and my hometown—the list to choose from was substantial. After looking through bibliographies and what has been written about a few names in particular, I was surprised to discover the lack of coverage on Jymie Merritt.

I would like to express my gratitude to Stanley Cowell, Warren McLendon, Alan Nelson, and Bobby Zankel for taking the time to speak with me about their experiences playing with Jymie Merritt and his influence on their music. I want to extend my deepest thanks to my fellow graduate students at Rutgers University for all the supportive environment and influence they had on me as I continued my research and writing.

The members of the faculty of the Jazz History department, Lewis Porter, Henry Martin, and John Howland, have each provided valuable guidance and support not only in writing this thesis, but also for providing the tools of the trade in approaching jazz research. It has been an honor to have the chance to study with them all, and they have each inspired me to continue to engage in the rich history of jazz.

Most of all I would like to thank my family.

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Introduction

One of the primary goals of this thesis is to provide a much-needed narrative of Jymie Merritt's career, which has received only minimal attention in jazz scholarship and criticism. There are only three published in-depth interviews with Merritt, one of which is from a *Jazz Journal* article from 1963, a source that focuses on his career leading up to and during his tenure with Art Blakey.¹ The other two interviews are more recent. The first is from 2007 for *Cadence* and the second is a 2009 online interview published by the website *All About Jazz*.² Beyond this, there is not much secondary source writing that focuses on Merritt outside of brief biographical summaries that form small parts of studies of related musicians.³ Merritt had initially agreed to be interviewed for this thesis, but due to health issues he was unable to do so.

A study of Merritt's career brings attention to broader topics in jazz studies, including the influence of local scenes, the related genre of rhythm and blues, discussions of historiography related to the hard bop style. These are each addressed in the first chapter, along with a focus on his career and influence as a leader of his own group. The second chapter focuses specifically on his music, including describing traits and characteristics of his more well-known playing with Art Blakey and the Jazz Messengers, as well as an overview of his compositional style. After leaving the Jazz Messengers, he recorded several of his compositions with bands led by Max Roach and Lee Morgan, and

¹ Peter Vacher, "Jymie Merritt: Jazz Messenger," *Jazz Journal*, March 1963, 5-6, 40.

² Ludwig Van Trikt, "Jymie Merritt Interview," *Cadence*, July 2007, 5-12, and Victor Schermer, "Jymie Merritt: Dedication Personified," *All About Jazz*, July 21, 2009. <http://www.allaboutjazz.com/php/article.php?id=33478>. Accessed February 11, 2011.

³ See, for example, Alan Goldsher, *Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers* (Milwaukee: Hal Leonard, 2002).

continued to write new music from the 1970s through the 2000s, although it has not been recorded. While this thesis is divided into only two chapters, they each address a number of important points about Merritt's career and related topics, with a majority of the information, whether it be documenting his later career or assessing his compositional approach, not having been discussed in any scholarly writing. Additionally, the discography includes every known recording that Merritt was a part of, including as a member of rhythm and blues bands like B.B. King's touring band.

Chapter 1: A Historical Analysis of Jymie Merritt

This chapter presents a biographical overview of Jymie Merritt's life and career, as well as discussing his role in broader trends in jazz history, including the Philadelphia jazz scene of the 1940s, his early professional career with rhythm and blues bands, and the significance of his period with Art Blakey and the Jazz Messengers. Additionally, his later life is also examined, with the emphasis being on his role as a leader in Philadelphia in more recent years.

James Raleigh "Jymie" Merritt was born May 3, 1926 in North Philadelphia. Both of his parents were important and influential figures in the Philadelphia community, surviving into their 90s. His mother, Agnes, grew up with a musical background, playing piano as a child as well as participating in the same choir in elementary school as singer Marian Anderson. Born in South Philadelphia in 1898, she began to play piano at age 5. From 1921 to 1962, Agnes taught elementary school, but continued to perform piano at church functions and performed publically even into the 1990s before she passed away in 1995 at 97. In addition to performing, from 1925 to 1985 she gave private piano lessons.⁴

Merritt's father, Raleigh, worked in real estate. Originally from Mississippi, he moved to Philadelphia in 1923 once he graduated from the Tuskegee Institute. He also helped start the Vine Memorial Baptist Church located on 56th Street and Girard Avenue in West Philadelphia. He lived to 93 when he passed away in 1990.⁵ Raleigh Merritt was also friends with George Washington Carver, who he met at the Tuskegee Institute, and in addition to being a frequent guest in the Merritt household, he also wrote a biography

⁴ Frank Dougherty, "Adolph Norman Willis, Ex-Plumbing Inspector," *Philadelphia Daily News*, June 2, 1995.

⁵ Jim Nicholson, "Raleigh Merritt, Broker, Author," *Philadelphia Daily News*, August 23, 1990.

on the famed scientist, entitled *From Captivity to Fame*, and endorsed by Carver himself.⁶

In terms of Jymie Merritt's own musical development, prior to World War II, he played tenor sax. Like many of the musicians of his generation, Merritt spent some time in the Army during World War II. In 1943, he was stationed in Italy, and it was during his time abroad that he decided he wanted to be a professional musician. He eventually switched to the bass, citing sinus problems, which he attributed to his time in the army. In his 2007 interview, Merritt recalls: "On my 21st birthday my mother (who was a public school teacher) came home saying 'I want you to help me in the house with something from the car.' I saw this great big thing sticking out the car—it was a bass!"⁷

The Philadelphia Jazz Scene

Jymie Merritt was a part of an influential generation of jazz musicians, which included John Coltrane, Benny Golson, the Heath brothers, "Philly" Joe Jones, and many others. Given the significance in jazz history of the Philadelphia scene of the 1940s and 1950s, the period where Merritt began his professional career, the amount of scholarly research on this topic is relatively minimal. That said, some notable work has been done on the topic. Philadelphia jazz was the subject of at least two doctoral dissertations, but there are no monographs which focus specifically on Philadelphia jazz. The two dissertations differ significantly in scope and focus. In his 2008 Ph.D. study, Charles Carson examines Philadelphia jazz at a historically later period, from the 1950s through

⁶ An electronic copy of the biography can be found at <http://docsouth.unc.edu/neh/merritt/merritt.html>.

⁷ Ludwig Van Trikt, "Jymie Merritt Interview," *Cadence*, July 2007, 5-6.

1980s.⁸ By contrast, in his 1998 D.M.A. thesis George E. Allen, Jr. looked at Philadelphia jazz from the 1940s through 1960s, but he limited his work to evaluating the scene through the lens of such prominent figures as Coltrane, Golson, and Lee Morgan, each of whom Merritt played with during his early career.⁹

Geographically, many of the nationally famous musicians would performed in the affluent Center City section of Philadelphia when they toured. Throughout the 1940s, when major figures like Count Basie, Louie Armstrong, or Louis Jordan came to Philadelphia, performing at venues like the Earle, a club located at 11th and Market Street. Other venues where nationally recognized musicians performed included the Academy of Music (still a major venue today), and the Click Café at 15th and Walnut Streets.

While these venues hosted musicians ranging from Mezz Mezzrow and Sidney Bechet to Illinois Jacquet and Coleman Hawkins, the generation of Philadelphia's "golden age," including Merritt, were found playing elsewhere in historically African-American neighborhoods. In two sections of the city in the 1940s—North and South Philadelphia—there were a number of jazz venues of varying sizes. A number of clubs were on Columbia Avenue, now Cecil B. Moore Avenue in North Philadelphia, including the Zanzibar. There was also the Woodbine at 11th and Master and the Blue Note at 15th and Ridge Avenue.¹⁰ South Philadelphia also had a significant number of jazz clubs.

⁸ Charles D. Carson, *Broad and Market: At the Crossroads of Race and Class in Philadelphia Jazz, 1956-1980* (Ph.D. diss., University of Pennsylvania, 2008).

⁹ George E. Allen, *Contributions of Philadelphia African American Musicians to American Jazz Music from 1945-1960* (D.M.A. diss., Temple University, 1998).

¹⁰ Jimmy Heath and Joseph McLaren, *I Walked with Giants: The Autobiography of Jimmy Heath* (Philadelphia, PA: Temple University Press, 2010), 16.

Among them were the Showboat, the Down Beat, Pep's and the Clef Club.¹¹ This is by no means an exhaustive list of clubs in the city, but just a sampling of venues of the time as well as acknowledging neighborhood differences of clubs. African American musicians in Philadelphia were a part of the Black Musician Local 274.¹² The African American musical heritage of Philadelphia extended well beyond jazz. Since the late 1800s, there was an African-American orchestra as well as various choral societies. Additionally, Standard and Dunbar, two prominent theaters on South Street, were African American owned.¹³

The Philadelphia jazz scene of this period is emphasized here for a number of reasons. In addition to being influential to Jymie Merritt's early career, many of his early bandmates would achieve similar if not greater success and recognition at a national and world-wide level. While he did not record at this time, he was a part of the scene's private jam sessions that included many other musicians who later went on to influential careers, including Coltrane and Jimmy Heath. Merritt has mentioned he would host jam sessions at his house during this period, including with Jimmy Heath's big band.¹⁴

The subjects of local scenes and musical geography have received increasing critical attention in recent popular music, scholarship, and both topics have received some

¹¹ Harvey Sheldon, *Philadelphia's History of Music: Classical-Opera-Jazz-Pop-Rock 'n' Roll and the Yiddish Musical Theater* (Charleston: BookSurge, 2010), 78.

¹² George E. Allen, *Contributions of Philadelphia African American Musicians to American Jazz Music from 1945-1960* (D.M.A. diss., Temple University, 1998), 10.

¹³ Sheldon, *Philadelphia's History of Music*, 72-73.

¹⁴ Victor Schermer, "Jymie Merritt: Dedication Personified," *All About Jazz*, July 21, 2009. <http://www.allaboutjazz.com/php/article.php?id=33478>. Accessed February 11, 2011.

attention in jazz studies.¹⁵ In light of his long career and biographical ties to Philadelphia, the study of Merritt's life certainly benefits from attention to such concerns. In studies of local jazz scenes, one notable issue that is missing from such writings is the influence of music education—whether through a music school or specific influential teacher. In the case of Merritt, his education included time at both the Ornstein School of Music and the Hamilton School of Music, which began after returning from military service in 1946.¹⁶ The Ornstein School has a number of notable alumni of Philadelphia jazz musicians, including Coltrane and Jimmy Smith, who was originally from nearby Norristown, PA.¹⁷

Rhythm and Blues

While primarily known for his hard bop playing with Art Blakey, which is discussed later, Jymie Merritt spent several years touring and recording with different rhythm and blues bands. These two styles—hard bop and rhythm and blues—are closely related. In his essay, “Hard Bop,” in *The Oxford Companion to Jazz*, Gene Seymour draws connections between 1940s rhythm and blues and bebop, citing compositions by Tadd Dameron during this time as predecessors to what would later be labeled “hard bop.”¹⁸

¹⁵ See Richard A. Peterson and Andy Bennett, introduction to *Music Scenes: Local, Translocal, and Virtual*, eds. Andy Bennett and Richard A. Peterson (Nashville: Vanderbilt University Press, 2004), and Ola Johansson and Thomas L. Bell, “Where are the New US Music Scenes?” in *Sound, Society and the Geography of Popular Music*, eds. Ola Johansson and Thomas L. Bell (Burlington: Ashgate Publishing Company, 2009).

¹⁶ Peter Vacher, “Jymie Merritt: Jazz Messenger,” *Jazz Journal*, March 1963, 6.

¹⁷ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press, 1998), 33.

¹⁸ Gene Seymour, “Hard Bop,” in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 375.

One of Merritt's important early gigs was in 1949 when he played bass for rhythm and blues singer Bull Moose Jackson. The band included Golson, who was the one to ask him to join, "Philly" Joe Jones, and Tadd Dameron. According to Merritt, at one point Coltrane was a part of the band when he replaced Golson.¹⁹ Merritt was on at least one recording session with the Bull Moose Band in 1951, and recalls recording "Lulberry Love," mentioning that it was a critics choice, although no other accounts of this recording exist.²⁰ He also mentioned that he left Jackson's band in 1953. However, according to the Lord Discography, Lloyd Trotman and Clarence Mack were also on recordings with Bull Moose during these years as the bassist (see Discography).

After leaving Bull Moose Jackson's band in 1953, Merritt played around Philadelphia in a backing band with pianist Red Garland and drummer Charlie Rice. Among those that they played with were Roy Eldridge and Milt Jackson. Merritt has mentioned that Rice was one of his favorite drummers when it comes to time, comparing him to Kenny Clarke and Denzil Best.²¹

In addition to his time with Jackson, Merritt also spent some years in the 1950s with Chris Powell, where the group recorded as Chris Powell and the Blue Flames. Originally from the Philadelphia area, Powell made rhythm and blues records for Columbia in the 1940s and later its subsidiary label Okeh. Among Merritt's bandmates with Powell was trumpeter Clifford Brown. The band mostly played rhythm and blues and more commercially oriented dance music in the Philadelphia area as a regional band.

¹⁹ Porter, *John Coltrane*, 92.

²⁰ Van Trikt, "Jymie Merritt Interview," 7.

²¹ Vacher, "Jymie Merritt," 6.

In 1954, Powell and his band was signed to the Philadelphia label Grand. Merritt would recorded with Powell through 1956. Merritt himself described the band as more of a novelty group, although they did focus on jazz-based music. Merritt recorded with Powell the same year that Monk Montgomery—who known primarily as the first musician to use electric bass in jazz—first recorded. While Montgomery recorded with Art Farmer in July 1953, “Sweet Sue Mambo” was not released until the following year.²² In this period, the electric bass was still a new instrument, and the first model appeared in 1951 when Fender released the Precision Bass.²³ Merritt recalls when he first bought a Fender bass:

Now all this time, I had been playing electric bass, from about the first year of service with the Bull Moose band. We were out in Oklahoma somewhere, when Benny Golson saw this Western band, what you call a hillbilly band, with a fellow playing what looked like a guitar and sounded like a bass. Benny got me over to hear this and we later saw one in a music store. Benny went in for some reeds of something, so I tried a Fender electric bass and that night I took it to work. The owner let me take it and I tried it out working and nobody raised any objection. I had been having trouble with my own bass, one of the assembly line type, so I was in the market for a new bass. Anyway, I got curious and bought the thing and played it for the next seven years or so. I guess at the time I was the only one in jazz playing an electric bass. Certainly, I’m pretty sure Monk Montgomery wasn’t playing one because we used to see him in Minneapolis and he was always interested to see the instrument.²⁴

Merritt’s claims here raise important chronological questions about the introduction of electric bass in jazz, and particularly, where Merritt’s use of the instrument stands in relation to the better known electric bass work of Monk Montgomery. Nevertheless regardless of who played it first (including any unknown musicians who might have

²² One issue comes up with Merritt’s discography with this band. In the Lord Discography, and subsequent citations from there, the issue number of the recording of “Sweet Sue Mambo” is incorrectly labeled as Grand 118 when it was actually Grand 108.

²³ J.W. Black and Albert Molinaro, *The Fender Bass: An Illustrated History* (Hal Leonard, 2001), 7.

²⁴ Vacher, “Jymie Merritt,” 6.

played at this time but remained undocumented), the significance lies in the fact that Merritt (alongside Montgomery) was one of the first to use the instrument.

It is somewhat debatable whether or not these Powell/Merritt recordings on the Grand label can be considered jazz, since the focus of the label seemed to be on rhythm and blues and gospel based on other bands who recorded with the label. While Merritt may not have been the first to use electric bass in jazz, this period of his career is also especially important because it predates the most well-known period of his career, with Art Blakey and the Jazz Messengers. In addition to Merritt on bass guitar and Powell on drums, the group included Eddie Lambert on guitar, Harold “Duke” Wells on piano, and Vance Wilson on tenor sax.

While his time with Powell remained Philadelphia-based, Merritt toured more extensively in the mid-1950s, when he played bass for blues guitarist B.B. King, touring with King from 1955 to 1957. In his 1963 interview, Merritt mentions that he was on King’s recordings of the 1950s.²⁵ That said, these recordings are not documented in any published jazz discography (such as Lord). These tracks were likely to have been done in Los Angeles in 1955 and 1956, released initially as singles, and later as LPs released in 1958 and 1966 (see Discography). King had already been growing in popularity since 1951, his first hit being “Three O’Clock Blues.”²⁶ One of the recordings that Merritt did with King was “Sweet Little Angel,” which originated with Lucille Bogan’s “Black Angel Blues.” The King version came from a 1953 recording, “Sweet Black Angel,” by Earl Hooker. When King recorded it, the title was changed to “Sweet Little Angel” to

²⁵ Vacher, “Jymie Merritt,” 6.

²⁶ Sebastian Danchin, *Blues Boy: The Life and Music of B.B. King* (Jackson: University of Mississippi Press, 1998), 32.

remove any racial connotation.²⁷ When Merritt was in the band, King performed on the Chitlin' Circuit, touring and playing frequently. In 1956, the band played 342 one-night performances.²⁸

Jazz Messenger

As noted, the best-known period of Jymie Merritt's career is his period with Art Blakey and the Jazz Messengers, whom he played with from 1958 to 1962. Even after moving to New York City, his ties to Philadelphia are also stronger than ever when looking at his first, and perhaps best known, album with Blakey, *Moanin'*, which, with the exception of Pittsburgh-native Blakey, features a band made up entirely of Philadelphia musicians.²⁹ According to Benny Golson,

I told [Art Blakey] there was a young trumpet player from Philadelphia who had worked with Dizzy. His name was Lee Morgan. I said he was young and serious ... I told him there was another guy from Philly who had played with Chet Baker, named Bobby Timmons. He said, "what about bass?" when I said there was another Philly guy, named Jymie Merritt, who can play good, Art said, "What is this with Philly?!"³⁰

Merritt recalls his perspective of joining the Jazz Messengers after Blakey approached him while he was at the bar at Small's Paradise. Merritt notes in his interview for *All About Jazz*,

I think it was the 4th of July, 1958. I was sitting around in Philly with nothing to do, and decided to go to New York and see what the guys were doing there. I

²⁷ Danchin, *Blues Boy*, 38.

²⁸ Charles Sawyer, *The Arrival of B.B. King* (Garden City: Doubleday, 1980), 73

²⁹ Art Blakey and the Jazz Messengers, *Moanin'*, Blue Note 7243-4-95324-2-7, 1999 (orig. 1958), compact disc.

³⁰ Gene Lees, *Cats of Any Color* (New York: Oxford University Press, 1994), 136.

started walking up Seventh Avenue and saw Small's Paradise, which had a sign in the window: "The Jazz Messengers." I went in and sat at the bar while they were playing, and after the set, Art comes over to me and totally out of the blue says, "Would you like to work for me?" And I said, "Yeah!" And that was it! I still don't understand that to this day. Maybe someone in the band said something to him, but he just walked right up and asked me. I told him I was playing Fender bass guitar with a rock band, but that didn't seem to phase him. But I played upright bass with the Jazz Messengers, although a couple of times I let him hear me on the Fender.³¹

Merritt first played with the Jazz Messengers in Rochester, NY, and did not rehearse prior to their first performance. After playing in Rochester, they recorded the album *Moanin'*.

The lineup of musicians on this album included Blakey, tenor saxophonist Golson, trumpeter Lee Morgan, pianist Bobby Timmons, and Jymie Merritt. Not only are Blakey's sidemen from Philadelphia, but also show two different generations of musicians, with Golson and Merritt having been born in the 1920s while Morgan and Timmons were born in the 1930s.

With this particular makeup of the Jazz Messenger's ties to Philadelphia, it is worth looking again briefly at the city's jazz scene from the perspective of the next generation like Lee Morgan. Along with the significant number of jazz clubs throughout the city during this period, there was a strong foundation for support of young jazz musicians like Morgan, including music programs in vocational high schools as well as jazz workshops that were open only to musicians under twenty.³² It was also during this period that Morgan would meet Art Blakey, having the opportunity to play with the Jazz Messengers when they came to Philadelphia in 1956. He would remain with the group

³¹ Schermer, "Jymie Merritt."

³² Jeffery S. McMillan, "A Musical Education: Lee Morgan and the Philadelphia Jazz Scene of the 1950s," *Current Musicology* 71-73 (Spring 2001-2002): 167.

through 1961, continuing his influence on musicians as a leader in the 1960s. Morgan has also been described as the prime example of a Philadelphian hard bop virtuoso and is a point of focus in Charles Carson's dissertation on jazz in Philadelphia during this period.³³

This album was the first of several for Merritt, replacing fellow Philadelphia bass player James "Spanky" DeBrest, and coincidentally would be replaced in 1962 by Reggie Workman, yet another Philadelphia-born bassist. Leonard Feather discusses Merritt in detail in the original liner notes for the album that gives him more press than the rest of the band where he praises his solo on a chorus of the standard "Come Rain or Come Shine" and notes his already impressive resume that included the blues musicians noted above as well as Sonny Stitt, Lester Young, and Roy Eldridge, whom he played with as a backing musician for touring acts that came to Philadelphia.³⁴

Art Blakey and the Jazz Messengers, and the album *Moanin'* in particular, have become labeled as one of the prime examples of the hard bop idiom. In his book *Cookin': Hard Bop and Soul Jazz 1954-65*, Kenny Mathieson writes, "If hard bop needed an identifying anthem to solidify the music in the public mind, then Timmons surely provided it in the shape of the title track of this album [*Moanin'*]. He continues, noting "reliance on regular funky groove and heavy backbeat over the more fluid rhythm patterns of bebop, and the churchy feel of Timmons's basic but memorable melody and earthy chord changes."³⁵ More on the style itself, he describes it as,

³³ Charles D. Carson, *Broad and Market: At the Crossroads of Race and Class in Philadelphia Jazz, 1956-1980* (Ph.D. diss., University of Pennsylvania, 2008), 11.

³⁴ Leonard Feather, liner notes to Art Blakey and the Jazz Messengers, *Moanin'*, Blue Note 7243-4-95324-2-7, 1999 (orig. 1958), compact disc.

³⁵ Kenny Mathieson, *Cookin': Hard Bop and Soul Jazz 1954-65* (Edinburgh: Canongate, 2002), 24.

The combination of earthy, driving urgency inherited from blues, gospel and rhythm and blues roots with the harmonic and polyrhythmic complexity of bebop provided the formula which ignited hard bop, and established the music as the new jazz mainstream right up to the present day.³⁶

David Rosenthal gets closer to musical details when describes characteristics of hard bop in his book about the subject, writing, “Heavier use of the minor mode and strong rhythmic patterning, along with slower tempos, blues- and gospel-influenced phrasing and compositions, and sometimes lush melodies were all characteristics of hard bop as it emerged in the mid-fifties.”³⁷

These two texts use similar language to describe the specific style, though Rosenthal pays closer attention to musical descriptions in his book. They also both cite the influence of Art Blakey and the Jazz Messengers, with Mathieson describing the group as the “quintessential hard bop band,”³⁸ and Rosenthal, being more specific, cites Lee Morgan as “a quintessential—or even *the* quintessential—hard bopper.”³⁹ Mathieson, by contrast, gives praise to Wayne Shorter, who replaced Golson as tenor saxophonist and musical director of the band, noting the “period he [Shorter] spent with the Jazz Messengers (1959-63) represented the peak achievements of the band”⁴⁰

Though the lineup of the Jazz Messengers changed frequently over its forty year span, the two incarnations of the band that Merritt was a part of—Golson/Shorter,

³⁶ Mathieson, *Cookin'*, 1.

³⁷ David Rosenthal, *Hard Bop: Jazz and Black Music 1955-1965* (New York: Oxford University Press, 1992), 39.

³⁸ Mathieson, *Cookin'*, 11.

³⁹ Rosenthal, *Hard Bop*, 4.

⁴⁰ Mathieson, *Cookin'*, 25.

Morgan, Timmons, and later Shorter, Hubbard, Fuller, Walton—remain influential.

Seymour notes following this lineup, the band becomes a “training ground” for musicians through the 1980s.⁴¹ He also notes the change in membership in 1958 as “giving coherence and shape to Blakey’s band,” reinforcing the significance of this particular period.

The first use of the “Messengers” name was in 1947 with Blakey’s rehearsal band, The Seventeen Messengers. He also recorded with an octet as The Messengers.⁴² The Jazz Messengers name Blakey used through his lifetime started in 1953 with pianist Horace Silver. By the end of 1954, a quintet of Blakey, Silver, Doug Watkins, Kenny Dorham, and Hank Mobley were recorded on the album *Horace Silver and the Jazz Messengers*. Dorham, Mobley, Silver, and Watkins left by 1956, with a number of lineup changes before 1958, including musicians Jackie McLean, Donald Byrd, and Bill Hardman.⁴³

Gene Lees interviewed Golson for his book *Cats of Any Color*, where he is the subject of the chapter “The Philadelphia Connection,” which includes details of his influence on Blakey while in the Jazz Messengers, including convincing Blakey to get a new band, which ultimately led to Golson’s suggestion of hiring Merritt, Morgan, and Timmons.⁴⁴ Benny Golson’s tenure with the band was brief in comparison to his successor, Wayne Shorter. After Golson left, he was briefly replaced by former band member Hank Mobley, who was on the live recording *At the Corner of the Jazz World*,

⁴¹ Seymour, “Hard Bop,” 380.

⁴² For a more detailed account of Art Blakey and the Jazz Messengers, see <http://www.jazzdiscography.com/Artists/Blakey/chron.htm>

⁴³ Seymour, “Hard Bop,” 379.

⁴⁴ Lees, *Cats of Any Color*, 136.

but was ultimately replaced by Shorter after he did not show up to the Stratford Jazz Festival in Canada.⁴⁵

Merritt was interviewed for Leslie Gourse's biography of Art Blakey, where he is quoted reflecting on his period with the drummer, noting, "I never lost the feeling of a drummer being there with me. Art had a profound effect on me...My great, paramount lessons from him were focus and time."⁴⁶ Merritt remained with Blakey after the departures of Lee Morgan and Bobby Timmons, who were replaced by Freddie Hubbard and Cedar Walton, respectively. Hubbard joined the band after hearing Blakey in Philadelphia, and both Hubbard and Walton first recorded with the Jazz Messengers at the Village Gate in 1961. Trombonist Curtis Fuller also joined the band during this time after touring with Dizzy Gillespie in South America on a State Department-sponsored tour.⁴⁷

1960s Sideman

Merritt left the Jazz Messengers in 1962 over health issues, which he didn't know at the time but would eventually find out it was cancer, which he struggled with for twenty years into the mid-1980s. Initially he didn't realize it was cancer, and wasn't exactly sure what was wrong. These health issues explain gaps in his discography. His last album with Blakey was *Three Blind Mice*, although he returned to play with Blakey

⁴⁵ Leslie Gourse, *Art Blakey: Jazz Messenger* (New York: Schirmer Trade Books, 2002), 73.

⁴⁶ *Ibid.*, 88.

⁴⁷ *Ibid.*, 82.

on several occasions, such as his 65th birthday at Carnegie Hall in 1984.⁴⁸ Reggie Workman replaced him in the band, recording *Caravan* in October, 1962. However, the Jazz Messengers did not record again until *Ugetsu* in June.⁴⁹

While he did have health issues for the next twenty years, he continued to play with other musicians in the 1960s, notably Max Roach, which is discussed later. Other musicians he would record with included Chet Baker (which he played with Charlie Rice), Sonny Rollins, Jimmy Smith, Wild Bill Davis, and Jimmy Witherspoon. He also toured with Dizzy Gillespie's band.⁵⁰

Merritt was in Philadelphia again when he was asked to join Max Roach's band, but still had health issues during this time as well. Merritt was on Max Roach's 1965 album *Drums Unlimited*. During this period with Roach's band, he was playing an electric upright bass. What is also significant is the album *Drums Unlimited* is the first to feature a composition written by Merritt; during his time with Blakey he didn't write anything for the band. Roach discusses Merritt's composition "Nommo" in the liner notes to *Drums Unlimited*. The title itself is derived from an African word meaning "the power of speech," which ties to the song first and foremost in how it was performed, with Merritt setting up the parts the band would play orally.⁵¹ Although he wrote out his compositions, a lot of the rhythmic traits were explained phonetically.⁵² While it is in 7/4

⁴⁸ Gourse, *Art Blakey*, 150.

⁴⁹ *Ibid.*, 88.

⁵⁰ Dizzy Gillespie and Al Fraser, *To Be or Not to...Bop* (New York: Doubleday, 1979), 470.

⁵¹ Max Roach, liner notes to Max Roach, *Drums Unlimited*, Atlantic 1467, 1966, LP.

⁵² Bobby Zankel, phone interviewed by the author, March 28, 2012.

time, the beat is loose, with the band going in and out of time, particularly during the breaks in which Roach played. This composition is analyzed in detail in the next chapter.

Merritt left the band after his health worsened. When he left the band, he suggested his replacement be another Philadelphia bassist, Stanley Clarke, who was then un-known but would go on to play with Joe Henderson instead.⁵³ Ultimately, Jazz Messenger successor Reggie Workman replaced him in Roach's quintet in 1969.

In 1970, Merritt recorded with Lee Morgan "Live at the Lighthouse." On this album he was credited as playing "ampeg bass," and in his liner notes Ed Williams notes that Merritt, "through his playing made me respect the electric bass. Jymie is inventive, bold and challenging as a composer and a player."⁵⁴ On this album, the band performed both "Nommo" and "Absolutions," which were both recorded earlier while with Roach's band.

Merritt was also on Morgan's *The Last Session* album, which featured two bassists—Merritt and Workman on electric bass and upright bass, respectively. On this album, he wrote "Angela," for activist Angela Davis. *The Last Session* is the last recording done by Merritt found in the Lord Discography. *Bass Player Magazine*, in an article that focused on the many bassists that filled the chair in Blakey's Jazz Messengers, incorrectly mentions Merritt's retirement after Morgan's death.⁵⁵ While his recording career may have stopped at this time, he continued to remain active during the next three decades. This also brings up an interesting question of looking at careers of well-known

⁵³ Al Hunter, Jr., "Lighting a Fusion: Clarke's Bass Anchored a Whole Musical Genre," *Philadelphia Daily News*, June 12, 1998.

⁵⁴ Ed Williams, liner notes to Lee Morgan, *Live at the Lighthouse*, Blue Note BST 89906, 1970, LP.

⁵⁵ Alan Goldsher, "Buhaina's Bass Brigade: The Bassists of Art Blakey's Jazz Messengers," *Bass Player*, May 2002, 38.

musicians in later points of their career when they are still playing, though not necessarily in the national spotlight. Merritt's career becomes more low profile nationally, having moved from New York back to Philadelphia, where he would remain influential in the city he started in. Claims that he retired from playing are reinforced with the fact that the Lord Discography for Merritt stops in 1972, but he continues to play for the next forty years, although he did not record.

Forerunner

Outside of Philadelphia, Merritt is primarily known as for his work as a sideman, but his role as a leader in Philadelphia has been influential on local musicians. Since moving back, Merritt had been focused on his role as a leader of his own. His band, Forerunner, originally called The Forerunners, was started after leaving Blakey's band until joining Max Roach. Merritt describes his concept for a band,

When I was in Philadelphia, after I left Art Blakey, I took certain concepts that were indigenous to jazz. This is predicated on the fact that there are all these guys who are "fore-runners," people who started this music. They paid their dues and dealt with the American evolution coming out of apartheid (segregation). All of which made it very difficult for them. It is hard just being an artist in this society and surviving. It is these kinds of things that we eulogize without getting smothered by what had happened before us.⁵⁶

The health issues that forced him to leave Blakey's band in 1962 continued through the 1970s, so at times his band would be put on hold. Even while with Roach, he faced health issues, sometimes requiring Roach to pick him up and drive him to gigs. Once it was diagnosed as cancer, he was able to receive treatment and recover.⁵⁷

⁵⁶ Van Trikt, "Jymie Merritt Interview," 10.

⁵⁷ Victor Schermer, "Jymie Merritt."

Among the original members of the Forerunner band were Odean Pope, Kenny Lowe, Donald Bailey, and September Wrice. This group performed regularly in and around Philadelphia for five years, until Merritt joined Max Roach's band. Pope would also join Roach's band, playing him into the 1970s. Forerunner was on and off periodically from the 1960s through the 1980s, depending on what band Merritt was playing at the time as well as how his health was. Saxophonist Bobby Zankel was a member of the second incarnation of the band when he joined in 1982, which also included Alan Nelson, Odean Pope, Julian Pressley, Colmore Duncan, and Warren McLendon. Zankel is primarily known as an alto player, but played baritone sax with the band, and described the role of the sax section over solos as taking on an accompanying role, where they would always play under the soloist, comparing it to the typical role of the bassist but in the sax section. This band rehearsed at least once a week throughout the 1980s at Merritt's home, as well as performing around the city regularly, including at the first Kool/Mellon Festival in Philadelphia produced by George Wein.⁵⁸

The Forerunner band performed weekly at the historic George W. South Memorial Church of the Advocate in North Philadelphia at 18th and Diamond. Since its construction in the late 19th Century, it has since been designated a National Historic Landmark in 1996. Under the direction of Reverend Paul Washington in the 1960s and 1970s, the church was influential during the Civil Rights Movement, including hosting the National Conference of Black Power in 1968, the Black Panther Conference in 1970, and the first female priests in the Episcopal Church in 1974. The Church of the Advocate also includes artwork that focuses on African American history, and various arts

⁵⁸ Bobby Zankel, phone interviewed by the author, March 13, 2012.

performances take place in the Sanctuary.⁵⁹ The Forerunner band performed in the Sanctuary of the church, which is still an open venue for performing arts groups. One of John Coltrane's last performances in Philadelphia was at the Church of the Advocate in 1966.⁶⁰ Lee Morgan's funeral was also held at the Church of the Advocate, and the Forerunner band were mentioned as having played at Lee Morgan's funeral, though Merritt was not listed as a part of the group. Instead the bass player was Calvin Vincent. One newspaper that covered the funeral referred to him as "Jimmy" Merritt in attendance.

Merritt's previously recorded compositions, "Nommo," "Absolutions," and "Angela" were regularly played during this time, as well as other compositions that he wrote that were never recorded, which include "The Spiritual Impulse," a longer extended composition, and "Things Ain't What They Never Were." According to Zankel, Merritt's compositions are, harmonically speaking, very theoretical. Pianist Stanley Cowell confirms this, noting that while with Max Roach's band, Merritt always had a notebook and was writing during every break, and noted the difficulty of Merritt's music, where even Roach got off from the band rhythmically at times. When asked of the connections of Merritt's music to the compositional style of Steve Coleman, who also works extensively with polyrhythms and has recorded extensively, Zankel explains that they seemed to have "come to a similar conclusion with their own research." "Absolutions" is similar in style to Coleman's work, but he sees it as coincidental.⁶¹ In addition to the Forerunner band, he played with other groups in the 1980s into recent

⁵⁹ "History of the Church," *Church of the Advocate*. <http://www.churchoftheadvocate.org/history-of-the-church.html>. Accessed April 10, 2012.

⁶⁰ Porter, *John Coltrane*, 376.

⁶¹ Bobby Zankel, phone interviewed by the author, March 28, 2012.

years, with various gig listings throughout the Philadelphia area, including the Jymie Merritt Quartet in 1981.⁶²

Warren McLendon played percussion with Merritt since as early as 1963, after Merritt had left Blakey's band. Both McLendon and Nelson, along with Colmore Duncan, continue to play with Merritt into the 2000s. Zankel, who was born in Brooklyn and studied with Cecil Taylor before moving to Philadelphia in 1975, where he then studied with Denis Sandole, went on to form his own band, the Warriors of the Wonderful Sound, but his time with Merritt was influential on his music today, particularly with his approach to rhythm, as a leader himself.

When asked about Merritt's music from this period through today, all three musicians emphasize the distinct rhythmic qualities to his compositional style, particularly with the use of polyrhythms, or more specifically cross-rhythms. The challenge to presenting the rhythmic analysis of his music is the lack of recording evidence to cite as examples, and each of the musicians interviewed found it challenging to accurately describe Merritt's rhythmic concepts. McLendon cites "Angela," Merritt's composition from recording with Lee Morgan, which uses a 3 against 8 cross-rhythm, as the closest representation to the band's current sound, although that song is now over forty years old, recorded in 1972. But what makes the recording particularly interesting is the subtlety of the bass line and cross-rhythms, and can be heard by some as deceptively free. McLendon also mentioned that the band was due to record recently through University of the Arts, but Merritt's health prevented the group from recording. However,

⁶² Samuel Singer, "Concerts-Final Week of Dell East Concerts," *The Philadelphia Inquirer*, August 23, 1981, sec. H, p. 4.

McLendon remains optimistic that the band will record in the near future.⁶³ As a primarily “underground” band, as he described Forerunner, it will be interesting to see the reception any recordings were to receive, as McLendon believes there’s nothing on the market quite like it.

McLendon at one time played drums for John Coltrane in the 1960s, subbing for Elvin Jones at times, and cites Merritt’s influence as a reason he was hired. At times he even doubled on drums with Elvin when playing with Coltrane. McLendon’s focus has been on rhythmic development, and cites Jones as an example of a drummer naturally playing cross-rhythms. For McLendon, cross-rhythms were something that needed be internalized, with the object being to both play in time and affect it simultaneously. With his decades of association with Merritt and familiarity with the repertoire, Merritt’s difficult charts come naturally. Regarding Merritt’s legacy, he notes that the “greatest drummers hire Jymie because he is reliable rhythmically.”⁶⁴

More recently, McLendon, initially a percussionist, had been playing piano, along with Colmore Duncan for Merritt’s band. With two pianists, and his own background as a percussionist, he is able to create a distinct role for himself in the band, particularly with what he emphasizes rhythmically.⁶⁵ He explains that it takes years to acquire the technique, and that musicians have to embody it, but, as stated earlier, the challenge to discussing this recent period of music is the lack of recorded examples.

Alan Nelson played drums with Merritt on and off for the last thirty years. Rhythmically, Nelson, who has also played with bassist Cecil McBee, describes his

⁶³ Warren McLendon, phone interviewed by the author, March 25, 2012.

⁶⁴ Ibid.

⁶⁵ Ibid.

music as the most challenging he's played, even after thirty years. One of the more well known performances by Merritt in recent years was at the John Coltrane Festival in Philadelphia in 2006, where he performed "Nommo" with Nelson, Cowell, James Spaulding, and Archie Shepp.⁶⁶

In addition to playing in the Philadelphia area, Forerunner played at Carnegie Hall as early as 1975, having a gig listing there for June 8 of that year. Additionally, he would also return to New York in 2008 to play at the Iridium with Odean Pope as a tribute to Max Roach.⁶⁷ The makeup of the Forerunner band at this point included, in addition to Merritt, Duncan on piano, McLendon on percussion, Horace Lavender on alto, Lacy White on tenor, and his son Mike Merritt on bass as well. Mike Merritt is best known for playing in the house band for Conan O'Brien's shows. According to flyers, the band performed "Nommo," "Absolutions," and "Angela."

In addition to Mike, his daughter Mharlyn performs as a singer, and another son, Marlon, is a guitarist. Mike and Mharlyn recorded an album in 2006, *Alone Together*.⁶⁸ Mharlyn has also performed publically with her father, including a concert billed as "Music for Progressive People" at the Community Education Center in West Philadelphia.⁶⁹

Merritt's legacy of influence is not limited to locally in Philadelphia. In 1977, he was a part of the board of directors for a Universal Jazz Coalition, along with Paul Ash, Dizzy Gillespie, Ahmad Jamal, and Marian McPartland. The organization's focus was on

⁶⁶ Alan Nelson, phone interviewed by the author, March 24, 2012.

⁶⁷ Nate Chinen, "Jazz Listings," *The New York Times*, May 30, 2008, sec. E, p. 20.

⁶⁸ Al Hunter, Jr. "Philly Natives' Jazz of Great Merritt," August 17, 2006, p. 44.

⁶⁹ Jack Lloyd, "Afro-American Creativity Honored," *The Philadelphia Inquirer*, June 1, 1989, p. 26.

assisting musicians with managing, promotion, booking, and other business aspects of the music industry.⁷⁰

More recently, from 1998 into the 2000s, he had been playing weekly as a part of a jazz duo at the upscale Prime Rib in the Warwick Hotel in Philadelphia since around the time of the restaurant's opening, initially with pianist Kenny Gates and later Ted Gerike.⁷¹ Additionally, in recent years, recognition for Merritt's work has earned him several awards over his legacy. In 1996, he, along with Jimmy Heath, received the Living Legend Award at the PECO Energy Jazz Festival.⁷² In 2008, he was awarded the Don Redman Heritage Award.⁷³ In July 2009, Merritt received the Philadelphia Jazz Heritage Award, through the Philadelphia Jazz Heritage Project and the University of the Arts.⁷⁴ Before receiving the award, bassist Charles Fambrough described Jymie Merritt and his legacy, stating, "The concept of the way Jymie Merritt plays the bass is a concept within itself. Anybody who ever touched the instrument knows who he is. And if they don't know who he is, then they don't play the bass."⁷⁵

⁷⁰ "New Jazz Coalition in New York," *Billboard*, March 26, 1977, 17.

⁷¹ Craig LaBan, "Remembrance of Posh Meals Past," *The Philadelphia Inquirer*, July 5, 1998.

⁷² Jack Lloyd, "A Festival That is a lot More Than Just Headline Acts: The PECO Energy Jazz Festival Continues Through Sunday," February 16, 1996, p. 18.

⁷³ Crystal Schelle, "The Don Redman Heritage Award and Concert," *The Journal* (Jefferson County, WV), June 26, 2008, <http://www.journal-news.net/page/content.detail/id/507975/The-Don-Redman-Heritage-Awards-and-Concert.html>. Accessed September 21, 2011.

⁷⁴ Eric Fine, "Philadelphia Launching Pad: New Organization Celebrates City's Jazz Heritage While Building Current Scene," *Down Beat*, October 2009, 13.

⁷⁵ Charles Fambrough, Philadelphia Jazz Fair, Philadelphia Jazz Heritage Project, July 12, 2009, <http://www.youtube.com/watch?v=Aa-SnIHEaPg>. Accessed May 7, 2011.

While no recent recordings since 1972 may exist, there is significant evidence that Jymie Merritt's career did not cease, despite the challenges he faced with his health in those years. His playing and writing have continued to develop since the last recordings of 1972, and if his band were to record in the near future, it could very well serve as his *magnum opus*, as a culmination of his past work.

Chapter 2: A Musical Analysis of Jymie Merritt

This chapter will evaluate characteristics of Jymie Merritt's bass playing while with Art Blakey and the Jazz Messengers. Of the many musicians that filled the bass chair of the band over a span of forty years, there is the overarching question of why Merritt's playing is important and what distinct traits he utilizes in his playing. As influential as Merritt's bass playing has been, there are few published transcriptions of his bass lines or solos. Thus, this chapter involves a range of new transcriptions to allow for a close consideration of Merritt's work. Following the period with Blakey, Merritt wrote several compositions that were recorded with bands led by Max Roach and Lee Morgan, including "Nommo," "Absolutions," and "Angela." What is particularly unique about his writing is his own personal system of composition, which has never been addressed in any published writing. In addition to addressing his particular system, including his distinct way of notating chord symbols, the remainder of the chapter will analyze his composition "Nommo," which was first recorded on the Max Roach album *Drums Unlimited*.⁷⁶

While the range of recordings and performances Merritt did with the Jazz Messengers is extensive, the scope of this section of the chapter will be limited to addressing particular traits of his playing. A more in-depth analysis will be given for his solo on "Moanin'" due in part to the popularity of this version and its close association with hard bop, already addressed in Chapter 1. Of the few recorded versions of his compositions, this version of "Nommo" was chosen not only because it was the first

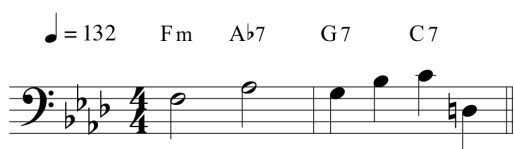
⁷⁶ Max Roach, *Drums Unlimited*, Atlantic 1467, 1966, LP.

recording of a composition he wrote, but also for its ties to not only some facets of hard bop with Blakey but also its connection to trends in jazz composition in the mid-1960s.

Jymie Merritt the Bassist

In the previous chapter, hard bop was characterized by the descriptions given by Kenny Mathieson, David Rosenthal, and Gene Seymour in their writings that focused more broadly on the style as a whole. Looking at the style more specifically in musical terms, potential traits include a simple chord progression compared to bebop, and blues-oriented progressions, melodies, and improvisations. Mathieson cites “Moanin’” as an “identifying anthem” of hard bop, and these traits described here are appropriate.⁷⁷

The chord progression is straight forward, consisting of a repeating two measures F minor, A-flat, G, C throughout the A section. During Lee Morgan’s first chorus of soloing, Merritt sticks closely to alternating between a two-feel and walking line every other measure.⁷⁸ Because of this, the minor third interval is prominent as he continuously holds the root of F and A-flat, creating an obvious blues sound.



Repeated bass line under the A section of “Moanin’” at 0:58

For the B section, he walks chromatically and includes eighth note patterns that create a shuffle-feel in his playing with eighth notes on beats one and three and quarter notes on two and four.

⁷⁷ Kenny Mathieson, *Cookin’: Hard Bop and Soul Jazz 1954-65* (Edinburgh: Canongate, 2002), 24.

⁷⁸ Art Blakey and the Jazz Messengers, *Moanin’*, Blue Note 7243-4-95324-2-7, 1999 (orig. 1958), compact disc.

The musical notation is in bass clef with a key signature of two flats (B-flat and E-flat). The first staff contains measures 1-4 with chords Bbm, Ab7, G7b9, C7, Fm, and F7. The second staff contains measures 5-8 with chords G7b9, C7, Gm, C7, Fm, Ab7, G7, C7, Fm, and Ab7.

Bass line to B section of “Moanin’” at 1:30.

While Morgan, Golson, and Timmons take multiple choruses for their solos, Merritt only plays over one. When he solos on this recording, his solo is very thematic. He uses several repeating phrases, often placing emphasis on minor thirds as he does in his bass line under Morgan’s solo, particularly in the measures with the Fm-A-flat seventh chords. Like the repeating bass line over the A section under other solos, he repeats the same line in mm. 2 and 4 of the chorus, with similar in linear direction—though slightly different rhythmically—line in mm. 1 and 3. In the last A section of the chorus, he draws on melodic figures that he already played in the earlier two A sections, particularly in mm. 25 and 26, a figure that he also uses in a solo on “Politely,” on the album *The Big Beat*.⁷⁹ He also plays throughout the entire chorus, taking no more than one and a half beats of rest at any time in the chorus.

More specific to bass technique, the chorus is primarily played close to open position on the neck of the bass, only going up to D in mm. 8, 18, 22, and 26, and the highest pitch in the entire chorus is E in m. 23, as a climax for the B section.

⁷⁹ Art Blakey and the Jazz Messengers, *The Big Beat*, Blue Note 7243-5-63800-2-8, 2005 (orig. 1960), compact disc.

Bass solo on “Moanin’” from 7:01-7:58

There are four instances of triplets in his solo on “Moanin’,” but they play a much more important role in his recordings with Wayne Shorter as musical director of the Jazz Messengers. For example, in the brief account of Merritt’s period with the Jazz Messengers given by Alan Goldsher in his book *Hard Bop Academy*, mentions the “novel

trademark triplets” in his bass line for Wayne Shorter’s “Back Stage Sally” as one example, which is described below.⁸⁰

The musical score for the opening of "Back Stage Sally" is written in bass clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff contains measures 1-4 with chords Fm9, D7, Gdim7, C7, Ebm9, Ab13, Cm9, and F13. The second staff contains measures 5-8 with chords Bbm9, Ab13, Gdim7, C7, Fm9, Bb9, Ebm9, and Ab13. The third staff contains measures 9-12 with chords D7, G13, C7, F13, Bbm9, Eb13, Gdim7, and C7. The fourth staff contains measures 13-16 with chords Fm9, D7, Gdim7, C7, Fm9, D7, Dbmaj7, and C7. The bass line is characterized by frequent triplet patterns, indicated by a '3' over the notes.

Opening of “Back Stage Sally,” *Buhaina’s Delight*

This bass line in particular offers a striking contrast to the more conservative two-feel/walking pattern of “Moanin’.” Even throughout the solos, Merritt uses almost as many triplet patterns as he does walking bass. “Politely,” from the album *The Big Beat*, provides another example of use of triplets. Other compositions that exemplify Merritt’s use of triplets are “Tell it Like it Is” and “Pisces.”

The musical score for the opening of "Politely" is written in bass clef, 4/4 time, and B-flat major. It consists of a single staff of music. The first staff contains measures 1-4 with chords Fm, Eb, and Db7. The bass line is characterized by triplet patterns, indicated by a '3' over the notes.

Opening of “Politely,” *The Big Beat*

⁸⁰ Art Blakey and the Jazz Messengers, *Buhaina’s Delight*, Blue Note 7243-5-92425-2-1, 2003 (orig. 1961), compact disc.

On occasion, he played unison lines with other members of the Jazz Messengers.

A slower example is also the opening and melody to “Invitation,” where he plays a supporting pattern with Wayne Shorter and Curtis Fuller behind Lee Morgan.⁸¹



Repeated figure at beginning of “Invitation,” *The Jazz Messengers*

This eighth note pattern continues through the first half of the chorus, but he starts walking. But throughout the entire chorus, whether playing the pattern transcribed above or a more conventional walking line or playing with a double time feel, he continued to use various triplets.

In addition to extensive use of triplets, a notable characteristic of his playing is the use of polyrhythms while playing against Blakey’s drumming, creating a rhythmically dense sound. A prominent example of his polyrhythmic playing with the Jazz Messengers that would later characterize his style from the Max Roach Quintet to the present is their version of “Night in Tunisia,” which features an introduction where Shorter, Morgan, and Timmons provide auxiliary percussion over Blakey’s drums and Merritt’s bass.⁸² This contrasts significantly with the eighth-note introductory bass vamp that is commonly played on the Dizzy Gillespie standard. Other examples of more polyrhythmic recordings, particularly involving both Merritt and Blakey’s parts and their interplay, are “Blue Lace” on *The Freedom Rider* and “Mosaic” on the album of the same name.

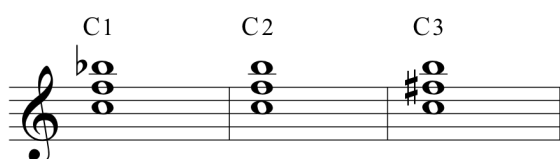
⁸¹ Art Blakey and the Jazz Messengers, *The Jazz Messengers*, Impulse A(S)7, 1961, LP.

⁸² Art Blakey and the Jazz Messengers, *A Night in Tunisia*, Blue Note 7243-8-64474-2-5, 2004 (orig. 1960), compact disc.

Merritt's frequent use of triplets on numerous recordings with Art Blakey offer an identifying trait in distinguishing a particular bass sound for his playing. However, on later recordings through 1972, particularly with Max Roach and Lee Morgan, his playing is more distinguishable for its more polyrhythmic approach.

Jymie Merritt the Composer

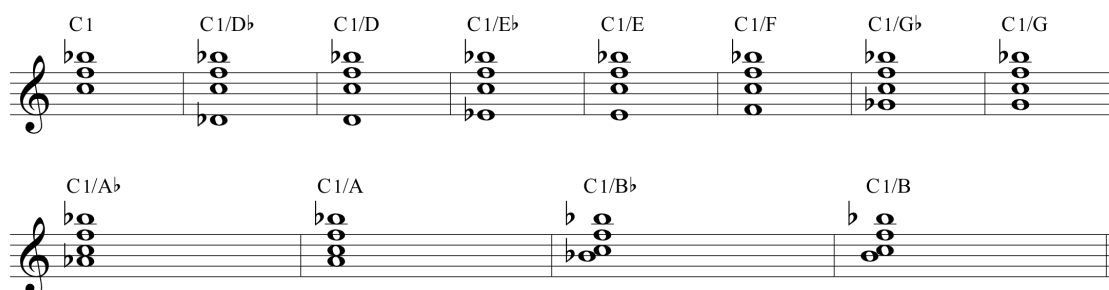
While the polyrhythmic writing of Merritt's compositions can be heard in recordings of his compositions, and his more recent compositions's focus on cross-rhythms, his own system of chord notation is not published anywhere. As pianist Stanley Cowell explains, his chord system is based on three particular kinds of fourth chords made up of three chordal notes and any bass note. The first type of chord can be labeled using C as a root note as C1, consisting of a root and two perfect fourths (C-F-B-flat). The second type, in this case C2, is made up of a perfect and augmented fourth (C-F-B). The third and final chord, C3, is made up of an augmented and perfect fourth (C-F-sharp-B). Each of these three chords are notated below.



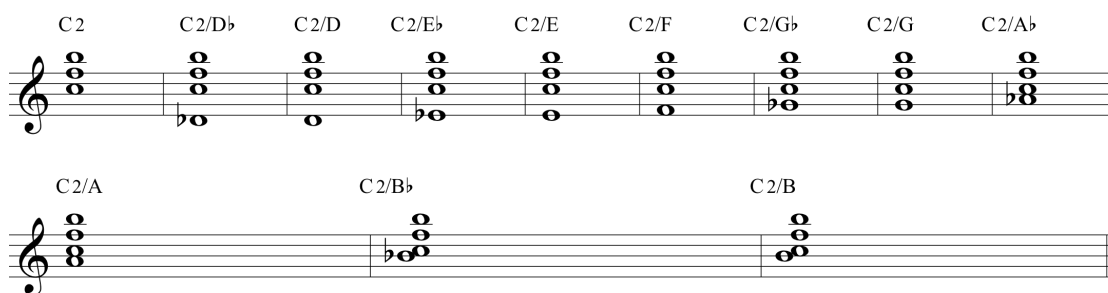
Example of C1, C2, C3 labeling used by Merritt

This system is complicated by the inclusion of any bass note, notated as C1/x, where x is the bass note, which impacts the harmonic implication of the chord. Any note can be used as a bass note, including notes that are already included as one of the three notes in the chord. For example, a C1/G would consist of G-C-F-B-flat, which with a minor tenth

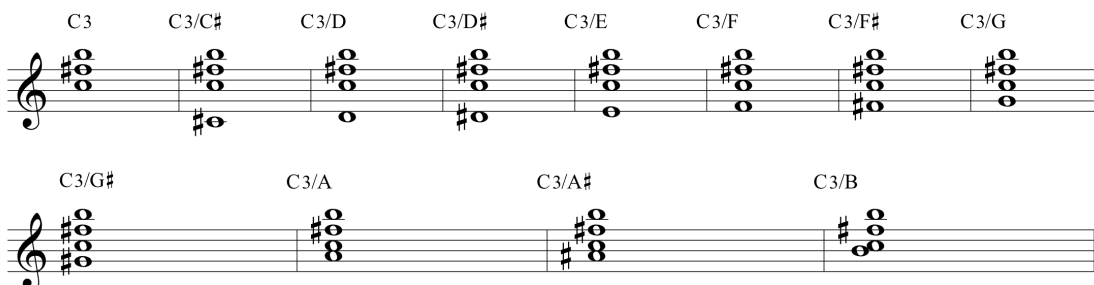
interval between G and B-flat, creating a minor sound.⁸³ Cowell played with Merritt in Max Roach's band, including on the album *Members, Don't Git Weary*. While he was not on the recording session for *Drums Unlimited*, he did play "Nommo" live with the band, even after Merritt left the band. Below are examples of C1, C2, and C3 chords, respectively, with the possible bass notes. Each of the possible combinations of C chords are shown to demonstrate that any modality can be created from these chords.



Example of C1 chords with possible bass notes



Example of C2 chords with possible bass notes



Example of C3 chords with possible bass notes

⁸³ Stanley Cowell, phone interviewed by the author, March 27, 2012.



Chords notated with Merritt's system with other root notes

Merritt has stated that he was influenced by the Schillinger system of composition.⁸⁴ Originally conceived by Joseph Schillinger, whose student Lawrence Berk founded Schillinger House, which later became Berklee College of Music, his two-volume text is a comprehensive discussion of aspects of music theory and composition. Because of his acknowledgement in interviews as well as confirmation by Warren McLendon of its influence, evaluation of Schillinger's text shows a possible—though speculative—connection.⁸⁵ Part of Schillinger's extensive text includes his concept of a symmetric system of harmony, contrasting with his earlier discussed diatonic system of harmony. Schillinger writes,

Symmetric harmony is a system of pre-selected chord-structures and pre-selected chord progressions, one independent of the other. In the symmetric system of harmony, scale is the result; scale is the consequence of chords in motion. The selection of intonation for structures is independent of the selection of intonation for the progressions.⁸⁶

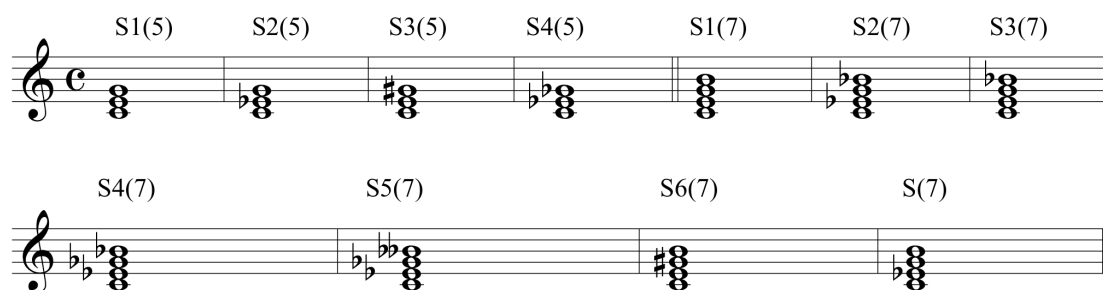
Overall, Schillinger's text is heavily mathematical, particularly when dealing with rhythm, but his symmetric system deals with creating chords based on a number of semitones. What makes the connections with Merritt's system and the Schillinger symmetric system a possibility is his labeling of the chords. For example, a C major triad would be labeled as S1(5), or simplified as S1, where it is created with a root note plus a

⁸⁴ Peter Vacher, "Jymie Merritt: Jazz Messenger," *Jazz Journal*, March 1963, 6.

⁸⁵ Warren McLendon, phone interviewed by the author, March 25, 2012.

⁸⁶ Joseph Schillinger, *The Schillinger System of Musical Composition* (New York: Carl Fisher, Inc., 1946), 388.

note four semitones above and a third note three semitones above. Each of the possible labels for triads, S(5), and seventh chords, S(7), can be found below:



Triads and seventh chords labeled using Joseph Schillinger's symmetric theory of harmony

While the numbering used by Schillinger for his symmetric system is similar to Merritt's chord symbols due to the use of Arabic numerals, there is not a significant distinction with Schillinger's symmetric system of harmony from more common diatonic harmony, since it still creates traditional triads and seventh chords, as well as ninth and eleventh chords, but is just a more mathematical way of thinking about and constructing chords, although it does not seem as practical for trained musicians. Unlike Schillinger's symmetric chords, Merritt's are based on intervals of fourths, which is important due to the particular period he is writing.

Regarding historical context of his writing, while Merritt's system is unique in terms of how the chords are notated, it fits the musical trends of 1960s jazz harmony with the prominence of fourth chords. Mark Levine notes the extensive use of fourth chords during this period in his book *The Jazz Piano Book*, most notably in McCoy Tyner's playing.⁸⁷ However, fourth chords are often written as inversions or as sus chords.

⁸⁷ Mark Levin, *The Jazz Piano Book* (Petaluma: Sher Music Co., 1989), 105.

The remainder of this chapter will focus on analyzing Merritt's composition "Nommo," as recorded on Max Roach's *Drums Unlimited*.⁸⁸ A transcribed lead sheet is provided at the end of the chapter, applying his harmonic system to the head of the composition. When applying his chord system to the composition, some issues arise when making connections to Schillinger's system. Both the melody, played in unison by Freddie Hubbard and James Spaulding, and initial bass line are based on the D minor pentatonic scale, so if the melody and/or repeated bass line were written first, the harmony could have been applied secondary, which goes against the Schillinger symmetric theory of creating chords first and creating a scale or key based on the harmony.



Melody and bass line to "Nommo," based on D minor pentatonic scale

Regarding his system of harmony, because his system of chord notation is not published, musicians who have never performed with him would be unaware of labeling the chords in this manner. Due to the broader trends of jazz harmony of when this was written with fourth chords being common language, his particular system would not be apparent, and would likely be transcribed using more straightforward chord symbols and voicings from the period. Labeling the chords of the main repeated progression in a more conventional

⁸⁸ Roach, *Drums Unlimited*.

manner would result in a progression of Dm9-F13-G13. The second progression, heard at 0:17, could be notated as A7-D-flat7-C6.



Repeated piano part, using conventional chord symbols

Using Merritt's system of chord notation, the same piano part would be labeled E1/D-G1/F-F3/G, and the progression at 0:17 could be labeled D1/A-A2/D-flat-A1/C.



Repeated piano part using Merritt's chord notation

Historically, scholarly evaluation of hard bop tends to stop at the year 1965—both Mathieson and Rosenthal's texts stop at this year. Both titles have 1965 as the end of their study, citing a decline in popularity of the style by that year. One review of Blakey's album *The Big Beat* from 1960 was already especially critical, where John S. Wilson writes, "this is merely a repetition of material that has been gone over time and time again by the Jazz Messengers and other groups."⁸⁹ Coincidentally 1965 is also the year *Drums Unlimited* was recorded. Merritt's association with Blakey as a hard bop bassist overshadows his legacy as a composer in the scarce writing that focuses on him.

⁸⁹ John S. Wilson, "The Big Beat," *Down Beat*, October 1960, 35.

By the early- to mid-1960s, “modal jazz” was a term used to describe the music based around emphasizing scales and modes rather than chord changes. Like hard bop, modal jazz is a term that is often used indiscriminately. In his study of the second Miles Davis Quintet, Keith Waters describes six characteristics of modal jazz, including the use of modal scales for improvisation and accompaniment, slow harmonic rhythm, pedal point harmony, limited or lack of functional harmony, post-1959 jazz harmony, and use of melodic and harmonic perfect fourths.⁹⁰ “Nommo” fits several of these characteristics, including 1960s jazz harmony trends of fourth chords, as described above with his chord system. The three chord progressions are played over only one measure, repeating the first progression over eleven measures. While Merritt’s system of chord symbols makes it easier in some cases to write out the chords, it is more challenging to analyze functional harmony. When the chords are notated in a more traditional form, a dominant seventh relationship is evident between the measures that begin with A7 relating to the tonic D-minor chord. Because both progressions occur repeatedly in each measure, and pianist Ronnie Mathews continues the rhythmic pattern during the solos while Merritt plays increasingly off the beat, the overall harmony can be heard as six measures of D minor and two measures of A7, reinforcing the tonic-dominant relationship.

While these traits of modal jazz are found in “Nommo,” the composition still retains some elements of hard bop. Although it is not a blues-based piece, it is built around the minor pentatonic scale, and maintains rhythmic grooves—first with Merritt’s bass line and then with Mathew’s piano rhythm, keeping a 2-2-3 rhythmic pulse. Looking at the 7/4 odd time signature, the overall pulse remains generally consistent, but Merritt

⁹⁰ Keith Waters, *The Studio Recordings of the Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011), 46.

departs from his repeated groove-based line to more syncopated patterns. While each of measure varies in what he, as well as Max Roach, play rhythmically, the 7/4 time is retained due the the piano rhythm and Merritt's consistent downbeat hits on beat one of each measure.

♩ = 160 E1/D G1/F F3/G E1/D G1/F F3/G E1/D G1/F F3/G

E1/D G1/F F3/G E1/D G1/F F3/G E1/D G1/F F3/G

7 E1/D G1/F F3/G E1/D G1/F F3/G E1/D G1/F F3/G

E1/D G1/F F3/G E1/D G1/F F3/G D1/A A2/D \flat A1/C

D1/A A2/D \flat A1/C E1/D G1/F F3/G D1/A

Merritt's bass line in "Nommo" from 0:42-1:20.

While there are similarities and differences between Merritt's system of chord notation and Schillinger's symmetric system of chords, Merritt's system has some practical advantages in the ease of creating fourth chord voicings based on his notation. However, because it is only his own personal system used for his writing, it is still relatively unknown. Analysis of both Jymie Merritt's bass playing during the well-known period with Art Blakey and the Jazz Messengers as well as assessing his unique compositional harmonic techniques offer a distinct representation of his performing traits

and approach to writing.

Transcribed Score of “Nommo”

Alto Sax

Trumpet

Piano

Bass

Drums

A. Sax.

B♭ Tpt.

Pno.

Bs.

D. S.

♩ = 160

E1/D G1/F F3/G

4

3

3

3

The musical score for "Nommo" is written for a large ensemble. The top system includes Alto Sax, Trumpet, Piano, Bass, and Drums. The bottom system includes A. Sax., B♭ Tpt., Pno., Bs., and D. S. The score is in 7/4 time with a tempo of 160. The piano part features chords labeled E1/D, G1/F, and F3/G. The bass part has a melodic line with eighth notes. The drums have a pattern of eighth notes. The A. Sax. and B♭ Tpt. parts have melodic lines with eighth notes and triplets. The Pno. part has a melodic line with eighth notes and triplets. The Bs. part has a melodic line with eighth notes. The D. S. part has a melodic line with eighth notes and triplets.

7

A. Sx.

B \flat Tpt.

Pno.

Bs.

D. S.

D1/A A2/D \flat A1/C D1/A A2/D \flat A1/C

10

A. Sx.

B \flat Tpt.

Pno.

Bs.

D. S.

13

A. Sx.

B \flat Tpt.

Pno.

Bs.

D. S.

E1/D G1/F F3/G E1/D G1/F F3/G E1/D G1/F F3/G

16

A. Sx.

B \flat Tpt.

Pno.

Bs.

D. S.

E1/D G1/F F3/G

Interview Transcripts by the Author

Phone Interview with Stanley Cowell. March 27, 2012.

Stanley Cowell: Now I found this one interview with him [Jymie Merritt] that came up right away on Google that has some good information.

Jim Pepper: Is it the *All About Jazz* interview?

SC: Yes.

JP: Yes, I've come across that one, it was very helpful.

SC: But I saw the article missed his harmonic system indication.

JP: Oh yeah? I spoke with Bobby Zankel not too long ago briefly about that, but not in detail.

SC: I've never seen symbols like that represented. His harmonic thing was based on larger intervals and fourths. The chords would be made up of a root and two consecutive fourths, which could create different modalities. You'd have three types of modality: C1, C2, C3. C1 would be two perfect fourths, so you have C-F-Bb, and you can create various modalities with the chord over X root. Say you have G, so it would be C1/G, the chord would be made up of G-C-F-Bb, which would have a minor implication because of the minor tenth. C2 would be a perfect fourth on the bottom, and an augmented fourth on top. C3 would be an augmented fourth on the bottom and perfect fourth on top. And then any of them over X root could create various modalities.

Colmore Duncan was the scientist behind it, he wrote a lot using this—with graphs and forms, going beyond bebop and post-bop. Now when I started with Max in '67, I couldn't believe my ears. It was like someone opened a box of ping-pong balls. I eventually got

hip to it, and at times even Max got off rhythmically, it could throw you off. Odean Pope was in the band as well, but he was replaced by Gary Bartz.

I teach my students those scales now, based on the chord systems, I have them learn them in all keys.

But with Jymie, he would spend every break with a sketchbook—he was always writing patterns, very systematized. Some other bass players have his ability of dancing in their lines, as I like to put it, going beyond walking with rhythmic displacement. Reggie [Workman] was another. There's also Wayne Dockery, in Camden I believe, and Buster Williams is another.

JP: And you did the Coltrane Festival, with Jymie a few years ago. I spoke with Alan Nelson, who says “hello” by the way, and he mentioned the band did one of his tunes, he described it as “pulling it off” and as very challenging.

SC: It was “Nommo,” that was the tune we did for that gig.

JP: I been looking at that tune in particular for my thesis, transcribing the original recording.

SC: When Reggie was with Max we did a forty minute version of “Nommo,” that's part of his [Max's] estate though.

JP: So Reggie replaced Jymie in the band, right?

SC: Yes.

JP: That's interesting, because he also replaced him when he left Blakey's band earlier.

SC: That's interesting.

JP: And they're actually on Lee Morgan's *Last Session* album together—Jymie on electric and Reggie on upright.

SC: That's interesting, I'll have to check that one out. But his writing, I've never seen notation like that. Before I came to Rutgers, I asked him if I could teach others about this system—and he said sure.

Phone Interview with Bobby Zankel. 28 March 2012.

Jim Pepper: So I spoke with Alan [Nelson] and Warren [McLendon], who tried to explain the cross-rhythms as best as someone can explain in words.

Bobby Zankel: Yes, a lot of those rhythms were learned phonetically, learning that, it's part of that oral tradition.

JP: When you played with Jymie, did he have charts and arrangements of his tunes?

BZ: Yeah, a lot of the charts were the tunes that were more famous, like "Angela," which you know was recorded with Lee Morgan. We played "Nommo." We played the piece he plays on Max Roach's *Members, Don't Git Weary*, "Absolutions." And they all have a very subtle timing structure. And you know there were other pieces that were not recorded. A longer one, "The Spiritual Impluse." And another one with a great title, a piece called "Things Ain't What They Never Were," because they never were that good!

JP: Any ties with "Things Ain't What They Used to Be"?

BZ: No, no relation, well that one was a blues.

JP: And I got to speak with Stanley Cowell the other day, and he started telling me about the chord symbols and the chord systems he used.

BZ: That's right. He still knows it?

JP: Well he uses it now in his teaching at Rutgers, telling his students about Jymie. But in the little that's out there about Jymie, that's not discussed at all. I started trying to apply it to the piano voicings to see if that's what I'm hearing, trying to figure out the chords for "Nommo." What gets me is for how theoretical and distinct this is no one's written about it, I want to make sure I get it all right.

BZ: That's something that he still remembers that. I was struggling enough to learn the changes. It was just so theoretical, it didn't draw me the way the rhythms did. Well, Warren does piano now with them, right?

JP: Yeah, he mentioned him and Colmore [Duncan], now there's two pianos playing; he was emphasizing the rhythm, and his background as a drummer playing piano, so a lot of that mentality going into his playing. The toughest thing is he didn't have the recording examples to refer to for recent stuff, to explain it better saying the closest to what it is now would be "Angela." And it's real deceptive too because if you're not paying attention listening to this stuff it can slip by and come across as more free, but I'm finding it's very subtle and very precise. And Warren's optimistic though that they'll get a recording done of some of this current playing.

BZ: Yeah, Warren's an optimistic guy.

JP: And I didn't realize he played with Trane and filled in for Elvin. And he was saying Elvin was the closest example as a drummer to explain rhythmically what he's doing. But he's been playing it so long too he was having a hard time describing it because it comes so naturally now.

BZ: Yeah.

JP: So you started playing with him in '82, and when was the last time you got to play with him?

BZ: I'd say late '80s.

JP: And that was still considered the Forerunner group?

BZ: Yeah.

JP: OK, because I seen gig listings where it's labeled as the "Jymie Merritt Quintet" or Quartet, or in other cases Forerunners or Forerunner singular.

BZ: Still Forerunners.

JP: And Stanley was describing rehearsing with Jymie, with Max, and any break he had he'd be writing out patterns and chords.

BZ: And he [Jymie] know's he's teaching this stuff?

JP: Yes, because he wanted to make sure he got his approval first to make sure it was OK to teach it.

BZ: And that's another thing, this presence he has. There was this event for Benny Golson, and Jymie was there, and the way Benny was around him, it's hard to put in words. He was like royalty.

JP: And I believe it was Benny who was the one that got him the gig with Blakey with that incarnation of the Jazz Messengers, and they did some R 'n' B stuff before that. And I found up at Rutgers's library, the Institute of Jazz Studies there, actually had a recording of one of the old bands, doing a mambo version of "Sweet Sue."

BZ: Was that with Chris Powell?

JP: Yeah, and he's on electric with that, he has an interesting break in that. And that's interesting to me historically, he's using electric when it's still new, it was basically him and Monk Montgomery, around the same time.

BZ: And then there was the guy with Sun Ra in Chicago, I think it was Richard Evans.

JP: I'll have to check that out. I just saw the Arkestra a couple months ago when they were in town last, with Marshall Allen.

BZ: They've come a long ways, but that's something.

JP: And you have that gig coming up at Montco [Montgomery County Community College], with your band, I'm going to try to make it out for that one.

BZ: We got another one coming up at the [Philadelphia] Art Museum, in June, Friday the 8th. For the one at Montco, that one's premiering a piece by Muhal Richard Abrams. For the June one, that's my music.

JP: That's one of the afternoon Art Museum ones?

BZ: Yeah. One of the ones at 5. The bass player that I use, he's played with Steve Coleman.

JP: Yeah, Steve Coleman's stuff is great. Now are there any ties between Jymie's music and Steve's music, when it comes to the cross-rhythms in particular?

BZ: Steve's is similar in some ways but I think that's more coincidental. Steve didn't come up through Jymie. I'd say they came to a similar conclusion with their own research. "Absolutions" sounds like Steve in a way.

JP: Oh OK. I didn't think Steve played with Jymie at all, but was unsure about any connections.

BZ: Well you know, there's that "Great minds think alike," you know? Has Stanley been in touch with Jymie lately?

JP: No, apparently they haven't talked in a while, but he was saying they did the gig at the John Coltrane Festival a few years ago. Alan was saying, as he put it, they "made an attempt" at "Nommo." With Archie Shepp and James Spaulding.

BZ: Well I was there in the audience for that. That was so cool. And Shepp was there and was playing way too loud, just so dominating.

Jazzinstitut Darmstadt Bibliography

The following bibliographical information is drawn from periodicals and books present in the archive of the Jazzinstitut Darmstadt. These are in date order. Following the more recent entries are abbreviations denoting the nature of the material in the respective articles. These symbols are:

[A] = analytical remarks

[B] = extensive book review

[BT] = blindfold test

[C] = concert review

[D] = discography

[F] = feature article

[I] = interview

["I"] = article written by the respective musician himself

[O] = obituary

[R] = extensive record review

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Kurt Mohr: Biographie de Jymie Merritt, in: Jazz Hot, #139 (Jan.1959), p. 15 (F)

Peter Vacher: Jymie Merritt - Jazz Messenger, in: Jazz Journal, 16/3 (Mar.1963), p. 5-6, 40 (I)

Alan Goldsher: Hard Bop Academy. The Sidemen of Art Blakey and the Jazz Messengers, Milwaukee/WI 2002 [book: Hal Leonard], p. 125127 (F)

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Discography

Most of the information in this appendix has been found in Tom Lord's *The Jazz Discography Online*, which can be accessed as a subscription database at <http://www.lordisco.com>, as well as purchased as a CD-ROM, version 12.0. It also includes recording dates where he is listed under another name, such as "Jimmy Merritt," and put in chronological order. One error found and corrected here is the Chris Powell recording "Sweet Sue Mambo" had the wrong issue number, originally labeled Grand 118, which was changed to 108. Jymie Merritt's discography with B.B. King was not found in any other known published jazz or blues discography, but instead comes from http://www.keeponliving.at/artist/b_b_king.html, as well as <http://www.bluesfan.jp/whoswho/bbking.html>.

[J53] Bull Moose Jackson

Bull Moose Jackson (vcl) acc by Johnny Coles (tp) Ted "Snookie" Hulbert, Joe Collier (as) Benny Golson, Harry Porter (ts) Tadd Dameron (p) John Faire (g) Jymie Merritt (b) Jerry Potter (d)

Cincinnati, Ohio, October 17, 1951

K9089 "I'll Be Home for X-mas" (1) King 4493, Gusto K-5018X

K9090 "I've Had a Hard Way to Go" (unissued)

K9091 "I Never Loved Anyone but You" King 4493, Audio Lab AL1524

Note: (1) Bull Moose Jackson (vcl) acc by organ and vocal group only.

Audio Lab AL1524 titled *Bull Moose Jackson Sings His All Time Hits*.

Both issued titles also on Classics (F)5156-2 [CD].

[P5770] Chris Powell

Vance Wilson (ts) Harold "Duke" Wells (p) Eddie Lambert (g) Jymie Merritt (b) Chris Powell (d,vcl)

Philadelphia, 1953-54

4113 "Sweet Sue Mambo" Grand 108*

4114 "Uh Uh Baby" -

4121 "Secret Love Mambo" 112

4122 "I Love Paris Mambo" -

4130 "Mambo Gunch" 120

4152 "Mr. Sandman" -

"Dinah"	Grand 116
"Song of the Vagabond"	-
"Anniversary Waltz"	124
"Sweet Georgia Brown"	-
"Mandoline Mambo"	127
"Whiffenpoof Song"	-

[P5771] Chris Powell

Chris Powell & The Blue Flames : Buster Cooper (tb) Vance Wilson (ts) Harold "Duke" Wells (p) Eddie Lambert (g) Jymie Merritt, Ted Sturgis (b) Jimmy Crawford (d) Elisah Perry (cga) Chris Powell (vcl)

New York, March 7, 1955

F5JB2173	"Come One"	(unissued)
F5JB2174	"Cherry Pink and Apple Blossom White"	-
F5JB2175	"Break it Up"	Groove 0105
F5JB2176	"Love Ya Like Crazy"	-

[P5772]Full musician list Chris Powell

Marty Wilson (d) replaces Jimmy Crawford, Ted Sturgis out, Burleigh Scott (cga) added

New York, May 26, 1955

F5JB4162	"Something's Got to Give"	Groove 0111
F5JB4163	"Unchained Melody"	-
F5JB4164	"Long Gone"	(unissued)
F5JB4165	"Goodbye Little Girl"	Groove 0128
F5JB4502	"Chinatown, my Chinatown"	-

[P5773]Full musician list Chris Powell

Willie Correa (cga) replaces Burleigh Scott, Marty Wilson out, Chris Powell (d,vcl)

New York, February 17, 1956

G5JB1840-1S	"Moritat"	Groove 0144
G5JB1841	"Walkin' Home"	(unissued)
G5JB1842-1S	"The Poor People of Paris"	Groove 0144

B.B. King

B.B. King (v,g), Kenny Sands (tp), Lawrence Burdine (as), Johnny Board (ts), Floyd Newman (bs), Millard Lee (p), Jymie Merritt (b), Ted Curry (d)

Los Angeles, C.A., November 19, 1955

MM-3058 RPM 468 "Bad Luck" (Ivory Joe Hunter) Crown 5020, alt. tk Kent 533

on: *Singin' the Blues* (released 1956) alt. tk Kent 533, on: *From the Beginning* (released 1968)

"Sweet Little Angel (Lucille Bogan, Smith?) (Riley King, Jules Taub) Crown 5020

B.B. King (v,g), Kenny Sands (tp), Lawrence Burdine (as), Johnny Board (ts), Floyd Newman (bs), Millard Lee (p), Jymie Merritt (b), Ted Curry (d)

Los Angeles, C.A., December 10, 1955

“The Blues Has Got Me” alt. tk. Kent 529

on: *Boss Of the Blues* (released 1968) -

Los Angeles, C.A., February 25, 1956

MM-3006 RPM 459 “Dark Is the Night Pt. 1”(Maxwell Davis, King, Taub)

MM-3007 RPM 459 “Dark Is the Night Pt. 2”

B.B. King (v,g), Kenny Sands (tp), Lawrence Burdine (as), Johnny Board (ts), Floyd Newman (bs), Millard Lee (p), Jymie Merritt (b), Ted Curry (d)

Little Rock, A.R., April/May 1956

MM-3123 RPM 486 “Early In the Morning” (Dallas Bartley, Louis Jordan, Leo

Hickman) Crown 5063, on: *The Blues* (released 1958), alt. tk Kent 450 (released 1966) –

Los Angeles, C.A., 1956

MM-3057-2 RPM 468 “I Stay In the Mood” (Joe Josea, King), Kent 450 (released 1966)

B.B. King (v,g), Kenny Sands (tp), Lawrence Burdine (as), Johnny Board (ts), Floyd Newman (bs), Millard Lee (p), Jymie Merritt (b), Ted Curry (d)

Los Angeles, C.A., 1956

MM-3124 PRM 486 “You Don't Know,” Kent 529, on: *Boss Of the Blues* (released 1968)

[B8720] Art Blakey

Moanin' : *Art Blakey And The Jazz Messengers* : Lee Morgan (tp) Benny Golson (ts)

Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Hackensack, N.J., October 30, 1958

tk 1 “Are You Real?” Blue Note (Jap)TOCJ-5857 [CD]

tk 2 “Moanin’” (alt) (*) Blue Note (Jap)CP32-5548 [CD], TOCJ-5941/44 [CD]

tk 4 “Moanin’” Blue Note 45-1735, L4003, BST89903, BST2-84429, BN-LA159-G2, BST2-92471, B1-93205, (F)45-002, BST84383, (Du)BST83249, (Eu)UALP19, (Jap)NP-9020C, LBN-80259, LNS-90031, LNP-95059B, K23P-6724, FCPA-6205, W-5506, Lib (E)LBS83249, Blue Note 7-92471-2 [CD], 7-93205-2 [CD], 7-96110-2 [CD], 7-97190-2 [CD], 8-34957-2 [CD], 8-54899-2 [CD], 5-20070-2 [CD], (E)8-53225-2 [CD], (Eu)8-29964-2 [CD], (F)8-54185-2 [CD], 8-54197-2 [CD], (Jap)CJ25-5181/84 [CD], CJ28-5031 [CD], CJ28-5171 [CD], CP32-5057 [CD], TOCJ-5203 [CD], TOCJ-5274/76 [CD], TOCJ-5823 [CD], TOCJ-5925 [CD], TOCJ-5933 [CD], TOCJ-66031 [CD], TOCJ-66051 [CD], TOCJ-66060 [CD], TOCJ-66071 [CD], TOCP-7455/56 [CD], TOCP-8963 [CD], Capital (Jap)TOCJ-66005 [CD], Toshiba-EMI (Jap)TOCP-8581 [CD], 32 Jazz 32025-2 [CD], The Right Stuff 8-57072-2 [CD], Cema S21-56914 [CD], S21-57592 [CD], EMI-Jazz (E)4-93467-2 [CD], 4-

- 93469-2 [CD], EMI-Music 4-98900-2 [CD], EMI (E)5-21426-2 [CD]
- tk 7/9/12/14
- “The Drum Miniature Suite” Blue Note (Jap)TOCJ-5755-56 [CD]
- “Drum Thunder” -
- “Cry a Blue Tear” -
- “Harlem's Disciples” -
- tk 16 “Along Came Betty” 45-1736, 8-54899-2 [CD]
- tk 19 “Blues March” Blue Note 45-1736, L4003, BST2-84433, B1-93205, (F)45-002, BST84383, (Du)1A158-83391/4, (Jap)NP9021, LBN80259, LNP95059B, K18P-9126, K22P-6096/97, K23P-6724, FCPA5205, W-5506, Lib (F)LBS83442/3, Franklin Mint GJR087, Blue Note 7-93205-2 [CD], 7-97190-2 [CD], 7-97960-2 [CD], (Jap)CJ28-5030 [CD], CJ28-5031 [CD], TOCJ-5269 [CD], TOCJ-5274/76 [CD], TOCJ-5823 [CD], TOCJ-5963 [CD], TOCJ-66031 [CD], (Sp)8-34712-2 [CD], 8-53016-2 [CD], Toshiba-EMI (Jap)TOCP-50370 [CD], Cema S21-56914 [CD], EMI-Jazz (E)4-93467-2 [CD]
- tk 21 “Come Rain or Come Shine” Blue Note 8-35282-2 [CD], (Jap)TOCJ-5853 [CD], TOCJ-5934 [CD]

Note: All titles, except tk. 3, also on Blue Note BLP4003/BST84003, (Jap)CP35-3090 [CD].

All above titles also on Blue Note 7-46516-2 [CD], 4-95324-2 [CD].

An additional warm-up and dialogue between Lee Morgan & Rudy Van Gelder, recorded before tk. 4, was included in Blue Note 4-95324-2 [CD], (Jap)TOCJ-66060 [CD].

All titles, except (*), also on 52nd Street Records (Sp)FSST01 [CD], titled *Art Blakey And The Jazz Messengers - Moanin'*; see November 22 & December 17, 1958 for rest of CD.

[B8721] Art Blakey

Drums Around The Corner : Lee Morgan (tp) Bobby Timmons (p) Jymie Merritt (b) Art Blakey, Philly Joe Jones (d,tymp) Roy Haynes (d) Ray Barretto (cga)

New York, November 2, 1958

- tk 4 “Let's Take 16 Bars” Blue Note 7243-5-21455-2-2 [CD]
- tk 6 “Moose the Mooche” -
- tk 7 “Drums in the Rain” -
- tk 11 “Lee's Tune” -
- tk 13 “Blakey's Blues” -
- tk 15 “Lover” -

[G3271] Benny Golson

The Other Side Of Benny Golson : Benny Golson Quintet : Curtis Fuller (tb) Benny Golson (ts) Barry Harris (p) Jymie Merritt (b) Philly Joe Jones (d)

New York, November 12, 1958

"Strut Time"	Riv RLP12-290, OJC 1750, CD1750-2 [CD]
"Jubilation"	- - -
"Are You Real?" (*)	- - -
"Cry a Blue Tear"	- - -
"Symptoms"	- - -
"This Night"	- - -

Note: (*) This title also on OJC OJC-31258 [CD].

All above titles also on Milestone M47048, Riverside (Jap)SMJ6302, Fresh Sound (Sp)FSRCD540-2 [CD].

[C5323] Sonny Clark

Sonny Clark Trio : Sonny Clark (p) Jymie Merritt (b) Wes Landers (d)
Hackensack, N.J., November 16, 1958

tk 3	"Black Velvet" (*)	Blue Note 45-1731, (Jap)LNJ-70079, GXX-3069
tk 4	"I'm Just a Lucky So and So"	Blue Note 45-1730, - - , Blue Note 7-80701-2 [CD], (Jap)TOCJ-5274/76 [CD]
tk 5	"Gee Baby, Ain't I Good to You?"	Blue Note 45-1731, (Jap)GXF-3069
tk 6	"Gee Baby, Ain't I Good to You ?" (alt take)	Blue Note (Jap)LNJ-70079, GXF-3051, GXX-8156
tk 8	"Ain't No Use"	Blue Note 45-1730, (Jap)LNJ-70079, GXX-3069
tk 9	"The Breeze and I"	Blue Note 45-1729, (Jap)LNJ-70079, GXX-3069, CJ28-5036 [CD], TOCJ-5299 [CD], TOCJ-66038 [CD]
tk 13	"I Can't Give You Anything But Love"	Blue Note 45-1729, (Jap)LNJ-70079, GXF-3069, TOCJ-5195 [CD]

Note: Date is listed incorrectly as October 16, 1958 on Blue Note (Jap)GXF-3069.

All titles from Blue Note (Jap)GXX-3069 also on Blue Note (Jap)GXX-8157 titled "The Art of the Trio".

All titles, except (*), also on Gambit 69263 [CD].

All above titles also on Blue Note (Jap)BNJ-61017 (titled *Sonny Clark Trio, Vol. 2*), Blue Note CDP8-21283-2 [CD], (Jap)TOCJ-1617 [CD].

[B8723] Art Blakey

Live In Holland 1958 : Art Blakey And The Jazz Messengers Feat. Lee Morgan : Lee Morgan (tp) Benny Golson (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)
Live "The Kurhaus", Scheveningen, The Netherlands, November 19, 1958

"Moanin"	Bandstand BCD1532 [CD]
"Along came Betty"	-
"I Remember Clifford"	-
"Whisper Not"	-
"A Night in Tunisia"	-

Note: All above titles also on Jazz Band (E)EBCD2128-2 [CD]; date listed as November 29, 1958.

[B8724] Art Blakey

Olympia Concert : Art Blakey's Jazz Messengers : Lee Morgan (tp) Benny Golson (ts)

Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Olympia", Paris, France, November 22, 1958

"Just By Myself" Fontana (Eu)460.676TE, 460.762TE, (E)TFE17364

"I Remember Clifford" Fontana (Eu)460.676TE, Theatre Project
(Du)9199.993, Mercury 6641482, 52nd Street
Records (Sp)FSST01 [CD]

"Are You Real" Fontana (Eu)460.762TE, 883.261JCY, TFE17364,
FJL111, 52nd Street Records (Sp)FSST01 [CD]

Note: All above titles also on EmArcy (F)832659-2 [CD] titled *1958 Paris Olympia*.

All above titles also on Fontana (Eu)680.202TL, 683.261JCL, 832659-2 [CD],
(E)TFL5116, Epic LA16009, Epic/Columbia JLA16009, Mercury (Eu)6444.700,
(Jap)SPX-10586, IMPF-11020, Amiga (G)8.50.486, Fontana (Eu)832.659 [CD].
Fontana (Eu)460.676TE and 460.762TE probably also issued by Fontana (F) as
460.676ME and 460.762ME.

[B8724.10] Art Blakey

Live in Zurich 1958 : Art Blakey's Jazz Messengers : Lee Morgan (tp) Benny Golson (ts)

Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Volkshaus", Zurich, Switzerland, December 4, 1958

"Now's the Time" Solar (Sp)4569881 [CD]

"The Theme" -

"Moanin'" -

"Whisper Not" -

"Evidence" -

"I Remember Clifford" -

"Just by Myself" -

"Along Came Betty" -

"My Funny Valentine" -

"Come Rain or Come Shine" -

"A Night in Tunisia" -

Note: Solar (Sp)4569881 [CD] is a 2 CD set.

[B8725] Full musician list Art Blakey

same pers

Live "Olympia", Paris, France, December 17, 1958

"Moanin'" (*) Fontana (F)460.691ME, (Eu)460.691TE, 52nd
Street
Records (Sp)FSST01 [CD]

"Justice [Evidence]" (*) Fontana (F)460.691ME, (Eu)460.691TE

"Blues March" Fontana (F)460.642ME, (Eu)460.642TE,
(E)TFE17257, Verve (Eu)840033-2 [CD]

“Whisper Not” Fontana (F)460.642ME, (Eu)460.642TE,
(E)TFE17257, 52nd Street Records (Sp)FSST01
[CD]

Note: Most issues from the above concert are edited.

(*) These 2 titles also on Fontana (Eu)680.202TL, (E)TFL5116, Epic LA16009,
Epic/Columbia JLA16009.

All above titles also on Fontana (Eu)683.261JCL, 883.261JCY, 832659-2 [CD],
(E)FJL111, Mercury (Eu)6444.700, (Jap)SPX-10586, IMPF-11020, Amiga (G)8.50.486,
Fontana (Eu)832.659 [CD], EmArcy (F)832659-2 [CD].

One issue of Mercury (Eu)6444.700 included all titles from the November 22 and
December 17, 1958 concerts - with edited versions of "Are You Real", "Moanin'", and
"Justice"; unedited versions of these tunes were used for another issue of this LP - which
did not include "Blues March" and "Whisper Not". These unedited 5 items have also been
issued on a Columbia CSP JLA16009 *Paris Concert* LP.

[B8726]Full musician list Art Blakey

Des Femmes Disparaissent - Film Soundtrack : same pers

Film soundtrack, Paris, France, December 18 & 19, 1958

“Generique [Blues On My Mind]” Fontana (F)660.224MR, (Eu)683.288JCL,
(E)FJL135, Philips 822566-2 [CD]

“Pierre et Beatrice” Fontana (F)660.224MR, (Eu)683.288JCL,
(E)FJL135

“Nasol” -

“Tom” -

“Poursuite Dans la Ruelle” (d-solo) -

“Whisper Not” - - -

“Mambo Dans la Voiture” - - -

“Merlin” -

“Just By Myself” - , (Eu)460.655TE, 683.288JCL,
(E)FJL135

“Blues Pour Doudou” (bg out) Fontana (F)660.224MR, (Eu)460.655TE,
683.261JCL, 883.261JCY, (E)FJL111,
FJL135, Mercury (Eu)6444.700, Amiga
(G)8.50.486

“Blues Pour Marcel” Fontana (F)660.224MR, 680.242ML,
885.548, (Eu)460.665TE, 683.288JCL,
680.018TL, Fontana MGF27532,
SRF67532, Philips 822566-2 [CD]

“Blues Pour Vava” (lm out) Fontana (F)660.224MR, 680.242ML,
885.548, (Eu)460.655TE, 683.288JCL,
6680.018TL, Fontana MGF27532,
SRF67532, Philips 822566-2 [CD]

“Pasquier” (p-solo) Fontana (F)660.224MR, (Eu)683.288JCL,
(E)FJL135

“Quaglio” -

“La Divorcee de Leo Fall” - , 680.242ML, (Eu)460.676TE,

683.288JCL, 680.018TL, (E)TFE17337,
FJL135, Fontana MGF27532, SRF67532
"Suspence, Tom et Nasol" Fontana (F)660.224MR
"Des Femmes Disparaissent" - , 885.548, (Eu)683.288JCL,
(E)FJL135, Philips 822566-2 [CD]
"Final Pour Pierre et Beatrice" Fontana (F)660.224MR, (Eu)683.288JCL,
(E)FJL135,
Philips 822566-2 [CD]

Note: All titles from Fontana 683.288JCL also on Fontana (Eu)883.288JCY, Mercury (Eu)6444.701.

All titles from Fontana FJL135 also on Fontana (Eu)826.150QY.

All above titles also on Fontana (Eu)834752-2 [CD], Philips (Jap)EVER1024, Epic (Jap)NN-1015, 32J-30 [CD], EmArcy (F)013044-2 [CD].

[J1837] Bobby Jaspar

Bobby Jaspar Quartet : Bobby Jaspar (fl) Fats Sadi (vib) Jimmy Merritt (b) Kenny Clarke (d)

Paris, December 20, 1958

2739 "Le JAMF" Barclay (F)84063, EmArcy 837207-2 [CD]

2740 "Doxology [Memory of Dick]" - -

2741 "There Will Never Be Another You" (sl out) - -

Note: All titles from Barclay (F)84063 also on Mercury MG20560(mono), SR60219(stereo).

All titles from EmArcy 837207-2 [CD] also on Polydor (Jap)J28J-20282 [CD], EmArcy (F)018423-2 [CD].

[B8727]Full musician list Art Blakey

Kenny Clarke (d-1) Gana M'Bow (cga-1) added

Live "Club St. Germain", Paris, France, December 21, 1958

"Politely" RCA (F)430043

"Whisper Not" (*) - , (G)CL42789, LPM9861, (It)42774

"Now's the Time" (*) - , (G)CL42789, LPM9861, (It)42774

"The First Theme" - , (It)NL42774

"Moanin' With Hazel" (*) (F)430044, (Eu)NL89874, (G)CL42789, (It)42774

"We Named it Justice [Evidence]" (*) -

"Blues March for Europe No. 1" (*) - , 76359, (G)CL4289

"Like Someone in Love" -

"Along Came Manon" (F)430045

"Out of the Past" (*) -

"A Night in Tunisia" (1) - , FXM2-7080

"Theme [The Theme]" (1,*) -

Note: All titles from RCA (F)43043 also on RCA (F)900069, FXL3-7052, (G)LPM9856, (Jap)RA-5461, RA-5467, PG-21, RJL-2503.

All titles from RCA (F)43044 also on RCA (F)900070, FXL3-7052, (G)LPM9888, (Jap)RA-5462, RA-5468, PG-22, RJL-2504.

All titles from RCA (F)43045 also on RCA (F)900071, FXL3-7052, (Jap)RA-5469, PG97, RJI-2505.

(*) These 7 titles also on Bluebird 61097-2 [CD].

All above titles also on Gambit (And)69237 [CD] titled *Art Blakey & The Jazz Messengers - Complete Concert at Club Saint Germain*; (2 CD set).

All above titles also on RCA (F)FXL3-7052, (Jap)R30J-1001/2 [CD].

[B8729] Art Blakey

Lee Morgan (tp) Hank Mobley (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)
Hackensack, N.J., March 8, 1959

tk 5 "Jimerick"	(rejected)
tk 10 "Quick Trick"	-
tk 14 "Hipsippy Blues"	-
tk 15 "M and M"	-
tk 19 "Close Your eyes"	-
tk 21 "Just Coolin'"	-

[B8731] Art Blakey

At The Jazz Corner Of The World : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Hank Mobley (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d,mc-1) Pee Wee Marquette (mc-2)

Live "Birdland", New York, April 15, 1959

"Pee Wee Marquette's Intro" Blue Note BLP4015, (F)8-54197-2 [CD]

"Just Coolin'" (1) -

"Theme (Short Version)" (2) - , B1-28263, 8-28263-2 [CD], (F)8-54197-2 [CD]

"Close Your Eyes" (1) Blue Note 45-1787, BLP4015

"M and M" BLP4016

"Hipsippy Blues" (2) 45-1786, BLP4015, (Jap)TOCJ-5823 [CD], TOCJ-66031 [CD]

"Chicken an' Dumplins" (1) Blue Note 45-1788, BLP4016, (Eu)7-89915-2 [CD], (Jap)TOCJ-5274/76 [CD]

"Hi Fly" Blue Note 45-1788, BLP4016

"Art's Revelation" -

"Justice [Evidence]" BLP4015, (Jap)K23P-6724, Blue Note 7-97190-2 [CD]

"The Theme (Long Version)" (2) Blue Note BLP4016

Note: Above titles are listed in order of performance.

All titles from Blue Note BLP4015 (mono) also on Blue Note BST84015

(stereo), (Jap)K18P-9201, TOCJ-4015 [CD], all titled *At the Jazz Corner of the World, Vol. 1*.

All titles from Blue Note BLP4016 (mono) also on Blue Note BST84016 (stereo),

(Jap)K18P-9202, TOCJ-4016 [CD], all titled *At the Jazz Corner of the World, Vol. 2*.

All above titles also on Blue Note CDP7243-8-28888-2-6 [CD], (Bra)31.C.152-82846/7.

[B8732] Art Blakey

Les Liaisons Dangereuse - Film Soundtrack : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Barney Wilen (ts,sop) Bobby Timmons (p) Duke Jordan (p-3) replaces Timmons, Jymie Merritt (b) Art Blakey (d) Johnny Rodriguez, Tommy Lopez (cga-1) Willie Rodriguez (bgo-1) added

New York, July 28 & 29, 1959

"No problem no. 1" (*)	Font (F)680203, 460660ME, 460771ME
"Prelude in Blue [A l'Esquinade]" (2)	- - -
"Miguel's Party" (1,2)	- -
"Valmontana no. 1"	-
"Prelude in Blue [Chez Miguel]" (3)	- - -
"No Problem no. 2"	-
"Weekawken Mad Pad"	-
"Valmontana no. 2"	-
"No Hay Problem" (1,4)	-

Note: (2) Barney Wilen (sop) Duke Jordan (p) Jymie Merritt (b) Art Blakey (d).

(3) Duke Jordan (p) replaces Timmons.

(4) Lee Morgan and Barney Wilen out.

(*) This title also on EmArcy 848245-2 [CD].

First 4 titles also on Fontana (Du)680018TL, Philips 822566-2 [CD].

All above titles also on Fontana (E)TFL5184, Fontana MGF27539, SRF67539, (Jap)FON-5003, 32J-30, Philips (Jap)BT-5320, EVER-1023, Epic LP16022, BA17022, Phonogram (F)812017-1.

All above titles also on Fontana 812017-2 [CD] titled *Art Blakey : Les Liasons Dangereuses*.

[B8735] Art Blakey

Africaine : Art Blakey And His Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d) Dizzy Reece (cga-1)

Englewood Cliffs, N.J., November 10, 1959

tk 3	"The Midget"	Blue Note LT1088, 4-97507-2 [CD]
tk 4	"Lester Left Town"	- -
tk 8	"Celine"	- -
tk 10	"Splendid"	- -
tk 12	"Haina" (1)	- -
tk 14	"Africaine" (1)	- -
	"It's Only a Paper Moon"	(rejected)

[B8735.10] Art Blakey

Are You Real : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Paris, France, November or December, 1959

"Blues March"	Moon (It)MCD071-2 [CD]
"Are You Real"	-
"A Night in Tunisia"	-

Note: See London, 1965 for rest of Moon (It)MCD071-2 [CD].

[B8735.20] Art Blakey

Live In The '50's : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts)
Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Live "JMTV", Paris, France, November 1959, November 14, 1959

"Introduction" Jazz Band (E)EBCD2128-2 [CD]

"No Problem" -

Note: Further titles from Bandstand (E)EBCD2128-2 [CD] from November 29 (or 19), 1958.

[B8736] Art Blakey

Paris Concert : Art Blakey And His Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Live "Theatre des Champs-Elysees, Paris, France, November 15, 1959

"Close Your Eyes" RCA (F)430054

"Goldie [What know]" - , 76481

"Ray's Idea" -

"Lester Left Town" -

Note: All above titles also on RCA (F)PM37451, NL70975, (It)LPM37451, (Jap)RA-5023, RGP-1179.

[B8736.10] Art Blakey

Live In Europe 1959 : Art Blakey & The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

European tour, November 1959, November 16, 1959

"Blues March" Landscape LS2-916 [CD]

"The Midget" -

"Nellie Bly [Mama "G"]" -

"A Night in Tunisia" -

Note: The pianist is incorrectly listed on the CD insert as Walter Bishop.

[B8737] Art Blakey

Live In Stockholm 1959 : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Live "Konserthuset", Stockholm, Sweden, November 23, 1959

Close your eyes Dragon (Swd)DRCD182 [CD]

Like someone in love -

Lester left town -

The midget -

A night in Tunisia -

[B8738] Art Blakey

Live In Berlin 1959-1962 : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Live "Titiana-Palast", Berlin, Germany, November 29, 1959

"Blues March" Jazz Up (It)JU-321 [CD]

"Moanin'" -

"A Night in Tunisia" -

“Along Came Betty” -

“Lester Left Town” -

Note: See February 4, 1962 for more titles from Jazz Up (It)JU-321 [CD].

[B8739] Art Blakey

Paris Jam Session : Lee Morgan (tp) Barney Wilen (as-1) added, Wayne Shorter (ts) Walter Davis, Jr. (p) Bud Powell (p-1) replaces, Davis, Jr., Jymie Merritt (b) Art Blakey (d)

Live "Theatre des Champs-Elysees", Paris, France, December 18, 1959

“The Midget” Font (F)680207TL

“A Night in Tunisia” - , EmArcy 848245-2 [CD]

“Dance of the Infidels” (1) -

“Bouncing with Bud” (1) -

Note: All above titles also on Fontana (Eu)885500TY, 832692-1, 832692-2 [CD], (Jap)FON-7004, SFX-10579, Epic LA16017, BA17017, Mercury (Jap)BT-1301.

[B8740] Art Blakey

Stop Driving Us Crazy - Film Soundtrack : Lee Morgan (tp) Jerome Richardson (bar) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Film soundtrack, New York, January, 1960

“Crazy driving rhythm Gen. Board of Temperance of the Methodist Church”
GRC5748

“No time for speed” (same issue)

Note: The above issue is a 45 rpm single.

[B8741] Art Blakey

The Big Beat : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., March 6, 1960

tk 1 “It's Only a Paper Moon” (alt) Blue Note CDP7-46400-2 [CD], (Jap)TOCJ-5941/44 [CD]

tk 3 “It's Only a Paper Moon” Blue Note BLP4029, CDP7-46400-2 [CD], 45-1789, (F)BST84383, (Eu)4-93072-2 [CD]

tk 7 “Dat Dere” Blue Note BLP4029, CDP7-46400-2 [CD], 45-1790, B1-93205, (F)BST84383, 7-93205-2 [CD], 7-97190-2, 8-56508-2 [CD], (Eu)4-93072-2 [CD] (Jap)CJ28-5031 [CD], TOCJ-66031 [CD], Cema S21-56914 [CD], EMI-Jazz (E)4-93467-2 [CD]

tk 10 “The Chess Players” Blue Note BLP4029, CDP7-46400-2 [CD], 45-1775

tk 13 “Lester Left Town” - - 45-1789, B1-93205, 7-93205-2 [CD], 7-97190-2 [CD], Cema S21-56914 [CD], EMI-Jazz (E)4-93467-2 [CD], Franklin Mint GJR036

tk 17 “Sakeena's Vision” Blue Note BLP4029, CDP7-46400-2 [CD]

tk 22 “Politely” - -

Note: All titles from Blue Note BLP4029(mono) also on Blue Note BST84029(stereo), (Jap)TOCJ-4029.

All above titles also on Mosaic MR10-141, MD6-141 [CD], both titled *The Complete Blue Note Recordings of the 1960 Jazz Messengers*; see various flwg sessions to May 27, 1961 for rest of these 10LP/6CD sets.

All above titles also on Blue Note 63801 [CD] titled *The Big Beat*.

[R1864] Dizzy Reece

Comin' On : Dizzy Reece (tp,cga-1) Stanley Turrentine (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., April 3, 1960

tk 2 "The Case of the Frightened Lover" Blue Note 5-22019-2 [CD]

tk 11 "The Story of Love" -

tk 18 "Ye Olde Blues" -

tk 22 "Tenderly" -

tk 25/28 Achmet (1) -

Note: See July 17, 1960 for rest of Blue Note 5-22019-2 [CD].

All above titles also on Mosaic Select MS-011 [CD].

[B8742] Art Blakey

Electric Sticks : Art Blakey/Buddy Rich : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey, Buddy Rich (d)

Broadcast "Birdland", New York, April 16, 1960

"Justice [Evidence]" Alto AL721, Fresh Sound (Sp)FSRCD357 [CD]

Note: Fresh Sound (Sp)FSRCD357 [CD] titled *Lee Morgan - Live at Birdland*; see flwg sessions and Lee Morgan for rest of CD.

[B8743]Full musician list Art Blakey

Drums Ablaze : Buddy Rich out

Broadcast "Birdland", New York, April 16, 1960

"Dis Here [This Here]" Alto AL720, Kings of Jazz (It)KJL20023

"Dat Dere" - -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[R3156] Buddy Rich

The "Electric-sticks" Of Buddy Rich : Buddy Rich With Art Blakey And The Jazz

Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey, Buddy Rich (d)

WADO Broadcast "Birdland", New York, April 16, 1960

"Justice" Alto AL721

[B8744]Full musician list Art Blakey

Buddy Rich (d) added

Broadcast "Birdland", New York, April 23, 1960

"A Night in Tunisia" Alto AL721, Yadeon 500 [CD], Fresh Sound (Sp)FSRCD357 [CD]

Note: Yadeon (Jap)500 titled *A Night in Birdland Live, Vol. 1*; rest of CD by Dizzy Gillespie, Dinah Washington.

[B8745] Full musician list Art Blakey

Buddy Rich out

Broadcast "Birdland", New York, April 23, 1960

"April Jamming [Mama G/Nelly Bly]" Alto AL720, Kings of Jazz
(It)KLJ20023

"Along Came Betty" - -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[B8746] Art Blakey

Hooray For Art Blakey, Vol. 1 : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Broadcast "Birdland", New York, May 28, 1960

"The Chess Players" Session Disc 116, Music Room Special 5047

"Dis Here [This Here]" - -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[B8747] Full musician list Art Blakey

same pers.

Broadcast "Birdland", New York, June 4, 1960

"The Midget" Session Disc 116, Music Room Special 5047, Fresh
Sound (Sp)FSRCD357 [CD]

[M10693] Lee Morgan

More Birdland Sessions : Lee Morgan Featured With Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons, Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

Live "Birdland", New York, June 4, 1960

"Lester Left Town" Fresh Sound (Sp)FSCD1029 [CD]

Note: For the rest of Fresh Sound (Sp)FSCD1029 [CD] see September 11, October 28 & November 5, 1960.

Above title also on Fresh Sound (Sp)FSRCD357 [CD] titled *Lee Morgan - Live At Birdland*; see September 11, October 28 & November 5, 1960 for more titles; rest of CD by Art Blakey.

[B8748] Art Blakey

Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., August 7, 1960

tk 3 "When Your Lover Has Gone" Blue Note 7-84049-2 [CD], (Jap)TOCJ-
5941/44 [CD], Blue Note 8-75261-2 [CD]

tk 7 "Noise in the Attic" Blue Note BLP4245, BST84245, 7-84245-2 [CD],
8-75337-2 [CD]

tk 9 "Sleeping Dancer Sleep On" (alt) Blue Note 7-84245-2 [CD], 8-75337-2 [CD]

- tk 10 "Sleeping Dancer Sleep On" BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]
 tk 11 "Sincerely Diana" Blue Note BLP4049, BST84049, Sunset (E)SLS50190, Blue Note 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]
 tk 15 "Sincerely Diana" (alt) Blue Note 7-84049-2 [CD], 8-75261-2 [CD]
 "Kozo's Waltz" (rejected)
 tk 27 "Yama" Blue Note 45-1795, BLP4049, BST84049, 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]

Note: Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD] all titled *Like Someone In Love*.

Blue Note BLP4049, BST84049, 7-84049-2 [CD], 8-75261-2 [CD] all titled *A Night In Tunisia*.

All issued titles also on Mosaic MR10-141, MD6-141 [CD] titled *The Complete Blue Note Recordings of the 1960 Jazz Messengers*; see various flwg sessions to May 27, 1961 for rest of these 10LP/6CD sets.

[B8749] Art Blakey

Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., August 14, 1960

- "Yama" (rejected)
 tk 31 "Kozo's Waltz" Blue Note BLP4049, BST84049, Sunset (E)SLS50190, Blue Note 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]
 tk 34 "Giantis" Blue Note BLP4245, BST84245, 7-84245-2 [CD], (Eu)4-93072-2 [CD], (Jap)TOCJ-5274/76 [CD]
 Blue Note 8-75337-2 [CD]
 tk 42 "Johnny's Blue" Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]
 tk 46 "So Tired" Blue Note 45-1795, BLP4049, BST84049, (E)BNSLP-2, 7-86532-2 [CD], 7-84049-2 [CD], (Eu)4-93072-2 [CD], (Jap)TOCJ-5779 [CD], Blue Note 8-75261-2 [CD]
 tk 48 "Like Someone in Love" Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]
 tk 54 "A Night in Tunisia" Blue Note 45-1796, BLP4049, BST84049, B1-93205, (F)BST84383, (Jap)NP-9020C, LBN-80259, LNP-95059B, K18P-9127, K23P-6724, FCPA-6205, W-5506, 7-46532-2 [CD], 7-84049-2 [CD], 7-93205-2 [CD], 7-97190-2 [CD], 7-89032-2 [CD], (Eu)4-93072-2 [CD], (Jap)CJ28-5031 [CD], TOCJ-5269 [CD], TOCJ-5274/76 [CD], TOCJ-5823 [CD], TOCJ-66031 [CD], Cema S21-56914 [CD], EMI-Jazz (E)4-93467-2 [CD], Blue Note 8-75261-2 [CD]

Note: All issued titles also on Mosaic MR10-141, MD6-141 [CD].

[M10694] Lee Morgan

Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Birdland", New York, September 11, 1960

"Sakeena's Vision" Fresh Sound (Sp)FSCD1029 [CD]

"Koko's Waltz" -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[B8750] Art Blakey

Meet You At The Jazz Corner Of The World : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Birdland", New York, September 14, 1960

(Set #1)

tk 1 "The Breeze and I" (rejected)

tk 2 "These are the Things I Love" -

(Set #2)

tk 3 "The Summit" Blue Note BLP4055, BST84055

tk 4 "High Modes" - -

tk 5 "Theme" - -

(Set #3)

"The Opener" (rejected)

tk 7 "What, Know [Goldie]" Blue Note 45-1821, BLP4054, BST84054

tk 8 "The Theme" - -

(Set #4)

tk 9 "The Breeze and I" Blue Note BLP4054, BST84054, (Jap)K23P-6724

tk 10 "The Opener" -

tk 11 "These are the Things I Love" BLP4055, BST84055

tk 12 "Round Midnight" BLP4054, BST84054, (Jap)TOCJ-5274/76 [CD]

tk 13 "Night Watch [East of Brooklyn]" (rejected)

(Set #5)

tk 14 "The Opener" (rejected)

tk 15 "Night Watch [East of Brooklyn]" Blue Note BLP4055, BST84055,
(Jap)TOCJ-4055 [CD]

tk 16 "The Breeze and I" (rejected)

tk 17 "These are the Things I Love" -

Note: All titles from Blue Note BLP4054(mono), BST84054(stereo) also on Blue Note (Jap)K18P-9226, TOCJ-4054 [CD], all titled *Meet You at the Jazz Corner of the World, Vol. 1*.

All titles from Blue Note BLP4055(mono), BST84055(stereo) also on Blue Note (Jap)K18P-9227, TOCJ-4055 [CD], all titled *Meet You at the Jazz Corner of the World, Vol. 2*.

All issued titles also on Mosaic MR10-141, MD6-141 [CD], Blue Note (Eu)7243-5-35565-2-5 [CD]. The Blue Note release is a 2 CD set.

[M10696] Lee Morgan

Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Birdland", New York, October 28, 1960

"Noise in the Attic" Fresh Sound (Sp)FSCD1029 [CD]

"So Tired" -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[M10697]Full musician list Lee Morgan

same pers.

Live "Birdland", New York, November 5, 1960

"It's Only a Paper Moon" Fresh Sound (Sp)FSCD1029 [CD]

"This Here" -

Note: Above sessions on Fresh Sound (Sp)FSCD1029 [CD] are actually Art Blakey's Jazz Messengers but the CD is issued under Lee Morgan's name.

All above titles also on Fresh Sound (Sp)FSRCD357 [CD].

[B8751] Art Blakey

Live In Stockholm 1959 : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Konserthuset", Stockholm, Sweden, December 6, 1960

"Blues March" (*) Dragon (Swd)DRLP137, DIW (Jap)DIW-813 [CD]

"Lester Left Town" (*) - -

"Theme" - -

"The Summit" (*) - -

"Along Came Betty" (*) - -

"A Night in Tunisia" - -

"The Theme" - -

Note: The first release of Dragon (Swd)DRLP137 incorrectly listed the recording date of this session as November 22, 1959 with Walter Davis, Jr. (p).

(*) These 4 titles also on Jazz Hour (B)JHR73539 [CD] titled "Blues March"; see January 2, 1961 for possible allocation of 2 remaining titles from this CD.

All above titles also on DIW (Jap)DIW-25014, Secret 479002 (titled *Live in Stockholm 1960*).

[B8752] Art Blakey

Lausanne 1960, 1St Set - Swiss Radio Days, Jazz Series, Vol. 2 : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Theatre de Beaulieu", Lausanne, Switzerland, December 8, 1960

"Now's the Time" TCB (Swi)02022 [CD]

"Announcement" -

"Lester Left Town" -

"Noise in the Attic" -

"Dat Dere" -

"Kozo's Waltz" -

[B8753] Art Blakey

Lausanne 1960, 2Nd Set - Swiss Radio Days, Jazz Series, Vol. 8 : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Theatre de Beaulieu", Lausanne, Switzerland, December 8, 1960

"It's Only a Paper Moon" TCB (Swi)03062 [CD]

"Round Midnight" -

"The Summit" -

"A Night in Tunisia" -

"This Here" -

Note: All above titles also on TCB (Swi)02062 [CD] titled *Swiss Radio Days Jazz Series, Vol. 6*.

[B8754] Art Blakey

A Day With Art Blakey 1961 : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Live "Sankei Hall", Tokyo, Japan, January 2, 1961

"The Summit" Baybridge (Jap)UPS-2148

"The Breeze and I" - , 30CP-151 [CD]

"Blues March" - , 30CP-151 [CD]

"Moanin'" - , 30CP-151 [CD]

"It's Only a Paper Moon" (*) -

"Nelly Bly [Mama G/April jamming]" (*) (Jap)UPS-2149

"Dat Dere" -

"Round Midnight" -

"A Night in Tunisia" -

Note: (*) These two titles are the possible source for Jazz Hour (B)JHR73539 [CD]. All titles from Baybridge (Jap)UPS-2148 also on Baybridge (Jap)UPS-6100, 30CP-23 [CD], Eastwind EWIND-707, EWCD707 [CD], all titled *A Day with Art Blakey 1961, Vol. 1*.

All titles from Baybridge (Jap)UPS-2149 also on Baybridge (Jap)UPS-6101, 30CP-24 [CD], Eastwind EWIND-708, EWCD708 [CD], all titled *A Day with Art Blakey 1961, Vol. 2*.

[B8755] Art Blakey

Tokyo 1961 : Art Blakey And The Jazz Messengers : Lee Morgan (tp,perc-1) Wayne Shorter (ts,perc-1) Bobby Timmons (p,perc-1) Jymie Merritt (b) Art Blakey (d) Nubuo Hara and the Sharps & Flats Orchestra (-2)

Tokyo, Japan, January 11, 1961

"Moanin'" (2) Somethin' Else (Jap)CJ32-5503 [CD]

"A Night in Tunisia" (1) -

"The Summit" -

"Dat Dere" -

"Yama" -

"Blues March" (2) -

[B8756] Art Blakey

Pisces : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., February 12, 1961

- | | | | |
|-------|----------------------|---|---|
| | "Look at the Birdie" | (rejected) | |
| tk 8 | "United" | Blue Note (Jap)GXF-3060, Blue Note 5-21956-2 [CD] | |
| tk 15 | "Ping Pong" | - | - |
| | "Mastermind" | (rejected) | |
| | "Petty Larceny" | - | |
| tk 27 | "Blue Ching" | Blue Note (Jap)GXF-3060, Blue Note 8-21287-2 [CD] | |
| tk 28 | "Pisces" | - | - |

Note: All issued titles also on Mosaic MR10-141, MD6-141 [CD].

[B8757] Art Blakey

Roots And Herbs : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., February 18, 1961

- | | | |
|-------|----------------------|--|
| tk 2 | "Look at the Birdie" | Blue Note BST84347, 5-21956-2 [CD] |
| tk 4 | "Mastermind" | - |
| tk 10 | "Ping Pong" | - , B1-80679, 5-21956-2 [CD]
7-97190-2 [CD], 7-80679-2 [CD], (Eu)7-93072-2 [CD] |
| tk 12 | "Petty Larceny" | Blue Note BLP4156, BST84156, Sunset (E)SLS50190, Blue Note 8-21287-2 [CD], (Jap)TOCJ-4156 [CD] |
| | "Roots and Herbs" | (rejected) |

Note: All issued titles also on Mosaic MR10-141, MD6-141 [CD].

[B8758]Full musician list Art Blakey

Walter Davis, Jr. (p) replaces Bobby Timmons

Englewood Cliffs, N.J., February 18, 1961

- | | | |
|-------|-------------------|---------------------------------------|
| tk 18 | "Roots and Herbs" | Blue Note BST84347 |
| tk 26 | "United" | - , (E)UALP17, (Jap)TOCJ-5274/76 [CD] |

Note: All titles from Blue Note BST84347 also on Blue Note (E)BNS40029.

Both titles also on Mosaic MR10-141, MD6-141 [CD], Blue Note 5-21956-2 [CD].

[B8759] Art Blakey

The Witch Doctor : Art Blakey's Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., March 14, 1961

- | | | |
|-------|--------------------------|--|
| tk 6 | "The Witch Doctor" (alt) | Blue Note 5-21957-2 [CD] |
| tk 14 | "Those Who Sit and Wait" | Blue Note BST84258 |
| tk 21 | "A Little Busy" | - , B1-57745, 8-57745-2 [CD], (Eu)4-93072-2 [CD] |
| tk 23 | "Joelle" | Blue Note BST84258 |

tk 28 "Afrique" - , (Eu)4-93072-2 [CD], (Jap)TOCJ-5274/76 [CD]

tk 29 "Lost and Found" Blue Note BST84258

tk 30 "The Witch Doctor" - , (Eu)4-93072-2 [CD]

Note: All above titles also on Mosaic MR10-141, MD6-141 [CD], Blue Note 5-21957-2 [CD], Applause APBLZ315.

[B8760] Art Blakey

En Concert : Olympia, 13 Mai 1961 : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)
Concert, Olympia, Paris, France, May 13, 1961

"The Summit" (1) Trema (F)710373/374 [CD], RTE (Can)OL12-1463 [CD]

"Yama" (1) - -

"Close Your Eyes" (1) - -

"Dat Dere" (1) - -

"Round Midnight" (#1) (1) - -

"So Tired" - -

"My Funny Valentine" (no tp & ts) - -

"It's Only a Paper Moon" - (Can)OL12-1473 [CD]

"Noise in the Attic" - -

"Moanin'" - -

"I Didn't Know What Time it Was" (no tp) - -

"Blues March" - -

"A Night in Tunisia" (#1) - -

"Lost and Found" Trema (F)710571 [CD]

"Round Midnight" (#2) -

"Kozo's Waltz" (1) -

"Those Who Sit and Wait" (1) -

"A Night in Tunisia" (#2) (1) -

"Theme" (1) -

Note: "Those who sit and wait" as "unidentified title" on Trema (F)710571 [CD].

RTE (Can)OL12-1463 [CD] titled *Paris Jazz Concert, Live, Part 1*.

RTE (Can)OL12-1463 [CD] titled *Paris Jazz Concert, Live, Part 2*.

Trema (F)710571 [CD] titled *Paris Jazz Concert, Live, Part 3*.

(1) also on Laserlight 36128 [CD] titled *Olympia, May 13th, 1961*.

All titles from Trema (F)710373/374 [CD] also on RTE (F)1502-2 [CD] titled *Paris Jazz Concert*.

[B8761] Art Blakey

The Freedom Rider : Art Blakey And The Jazz Messengers : Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)
Englewood Cliffs, N.J., May 27, 1961

tk 2 "The Back Sliders" (alt) Blue Note 5-21956-2 [CD]

tk 4 "The Back Sliders" BST84347, 5-21956-2 [CD]

tk 6 "The Freedom Rider" (d-solo) BLP4156, BST84156, (Eu)4-93072-2 [CD], (Jap)TOCJ-5274/76 [CD]

tk 7 "Tell It Like It Is" Blue Note BLP4156, BST84156
 tk 13 "El Toro" - , Sunset (E)SLS50190
 tk 19 "Blue Lace" - , Sunset (E)SLS50190
 tk 25 "Uptight" (Jap)GXF-3060

Note: Last five titles also on Blue Note 8-21287-2 [CD].

All titles from Blue Note BST84156 also on Blue Note (Jap)TOCJ-4156 [CD].

All titles from Blue Note BST84347 also on Blue Note (E)BNS40029.

All above titles also on Mosaic MR10-141, MD6-141 [CD].

[B8762] Full musician list Art Blakey

The Jazz Messengers : Curtis Fuller (tb) added

New York, June 13, 1961

"I Hear a Rhapsody" Impulse A(S)7

"Circus" - , (Du)EPIM5540

[B8763] Full musician list Art Blakey

same pers.

New York, June 14, 1961

"A la Mode" Impulse A(S)7, ASH9272-3, (Du)EPIM5540

"Gee Baby, Ain't I Good to You?" -

"Invitation" -

"You Don't Know What Love Is" -

Note: All titles from Impulse A(S)7 also on Impulse (Jap)SNY-5, VIM-4645, YP-8533, 254624-2 [CD], 32XD-615 [CD], HMV (E)CLP1532, CSD1423, World Record Club (E)(S)T555, Philips (G)P632.064L, Jasmine (E)JAS72, MCA MCAD5886, Impulse IMPD-175 [CD].

[F4902] Curtis Fuller

South American Cookin' : Curtis Fuller Quintet : Curtis Fuller (tb) Zoot Sims (ts) Tommy Flanagan (p) Jymie Merritt (b) Dave Bailey (d)

South America & New York (*), July, 1961

"Autumn Leaves" Epic LA16020, Epic/Sony (Jap)258P-5113 [CD]

"Hello Young Lovers" - -

"Willow, Weep for Me" - -

"One Note Samba" (*) - -

"Besame Mucho" - -

"Wee Dot" - -

Note: All above titles also on Epic BA17020, Col (F)FPX226, CBS (Jap)EPIA53008, Collectables COL-6879 [CD].

[B8765] Art Blakey

Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Jymie Merritt (b) Art Blakey (d)

Live "Village Gate", New York, August 17, 1961

"Arabia" Blue Note BN-LA473-J2, CDP7-84452-2 [CD]

"The Promised Land" - -

“Down Under” (rejected)

“Children of the Night” -

“Mosaic” -

Note: Blue Note BN-LA473-J2 titled *Live Messengers*.

Blue Note CDP7-84452 [CD] titled *Three Blind Mice, Vol.2*; see March 18, 1962 for rest of this CD.

Both issued titles also on Blue Note (Jap)CP32-5191 [CD].

[B8766] Art Blakey

Mosaic : Art Blakey And The Jazz Messengers : Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., October 2, 1961

tk 4 “Children of the Night” Blue Note (Jap)LBN-80259

tk 6 “Mosaic” BST2-92468, 7-92468-2 [CD], 7-93205-2 [CD], 7-97190-2 [CD], 8-56399-2 [CD], (F)8-54191-2 [CD], (Jap)CJ28-5031 [CD], CJ32-5016 [CD], TOCJ-5269 [CD], TOCJ-5274/76 [CD], TOCJ-5823 [CD], TOCJ-66031 [CD], TOCJ-66063 [CD]

tk 14 “Down Under” Blue Note 8-54899-2 [CD], (Sp)5-21755-2 [CD]

tk 19 “Crisis” B1-28263, 8-28263-2 [CD]

tk 22 “Arabia” 7-97190-2 [CD]

Note: All above titles also on Blue Note BLP4090, BST84090, 7-46523-2 [CD], 37769 [CD].

[F4903] Curtis Fuller

Soul Trombone : Freddie Hubbard (tp) Curtis Fuller (tb) Jimmy Heath (ts) Cedar Walton (p) Jymie Merritt (b) Granville T. Hogan (d)

New York, November 15, 1961

“Dear Old Stockholm [Stockholm]” Impulse A(S)13

[F4904]Full musician list Curtis Fuller

Jimmy Cobb (d) replaces Granville T. Hogan

New York, November 16, 1961

“In the Wee Small Hours of the Morning” Impulse A(S)13

“Newdles” -

[F4905]Full musician list Curtis Fuller

New York, November 17, 1961

“The Clan” Impulse A(S)13

“The Breeze and I” -

“Ladies Night” -

Note: All titles on Impulse A(S)13 also on Impulse (Jap)YP8537A, (Jap)YS8518.

[B8767] Art Blakey

Buhaina's Delight : Art Blakey And The Jazz Messengers : Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Jymie Merritt (b) Art Blakey (d)

- Englewood Cliffs, N.J., November 28, 1961
- | | | |
|-------|-----------------------------|--|
| tk 4 | "Moon River" (alt) | Blue Note 7-84104-2 [CD] |
| tk 6 | "Moon River" | BLP4104, BST84104, (Du)1A158-83391/4,
(Jap)LBN-80259, Blue Note 7-84104-2 [CD],
(Jap)CJ25-5181/84 [CD], CJ28-5031 [CD], TOCJ-
4104 [CD], TOCJ-5274/76 [CD], TOCJ-5674/75
[CD], TOCJ-5858 [CD], TOCJ-66031 [CD], Capital
(Jap)TOCJ-5204 [CD], TOCJ-5229 [CD] |
| tk 8 | "Contemplation" | Blue Note 45-1850, BLP4104, BST84104, 7-84104-
2 [CD], (Jap)TOCJ-4104 [CD] |
| tk 15 | "Backstage Sally" | Blue Note 7-84104-2 [CD] |
| | "Reincarnation Blues" | (rejected) |
| | "Shaky Jake" | - |
| | "Bu's Delight" | - |
| | "Shaky Jake" | - |
| tk 36 | "Reincarnation Blues" (alt) | Blue Note 7-84104-2 [CD] |
| tk 37 | "Bu's Delight" (alt) | - , (Jap)TOCJ-5274/76 [CD] |
- Note: All issued titles also on Blue Note (Eu)5-78725-2 [CD].

[B8768] Art Blakey

Art Blakey And The Jazz Messengers : Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Jymie Merritt (b) Art Blakey (d)

Englewood Cliffs, N.J., December 18, 1961

- | | | |
|-------|-----------------------|-------------------------|
| tk 1 | "Reincarnation Blues" | Blue Note BLP4104 |
| tk 7 | "Backstage Sally" | - , 45-1850 |
| tk 10 | "Bu's Delight" | - , (Jap)TOCJ-5260 [CD] |
| tk 12 | "Shaky Jake" | - |

Note: All above titles also on Blue Note BST84104, 7-84104-2 [CD], (Jap)TOCJ-4104 [CD], Blue Note (Eu)5-78725-2 [CD].

[S6117] Wayne Shorter

Wayning Moments : Freddie Hubbard (tp) Wayne Shorter (ts) Eddie Higgins (p) Jymie Merritt (b) Marshall Thompson (d)

Chicago, early 1962

- | | |
|----------------------------------|------------------------------------|
| "Black Orpheus" | Vee Jay VJ3029, (Jap)NVJ2-900 [CD] |
| "Dead End" | - - |
| "Devil's Island" | - - |
| "Moon of Manakoora" | - - |
| "Powder Keg" | - - |
| "Wayning Moments" | - - |
| "Callaway Went That-a-Way" | - - |
| "All or Nothing at All" (fh out) | - - |
| "Black Orpheus" (alt) | - |
| "Devil's Island" (alt) | - |
| "Moon of Manakoora" (alt) | - |
| "Dead End" (alt) | - |

“Wayning Moments” (alt) (*)	-
“Powder Keg” (alt) (*)	-
“All or Nothing at All” (alt) (*)	-
“Callaway Went That-a-Way” (alt) (*)	-

Note: Vee Jay VJ3029(mono) = VJS3029(stereo).

All titles, except (*), also on Vee Jay (Jap)FHCY-1015 [CD].

All alternates takes also on Vee Jay (Jap)FHCY-1003 [CD] titled *Alternate Takes of Wayning Moments*.

All titles from Vee Jay VJ3029 also on GNP Crescendo 2075, Trip TLX5009 (titled *Shorter Moments*), Affinity (E)AFF126, Vee Jay (Jap)SMJ-7515, UXP-94JY, RJL-6016, 22YB-2008, 32YD-1008 [CD].

All above titles also on Vee Jay VJ-014 [CD].

[B8770] Art Blakey

Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Jymie Merritt (b) Art Blakey (d)

Live (*), Berlin, Germany, February 4, 1962

“Round Midnight” Jazz Up (It)JU-321 [CD]

“Mosaic” -

Note: (*) Recorded live at "Auditorium Maximum der Freien Universitat".

[B8771] Art Blakey

Three Blind Mice : Art Blakey And The Jazz Messengers : Freddie Hubbard (tp,perc-1) Curtis Fuller (tb,perc-1) Wayne Shorter (ts,perc-1) Cedar Walton (p,perc-1) Jymie Merritt (b) Art Blakey (d)

Live "Renaissance", Los Angeles, March 18, 1962

tk 1	“Three Blind Mice”	United Artists 485, UAJ14002, Blue Note CDP7-84451-2 [CD], CDP7-97190-2 [CD], (Jap)FCPA-6205, W-5512, CP32-5190 [CD]
tk 2	“Theme”	(rejected)
tk 3	“Up Jumped Spring”	United Artists UAJ14002, Blue Note CDP7-84451-2 [CD], CDP7-97190-2 [CD], CDP8-54899-2 [CD], (Jap)CP32-5190 [CD]
tk 4	“Arabia”	(rejected)
tk 5	“Brother, Can You Spare a Dime”	-
tk 6	“When Lights are Low”	United Artists UAJ14002, UAL3333, UAS6333, (E)ULP1075, Blue Note CDP7-84451-2 [CD], (Jap)FCPA-6205, CP32-5190 [CD]
tk 7	“Blue Moon”	United Artists 485, UAL14002, Blue Note CDP7-84451-2 [CD], (Jap)CP32-5190 [CD]
tk 8	“Up Jumped Spring” (alt)	Blue Note BN-LA473, CDP7-84451-2 [CD], (Jap)GXF-3021, CP32-5190 [CD]
tk 9	“That Old Feeling”	United Artists UAJ14002, UAL3328, UAS6328, Blue Note CDP7-84451-2 [CD], (Jap)CP32-5190 [CD]

- tk 10 "Plexus" United Artists UAL14002, UAL3328, UAS6328, Blue Note CDP7-84451-2 [CD], (Jap)FCPA-6205, CP32-5190 [CD]
- tk 11 "It's Only a Paper Moon" Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
- tk 12 "Mosaic" (1) Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
- tk 13 "Ping Pong" Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
- tk 14 (Medley :)
"Plexis" -
"Theme" -
- tk 15 "Children of the Night" Blue Note CDP7-84451-2 [CD]
- tk 16 "When Lights are Low" (alt) (rejected)
- Note: "Plexus" listed as "Plexis" on releases.
Blue Note BN-LA573-J2 titled *Live Messengers*.
Blue Note CDP7-84451-2 [CD] titled *Three Blind Mice, Vol. 1*.
Blue Note CDP7-84452-2 [CD] titled *Three Blind Mice, Vol. 2*.
All titles from United Artists UAJ14002 also on United Artists UAJS15002, UAS5633, (E)(S)ULP1017, (Eu)69011, (Jap)SR-3082, LAX-3114, GXC-3134, LBJ-60054, Solid State SS18033.

[B8772] Full musician list Art Blakey

Hooray For Art Blakey, Vol. 2 : same pers.

Broadcast, "Birdland", New York, July 21, 1962

"Blakey's Dreams (The Theme)" Session Disc 117, Music Room Special 5028

"Moon River"	-	-
"Blue Moon"	-	-
"Three Blind Mice"	-	-
"Mosaic" (incomplete)	-	-

Note: "Mosaic" as "Mosaico" Session Disc 117.

[B913] Chet Baker

The Most Important Jazz Album Of 1964-65 : Chet Baker Quintet : Chet Baker (flhrn,vcl)
Phil Urso (ts,cl) Hal Galper (p,arr) Jymie Merritt (b) Charlie Rice (d) Jimmy Mundy,
Tadd Dameron (arr)

New York, prob. May 1964

"Soultrane"	Colpix CP476, SCP476
"Walkin'" (cb vcl,td arr,*)	- -
"Tadd's delight" (td arr)	- -
"Whatever Possess'd Me" (cb vcl,td arr,*)	- - , Pacific Jazz B2-35937 [CD]
"Retsim B." (hg arr)	- -
"Gnid" (td arr)	- -
"Ann, Wonderful One" (cb vcl,jm arr,*)	- -

"Mating Call" (td arr)	-	-
"Margerine" (hg arr)	-	-
"Flight to Jordan" (jm arr)	-	-

Note: Colpix CP476(mono) = SCP476(stereo).

(*) These 3 titles also on Diskport (Jap)FPC-87321/22/23 [CD].

All above titles also on Jazz Junction JJ205 [CD] titled *Chet Baker Plays and Sings*.

All above titles also on Roulette Jazz 7243-5-81829-2-7 [CD].

[R4291] Max Roach

Drums Unlimited : Freddie Hubbard (tp) Roland Alexander (sop-1) James Spaulding (as)

Ronnie Mathews (p) Jymie Merritt (b) Max Roach (d)

New York, October 14, 1965

9413	"St. Louis Blues" (1)	Atl SD1467, (E)ATL50519, Atl 81361-2 [CD]
9414	"Lament"	(unissued)
9415	"The Drum Also Waltzes" (mr d-solo)	Atl SD1467, (E)ATL50519, Atl 81361-2 [CD]

[R4292]Full musician list Max Roach

Roland Alexander out

New York, October 20, 1965

9436	"In the Red [A Christmas Carol]"	Atl SD1467, (E)ATL50519, Atl 81361-2 [CD]
9437	"Nommo"	- - -

[R4294] Max Roach

Max Roach Quintet And Sonny Rollins Trio : Freddie Hubbard (tp) James Spaulding

(as,ts) Ronnie Mathews (p) Jymie Merritt (b) Max Roach (d)

Concert, Graz, Austria, November 12, 1966

"Nommo" Jazz Connoisseur (It)JC108

"Drum Solo in 5/4 Time" (private recording)

Note: The reverse of Jazz Connoisseur (It)JC108 by Sonny Rollins from the same concert; cover of LP incorrectly lists 1963 as year of recording.

[R5405] Sonny Rollins

Graz 1963 Concert : Sonny Rollins Trio : Sonny Rollins (ts) Jymie Merritt (b) Max

Roach (d)

Broadcast, Graz, Austria, November 12, 1966

"Love Walked In" Jazz Connoisseur (It)JC108

"Lover" (*) Unique Jazz (It)UJ29, Get Back (It)GET2035 [CD]

"Poinciana" Jazz Connoisseur (It)JC108, I Maestri del Jazz
(It)MJ1050-1 [CD]

Note: "Love walked in" on cover and label as "Title unknown".

Reverse of Jazz Connoisseur (It)JC108 by Max Roach playing "Nommo" from the same concert.

Unique Jazz (It)UJ29 titled *Sonny Rollins Quintet in Europe*".

(*) This title also on Bandstand (It)BDLP1502, BS18007 [CD], BDCD1502 [CD],
(Jap)32JDB-134 [CD].

All above titles also on Jazz Lips (E)JL767 [CD].

[W8482] Jimmy Witherspoon

Jimmy Witherspoon (vcl) acc by Danny Turner (ts,as,fl) Leo Johnson (ts,fl) Brother Jack McDuff (org) Melvin Sparks (g) Jymie Merritt (b) Ray Appleton (d)

New York, March 1, 1967

102204 "Past Forty Blues" Verve VK-10495, (E)VS553

102205 "My Baby's Quit Me" - -

Note: Some sources list recording date as late 1966.

[W8483] Full musician list Jimmy Witherspoon

The Blues Is Now : same pers

New York, June 1, 1967

102852 "Sweet Slumber" Verve V-5030

102853 "I'm Gonna Move to the Outskirts of Town" -

102854 "Past Forty Blues" (*) -

102855 "S.K. Blues" -

102856 "Late One Evening" -

102857 "Part Time Woman" -

102858 "Good Rockin' Tonight" -

102859 "I Won't Tell a Soul [I Love You]" -

102860 "My Baby's Quit Me" (*) -

102861 "My Money's Long This Morning, Baby" -

Note: Verve V-5030(mono) = V6-5030(stereo).

(*) These 2 titles also on Verve VK10495, (E)VS553.

All above titles also on Verve (E)VLP9181, (F)710007.

[R1746] Vi Redd

Vi Redd Acc By Max Roach Quintet : Charles Tolliver (tp) Vi Redd (as,vcl) Odean Pope (ts) Stanley Cowell (p) Jymie Merritt (b) Max Roach (d)

London, September c. 24-30, 1967

unknown titles (unissued) Crescent

[D1914] Wild Bill Davis

Doin' His Thing : Bob Brown (as,ts,fl) Wild Bill Davis (org) Dickie Thompson (g) Orville Mason, Jymie Merritt (el-b) Bernard "Pretty" Purdie (d)

New York, November 13, 1967

UPA1-8544 "Weasel's Kid" RCA-Victor LSP4139

UPA1-8545 "Funny Thing" -

UPA1-8546 "Deedle Lum Bum" -

UPA1-8547 "Generator" -

[D1916] Wild Bill Davis

Bob Brown (as,ts,fl) Wild Bill Davis (org) Dickie Thompson (g) Jymie Merritt (b) Earl Curry (d)

New York, November 15, 1967

UPA1-8551	"Londonderry Air [Danny Boy]"	RCA-Victor LSP4139
UPA1-8553	"Dreaming by the Fire"	-
UPA1-8554	"Bo Bee Ba Biff"	-
UPA1-8555	"Puss in Boots"	-
UPA1-8556	"The Groaner"	-

Note:

For sessions from May 9 & 10, 1972 see Buddy Tate.

[S8383] Jimmy Smith

Stanley Turrentine (ts) Jimmy Smith (org) Phil Upchurch (g) Jymie Merritt (b) Grady Tate (d) Carline Ray, Eileen Gilbert, Melba Moorman (vcl)

New York, January 29, 1968

104247	"One for Members"	Verve V-8745, 829537-2 [CD]
104248	"Chain of Fools" (cr, eg, mm vcl)	- , (F)2304004, 2622006
104249	"Grabbin' Hold"	- , 829537-2 [CD], MGM GAS

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Note: "Chain of fools" pt 1 & pt 2 exist in an edited version on Verve VK10581.

Verve V-8745(mono) = V6-8745(stereo).

[R4297] Max Roach

Max Roach Quintet : Charles Tolliver (tp) Gary Bartz (as) Stanley Cowell (p) Jymie Merritt (el-b) Max Roach (d)

New York, June 24, 1968

14760	"Effi"	(unissued) Atlantic
14761	"Drought"	-
14762	"Abstrutions"	-

[R4298] Max Roach

Members Don't Git Weary : Charles Tolliver (tp) Gary Bartz (as) Stanley Cowell (p, el-p-1) Jymie Merritt (el-b) Max Roach (d)

New York, June 25, 1968

14753	"Effi"	Atl SD1510, (E)588202
14754	"Round Midnight"	(unissued)
14755	"Equipoise"	Atl SD1510, (E)588202
14756	"Abstrutions"	(unissued)
14757	"Libra"	Atl SD1510, (E)588202
14758	"Absolutions" (1)	- -
14759	"Members Don't Git Weary"	(unissued)

[R4299] Full musician list Max Roach

Andy Bey (vcl) added

New York, July 26, 1968

14931	"Members Don't Git Weary" (ab vcl)	Atl SD1510, (E)588202
14932	"Abstrutions"	- -

[M10726] Lee Morgan

All That Jazz : Lee Morgan Quintet : Lee Morgan (tp,perc-1,announcer-2) Bennie Maupin (ts,perc-1) Harold Mabern (p) Jymie Merritt (b) Mickey Roker (d)

Broadcast "Both/And", San Francisco, June 22-July 4, 1970

"Willow, Weep for Me"	Trip TLP5020, DJM (E)DJLMD8007, Phoenix PHX316, Trip TLX5041, Mercury (Jap)BT-5013
"Peyote"	Trip TLP5020, Picadilly PIC3447, DJM (E)DJLMD8007, Phoenix PHX316, Trip TLX5041, Mercury (Jap)BT-5013
"Ceora" (1)	Trip TLP5029, DJM (E)DJLMD8007, Trip TLX5041
"Speedball (Theme)"	Trip TLP5029, DJM (E)DJLMD8007, Phoenix PHX316, Trip TLX5041, TLP5029 (edited)
"Meophilia [The chief]"	Trip TLP5029
"Something Like This"	Picadilly PIC3447
"Ceora" (#2) (1)	Picadilly PIC3447
"Yunyanna" (2)	Trip TLP5037, DJM (E)DJLMD8007, Trip TLX5041, Mercury (Jap)BT-5014
"Rakin' and Scrapin'" (2)	Trip TLP5037, Mercury (Jap)BT-5014
"Speedball (Theme)" (2)	Trip TLP5020, Picadilly PIC3447, Mercury (Jap)BT-5013

Note: "Ceora" as "C.R." on Trip TLP5029.

"Ceora (#2)" as "See autumn" on Picadilly PIC3447.

"Speedball (theme)" as "Closing announcements" on Picadilly PIC3447. "Peyote" as "Speedball" on Picadilly PIC3447.

On cover of Trip TLP5029, Billy Harper (ts), is incorrectly listed instead of Maupin.

"Notes" from Blue Note B2-35228 [CD] (3 CD set) : Shortly after Lee Morgan's death, a few bootleg LP's were issued that were rumored to be outtakes from the "*Live at the Lighthouse*" date for Blue Note. In 1991, Fresh Sound records from Spain issued two CD's that contained all of the music from the two bootleg LP's and claimed officially that these tracks were recorded at the "Lighthouse" during Lee's stand in July of 1970. Most collector's took this as gospel. In the summer of 1993, I went into the Blue Note vaults to confirm this rumor, and found out that the Fresh Sound CD was not from the unissued material still held in the Blue Note vaults. A phone call to Bennie Maupin unraveled the mystery surrounding these bootleg issues.

Lee's band was on a swing out the the west coast. The group performed at the "Both/And" in San Francisco for two weeks prior to the opening in Los Angeles at the "Lighthouse". During this stand in San Francisco, a local radio station recorded two sets for broadcast at a later time. It was from this broadcast that these tapes were circulated into the bootleg community.

All above titles also on Fresh Sound (Sp)FSRCD140/2 [CD] titled *Live at the Lighthouse '70*, Fresh Sound (Sp)FSRCD361 [CD] titled *Live at the Lighthouse*.

[M10727] Lee Morgan

Live At The Lighthouse : Lee Morgan (tp,flhrn) Bennie Maupin (fl,ts,b-cl) Harold Mabern (p) Jymie Merritt (el-b) Mickey Roker (d)

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 1), July 10, 1970

"The Beehive" (unissued)

"Something Like This" Blue Note B2-35228 [CD]

"Yunyanna" (unissued)

"Speedball (Theme)" -

Note: See footnote to June 22-July 4, 1970 sessions regarding Fresh Sound CD releases. Blue Note B2-35228 [CD] titled *Lee Morgan - Live at the Lighthouse*; see flwg sessions to July 12, 1970 for rest of this 3 CD set.

[M10728]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 2), July 10, 1970

"I Remember Britt" (unissued) Blue Note

"Absolutions" -

"Speedball (Theme)" -

[M10729]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 3), July 10, 1970

"Neophilia" (unissued)

"416 East 10th Street" Blue Note B2-35228 [CD]

"The Sidewinder" -

"Speedball (Theme)" -

[M10730]Full musician list Lee Morgan

Jack DeJohnette (d-1) replaces Mickey Roker.

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 4), July 10, 1970

"Peyote" (unissued)

"Ceora" (incomplete) -

"Speedball (Theme)" (1) Blue Note B2-35228 [CD]

[M10731]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 1), July 11, 1970

"Aon" Blue Note B2-35228 [CD]

"Yunyanna" (unissued)

"Speedball (Theme)" -

[M10732]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 2), July 11, 1970

"Something Like This" (unissued)

"I Remember Britt" Blue Note B2-35228 [CD]

"The Beehive" (unissued)

"Speedball (Theme)" (*) Blue Note BST89906

Note: (*) This "Speedball (Theme)" edited on to "Beehive" (see July 12, 1970, set no 3) on Blue Note BST89906.

[M10733]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 3), July 11, 1970

"Neophilia" (unissued)

"Nommo" Blue Note BST89906, B2-35228 [CD]

[M10734]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 4), July 11, 1970

"Peyote" (unissued)

"Absolutions" Blue Note BST89906, B2-35228 [CD]

[M10735]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 1), July 12, 1970

"Something Like This" (unissued)

"Yunyanna" Blue Note B2-35228 [CD]

[M10736]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 2), July 12, 1970

"I Remember Britt" (unissued) Blue Note

"Absolutions" -

[M10737]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 3), July 12, 1970

"Neophilia" Blue Note BST89906, B2-35228 [CD]

"The Beehive" (*) - -

Note: (*) See note for July 11, 1970, set no. 2. "Speedball" is not listed on the labels or sleeve of Blue Note BST89906 but plays on the record.

[M10738]Full musician list Lee Morgan

same pers

Live "Lighthouse Club", Hermosa Beach, CA, (set no. 4), July 12, 1970

"Peyote" Blue Note B2-35228 [CD]

"Nommo" (unissued)

[M10739] Lee Morgan

Lee Morgan : Lee Morgan (tp,flhrn) Grachan Moncur, III (tb) Bobbi Humphrey (fl) Billy Harper (ts,alto-fl) Harold Mabern (p,el-p) Jymie Merritt (b) Reggie Workman (b,perc) Freddie Waits (d)

Englewood Cliffs, N.J., September 17, 1971

tk.2 "Croquet Ballet" Blue Note BST84901

tk.4 "Angela" -

tk.7 "In What Direction are you Headed?" -

Note: All titles first scheduled on Blue Note BST84381 (not released) and issued on Blue Note BST84901.

[M10740] Full musician list Lee Morgan

same pers

Englewood Cliffs, N.J., September 18, 1971

tk.4 "Capra Black" Blue Note BST84901

"Inner Passions-Out" -

unknown title (unissued)

unknown title -

Note: First two titles were initially scheduled on Blue Note BST84381 (not released). "Inner passions-out" as "Inner passions expelled" on the record label and as "Inner passions-out" on the cover.

All titles from Blue Note BST84901 also on Blue Note 4-93401-2 [CD] titled *Lee Morgan: The Last Session [Inner Passions Out]*.

All titles from Blue Note BST84901 also on Blue Note (Jap)TOCJ-1632 [CD] titled *Lee Morgan: Lee Morgan [Inner Passions Expelled]*.

[M10741] Lee Morgan

Lee Morgan (tp,flhrn) Billy Harper (ts,fl) Harold Mabern (p) Jymie Merritt (b) Freddie Waits (d)

New York, January 28, 1972

"I Remember Britt" Fresh Sound (Sp)FSCD1024 [CD]

"Lee Morgan Introduction" -

"Angela" -

"The Sidewinder" -